



ISSUE: 15, January - March 2017

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*a quarterly Magazine*

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**Sunny Joseph**  
Master Cinematographer Recollects

**Sudheer Palsane**  
on Shooting  
'M.S. DHONI'

**Aseem Bajaj**  
On Shooting  
'SHIVAAY'

**Debasish Mishra**  
On Sound Design  
'M.S. DHONI'

**Siddharth Diwan**  
On Shooting  
'HARAAMKHOR'

Interview with  
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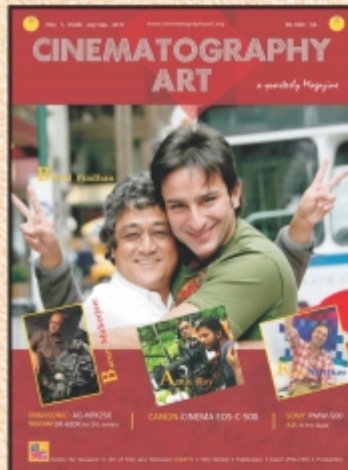
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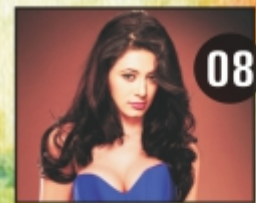
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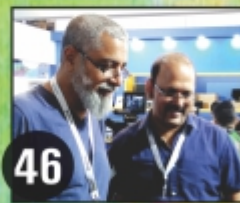
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**JANUARY - MARCH 2017**

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**Correspondence Address:**  
**CRAFT: Center for Research in art of film and Television.**

272, Car Market, Sector - 7, Rohini,  
Delhi-110085  
Mob.: +91 - 99 10 16 16 95

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## Editor's Desk



Dear Friends,

This is for the first time that 90 percent of our magazine's issue is devoted to cinematography/equipment and allied arts like art direction and sound designing. The reputation of a cinema magazine rests on its ability to attract more advertisers like one from YASUKA, founded 20 years ago by a pioneer among film equipment maintenance engineer Mr. J.S. Sharma who is also expected to contribute to our newly launched column called "Knowledge series". From time to time various Companies update cinematography community with what is new in technology. This issue also has a photo feature on Cineom's lecture demo in the three cities about Arri's new camera model ALEXA SXT.

Goa film festival invited French Director Pierre Filmon's documentary on Vilmos Zsigmond. We took the opportunity to interview him about what motivated him to make a documentary feature on such a subject. The readers would be delighted to read interviews of various important film released in the last quarter like M.S. DHONI shot by Sudheer Palsane, DANGAL shot by Setu and a regular feature on master cinematographers like Sunny Joseph. We also aim to bring forward new talents enriching the realm of Indian cinematography. Readers would read an article about HARAMKHOR shot by young cinematographer Siddharth Diwan.


Devoting some pages to NSD has always been our tradition. The current issue carries the views of 4 actors from Hamlet and Othello. This was a tough exercise for them as both plays are widely seen as film adaption of Vishal Bhadwaj's film. Hence, it is inevitable not to compare these plays with the film adaption. This issue will have a page devoted to the thought process on making NSD a better organization. For this purpose, we invite former NSD students and theater think-tank to send their suggestions at below email address which can form the content of this series called: VISION FOR NSD.

**Cheers!!**

**Naresh Sharma**

[naresh.sharma@log2craft.org](mailto:naresh.sharma@log2craft.org)





## ALEXA SXT Demo by CINEOM

CINEOM conducted ARRI workshop in 3 cities (Chennai, Hyderabad & Mumbai) in the month of October 2016 for the cinematographers. Chennai event was organized with SICA, Hyderabad & Mumbai event was organized by CINEOM.

The workshop was given by gentlemen from ARRI. Mr. Hans Salzinger, Director of Sales – Started the presentation, talked on ALEXA SXT latest features. Mr. Philip Chudala, Business Consultant Testing of various make lens on lens projector, doing comparison study & workflow management for DIT's.

Mr. Jorg, Steadi cam operator – Trinity, ARRI Camera Stabilization System demonstration.

The workshop was for the DOP's to give them, latest updates of ARRI SXT camera & Workflow Management for the DIT's (Digital Imaging Technician's), not only informative. They have done testing of various lens on lens projector brought from ARRI Munich which has shown the best performance of ARRI Master Anamorphic Lens, ARRI UWZ 9.5 to 18 mm & Alura 45 to 250 mm lens when compared with other Maker. Not only camera systems, lens & lighting, Arri takes over Artemis and now are providing camera stabilization system. The event was well attended by prominent DOP like, Vikas Shivaraman, Jehangir Choudhary, Setu, R.M Rao, Vishnu Rao, Kabir Lal and many more. For Enquires :



### Santosh Dhamdhare.

Manager – Sales & Marketing .  
Cineom Broadcast India Pvt. Ltd.  
C-4, Goldline Business Centre, Link Rd,  
Malad (W), Mumbai 400 064  
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
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# Mohini Moon Biswas

Since 2015, Mohini is among the top models in India. She has done numerous ads for prestigious India Bridal Fashion Show, campaign for ASPEE, Herbalife American company for protein shakes and other products, Indicoool air coolers to name a few .She just signed a contract with AMFAH GENERAL LLC Dubai for ad films and multimedia campaigns. She has been recognized as one of Mumbai's sexiest and most business forward models while becoming a national sensation. Very soon Mohini will be seen as a lead actor in upcoming Bollywood feature film. Model can be contacted at : [mohinibis03@gmail.com](mailto:mohinibis03@gmail.com)



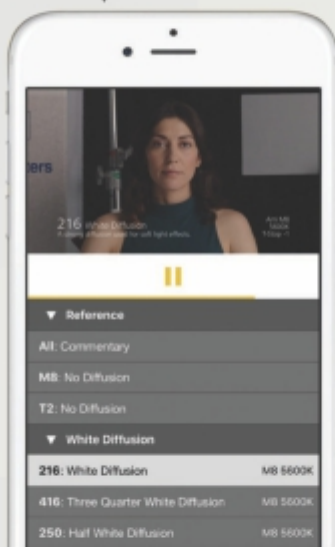




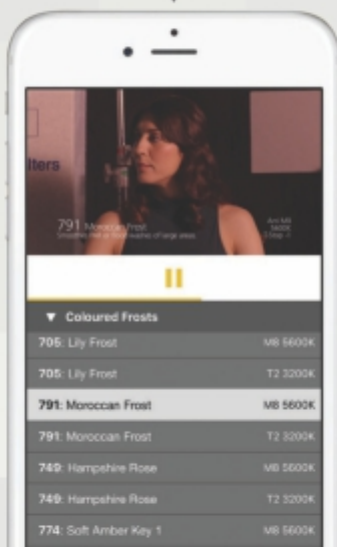
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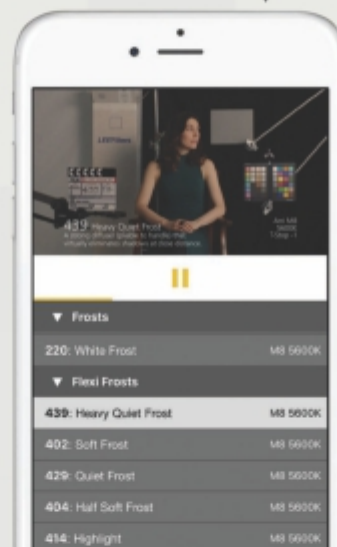
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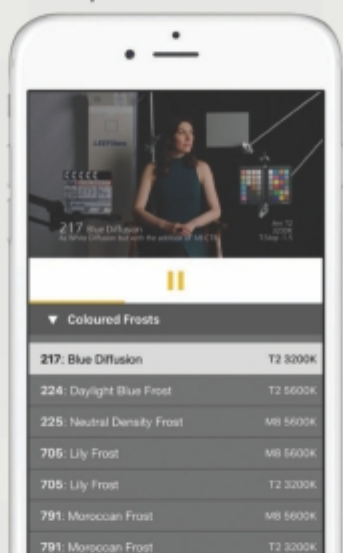
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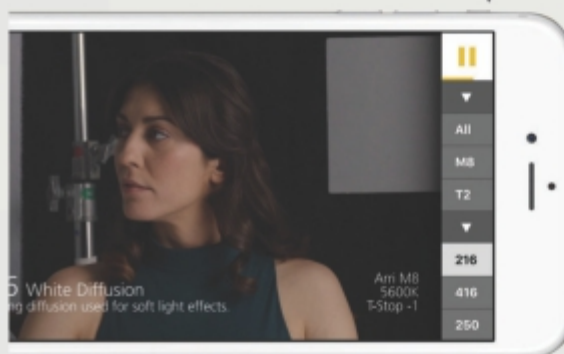
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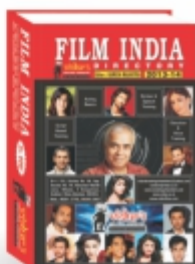
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*Interview with DOP*

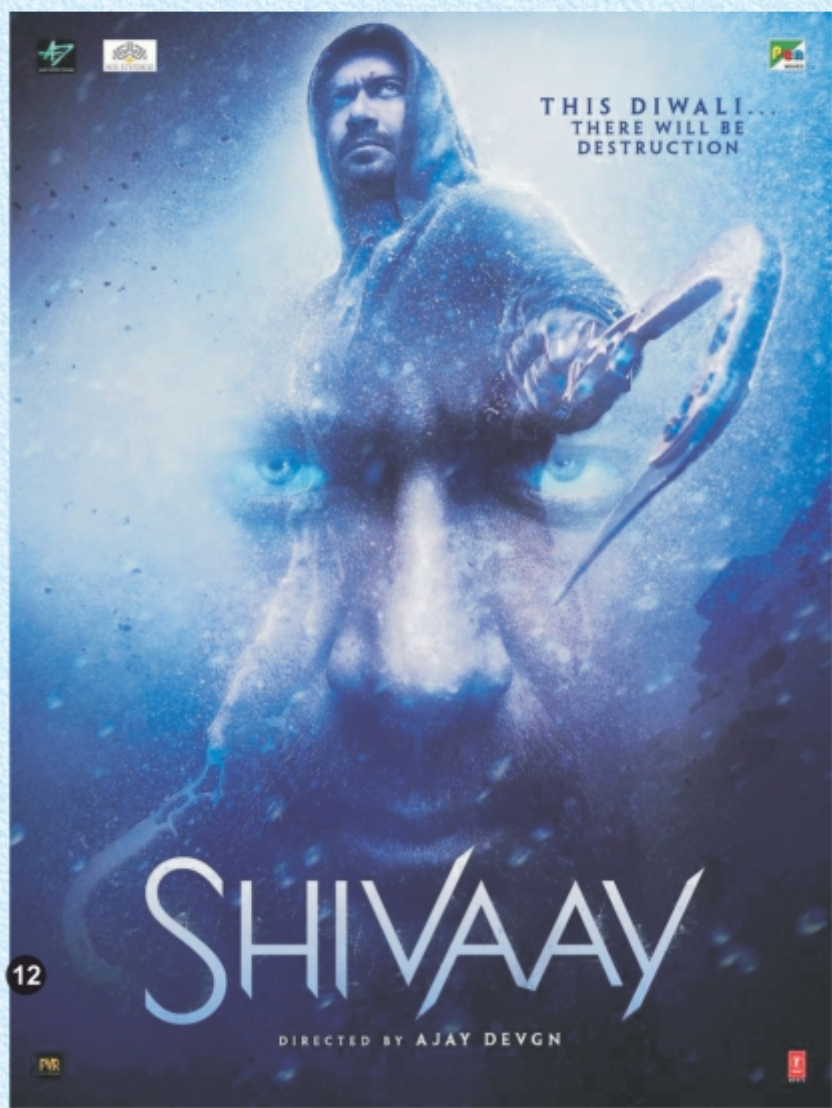
# *Aseem Bajaj*

*on Shooting Shivaay*

Cinematographer Aseem Bajaj started his career as an intern to legendary cinematographer Ashok Mehta. While working with Mehta Ji, he gained insights into subtle nuances of lighting and composition. In his career spanning over 24 years, he has been so smitten by the magic of films that he doesn't want to limit his role to making movies as a cinematographer only. The brilliant lensman recently turned producer in order to get involved in almost every process of filmmaking.

Bajaj who stunned everyone with his work in 'Chameli', 'Shabd' and the recently released 'Shivaay' shares his experiences, the lessons he learnt as a producer and how he welcomed digital filmmaking.

January - March 2017





**'Shivaay' happens to be one of your biggest films recently. How has the response been?**

The film's actor, producer & director Ajay Devgn was happy with my work and told me that my work was breathtaking and that's a compliment that I hold close to my heart.

My wife Leena Yadav (Filmmaker) has been a huge critic in my life and she is very proud of my work in 'Shivaay'. She is extremely particular about the visuals.

After watching the film Raju Hirani (Filmmaker) told me that while watching the film he felt exposed to the sub zero temperatures due to the colors and the visuals that we created. That I thought was a beautiful compliment. I have heard other people also say that they actually felt the cold.

Ace cinematographer Ravi K.Chandran said, 'Your work is incredible and it deserves much more recognition than it got'.

Master cinematographer Russell Carpenter, ASC ('Titanic', 'Parched', 'Ant-Man') while praising the visuals asked me how I did it and started discussing the process. So that again was a compliment that really mattered. To sum it up the overall response has been overwhelming.

**How do you get to know which praise is genuine and which is not?**







Many people/critics/reviewers compliment you and sometimes even criticize your work but before getting affected in a good way or bad we need to judge their sensibility first. I mean how sensible or qualified are they really, to judge our work? And I do not mean to be arrogant, just being genuine.

**What was the brief given to you by director Ajay Devgn for 'Shivaay'?**

The only brief that Mr. Devgn gave me was, 'We're going to parade in the mountains for two years without boots. This will be the toughest film we have shot so far'. Well he was darn right, it turned out to be true and we all are

extremely happy with what we finally managed to achieve.

**What is your working relationship with Ajay Devgn as a director and as an actor as you've done several films together?**

I simply love working with him. We share a beautiful working relationship with each other. We respect each other a lot but none of us function from a place of ego which makes this collaboration so much more gratifying. Mr. Devgn is very open to ideas and so am I. As a director he has a unique quality of knowing what he wants and more importantly what he doesn't want. It is a rare & beautiful

quality that helped all of us to follow the vision of the filmmaker. I don't mind anyone coming up to me and giving ideas. I believe that, 'It doesn't matter who is right but, what is right.'

**You shot Ajay Devgn's first film as a director, 'U Me Aur Hum', in 2008 and now 'Shivaay' in 2016. During these eight years, how much has Devgn grown as a director and how would you describe him as a director?**

Mr. Devgn as a director was very clear in his vision even during 'U Me Aur Hum'. He doesn't wake up one fine morning and suddenly decides to make a film, he works on it a lot before he



decides to go ahead.

**What kind of references were given to you by Mr. Devgn for 'Shivaay'?**

There were many reference points including movies, stills, magazines, paintings & television shows but there was never any specific reference point where the director said, 'I want the film to look like this film'. There were many discussions between us and we arrived at a particular look by taking pictures with our still cameras and color correcting them before we went on the floors. I kept asking him if he wanted me to watch any films, but he was always of the view that, 'Let's stay organic and find our visuals'.

**The film had a lot of VFX and some crazy mountain scenes. How did you shoot them?**

This film is a complex marriage of real & live environment with VFX & CGI. For example, the first scene where the hero is coming down a mountain was shot in many places starting from Dehradun, Film City and Bulgaria. There are live shots in Bulgaria and Dehradun, then we shot some portions on an outdoor set in Hyderabad. Then we had to match the light for each shot in all the scenes and make it look like he was

coming down the same mountain. The CGI, the shoot on the sets and real location work were all matched and synced. We actually had to match all the light and that was one hell of a harrowing task especially for my lighting team but that is also the fun part of our job and we did it.

Please allow me to thank my brilliant gaffer Anshumaan Singh Thakur who is also my B-Unit DOP, chief lighting technician Shakeel Biag whom we all call 'Tiger'. My brilliant team of best boys and some amazing focus pullers who never let me get a blurry vision.

Another tough scene was the avalanche sequence in the beginning of the film where they go for a trek. We all were beautifully surprised every time the CGI department showed us what they had created. There's heavy duty VFX & CGI in the film which was brilliantly carried out by our VFX producer & supervisor Mr. Naveen Pauland and his amazing team at NY VFXWALA.

Another difficult task was to match all the colors which was seamlessly carried out by our amazing colorist, Mr. Ashirwad Hadkar of Prime Focus.

**'Shivaay' was shot in a foreign land so what role does the location play in**

**enhancing the cinematography?**

Locations are extremely important. It doesn't matter whether it is India or Europe. What matters is, if it is the right location or not. If I need a shot of Chandni Chowk then I need to be shooting there. I cannot put up a set and call it Chandni Chowk. It doesn't lend the same feel. Locations do matter a lot.

**Which is your favorite scene in the film?**

There were many, it is hard to pick one but one of my personal favorite scenes from the film is when Shivaay enters a basement and stumbles upon a lot of dead bodies and the various body parts of little kids, and that scenario forces him to lose all his hopes of finding his daughter ever again. Then there is another scene towards the climax where he finally rescues his daughter from a running van. These were seriously heart breaking for me.

**The film shows the character's transition from a regular guy in India, a trekker, to a concerned father who goes all out to find his daughter in an unknown country. Is there a visual transition also?**

There is a visual transition because the country changes, the environment





changes, the light changes and the people change too. Hence, we did not try to make it different, it was naturally different. For the character too, there is growth from being single to becoming a father. It was an organic change. I believe, 'You should not try to mend something that's not broken.' I want to add here that shooting in Bulgaria was difficult because when we arrived, the temperature was - 23 degrees and it plunged further to - 30 degrees. It was difficult for everyone working on the film and not just for the camera department.

#### **What are the things you look for when you are offered a film?**

I first look out for an exciting script but it's so rare to come by. Besides the film itself you want to work with nice people as good experiences stay with you. I look forward to making at least five good friends from each film.

#### **When you get a film, how do you first approach it? Is there a specific process you follow before going on a shoot?**

I work on the script. Meaning I create my color bible. Then I keep the edit of the film in mind and color the visuals accordingly in my head. Then I share my thoughts with my director and we agree or agree to disagree and arrive at something acceptable to all those who are involved in the process. Once I finish that exercise then it's the overall design of the film that comes in play. But, there is no bigger cinematographer than nature. The light is changing all the time hence adjustments have to be made all the time. So, there is no fixed procedure anyone can follow. We surely go on the sets after doing a lot of preparation but again we are always ready to be exposed to any surprises that nature may throw at us. It's a roller coaster all the way.

#### **As a cinematographer what has influenced your work the most?**

Most of my impressions come from drama & literature due to early influences in my life so if you ask me which is my favorite film from the point of view of cinematography, I might not be able to answer it. For me, nothing works if the narrative doesn't work. Cinematography is a part of the film just like sound, editing or production design is.

#### **When it comes to cinematography, what is your style of approaching subjects?**

It is never the style of cinematography in isolation, it is the overall style of the film. I would never go and see a film because of its cinematography alone. I would watch it for the kind of film it is. The story has to make sense and as a cinematographer you have to serve the story. If an audience member tells me that a particular scene has such a beautiful camera angle or the light beaming from the left was amazing then I would consider myself to be a failure as a cinematographer because that means I have overpowered the story and not



served the narrative flow of the film.

#### **What are your reference points whenever you start working on a film?**

Most of the times it is the script itself and the director's approach towards the narrative. Then I start looking at various materials in the same zone. I'm always influenced by the literature and stories that I've read or heard and paintings, photographs, comics and movies that I've seen in my life so far. I believe that we all get influenced by something from as far back as our childhood. Everything that we've ever seen, heard, sung or imagined leaves an imprint on our brain cells and creates a photo memory for reference. That is probably how I guess it works for

me. So I do not really have a set formula and neither do I go for any hardcore referencing. I'm very intuitive in my decisions and somewhere in the entire chaos of my brain, I find my visuals organically.

#### **What kind of lighting setup do you prefer in general?**

It all depends upon the story you're trying to serve. On most occasions I love natural light and exploit it as much as I can. I often try to avoid using artificial light as far as I can. Due to the nature of the job itself we often get in to huge lighting setups but even there I strive to create light that looks natural.

#### **What do you look for when hiring your main team – the gaffer, key grip, camera operator etc.?**

I simply choose people who will give me harmony and then I hang on to them for as long as I can. I've stuck to the same people for many years. I do not like shouters in fact I hate them. It is very important for me to keep laughing together and growing. According to me, 'Creativity thrives in harmony.' We don't know what anyone must be dealing with in their personal lives and vice-versa so the least we can do is to be nice to each other.

#### **How did work change when movies went from film to digital?**

The greatest revolution that the digital filmmaking has brought is that the process of making movies became much more democratic. Earlier the director would have to believe whatever the DOP would say about how a scene would look. But now he/she can actually see the visual and has the option to say that they do not want it in that particular way. I do miss the nostalgia and smell of 35mm and discipline of shooting with limited amount of negative. All my early films like 'Chameli', 'Shabd', 'Teen Patti', 'Golmaal' & 'U Me Aur Hum' were filmed with 35 mm negative film. But I love technology as it has made a lot of things possible which were beyond our reach earlier. There are giant leaps being taken in our favor and it's evolving every passing second.

#### **How do you keep yourself updated in the field of cinematography in today's world?**



By reading and staying in touch with youngsters who surprise me every day. It is important to keep reading about technology, photography and all the marvelous things happening around the world. If I get impressed by something, then I go and see how they did it. The best thing is that now we are only limited by our own imagination and I love that.

**You have also done short films, what is the general difference between working on a short film in comparison to a regular narrative film?**

I love the format of short films because the format allows you to think out of the box since you're not bound by the commercial pressures of the business. Hence you get to work with newer ideas & young fertile minds.

I also enjoy working with young filmmakers because when they are directing for the first time it's as if they are directing the biggest movie in the world. They are extremely demanding and keep challenging you. Whenever I get offered a student film I try my best to get on board and that keeps me updated. These are not money making projects but they keep your creative juices flowing and keep you young.

**Then what is it that matters to you in a film?**

It is primarily the script. After being in the business for 24 years I can safely say that box office is very irrelevant to someone like me. Just because a film does not make numbers doesn't make it a bad film. I think this way perhaps due to the environment I grew in. I came from the world of literature, theatre, music & drama. This (film industry) is just a rat race and if you run fast you'll be a super rat but you'll still be a freaking rat.

**What is it that you want to do?**

Something that makes sense. In fact, there is so much that I want to do in one life and why should I limit myself to just being a cinematographer. I'm already producing movies now. Being a producer allows you to be a little part of every department in some way but being a cinematographer cuts you off from the entire world.

**Is it correct to say that you want to have something of everything?**



Yes. I'm a greedy man. Leena and I eat, drink, think, breath, smell, watch and dream movies all the time. Movies are everything for us. When I turned producer, I initially thought that it would be a cake walk but it is really not. Being a producer doesn't mean that you are the money bag because the money is not yours. There are various investors who are putting in the money with the faith that you will be able to deliver what you promised. It just makes you so responsible. I started realizing things that I didn't ever think of earlier. I think thrice before I order for anything now, even as a cinematographer.

**Has your stint as a producer made you wiser when it comes to spending money?**

If you spend one rupee then you'll have to do business of two rupees to break even. So if people are paying for what you have made, you have no right to take them for a ride. Movies are not my business. They are my passion. I consider myself ridiculously lucky that photography was my passion which then became my profession and thankfully people even started paying me to do what I love doing the most.

When you watch a movie in theatres, it is so magical. That magical feeling has not gone away from me even today. 24 years in this profession and still counting. I feel truly blessed that I still find moving images very magical.

**What is keeping you busy these days?**

Currently Leena & I are in the pre-production of a micro budget feature film to be shot in May, 2017 and another small budget film based in Delhi to be shot in Dec, 2017. These two are the films that we're producing and Leena is directing. We are in various stages of development on a couple of other scripts.

**Since you mentioned above that you are a greedy man and want to explore more things, is direction also on your mind?**

That is one thing I won't do. I will be part of Leena's stories but I don't have any of my own stories to tell. I'm not made for direction because if I get into that, the cinematographer in me will take over and I'll get into visuals. History can tell you 80% of cinematographers make lousy directors because they get stuck in visuals.



Interview Edited by DOP:  
N. Bhargav  
bhargav.blackjack1@gmail.com





## Interview with DOP **Setu** On Shooting 'Dangal'

**Was there any brief given to you by the director Nitesh Tiwari for the film 'Dangal'?**

Nitesh Sir and I had a brief discussion that he wanted to keep it real. I had sent him some pictures of Amrita Sher-Gil's paintings. The paintings were of a rural setting because the first part of the film is set in a small village in Haryana. We were looking for earthy tones for an organic vibe which is visible from the beginning of the film. The first part of the film in the village deals with mud and earthy raw 'Akhada' (Arena / Wrestling Field), these were the underlying elements. These paintings were also dealing with such texture which was very important for the film.

**Did you also look at photographs connected to rural areas?**

I saw few photographs connected to rural areas but there was no such

exchange between Nitesh Sir and me with photographs. But we went to rural Haryana and spent a few days - we took lots of photographs for texture and colour detailing.

There were lots of exterior shots like in the 'Akhada' and during the 'Dangal' where we were trying to get a hard direct sun kind of feel to the fights.

Natural elements played a big role in this film initially and during the mat part of the film it was artificially lit. We really wanted to maintain that contrast. The light changes when her fight moves from the mud pit in the village to the mat in the town. Now she is exposed and her whole world changes so there is a transition in terms of the light and look





and feel.

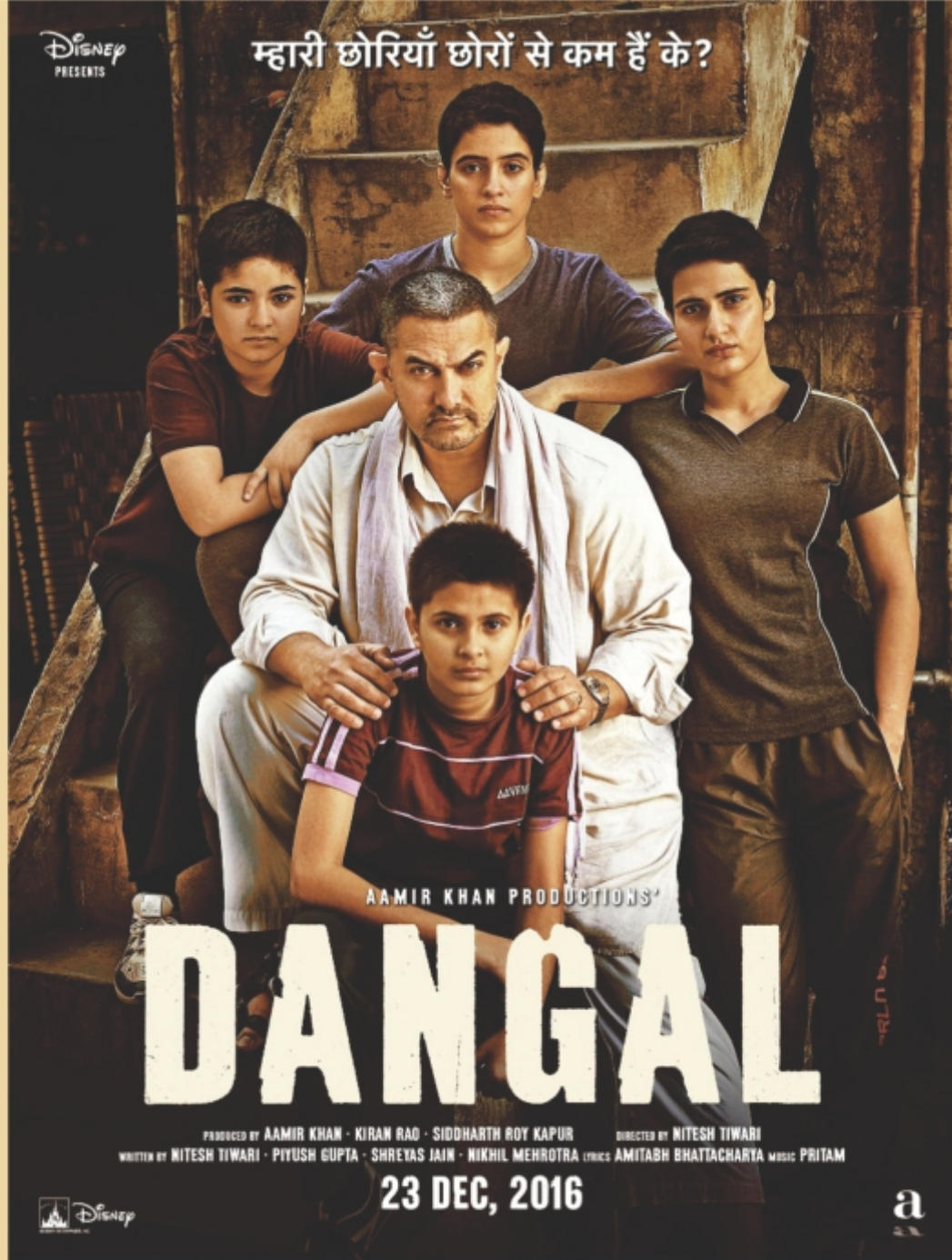
**Did you see any video coverage of wrestling happening either in open wrestling fields or in the stadium?**

We saw a lot of wrestling videos. In fact we all had to learn wrestling. Not in the physical sense but we had to acquaint ourselves to know the rules of wrestling. We had to learn how the body is used during wrestling. It's a very primal and an ancient sport so we had to understand the whole psyche of wrestling. When she is in the middle of the mat or when she is in the 'Akhada' - that only happens with experience.

We were very lucky to have 'Kripa Shankar Bishnoi' who is the coach of the Indian National Women's Wrestling Team. We thank him for his guidance. I would always discuss with him and ask him what it is like to get in to it and how much reaction time do you have when you are in the middle of it. I was trying to understand all these things along with the rules of the game.

**In the first section of the film particularly during the village part, scenes were kept very dark. Was there any specific brief by Aamir or Nitesh about the light levels and what the images should look like on screen?**

The brief was to keep it real. There are various degrees of realism in cinematography. In our films, everything at one level is real and there is nothing unreal about any kind of lighting that happens. It might be glossy, hard or raw.





One has to strike a balance between them to make it look realistic yet at the same time it should look enduring.

For me there is big difference between a dark shot and an underexposed shot. A dark shot may have the relevant portions dark but will be balanced by mid tones or will have sufficient contrast and there will be information in the blacks . In an under exposed shot it will be muddy with little separation between the shadow regions In the first part when the girls are growing up most of the low light shots are during the family dinner by the fire side. So you have to keep it real following the source. You should be able to see the expressions but it should look real. The tone was warm because in the villages the voltage is low. Keeping the mood correct was very essential for this film. We all know the kind of effort that was put in by Aamir Sir. He had to put on weight and then lose it. All of this was done to make it look real. When everyone is putting in these kinds of efforts, as a cinematographer felt why should I do something which is not true to the mood of the scene? The camera should follow exactly what is required and that's how the film comes together. If the camera is doing something else and the actors are doing something else



then it totally falls apart.

**Did you have a specific choice of lenses for the sequences that were shot in low light conditions?**

We shot on the Arri XT. I went with Master Primes because I wanted the pluck in the contrast and Master Prime has more pluck though I never shoot full open at f-1.4.

**Did you work out some specific shot taking pattern particularly for the wrestling sequences?**

No. There was no general pattern for shot taking. Nitesh Sir scripted each fight, the graph of the fight and the emotional graph in the fight. Then we would go to Kripa Shankar Ji and his wrestlers and discuss it with them, telling him what the graph of the move was .

It's very easy to make it look very



flamboyant to look visually enthralling but we wanted it to be authentic at the same time.

So, Nitesh sir scripted all the fights and then we worked out the kind of moves we wanted along with Kripa Ji and Shyam Kaushal Ji who is the action director for this film. Then Kripa Ji used to tell us which other moves or elements can be added. We then decided what kind of graph we wanted between the moves, like do we want a very flamboyant move or just a pause where the wrestlers would gauge the opponent's next move. Then according to the movements and the fight we lensed along with Shyam Ji's experience. If you want a move to come across as a very dynamic move then you can take a wider lens and go closer on a steadicam. If you just want to study the face because even within the moves the emotion comes on the actors face then you'll lens it accordingly. So, we had to strike a balance between all these things. It all depended on the fight and what's the story of that fight.

**Can you mention the aesthetic considerations while lighting up the various wrestling sequences set in the interiors?**

I shot the wrestling sequences before the mat when she goes abroad and fights. They were all lit by tube lights because I wanted that kind of fluorescent feel to the whole space and that's how I got the whitish light compared to a warmer light which is the actual light that we used in the Commonwealth Games sequence. That was also to bring down the CRI so that the colors are not reproduced because that's the period where Geeta is feeling down. She has a fight with Mahavir and goes back and loses the fights abroad. So I wanted a certain coldness to come in. A low CRI bulb will do the job as the skin tone production will not be so clean.

**There was a stadium sequence of The Commonwealth Games opening. How did you match it with the parts you shot?**

The Commonwealth Games opening was a stock shots. Unfortunately we did not get footage with a higher resolution.



We had to match our footage of the girls walking and Mahavir Singh and Omkar being in the crowd. We added some grains in post just to make it look realistic.

**How much of the shots set in The Commonwealth Games wrestling backdrops are composed in CG?**

Only some crowd multiplication was CG because you can't get so many people and managing that is really difficult. Everything else is very real. There were also some stadium extensions in the CG.

**There are a couple of slow motion and high speed shots at certain places. How did they evolve?**

We had a total breakdown of that part. We wanted the opening title montage in high speed with the wrestlers falling and mud flying. That's the time when you are introducing wrestling in the film. Nitesh Sir really wanted it to look beautiful and he wanted people to fall in love with this sport in the very beginning of the film after the office fight. So, we tried to make it a little glamorous.





**Did you give any specific instructions to the makeup artist keeping in mind the realistic look of the entire film?**

The only instruction was to not give any makeup to anyone. We only added a bit of shine on Aamir Sir's face when he is in the 'Akhada', just to add some reflection to make it look real. Otherwise there was no makeup.

**Art direction is an important part of the film particularly for any DOP. What kind of discussion did you have with the Production Designer?**

Nitesh Sir and I sat with the Production Designers, Laxmi Keluskar and Sandeep Meher. Laxmi and Sandeep found this house early on. We were lucky to get a house like this and then they let it age through the rain. So by the time we came to shoot in September the house was already weathered for 3 or 4 months and it gave a very real look. I think Laxmi and Sandy did a fantastic job in making it look so authentic even though it was an existing house. The aging of the paint and how it looked peeling off, all this detailing really helped me to make the whole film look very authentic.

**Though the DOP creates the image but what was the contribution of the DI artist in 'Dangal'?**

Ashirwad Hadkar was the DI artist for this film. He is a very experienced DI artist and has done many films and we



have worked together in the past. Before the film started I did a period test. We did try out different filters and different skin tones. I wanted separation between the characters and the surroundings. In the first part of the film I wanted the skin to look warm but I did not want the overall warm cast not like sepia warm, etc. I finally zeroed in on a filter called "antique suede" half and one that was just warming the skin but it was not affecting the white. I wanted the whites to be clean so this test was done with Ashirwad. I tested tobacco and I also tested many other warming filters on the skin tone but finally this is the filter we locked on. Ashirwad knew even before we started shooting what kind of look I was going in for and what had to

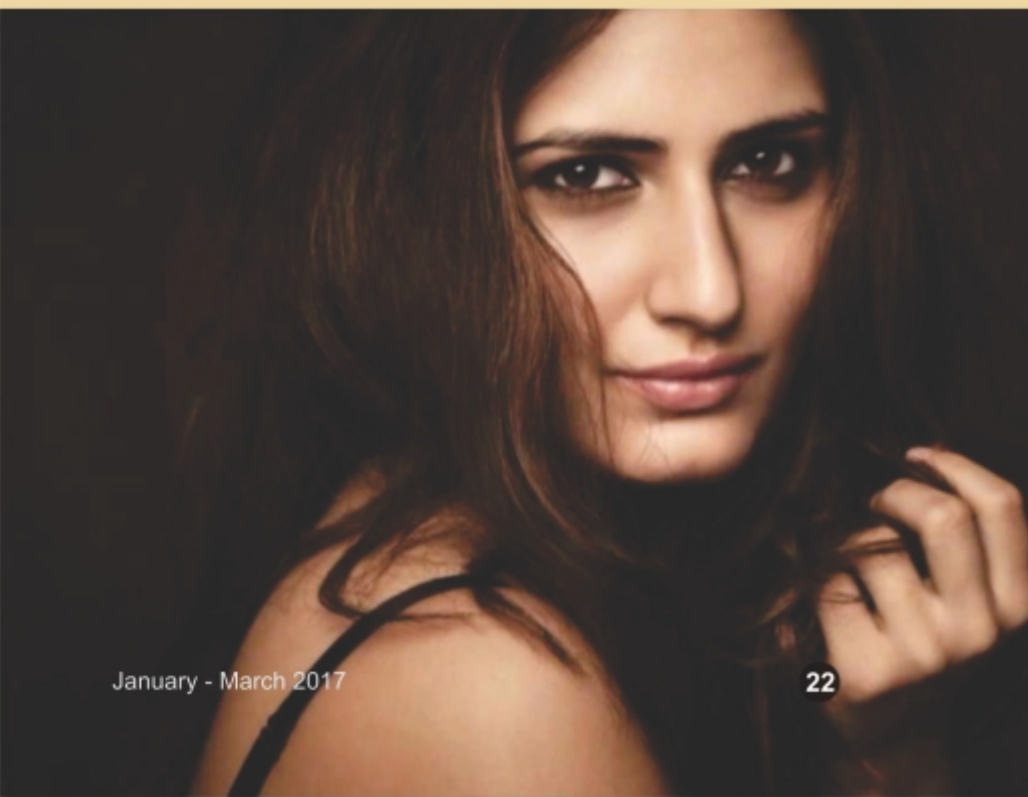
be enhanced. I wanted the sky to be burning white as I did not want the blue sky in the film.

**Why did you choose a white sky instead of a blue one?**

Because it gives you some kind of edge and creates an inherent contrast in the frame. It gives you a very edgy kind of a feeling compared to a blue sky. Blue sky gives a very tranquil feeling but white sky gives you the feel of heat so I shot almost the entire film in that light. If you see the film you will notice that the sun is always in the sky facing the camera in the exterior sequences. He knew that I was looking at something like that and I had taken some tests. We both kept on discussing things. He has a lot of experience and once I tell Ashirwad what I am planning to get then he really works very hard and tries to get the separation and contrast. I wanted the black to be there with details into it. We hit it right and because of his experience his contribution is tremendous. □□□



**Interview Edited by DOP:**  
**N. Bhargav**  
**bhargav.blackjack1@gmail.com**







## Master Gaffer

### An Interview with Mulchand Dedhia

**What are your views on the changing scenario of various light manufacturing companies entering the Indian market?**

Earlier we used ordinary tungsten bulbs which were 1k, 2k, 5k, 10k with big bulbs. Those days on a big set we had to follow the artist with one light. After that came the arc brute light that had a yellow arc and white arc. Later on tungsten based halogen bulbs were made so bulbs became smaller and we got more illumination level.

Then came HMI with magnetic ballast. That time we had to be very careful and we had to keep the generator steady on 48 cycle. At that time there was no crystal control generator at all and even now we do not have it. Whenever we were shooting on film we had to maintain the 24 frame on 48 cycle. It created lots of problems for us. So we decided to keep the generator on 50 cycle and set the shutter angle of the camera at 172.8 degree. If we lost even little concentration the flicker of light would be seen in the film scene on the big screen. After that electronic ballast came and even that did not last long. Later high speed flicker free ballast came and people did not find any problem in it because we could keep light in flicker free mode and shoot anything at any time. During the period when HMI lights came maintaining fill light was a problem because if we use big lights then the power consumption will be more. For using big lights we need to have a 125kva

generator in comparison to a 62kva generator. Sometimes we even needed a 250kva generator. Due to this the temperature inside the studios increased and we needed A.C's. So the condition became more hot and cold. Also shooting sync sound was a problem. We started using soft/diffused lighting so the number of lights increased and the problem became worse. After the introduction of Kino Flo brand the soft fill light problem reduced. Kino Flo spread by 180 degree then the cameraman had to either control from the top or bottom. Later this issue was solved by honeycomb and snapgrid. Apart from Kino Flo there are many other types of lights in trend.

In the last few years, there was 'par lights' with Fresnel lens and 4 other lenses. Fresnel is used for sharp shadows of light source and other lenses were for controlling beam angle in concentrated manner and used for throwing light at a distance. The cameraperson used par light as Fresnel but they didn't get proper shadows due to reflector and burning position of lamp. DOPs faced many problems. But from last 4 to 5 years LED is being used in the Indian market. I first used LED during 'Slumdog Millionaire' and it was AC/D supply. The size of the light was very small like a brick so it was called 'Brick light'. Those days we had two versions, DAY/TUNGSTEN. Later BI-COLOUR and now RGBW were invented. After this film I imported 12'x12' LED from Lite panels USA. This was in 2008 or 2009. 3 years later we used a more powerful LED and it was from Cream Source. So my interest in LED increased but due to high price I decided to wait and watch till CRI and price became affordable. LED looks smaller in size and people assume there is no heat inside or that it doesn't need a cooling system. But LED requires more cooling than HMI. So, these were technical issues. All these lights started coming in India as soft light. LED had a big impact on the market of the Kino Flo brand.

The light which Kino Flo was making was already in tubular form. Earlier in the

tubular form light spread at 180 degree angle. Now after the introduction of LED it doesn't spread at 180 degree but remains at 90 degree. After putting an egg crate (honey comb) in it we can maintain it to 45 degree or 60 degree or as much as we want. Earlier in Kino Flo there were barn door and crate in it but since the bulb was in tubular form the light spread at 180 degree. Now all the companies have started making LED in this style. All these LEDs which came to India till last year were from many different companies. Lots of bulbs and tube lights (LED's) came from China due to cost. For film/TV we need color corrected bulbs so Chinese were not good lamps. Slowly many popular companies introduced great LED lights. CRI of these lights is over 94. Meanwhile in international market other people started making lights with a strong throw and Fresnel heads.

'Arri' also makes its own Fresnel light from c5, c7, and c10. The c10 light of Arri is mostly equivalent to 1k tungsten or 1.2 HMI and it is small in size requires less power consumption. This light required a cooling system so lamp head got very large.

'Digital Sputnik' makes set of 3 lights, set of 6 lights and many other bank as required, which we first used in the international film project 'The Lion'. After using it, I found it very good for strong source lighting. By using these lights we can save on the cost of the generator and a day's rent for a generator of 125kva is near about Rs. 18,000-20,000 including the fuel price. This light can be run using the studio power.

We can take all this light on the DMX board. Once we set the light we can reset its intensity and color on board. By doing this we can save setup time if a producer needs a 12 hours shift. With this we can do it in 8 hours. The benefit of using it is that we can manage them on the same board. Some latest ones can also be used with Wi-Fi on phone or IPAD.

I came to understand it while doing the film 'The Darjeeling Limited' in which we needed to shoot in a moving train for 20 days and the condition given by the director (Wes Anderson) was that whatever all the departments of lights, grips and camera needed to set up should be done before the train leaves or while we are in the running train. The train will



not stop for any kind of rigging while on the track so everything had to be done prior to leaving.

We set the ten coaches of the train on the console board lighting but my lights were not DMX lights.

They were all conventional lights but by using decoder I used it on board. I fitted all the lights in compartments no. 1 to 10 during the prep days. We used most of these lights as compartment light as production design. We did many other things but it is too long a story. When the camera set up and actors would move to another compartment, the director would tell us which compartment they were going to and then I would push the buttons on my DMX board as per my lighting diagrams and that particular compartment would get lit up. Sometimes we fixed one or two lights very fast to compensate the INT/EXT exposure. For operating it we kept two generators on the railway flatbed, one to run the show and the other as standby if anything went wrong.

Now all LED lights are DMX/Wi-Fi controlled lights and the advantage of this is that we can control everything such as color or intensity from the board. Some lights are RGBW. That means if we need some random color like red/blue/green/yellow, etc. other than the 3200 or 5500 Degree Kelvin then we can set it without putting filter on the light. The advantage of this is that shooting speed increases and lesser number of lighting crew is required on the shooting floor. If all the lights are set properly then the heat in the studio also gets reduced. The consumption of power also gets reduced. No doubt the rental of lights increases as the lights are expensive but it helps the actors and the director to concentrate creatively.

In the coming years if LED manufacturers can control their CRI of lights then I think this is the best light as the life of these bulbs is very long, though it has not been defined as yet in terms of months or years by any LED manufacturing company.

LED manufacturers say that their LED bulb's life is 5000 hrs/10,000 hrs or 50,000 hrs but until now they don't have an answer at all that when the color temperature of light will change. Whether it will change after 1000/2000

or 5000 hrs, they don't have an answer to that. If a bulb gets fused it can be changed but the bulb should be single source. There is a circuit in line. So, sometimes it happens that a single line will not be giving supply. Sometimes due to some minor problem 2 or 4 LED light bulbs are not working or single line is not working but it doesn't affect the intensity as well as the overall quality of the light. If half the bulbs are not working then there will be an impact on the overall quality. Also, there is no maintenance and no service centre in India to repair them.

Some Chinese products are less in price but their CRI is not up to the mark. Sometimes in such products only 300 bulbs will work out of total 600 in one lighting unit. Sometimes half of the bulbs will work, half will not due to failure of circuit diagram.

As a light supplier we have to give either expensive or sometimes less expensive LED lights according to the price that suits the producer. There are also some good products in the Chinese market but the business policy of China is not reputation oriented. Let's say you go to 'X' company and buy a 'Y' product at a price of 100 dollars. After using that product you come to know its good and then I also want it and even I go over there for the same product but negotiate and buy it for 60 dollars. But after using it I feel the difference between these two products. Now if there is another person who wants to purchase it in 40 dollars, they will make it for him in 40 dollars. So, the same company will supply the same product in 100 dollars, in 60 dollars and in 40 dollars. But the one who purchases it in 40 dollars will start crying after two months and the one who purchases it in 100 dollars will not as his product will be superior. They have only one policy and that is 'How to make money'. They don't worry about the reputation of the company. They will put your local brand name on their product. But companies like Arri, Kino Flo, Mole-Richardson, Digital Sputnik, Creamsource, Litepanels, Dedo, Alladin, and many more who rule the market have standards.

I am still waiting for some lights with strong throw in LED. So far Dedo is the only company that produces smaller tungsten, smaller HMI and best LED's which are smaller but more powerful

with their lens attachments. They have inbuilt iris, cutters and gobos, etc. Dedo 400Watt HMI gives the output of 6 Kilo Watt HMI with their lenses and 650 Fresnel gives almost 5kw punch if used properly. They are small in size and focused in their throw and give hard sharp shadows similar to the big Fresnel HMI or Tungsten lamps. Once these LED lights become popular then all our previous investment in HMI and tungsten lights will be waste. In the film line the one process that is a never ending process is lighting. Every time new lighting gadgets will be introduced I will have to learn something new. So, far the exterior is lit by the sun and whatever we do in the interior we are unable to match them properly using 12k/ 18k more than one light head of HMI due to the variety of color temperature difference which is around 5500 degree Kelvin.

If in future there could be a possibility of replacing these heavy HMIs with only LEDs then it would be very beneficial in curbing the power usage, reducing generator noise and pollution. We can also use domestic power to switch on these lights. I use many different LEDs from Arri, Kino Flo, Digital Sputnik, Alladin, Litepanels and Dedo and few Chinese lights. In some lights you can decrease or increase the intensity but some LED's are of RGBW where I can set them up in disco colors or any other color that I require. Some lights are flexi type which are soft source LED lighting where I can create my own shape like make it round, half round or flat etc.

My favorite light is still the tungsten light in which the bulb's color temperature will vary only between 3000-3200 Kelvin. The worst was HMI because if you are using ten heads then one will be blue, one will be pink, and there will be quite a large color temperature difference. At that time we did not have the monitor and used a monochrome filter to check the contrast. Even in those days I did not use any exposure meter. I only use it when the light is very low just to understand the contrast.



**MR. MULCHAND DEDHIA,**  
Founder  
LIGHT & GRIPS EQUIPMENT HIRERS (P) LTD.  
[www.lightandgrips.com](http://www.lightandgrips.com)



## *Is it the Right Time to Switch to LED Lighting?*

If you have bought a new light for your Studio or for Photography purpose in recent time, you must have definitely considered LED Lights as an option. However many of us would have not preferred it majorly because of the price factor.

In the recent time, the amount of innovation that LED Lights has gone through is tremendous. From a single LED camera mountable light to as big as 4 by 4 feet. Its ability to change colour temperature from as low as 2900°K to 6000°K and RGB has definitely turned heads. Moreover, the various size and portability that it offers is commendable. With LED Lights, you don't need to carry a generator or an inverter with large batteries while shooting outdoors to provide power to your light. Neither there is chance of bulb failure because of mishandling the light fixtures. All you need is your LED light and batteries to power it up. Many of these new generation LED lights are designed for interview and journalism purpose.

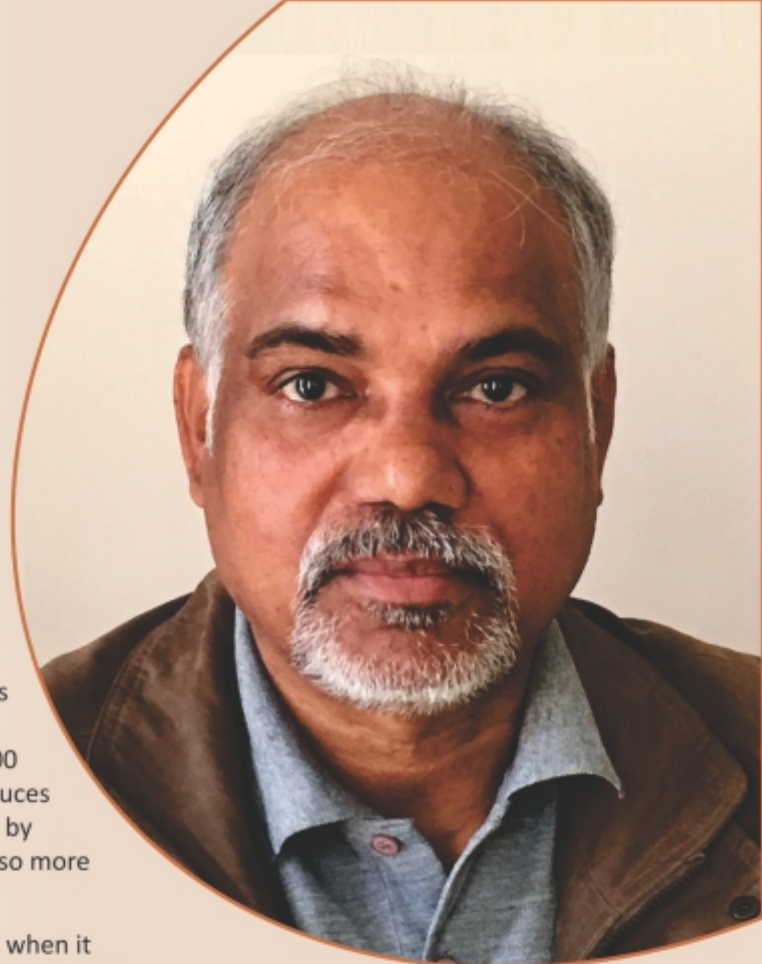
The cost factor is something that has changed. The LEDs are still not as cheap as the pre

existing lighting source such as Fluorescent Lighting but there has been a drop in their price since their first inception. The plus point of having LEDs is that you are assured of its lifespan. The lifespan of an LED is fifty time more than that of a CFL. Most important is the fact that they offer higher Lumens by consuming

lesser wattage. LEDs produce 1,000 lumens by consuming 10watts (approximately) whereas CFLs require around 25watts to produce 1,000 lumens of light. This reduces the power consumption by atleast two times and also more environment friendly.

LEDs are also better when it comes to photographing people or sensitive materials—like food, for example—because you can place them closer to your subject without having to worry about the heat making it uncomfortable for the person being photographed, or reheating the dish being photographed. While they do not take the place of flash, LEDs can, sometimes, be used instead of flash, and they offer the advantage we usually associate with continuous light: they offer an ongoing view of what the light will do to the subject photographed, and immediately reflect any changes in the light's position and intensity.

From their humble beginnings, LED lights grew to become the pervasive light source in cinematography and photography. LED panels have grown in size, while prices have come down, year after year. Better technology has allowed for more power and better control of the colour temperature of LED lights, which has contributed to spreading their use. With more people interested in trying them, it was only



obvious that the growing market would attract more companies, and, as had happened with LED light bulbs, cheap LED panels flooding in our market. Those uncalibrated light sources didn't help much in terms of recognition of the capabilities of LEDs, and somehow created the idea that cheap LED panels were not good.

Fast forward a couple of years and the landscape is completely different. LED panels are more affordable and the technology has evolved, making it easier to get good enough lights at a fair price.

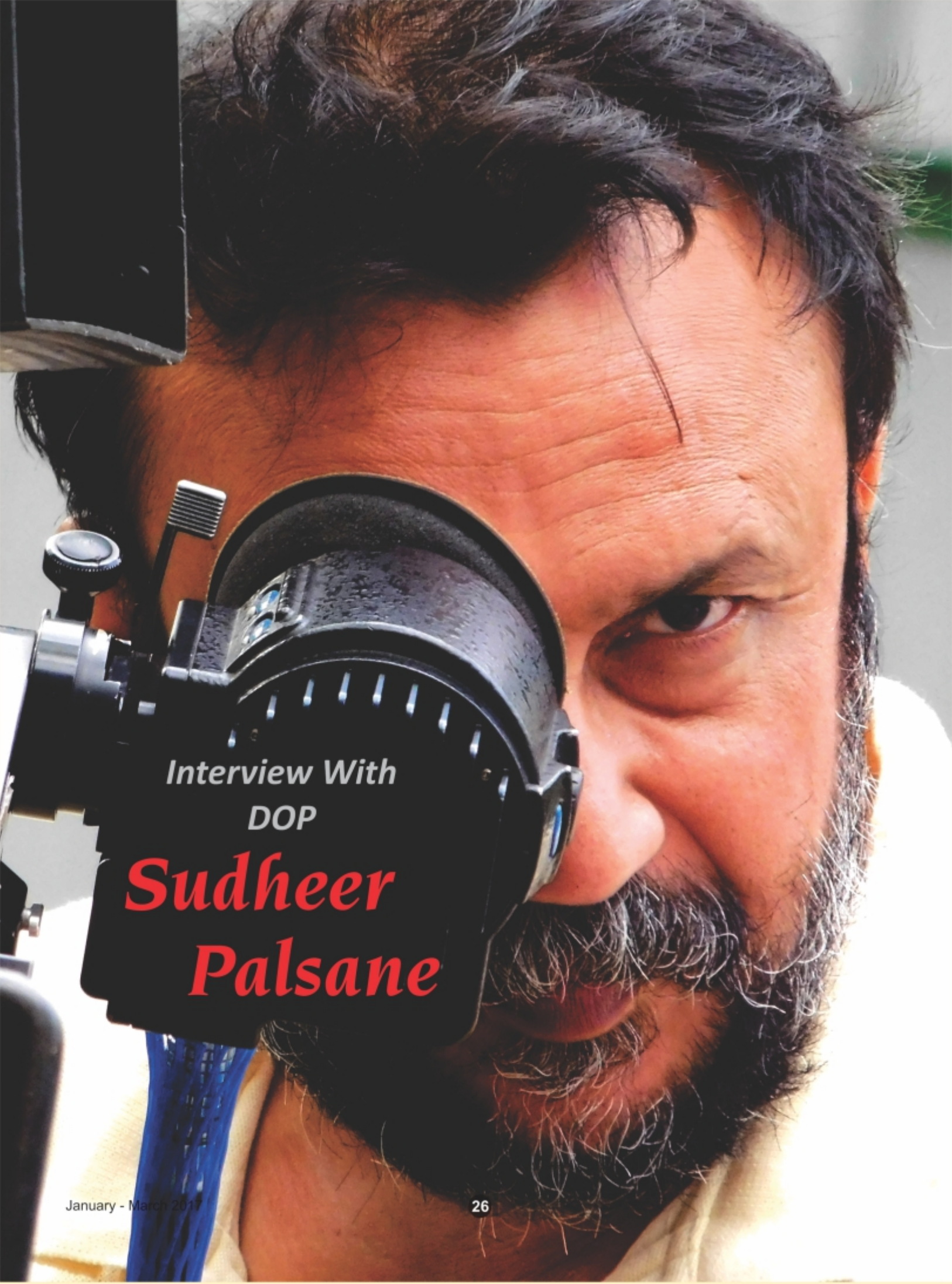
### **Feedback:**

### **J S Sharma**

Founder  
Yasuka Corporation  
91, New Unique Ind. Estate  
R P Road, Mulund (W),  
Mumbai-400080 (India)  
Ph +91.22.2593 0842,  
Fax +91.22.2593 0843  
[js@yasukacorporation.net](mailto:js@yasukacorporation.net)  
[www.yasukacorporation.net](http://www.yasukacorporation.net)







*Interview With  
DOP*

***Sudheer  
Palsane***



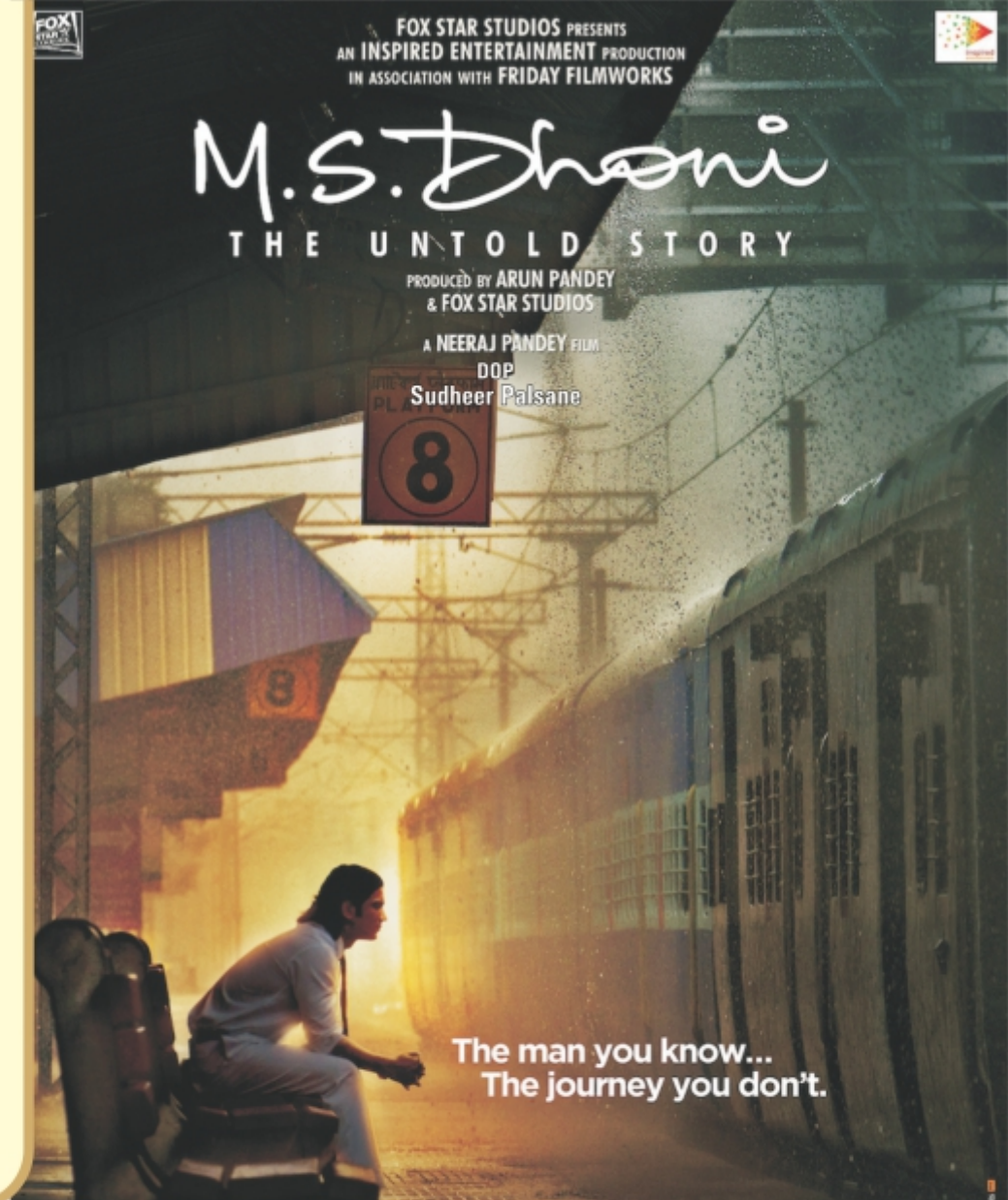
National award-winning cinematographer Sudheer Palsane has a varied filmography ranging from films in Hindi and Marathi to Mishing, Bangaldeshi and more. The cinematographer who has shot M.S. Dhoni – The Untold Story believes that there is a certain beauty in keeping things as they are. And that is the approach he has adopted for his latest film. Palsane talks about behind the scenes of the film, sharing interesting details from the making of the biopic.

How would you describe the visual treatment adopted for your film M.S. Dhoni?

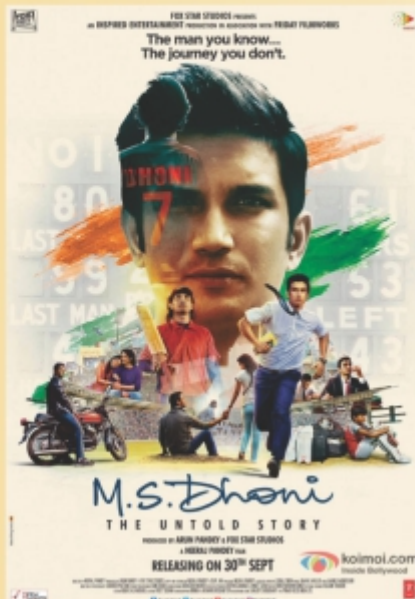
Very real! Like the man himself, honest and down to earth. Not attempting to beautify deliberately. There is beauty in (keeping things) 'as is'.

What were director Neeraj Pandey's requirements from the cinematography? Having worked with him earlier as well, how would you describe his style of working?

Neeraj's script is very strong. He writes himself and prefers a direct approach. He's not bothered by cosmetic beautification of the image. He works with all the departments of the film very personally and closely. Location recce, look test, costume test and VFX test etc (homework and pre-production) are meticulously followed. He knows







how much to shoot and stop. He isn't greedy about the quantum of footage. His requirement is that of focus, alertness, intensity and concentration.

**As it's a biopic, what elements did you cover in your research?**

The research included the formats of television cameras that existed since M.S. Dhoni came in the scene. The production designer Sunil Babu and his team had an elaborate list of properties, background ads, newspapers, vehicles etc from the 80s onwards. The same goes for Falguni (Thakore, Costume Designer) and her team with costumes. The details of each costume and kits from every match was a task.

**Does the film's color palette change as per the changing times in Dhoni's life? What are the predominant colors?**

I knew that whites and greens are going to be strong. We didn't push much as we were at the mercy of a lot of locations, which we couldn't have controlled. The palette evolves with his journey from Ranchi to Kharagpur, coal mines, Calcutta, Delhi, BCCI Bombay and to the world. The texture evolves from a rustic small town to the sophistication of the mega cities, five stars and BCCI.

**Did you visit and shoot in actual**

**locations related to Dhoni? Also what cricket grounds were chosen and why?**

We shot in Jalandar, Delhi, Aurangabad, Ranchi, Kharagpur, Jamshedpur, Calcutta, Pune, Cape Town and Mumbai. The grounds and other locations were followed very meticulously but for the ones where we could not get permissions.

**What camera and lenses have you used?**

AlexaXT, Cook 5i series and Angénieux zoom. Alexa is great with highlights (stadium flares) and greens (grounds)

**What was the camera set up for the cricket sequences like?**

We used two Alexa bodies, rarely a Red Dragon for a drone shot, Go-pro and 5D Canon. Neeraj prefers steadicam.

**Could you also talk about the lighting design for cricket sequences? Overall in the film what kind of lights have you worked with?**

We once used a balloon light for the the ground. All the local night cricket was lit by local lights.

**How important is it to understand the game to capture the proper angles and moments?**





Important Film of Sudheer Palsane as DOP

Knowing the game surely helps but it is not a limitation. This game is so widely covered and the young generation has grown with it. In fact, Dhoni's joining the Indian team is very close to the explosion in TV coverage. It's covered mostly with great tele-lenses predominantly from beyond the boundary, steadicams, bird's view etc. in television. Here we could shoot from the ground with different lenses.

**What challenges did you face in shooting this sports-based film?**

I guess capturing the spirit of a sport apart from the game. It's to do with boundless energy, potential, capacity, focus, prep, skill.

**Were there any aspects that you have consciously focused on through your camera work?**

The focus was on how to get the scale because the story is ruthlessly real.

**What kind of VFX work was done for this film?**

Apart from the obvious effects, VFX and colour correction has become more integral a part of cinematography today. Even a normal unsuspecting image can have a significant creative contribution. One has started thinking differently incorporating other possibilities.

**Could you also introduce your team for this film.**

I have been lucky to have had a great team. Baikunta and Pratap were my chief assistants. Satish, Sanjiv and Bibhuti were kind of focus pullers. The very popular Ashirwad Hadkar (Prime Focus) was the colourist and Keith Devlin worked as the VFX supervisor.

Besides Bollywood, you've also shot various other regional films such as Bangladeshi film Meghamallar, Marathi films like Gabhricha Paus & the upcoming Katyar Kaljat Ghusali and the National-award winning Mishing film Ko:Yad. How does shooting films in various languages benefit you as a cinematographer? What are your takeaways?

It is like discovering the world, different people, their stories, music, food, traditions, celebrations and tragedies. It's fascinating as well as enriching.

Feedback: [palsane@gmail.com](mailto:palsane@gmail.com)







## **Interview with DOP** **Sunny Joseph**

**President of Cinematographers Union of Malayalam Cinema (CUMAC)**

**You have worked with eleven languages. What is your primary criteria to choose a script which you would like to shoot?**

By the grace of god, all the films on which I have worked were offered to me and I didn't approach people for work. Some of the scripts which I probably wouldn't choose if there is some kind of scrutiny if I had to do, but I selected them because they were offered by my friends. I have no hesitation in doing some script which I find not very strong in terms of content but then my friendship with those people is more important than the script. Then there are also other scripts which I have been offered which are luckily from serious filmmakers and I have seen their work. So whenever they call I feel very happy. When a newcomer sends me a script, I see the visual possibility primarily that if I have anything more I can do than my previous work I have done. I also see what are the infrastructure facilities which will be made available for me. But many a times it didn't meet my expectations in terms of equipments but then I have trained myself to work with the minimum. Hence, that is one of

my strengths. Any kind of situation where I am put, I can find a solution without resorting to big equipment support or in terms of devising light, designing whatever camera movement I have to do in the scenes.

**What are your expectations from a director for you to contribute to do a job meticulously?**

Primarily, I expect my director to have a very good understanding of visual design and light but unfortunately that is very rare. Most of the times you end up helping them in devising the visual design with the execution of the script in cinematic language. Many directors are not even technically well equipped in terms of understanding light and qualities of sensor etc. Hence, it creates conflicts. They will offer 2 HMI lights or something and you are shooting inside the house having three rooms together and from there you go to the exterior and that is not possible. Most of them don't understand why I am saying it.

**How do you go about planning your lighting scheme when you need to light up any scene at the location or may be at the set?**

For the kind of cinema I mostly do, I always follow motivated lighting as it's more naturalistic. I look for the sources which I can use in the scene and simulate those sources. I also try to use the available light even in the interior which is there. I mix the available light and stimulated sources of windows. If it is night scene then the practical sources. I already have a idea of the contrast which should be there in the scene whether it should be dark in majority of the areas or brighter. Which corner or the characters is in dark, is the background bright? I work out all these ideas while reading the script but then the exact execution I don't prepare where to place the light. I also never had the luxury of visiting the locations beforehand in most of my films. Most of the times, I will be seeing the location on the day of shoot. Hence, it is on the spot that I work out the light placement. After many years of my experience I have become more simpler in my lighting.

**Could you recollect few instances which were kind of challenge to execute whether it was lighting or other demands?**



There are many instances like that . In my first film "Theertham" in which due to certain call sheet problems main actors had to leave early. Hence, I had to shoot some night scenes in the day including exterior shots ! I had to make all this kind of big covering dark tents to shoot that night part. My fourth film was "Piravi", the climax sequence where we had to shoot father coming back to the house in the heavy rain. Till then all the scenes were shot in actual rain by us. This time on the last day of shoot we were trying to shoot the climax sequence and there was no rain. We were not prepared to shoot in artificial rain. The sequence of father entering into the house from interior corridor and the challenge was that the previous part of the shot we had shot in the evening with an exposure of 2.8. It was very dark evening with real rain . Now the next day when we had to continue the scene from the exterior to interior house there was no rain. Finally we find out one agricultural pump which was used for irrigation. We got it and then with the pump, pumped water over the roof and water fell from the roof. Actually in the mid ground there was no rain but since it was heavy water rushing through the tiles and it is like a curtain which meant that one wouldn't see that there was no rain in the background. But the problem

was that by then it was noon and that day it was the bright day. My outdoor exposure was f/11 and the challenge for me was how would I make it look like a late evening ?. Then I have to shoot which should be at least on stop down . I exposed it at f/16 but what is my filling light in this corridor when the father comes in and the mother and daughter come to take the father in. I had four multi-20s. With all those lights on, when you calculate the interior exposure it is still 5 stop under when you know that it is f/16 outside but then I thought that the white lungi and the white saree will come as an image. I don't need the face to be clearly seen. Let it be in silhouette but then the whole design of the film was like that it was and supposed to be very dark evening. The brightest light I had was a mini brute with only three bulbs so that I gave it as a back light, as a cut light to the water to give a separation from the background and then just four multi twenties as fill . You won't believe it but when I took the negative to analyzer, it gave me the right image at print/RGB value at 25, 25, 25 that is quite unbelievable. I have also shot "Vastuhara" , G Aravindan's last film. My basic philosophy of lighting is that I want the cinematography to be transparent. It should be invisible and should not stand out. I wanted it to be

perfectly suited for the film even if it may looks like documentary but that was my big challenge. Somehow I think that I succeeded because Arvindan's son (Ramu) who himself is a photographer kind of appreciated my work in that film. We had mostly available light shooting outdoors and many scenes in Calcutta streets with actor Mohanlal. It was very difficult to shoot and in true Ranaghat refugee camp as still the camp was running after the war. It was a challenge to create that transparent look in that film.

**Tell us something from the Film "Train to Pakistan" which you shot for Pamela Rooks in which there were some day for night scenes?**

In fact, a very sad event occurred during shooting of "Train to Pakistan". I had to shoot a sequence across the Satlaj river on a bridge which itself is more than a kilometer long. We had to shoot either early morning or late evening for the day for night sequence. We went there early morning to shoot and everybody was instructed not to pass through the bridge rather to take an adjacent road and walk .We also checked with all the production people to find if there were any train running in that area during those 3 hours during







which we were supposed to shoot. We were informed that no train would run during that time. There was one production assistant who took the actor across the bridge with the torch borrowed from the camera department. While returning, he thought of quickly going through this bridge. The director and I, we were standing on the rail track, looking into things and discussing the shot. Suddenly I heard my assistant shouted from behind, "Sir, please jump out". At that moment, without thinking anything I just pulled the director Pamela Rooks and myself to jump outside the track. Just a second later the running train came over but due to the flowing river, we couldn't hear the sound of this train. The boy on the track disappeared without any trace. After the train had departed, we all went to the track to find this boy without remembering that another train (may) come at any time. He was not traceable. It was on around 10th day that his dead body was found. For this reason, sometimes location hazard are very problematic. One is not careful even for a minute and then one is dead. But in that film there was a sequence in which during midnight a person comes and calls the village chief to tell him to see a lot of dead bodies, floating in the river. As it was mid night, how will one show the river with the dead bodies. We couldn't light as the river Satlaj is two kilometers wide. It was there that I needed to do "day for night". The very

first condition for "day for night" is to avoid the sky but without sky I can't shoot the river. Not only that there was bright sun but it was 3.30 pm. Hence I took some shots without sky but I also needed wide shots to show the bodies floating. I thought to myself okay let me also keep the sun in the frame and take it. It was a nice shot. With a similar situation, the moon would also be seen like that. That was the time when DI began. We did CG for the climax shot of "day for night" because sky was there and we were trying to cut down the brightness of sky. We gave the positive print to the CG people to copy and not the negative. Hence, it was not a very good work but it worked. Shooting those sequences in night with actual trains passing over kilometers would have cost a lot of money.

**Do you remember any films where art director played an important role in executing your vision?**

Recently, I shot "Choti Moti Baatein" directed Sohini Dasgupta. This is a story of two sisters after their father's death. In this film, both sisters get completely cut off from the outer world and then they start building their own imaginary world. In the interior, their flat gets dilapidated, creepers start to grow, small chunk sprout out to grow into small forest with lot of vegetation. Caterpillars come where butterflies come, birds start living there, fruits start to grow and then rain falls. All these

scenes were shot in 24 days on a real set. We shot from a well kept flat to slowly deteriorating one, closed trees and final rain. All this was shot in one location with real birds, real butterflies etc. Actually, it was a very big challenge to make it convincing but we could do it with a commendable work from my art director Somnath Pakre.

**What are the problems you face when the schedule get extended over a period of 2 years or more?**

I shot director Malaya Bhattacharya's film called "Kahini" in 1997. Almost four schedules later with no money, we had to keep up the same kind of ambiance and sensibility in the film. In this long one and a half years period, it was little difficult for me in the sense that I was not in Calcutta. I was out working in different kind of films. Later, I had to come back and then take up from where I left three months ago, five months ago and continue with the same in term of composition, ideas because one knows that I don't keep the same way of shooting, designing a shot for every film. According to the script it changes.

**You have a long experience of 3 films to work with director Shaji N Karun as assistant. How would you define his cinematography style?**

Many of his accomplished work were all with director G. Aravindan. Many of the great cinematographic work came with combinations of certain directors like Subrata Mitra with Satyajit Ray. Sven Nykvist with Ingmar Bergman, Martin Scorsese with Michael Ballhaus. I think that Shaji's keen observational capability of human nature and mother nature help him develop certain kind of compositions...whether to place the character in the foreground or background all this knowledge comes from such understanding and his cool nature. He doesn't get distracted by what is happening around on the set from other problems occurring on it. He takes a short nap in the afternoon so that one gets energized for the second half of the day. The kind of discipline which he practices while working is remarkable.

**Which camera is your priority in**



## digital format of today, let us say among ARRI, ALEXA?

When you talk about sensors, digital negative, what does it mean? You are getting maximum information per bit. Now there are some mathematical parameters like what bit it is recording? What is the color gamut? And what is its pixel resolution power i.e. how many pixels and what are the sensor area? When you consider all this I will say that I will go for a camera which will shoot 12 bit or more...I will say a camera which will record color gamut, a camera which could even equal to the eye or more, then a camera which will be recording raw. If I go with this technical parameters...I will go for Alexa or Sony F65...such cameras... Now does it matter too much in terms of quality if you finally see the image, I would say no...but when I compare RED and Alexa, I see Alexa in its dynamic range near to film... RED may not be that much. But if I can control everything and shoot, A BLACK MAGIC 2.5 is also good enough to project a very decent image. There was a company which experimented with cameras when they invited Hollywood D.O.Ps including other great film makers and to execute same scene shot with different cameras. All of them were asked to rate which one is the best one so that clip A,B,C,D,... Majority of the people selected (say) clip X. That shot was done in a Panasonic GH4. From Alexa To Red all cameras were there in the list. It is a combination of things but I would say whatever maximum information it is giving, it is better because you have more leverage to work with in post shoot. Today do I give you much more flexibility to play with the footage? Do you think that it is really an advantage for a cinematographer today? It is really. But you shouldn't be blindly believing in DI thing that everything can be fixed in the post. No, it can't be. Many a times, it is easier to do that effect in the set rather than creating it in the DI. It is less expensive also if you do it in set. Earlier when we light up on the set and all that lights will be coming from top then on the upper parts of the walls, one need to cut the light by hanging the black clothes and all that. It used to take a hell of a lot of time. Now you don't need to do that as that one hour's work can be done in 5 minute.

Now, I am matching outdoor indoor, where certain areas are brighter, I can create a window and control it separately. When you have to have some light which is missing, you can add it later. One can do the enhancing of selective colors, pick up red and make it more vibrant or take away all colors from somewhere to make it look dry all that is easier now.

### How do you think it can really help to create a feeling of diffused light in terms of variety and how much it is helpful actually?

You know that this is a critical question. I would say it does give a difference. If they have 10 types of material, those 10 type of materials are giving 10 types of diffusion. What do we need? All that in the stories which you are telling...that is what is important...how much you can use? They have 200 types of Gelatine filters, do we need all that? In a certain kind of story telling. In a science fiction film or a mainstream Bollywood film, one will need those kind of things. One needs a lavender backlight or a crimson color in somewhere in the frame. But in the other kind of films the best soft kind of material I always want is Grid cloth or a simple gateway paper or some silk satin cloth. As one goes bigger, the size of the source will also make it much more softer than these materials. When you have space, use big clothes to diffuse things. For this reason, probably in a soap commercial you may need to use all this to reproduce a model's smoother skin.

### I want to know how much a D.O.P is, I would say not scared but risk in losing out the footage you have shorted and since it is a digital and by mistake or something... during the transfer if it gets corrupted...all these kind of risk. How much a risk is involved in this much...in digital shoot?

A lot of risk is involved. Nobody gives guarantee that the day's shoot will be properly downloaded in the evening... that's always a risk. Following the procedures, steps properly...by having a particular person you know that one D.I.T. So many productions will think that this is an extra cost but it is a must



because he has to do it properly and take it out the data and copy it and make multiple copies of it and secure it. That is an important job now. Hence that additional thing you pay for this is worth all your millions of expenditures which you are doing in the film. When the D.C.P mastering is done and projected...you wonder this is not what you have created. Hence, how could it be controlled? In regional film industry they don't even call the D.O.P for the color grading, people think editors can do it. It is the DOP's right to be at the DI color correction and be at the conversion times whether it is for CUBE, UFO or PXD. The DOP has to be there and monitor the transfers and properly do it. The problem is that one must have corrected it in a general term in the D.I. suite and now there are various steps they have to look at the parameters and apply the settings and other things according to what they are going to project. All things are overlooked because of time constraint. The release is today and the material comes today morning to the facility and they have to do something and nobody is there to monitor it. Somebody has to do it and that somebody is the D.O.P. If the film is getting released tomorrow and you have X no. of theatres of PxD, X no. of theatres of Cube and X no. of theatres of Ufo that D.O.P can't be there today in all the 3 places. He can be at one place at one time. This is the last stage. People think that it is not worthy of attention. This attitude that has to be changed. The producer should understand that.

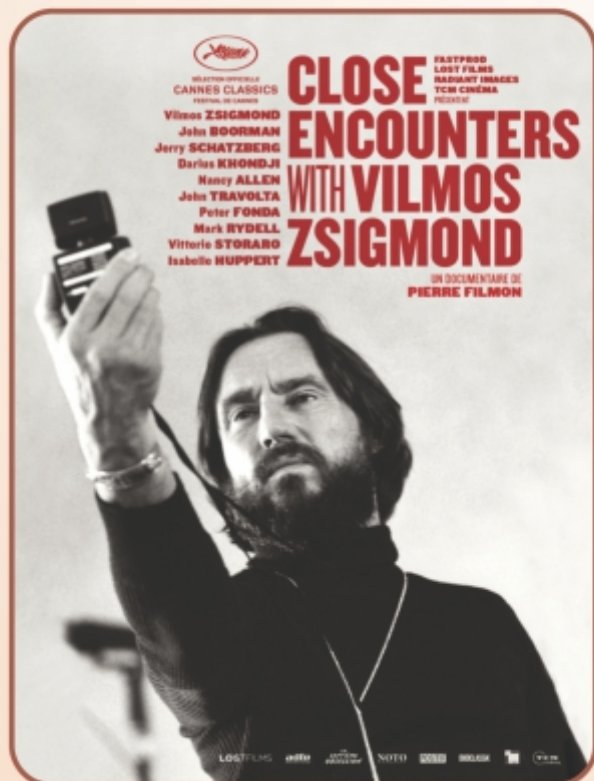
Feedback:

Sunny Joseph: sjindia@gmail.com





Interview of director  
**Pierre Filmon**  
 on the documentary film  
 made on Cinematographer  
 Vilmos Zsigmond



CLOSE ENCOUNTERS WITH  
 VILMOS ZSIGMOND.

Could you tell us something  
 about your work before you  
 made this film?

I made four short films who  
 traveled festivals worldwide and I  
 wrote three feature screenplays  
 that still are to come to life.

There are so many legendary  
 cinematographers in the world,  
 what motivated you to choose  
 Vilmos Zsigmond?

Being French, my cinephilia  
 grew in the 90's watching  
 European and American cinema,  
 mainly restored classical films. In  
 Paris, I watched several films of  
 the 70's that blew me away. They  
 were all lit by Vilmos Zsigmond.  
 His work and his name struck me  
 forever. So when I had the chance

many years later to make contact  
 with him, I met a cinematographer  
 who was a legend for me. We  
 connected on many grounds and it  
 became obvious for me to make a  
 documentary about Vilmos.

Which is the first film you  
 saw of Vilmos Zsigmond and how  
 did you feel after watching it?

Ans : Well, I don't remember  
 the first film but in a span of 3 or 4  
 years I saw ten of his major films,  
 the ones he made in the 70's like  
 'Deliverance', 'Scarecrow', 'The  
 Deer Hunter', 'Blow Out', 'The  
 Rose', 'McCabe and Mrs Miller',  
 'The Long Goodbye'... Amazing  
 films with amazing atmospheres.  
 Bright scripts and unforgettable  
 performances by actors who were  
 rising stars but I was mainly  
 fascinated by the sense of truth all  
 along. It reminded me of the Neo-



realist cinema in Italy or some Russian films that had the same quality in the photography, but here in color, to bring everything to life in the best way possible while remaining very discreet, closely linked to the story.

**Most of the people who would like to see a documentary on Vilmos will be interested in technical aspects of his cinematography as that's what made him such a great cinematographer. People want a learning experience about his techniques, but in this film there are not many such kind of episodes. Why?**

Vilmos and I developed a relationship that was beyond technic and I wanted to be true to this and show Vilmos as I knew him. I did not want to make a pedagogical film made only for cinematographers – I am not myself a cinematographer. I wanted to touch as much people as possible making a film about cinema that could include everyone in the room, a film about a craft still widely unknown and a man whose name is much too ignored by a large audience. I had to ask the best questions possible to Vilmos and to the interviewees, for him and them to deliver a point of view about a very difficult subject to discuss about – the light of a film, and I also had to create an atmosphere for everyone to feel confident and reveal the humanity behind the craft. I wanted the audience to experience a true encounter with Vilmos, his world and his friends. This film may have not enough to learn technically to a cinematographer but it is a permanent homage to all the cinematographers and their fantastic creative work with a film crew and a director.

**How did you meet Vilmos Zsigmond and how did you convince him to come aboard this film and tell us your experience of working with him?**

Ans : In December 2010, I was lucky to meet Darius Khondji, the famous French cinematographer who mainly works in America, with whom I became friend. I was writing the script of a feature film to be shot in Florida. When Darius asked me who I wanted as its cinematographer, I answered "I have a dream : to meet Vilmos Zsigmond". He

told me Vilmos had been his godfather when he became a member of the ASC (American Society of Cinematographers) and offered me to send him the script. Four days later, I received a mail where Vilmos wrote : "I want to make your film as your director of photography"... I was amazed. When I met Vilmos in person for the first time, one month later when he travelled through France for one day only, I organized for him the screening of 'Heaven's Gate' and 'Deliverance' he introduced in a cinema called Le Grand Action, in Paris. We went to have dinner together and I told him stories about my life in Hungary where I spent a year when I was younger, stories that made him laugh. You know, Vilmos is from Hungary. We immediately felt well together. When I told him I would love to make a documentary about him, he paused then said : "Sure, why not. But do you know that there is already a documentary made about me in 2008?". I did not... The film, called 'No Subtitles Necessary' by James Chressanthis who is an ASC cinematographer, is about the lifelong friendship between Vilmos and Laszlo Kovacs, which ends with Laszlo's death.

I needed to find a way to tell a story, his story, that could be complementary to this very interesting film and make a good film myself. I will be grateful for the rest of my life to Vilmos who trusted me from the very beginning and always supported my desire of a film I never referred to as being "my" film but "our" film. From the moment he said "yes", he helped me make happen everything needed for the film to exist. Any idea I had, I shared with him. Such and such interviewee, the conversation with his fellow colleagues at the ASC club house, shooting him checking the light of his own interview... Each time, he supported it and at the end of some shootings, he came to me and said : "I think you have some good material there." When, much later, while driving in Los Angeles, I asked Vilmos : "Why did you trust me ?", he answered : "I loved the script of your feature film, the characters and the atmosphere. I knew I could trust you."

**Is there any defining quality that's made him such a memorable character in the hearts and minds of so many?**







Human is the quality that first comes to my mind. Vilmos was an inspiration for everyone who met him. He inspired you in such a way that you would give him the best you could. He would listen to you and be curious about you, he would always be there to discuss and do it with laughs, bringing happiness all around. I only met Vilmos at the end of his incredible life but I could feel the respect of those who knew him before me.

**Did he give you guidance regarding different kinds of shots at any point?**

Actually, I need to tell you about the cinematographers of my film. My film is a real low-budget film (if not no-budget film...) so I am very grateful to those who accepted to shoot it, nearly all members

of a national Society of Cinematographers, according to the country where we shot (Marie Spencer AFC SBC, Olivier Chambon AFC, Luca Coassin AIC and James Chressanthis ASC GSC). I wanted experienced cinematographers behind the camera whenever possible, as I had in front of the camera some masters in cinematography, as a mark of respect also towards Vilmos. When I knew I was going to L.A., I asked Vilmos for suggestions. He thought for a moment and said : "James could do it." I asked : "James who ?". He said : "James Chressanthis"... I was shocked and replied : "You mean James who has already made a film about you ?!". He said : "Yes, why not ?". I said : "Why would he agree to be my cinematographer? I'm just a fresh guy from France, this is my first film". He said : "Don't worry, leave that to me". After five minutes, he called me back to let me know James agreed. I was like "Wow. Thank you Vilmos !" and called : "Mister Chressanthis ? I have seen and enjoyed your film. Do you agree to shoot the US part of my doc about Vilmos ?". He immediately said : "Yes. For Vilmos, I will do it". When I hang up the phone, I felt lucky... and scared ! I said to myself this man is going to eat me up and take over the direction... But when the shooting started in Los Angeles, James was a true gentleman right from the beginning. He always respected my vision. I remember the only suggestion I gave him. We were in front of Peter Fonda's home and it was my first day of shooting in the US ever. I said : "James, each time you have to make a choice with the camera, please ask yourself what Vilmos would have done." I knew James and Vilmos knew

each other since 1986. We spent a marvelous time together and I did not forget his help as I offered him to be an interviewee himself in my film about their first experience together on "The Witches of Eastwick" - his wonderful anecdote is now in the film, and I also wanted him to be a member of the Jury with me in Szeged, Hungary (Vilmos' hometown), next May, for the first Vilmos Zsigmond Film Festival (ZSVF).

(<https://www.theasc.com/site/news/chressanthis-joins-jury-of-zsigmond-film-fest/>)

<http://belvarosimozi.hu/zsigmond-vilmos-film-festival>)

During the French part of the shooting, Vilmos usually left the cinematographers work their way (as I also did because I like to work with people I can trust). From the very first day of shooting in May 2014, I asked Vilmos if he wanted to check the frame, give us advice or watch the footage, but he declined nearly all the times, unless directly asked while shooting - like in the first sequence of the film. He used to say : "Do what you think is the best". I knew he kept a friendly eye on what we were doing anyway. In Budapest, I lent him my iPhone 3 to shoot some footage of the road himself. It is the first time Vilmos shot with an iPhone. He enjoyed the experience with his legendary curiosity.

The last shot of the film (which was made the first week of the shooting in Paris, at night) is the exception. Vilmos not only rehearsed his walk and his marks while giving advice to the cinematographer, but he checked the footage and directed three versions of it. When he saw the last version, he said : "This is it. Number three". Which is now the closing shot of the film.

**How long did it take you to complete this film?**

It took two years altogether. There was more or less one year of shooting. I should say one day here, one day there, spread in a bit more than one year (In France, in Hungary and in Italy). I had to do everything in a rush as there was no money, no time, no second chance. There was also a great deal of improvisation, which Vilmos liked. In the US, I spent two weeks but we shot just a





few days, as for example I spent two days at the Academy Awards Library to look for photos. I was not only the archivist, but also the assistant director, the assistant producer, the co-producer... and the driver ! Many of the interviews were not confirmed when I left Paris for Los Angeles, so I had to be very flexible all the time and always adjust to other's schedule.

At a certain point, I felt like a bee gathering honey. And intuitively, I felt I had filmed enough material to make the film and that it was time to edit. I had covered all the major moments in Vilmos' life I needed and I had accepted that some V.I.P. I tried to reach would never answer and therefore not be in the film. The editing process lasted nearly a year and went through seven versions, the first lasted 100 mn for a finished film now of 80mn. Ten very intense weeks divided into three moments separated by some necessary time to reflect, to screen the latest version to some close friends of the project (and one or two total strangers who knew nothing) and listen to their critics, as well as to change air to reconsider the film with fresh eyes. And also time to watch once more all the films of Vilmos and select the most accurate clips to use under the Fair Use Law in the US.

At a certain point, we still were not satisfied with the beginning of the film. I screened the fourth version to a famous French woman editor who taught me two lessons. Number one : "your film has to be ORGANIC from the first image to the last". Meaning the editing of the film has to look simple, obvious, and smoothly move from image one. The film has to guide you to find its own solutions. Number two : "No one cares that you had no money to make your movie. You are not going to put words on the screen saying to the public you are sorry you had not enough money. You MUST make a good movie in the editing room."

**What is the biggest take away for you in this entire film?**

Vilmos gave me a great advice (we were in his hot tub in Big Sur, California). He said to me : "A good director is a good listener". Listen to what people tell you because making a film is not a lonely



work. From the very beginning of the process, you have to share what you want with the producer, with the financiers, with the crew, with the editor... But you also have to know to listen to the reactions of the people, the criticism, because if you choose the right people to surround you, they will have bright ideas to help you. It does not mean you have to apply exactly what one suggests you, but never forget to be open to a friendly voice - a better idea might flourish in your mind.

**I watched the film today and it's not only beautiful but it has some human elements which moved us, how were you able to capture them?**

Thank you for your compliments. When someone watches 'The Deer Hunter' or 'Scarecrow' for example, he is touched from the very beginning. Those films are character-driven stories and one feels immediately close to the protagonists. You understand them. You care for them. You feel you are part of the movie. My aim was to include everyone watching my film in the same way. I did not want people to just watch a film, I wanted them to FEEL that Vilmos is with them, is talking to them. The way I tried to capture this intimacy was to have an attitude as open as possible towards everyone included in the film, like when we filmed at John Travolta's home, I had to create an atmosphere where everyone feels free to reveal something true to him, thus true to the audience.

**How were you able to make this film in zero budget?**

When I say zero budget I am not being completely honest. I did not have

any financing by any grant or funding when starting the shooting. The producers gave some money for the shooting in America and I had to make the best out of it. The post-production required some additional money (to pay for the editor, for our US attorney, for the sound edit, mix, the color correction and for the lab). But due to such a tiny budget, there are a few rules you have to follow : Make quick decisions, be flexible and always be inventive.

**Was there a risk in making this film? Did you feel deprived at some point and how did you motivate yourself and achieve this?**

From the start (and forever), my passion for cinema got me going every day. I never had any guarantee I could go through enough shooting process that would bring the necessary material to make a good film. It was mainly improvisation (on a basis of a subject I knew well and I was always curious to know more). And I had Vilmos' confidence.

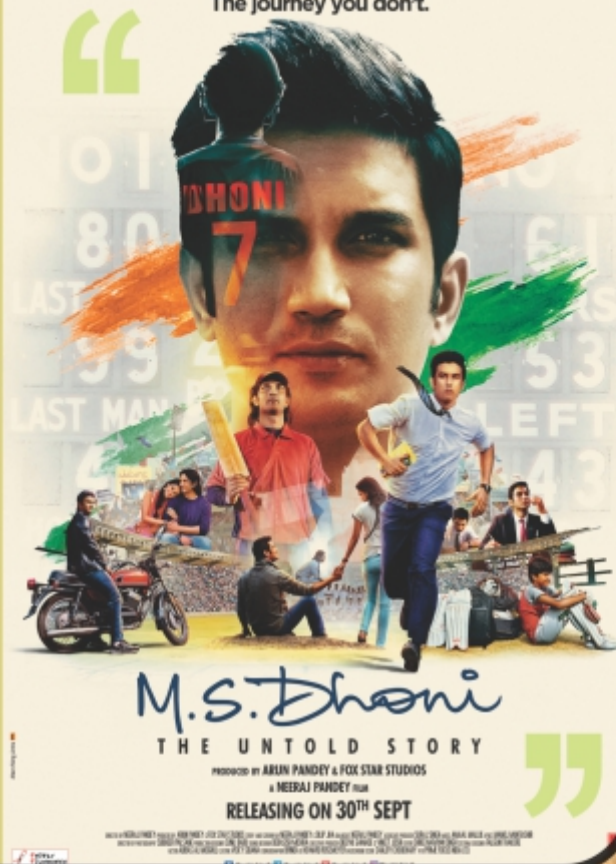
Yes, sometimes it was hard. Making mistakes. Feeling bad. Being angry when things do not work out the way you want. Waiting, waiting, always waiting and having doubts... In the editing room, when it does not work, you go back home and say : "I will never succeed". The challenge was high, I could not disappoint those who trusted me. Now, the way people react after having seen the film is the best present I could dream of.

Pierre Filmon can be contacted at : [pierrefilmon@yahoo.fr](mailto:pierrefilmon@yahoo.fr)

Interviewed by : **Lalit Rao**, Film Critics (FIPRESCI) □□□



The man you know...  
The journey you don't.



## Interview with Sound Designer

# Debasish Mishra: about M.S.Dhoni

When television sets had not hit the market, people would listen to cricket matches on their radio sets. Yes, television brought visuals along but sound never lost its relevance and charm in the game. Till date, when the deciding over of a match is bowled, the volumes are pumped up. This tells us about the massive responsibility of sound designing in a film around cricket in the country.

M.S.Dhoni: The Untold Story hits theatres today and to ensure that everything from the toss to the presentation ceremony sounded perfect in the film, Debasish Mishra has handpicked the tiniest of sound in his sound design. Debasish Mishra talks about his association with director Neeraj Pandey, designing sound for this film and the advancements in the field of sound designing.

**You have worked with Neeraj Pandey before. When did he discuss Dhoni with you and what was his brief**

**for you?**

The discussion happened while we were shooting for Baby. I have done three films with Neeraj – Special 26, Baby and Rustum. He's been working on this film (research and preps) for the last three years. So when Baby released, we had a brief discussion. From there on the process started.

Neeraj is the kind of person who doesn't spoon-feed you. He refrains from telling too much and expects his team members to come up with original ideas and approaches. If he likes something, then he'll incorporate it. But if he doesn't, he'll very openly dissect it and ask for a changed approach. So, when we started, he encouraged me to first come up with what I thought should be the design. Yes, there was a basic brief that it's a cricket film and the stadium energy should match what we witness in actual matches. As a matter of fact, that was the biggest challenge because we did not have any stock

sound for that. We have recreated all the stadium ambience in a sound studio.

**While designing sound, what was your vision? Anything specific that you tried to achieve or avoid?**

The vision was very clear, that it's a biopic and is set in a real space. So, whatever soundscape we hear in the film had to be in the real space. Nothing could sound out-of-place. For example, if we are showing Dhoni's early days in Ranchi, then the sounds had to be from the same region and as close to reality as possible.

I have done something in this film that I don't get to do in every other film. We took around 150 people in the studio just to create that stadium feel. That turned out to be a fantastic idea. Technically I am satisfied with the output.

**Can you talk in detail about this process of recreating the ambience in a studio?**

We wanted a studio where we could accommodate a crowd of around one fifty people. We took the crowd to the YRF Music One studio. They have a bigger music room. We used a surround 5.1 mic. It records sound similar to the way that you listen to in surround sound films. We put the mic in the centre and



let the crowd react to situations from the scene. Just recording the audio didn't finish the job. There was a lot of post production involved with that audio. When you record an audio on a 5.1 system you also have to decode it. Decoding that was a tough process because we had nearly 200 tracks of just the cheering of the crowd. So, that was huge. There was also a pressure of finishing the project in the stipulated time without compromising on the quality.

**The film is a biography, set more or less in the present time. How did you research for it keeping in mind your cinematic liberties?**

We did not take too much cinematic liberty in this film. It's because we didn't have to. The way that it's been shot is very realistic. It's factual, so there was little space for fantasy and we did not want to create unnecessary drama. Having said that, there are certain aspects in the film where we have taken that leap of faith.

We have taken direct references from matches. I am an avid follower of cricket and have watched lots of matches live, so I had a hang of its soundscape. We didn't get an opportunity to record sound live from a match. But the point is that even if one records the live audio of a match, the audio file should gel with the narrative of the film. So, recreating the ambience was quintessential.

**What about location sound recording?**

It is not a sync sound film. It is a completely dubbed film. The reason being Neeraj's focus on the actors achieving the correct dialect, pitch and tonality. He is very particular about working in detail about how the film sounds. The dialogues of the actors have to sound perfect for him, which means not even a single notch higher or lower. This was to be achieved in the post production.

For the location sound recording I sent one of my assistants to get as many ambience and effects as possible so that we could play with them. There are a couple of real locations where Dhoni used to practice. The film travels to all those locations. There is a factory shown in the film where they make all the

cricketing gears such as bats and bails. There we have got a very unique sound, which is unlike the typical furniture cutting sound. It has its own pastel to it. So, we have used such realistic sounds in the film.

**What equipment did your sound person carry?**

Nowadays, there are a variety of portable digital recorders available. My person was carrying Zaxcom Diva 5.8 recorder. Along with that they carried different kinds of shotgun mics (Boom).

**What was the total duration of Sound post production?**

It took nearly two and a half months. This includes everything right from dubbing, ambience, Foley, pre-mixing and mixing. A lot of post production happens simultaneously so we save lots of studio cost. (Laughs)



**What were the major challenges that you faced while doing the post? How did you overcome them?**

The most challenging part was to work with actors who are not well versed with dubbing. In this film, lots of actors had their first encounter with dubbing. The only key to this problem is persistence. With repetitions one achieves naturality. Sometimes we would cancel shifts and come afresh the next day. So, one uses all sorts of methods. It's a game of trial and error.

**Did you also go back to locations for recording ambience?**

Yes, we did a lot of that also. We went to sports clubs and stadiums and recorded local slangs of players shouting at each other on the ground. Also, sounds such as the ball hitting the bat and the ground. We could not record much as monsoons had already begun.

But we got substantial material which helped us in getting the tonalities correct.

**What's your favourite software to work on?**

Avid Pro Tools. It is the one stop for dubbing, ambience and Foley.

**What's the importance of Foley in this project?**

Not only in this film but for any film Foley is extremely important. It's the sound that lends a fragrance to each character. Starting from rustling of clothes, to footsteps to the cricket sounds in this film.

**You have years of experience. How have you seen the technology evolve in sound design?**

When it comes to sound, the technology evolves extremely fast. It is not a macro change at software level but micro changes with plugins. These plugins are present in the existing software to process certain sounds. The quality of sound in films is growing every day. For example, a reverb that you hear in today's film would be completely different from that in a film which was made six months back. We're witnessing such a change. Having said that, these are minute changes that have happened. Nothing drastic has changed apart from DOLBY ATMOS.

But at the end of the day, whichever effect one uses, it must go with the narrative. We don't have to hear everything in the ambience. There is a lot to be felt. The biggest compliment that I got after the trailer was out was that people thought Ravi Shastri's commentary was from stock footage. It sounds exactly the way we hear on television or in a live stadium. But all that was recreated because you can't use audio from television as that soundtrack would have lots of unwanted sounds, which might not be needed for the film. Also, there are copyright issues in using such files. What I mean to say is that the debate around technology is secondary. At the end of the day, the audience must be able to feel the sound without overpowering the narrative.

Feedback  
Debasish Mishra:  
debasish.mishra@gmail.com







Interview with  
**STEFAN KARLE**  
Founder DoPchoice

**Where does DoPchoice fit into the professional lighting equipment picture?**

We make products to help filmmakers soften, control and direct lighting that work with most LED lighting fixtures. Our products are easy to deploy and stretch taut for maximum performance. Our light softening product is the Snapbag®, and our light control and direction products are the Snapgrid® and Butterfly Grid. Our products save time on the set in many ways. They can be set up and taken down extremely quickly and are very compact compared to other systems. This gives cinematographers and actors more time and more room to work effectively. Lights can be placed further away from the scene because fewer flags and cutters are needed, again allowing for freer camera movement and more acting space. The economical use of time and space when combined with the need for

less equipment translate into real savings for any production. Plus our compact lightweight form factor cuts transport costs.

**Let's start by talking about your Snapbags.**

The Snapbag is the first softbox that set ups instantly, and is easy to handle. Snapbags are a complete re-design of the softbox. We eliminated the speed ring and created a self-tightening softbox that instantly deploys. They are made using the same high standards and quality materials that we use for all our products, made to endure the rigors of the set, yet are extremely lightweight and easy to use.

Snapbags efficiently create soft light with no spill. Snapbags® also improve on other softboxes by using special fabric interiors that intensifies the fixture's

illumination. They are designed for lighting a large area, up to an 8ft by 8ft, and maximize the use of light without requiring flags to prevent spill.

Snapbags are available in rectangular, octagonal and flyball forms fit popular LED brands. A Snapbag folds up flat. No speed rings are necessary, which means less can go wrong. No more forgetting the rings or bringing the wrong rings, and tightening can be completed fast. Our choices of innovative mounting systems make the gaffer's job simpler.

**You've just introduced a new attachment system for the Snapbag, haven't you?**

Yes, our new Rabbit-Ears system provides easy and secure mounting of a Snapbag onto various LED light brands. That's a huge benefit for the rental houses because with Rabbit-Ears they



don't need to offer a separate softbox and speed ring for each individual light.

**So the Snapbag softens light. What DoPchoice products control the light?**

To direct the light, there's DoPchoice's popular Snapgrids. Snapgrids® instantly unfold out of their compact pouches and self-tighten, ready to quick-attach to the interior lip of a Snapbag or to the corners of a Frost Frame. Our revolutionary SnapFrame ensures that Snapgrids stay taut, so the light goes exactly where it should without any belly sagging. To widen or narrow the light from a soft box, Snapgrids are available to spread the light in 30°, 40°, 50° and 30°/50° combinations.

A unique feature of our Snapgrids is also the very compact construction that can be folded. For this innovation, we received the Cinec Award in 2010.

With Snapgrids, gaffers need less equipment: fewer flags, stands, and sand bags. Instead of using Flags and Cutters on multiple stands, one Snapgrid is enough. So time is saved and directing the light becomes a snap. Better yet, Snapgrids can then be packed in about

ten seconds.

**You also make light control and directing grids that are deployed in front of a light, don't you?**

Our Butterfly Grids are designed to eliminate any sagging, are easy to use, and extremely durable. Time is critical in the film industry, and we are committed to getting the details right off the set in order to make life easier on it. Our grids are made in Germany using the finest materials and workmanship, ensuring outstanding performance that you can trust.

Thanks to specially developed brackets, DoPchoice Butterfly Grids are incredibly simple and quick to install. Each corner of every DoPchoice Butterfly Grid has a white fastener, making it easier to find regardless of lighting conditions. Moreover, the grids can be installed at any angle, and the extremely lightweight material means less weight to hang. DoPchoice Butterfly Grids are even tightly stretched when upside down, and for very large frames, they can be used to precisely direct the light with any grid or soft box without sag in an area up to 20ft x 20ft.

**What is it that has separated DoPchoice from its competitors?**

First would be the robustness of the materials we use to construct our products. Our fabrics are made in Germany and designed in collaboration with a German Textiles Institute. Specially designed machines give us complete control over the production and quality of our textiles. All processes are optimized for maximum quality, and the materials have been rigorously tested in many ways including, tear strength, UV, heat, and fire resistance and exceed required safety standards. Our efforts have created extremely robust materials that can withstand the tough conditions on the set.

Before delivery, every seam in every single grid and every single box is manually tested before shipping. As an example, more than 2500 tests are made on 12x12 Butterfly. This ensures maximum quality.

The set rarely allows gaffers optimal working conditions. It can be freezing, stifling, wet, snowy, dusty, humid, etc. We begin field testing all of our products by wearing gloves, and if we can set up







our equipment quickly while wearing gloves, we can move on to the next challenge.

Our products are simple to assemble, but just as important, they can be disassembled quickly. At the end of the day, everyone wants to get home. Nobody wants to have to undo 1000s of bows on a grid. Our products make it

all quick and easy.

Then, our products are hassle-free, quick to deploy, simple to use, flexible, and universal. Snapbags are a perfect example of this. They fit all popular LED fixtures without speed rings, saving time and reducing complexity. Super quick set up is due to DoPchoice's proprietary Snap Technology®, so most products instantly snap out of their pouches, ready to work.

When it comes to grids, every box in every grid we make is individually sewn. In this way, we dramatically increase the stiffness of each grid and thus the exactness of the grids. Our specially-developed, high-strength fabric bands support this effect. We do not have use an inter-locking system as our competitors do. Therefore, our products do not tangle, reducing check-in times for filmmakers at rental houses and

reducing the time rental houses need to service them as well.

All of our products have been trimmed of excess weight to create lightweight solutions for the set, for shipping, and for carrying. Roughly, half the time will be saved during set up and half the time will be saved during take down.

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DMG  
**LUMIÈRE**

dmglu

## Interview with **Nils de Montgrand**

**What are the various types of lights which your company manufactures?**

We Manufacture two kinds of LED lights they are SL1 switch and MINI Switch we call them "Switches" because our product is very compact, sleek, light weighed and robust. The LS1 is almost one meter tall and Mini Switch is around half meter. Their bodies are made up of aluminium and their built is very strong and long lasting, and they are just 2cm thick. The MINI Switch is only 1.5 kilos in weight and SL1 one switch is 3.4 kilos in weight, so it's very easy to rig or to move, And the power options can be AC or DC battery, you can Mount or Un-Mount from the back of the lights to be versatile within the shooting situations. If you want to follow a camera movement, you can shoulder strap the battery DC power and follow the steady camera because it's very light weighed and thin.

**Does your company manufacture any diffusing material for Switches?**

Yes. We have the Standard Flat Diffuser which comes with the light and we have optional round Diffuser we call it The Dome. With the Standard Flat

Diffuser you have around 120 degrees of diffusion, and with the Dome you have around 140 or 150 degree. So the spread is wider and the light becomes Softer and it works much better on the subject.

**Is it possible to change the colour temperature and intensity of these lights?**

Yes. So in terms of control we go from 3000 K to 5600 K on both lights. You can increase the intensity from 0 to 100% with two different speeds, we have fast speeds you can from zero to one hundred in a quarter turn and we have a fine speeds where you can fine tune your specific shooting situations, especially in the lower intensity we find it very useful to have a very wide range of intensity within the shot intensity range.

**As you said all these LED lights operate on the batteries, on what voltage do they function and what are the batteries you recommend?**

All the lights run on 24 volts constant current. When you plug in Coleman battery which is 14.8V and our

drivers will do the upscale. Our drivers can intake any voltage sources from 12 to 35V when you plug it in, it will convert it into 24V constant currents and so that we can run our lights smoothly. I am not familiar with famous brands in Indian but in Europe we have two Huge Brands. An Italian company called BlueShape and a German company called Bebob. They are the two highest quality brands we have in Europe, I strongly recommend them it works very well they have adapted their batteries through LED lighting so that they could take much higher loads. You can easily kill a battery by using a high loads LED lights on it, so the battery size is important.

**Here in India people prefer companies which provide proper sales and services. So what are the facilities that you are offering for Indian market?**

Indian market is very new for us. We are speaking with a few people now and all the talks we are having is about sales and services. Because all our facilities are in France and it's really far away from India. So we are looking for partners who have the skill and ability to





repair and maintain our products. Our strategy in terms of services is very open, source is available on our website like user manuals, tutorials as in how to open up on our lights and how to fix it easily and how to order spare parts from us. We deliver free spare parts if there is any malfunctioning for 2 years. This is our warranty and even after 2 years we sell spare parts at a very low cost. Our strategy is not to make money with spare parts, it's to make sure that our lights are working for long time.

**In Indian market price is a very important factor there are so many**

**products and brands from China and other Countries who provide for a very cheaper price. So how are you planning to compete with them? What is the optimum price which you have fixed as of now for Indian market?**

So we have briefed our pricing strategy for India, our product is designed by Engineer in France but our manufacturing facilities is in China but we are managing to get a very high quality finish and high quality design with a reasonable manufacturing price. SL1 Switch which is 1 meter long will cost 1999\$ USD and the MINI switch will

cost 1300\$ USD. We believe that if you compare to existing western soft light we are much-much cheaper nearly half-price from other brands. I agree we are still more expensive than those Chinese brands but there is huge difference we offer the best quality that Chinese brands don't offer. So we are really trying to meet the market in the Middle East to offer products which is good value for money. We are building a new bigger structure because a lot of our users are asking for more lights, we are coming up with a new product called MAXI Switch which is three times powerful than the SL1 it provides very



powerful light source and it will be sleek just like the SL1 and Mini, so it is very easy to move and transport it. It may weigh under 10 kilos in weight.

Despite being a French company you opted China to manufacture your product. Why? In India Chinese products stand for low quality and less durable. How do you assure the quality of your products?

This is why we are trying to make the difference. I have personally lived in China for 8 years setting up this factory. I am nearly half Chinese it is become like my second country after spending 8 years in China. I learnt how to work with the Chinese people and taught them some more of western requirements of high quality and durability, sourcing for best connectors and best components and I have been working with this factory since 2003 so 13 years of experience. Manufacturing in China gives us a very good comfort that we can deliver high quality European products at a reasonable price.

For Distribution Inquires:

**DMG Lumiere**

**Nils de Montgrand**

Co-founder & Director

Ph.: +33 (0) 66 99 44 567

ndm@dmgtech.fr



**EXTRA SOFT**

DISCOVER IT







*Interview of DOP*  
**Sameer Shrivastava & Himanshu Prakash:**  
*Bird eye movies.*

**What came to your mind to promote a product, which has already established brands providing it?**

Sameer has been working in the Mumbai film industry as DOP/Colorist since last 20 years. He was using aerial video solutions by many other vendors. We found out that most of the vendors are not able to execute the planned shot. The reasons behind it was- either the equipment was not capable, or the vendors didn't have film industry experience and are unable to understand the requirement and they are not qualified or trained for the job.

Now when we look at the product which are available in the market and we compare it to what exactly is the creative need of the industry, we see a contrast and a gap in there. So, just to bridge that gap, we did some study and research and found that technology which is still being used in the civil aviation and the defense is the 'Single Rotor' commonly referred as 'Helicopter', which is single blade for an aircraft, this can hold its position, can hover, can be stable. So, we studied it and to our surprise found that the International Forum of RC Aviators still recommends single rotor or prefer single rotor over multi-rotor for aerial

cinematography. Reaching some depth in the subject, we bought the technically appropriate and best in line RC Helicopter model and then fine-tuned it to meet the requirements of the aerial cinematography.

**What is the reason that the industry is going for multi-rotors/ quad-copters / octo-copters?**

The single rotor has got a challenge, which is mastering the piloting. Acquiring operating skills takes a lot of time and patience. Patience is a rare commodity these days, as everyone wants instant solutions. To bridge this gap, we have as part of the core team, a pilot who's got 14 years of experience in flying a similar machine, i.e. single rotors. He is a test pilot for single rotor and UAV developer with international experience. He can command the machine like it's an extension of his own body. Now for us the next challenge was to provide a machine, which can suffice the needs of the industry, which was the gap we were trying to bridge originally. Coming back to the drawing board and hence developed a machine, which would feature a stabilized flight and rock steady gimbal.

**What does Gimbal mean?**

Gimbal is a device, which maintains its orientation even when its supporting platform is not stable. In simple - layman language, it is a mechanism to keep the camera stable or maintain the orientation while the supporting base may move its position.

Technologically Gimbal uses both Gyro and GPS. GPS is for direction and GYRO helps in maintaining the orientation.

**What are the major parts in the gadget?**

There are two major parts, one is the Helicopter and the other one is the gimbal. Aircraft is supposed to lift the camera, gimbal is supposed to stabilize and operate the camera.

The remote controlled Helicopter is powered by rechargeable battery. It's fitted with its own 3 axis gyro stabilizer and Gps. It has its own computer, which helps in controlling and stabilizing the RC helicopter. The Rc heli can also be controlled manually by switching off the computer stabilization. A RC heli has one big advantage that the pitch of the blade is variable which helps in stabilized flights in windy and difficult situation. Our heli rotor has a wingspan of 1800mm and heli total length is over six feet. This



large rotor of 1800mm itself works as a mechanical Gyro, giving an inherent stability to the platform.

We have two separate avionics, GPS and gyro systems for gimbal and heli including the power. The heli system is working independently of the Gimbal system. Our Gimbal has its own independent 3 axis Gyro stabilizer and independent GPS. The heli system is controlled by the pilot through a remote and camera is creatively controlled with a separate remote controller by our aerial cinematographer constantly reframing for the desired shot & aesthetics.

The combination of the two systems gives us a stable and reliable product. There are lots of factors, which affect stability in the air.

#### **What are those aspects?**

First one is air density. Wherever the air has got less potential to hold an aircraft, you need a bigger span or a bigger blade. We did research on that and used the apt size of blade, which is neither huge but it is nor small at the same time. From the stability point of view the blade size and the blade span helps a lot because it acts as a mechanical Gyro, a stabilizing factor.

#### **What is computer stabilization?**

Every Multi Rotor is controlled by a small onboard computer. It actually maintains the position and holds the altitude of the aircraft basically stabilizing the flight of the aircraft and controlling all the rotors. So if it starts misbehaving you are out of control of the aircraft thus multi-rotor cannot be flown manually without that computer chip whereas our equipment can be flown 100% manual, without the support of the computer. You can switch over from computer to manual with a flip of a button on the remote.

#### **How do you control the camera movement?**

Ours is a dual remote situation, one remote is held by the pilot who is essentially maneuvering the aircraft, the second remote is with the gimbal operator who is essentially the person, composing the shot while looking at the downlink monitor, according to the need of the DOP or the client.

#### **What is the range in which it can operate?**

It can operate on a radial distance of 2.5km which is obviously beyond what is needed in most of the situations. Vertically it can go upto almost a 1km, it is a range which is again not mostly needed because at that height the subject or the entire environment would be very less identifiable in a frame.

#### **How do you solve the problem of Focus, as the camera and subject distance is continuously changing.... Follow focus kind of a thing?**

Whenever we are talking of aerial shoot, usually people are using wide-angle lenses and most of the time follow focus is not required because of infinite depth of field. But we foresaw this requirement that many DOP's do require the focus thus we have added another servo and the gear system, which has been mapped to our gimbal remote. If focus is not required we can put the same gear to the iris or the zoom ring, so we can slightly recompose if we want a short zoom.

#### **Does it also take the zoom lens up there or is it only a block lens?**

Yes. If we have short zoom or light weight zoom lens like 11-16mm or 16-35mm zoom lenses.

#### **How much weight can it lift?**

The chopper is designed for a payload of 12-14 kg, very comfortably lifting professional camera such as RED Epic, Alexa Mini or cameras of similar weight and size bracket.

#### **How much your gadget itself weighs?**

Net weighs about 8 kgs with Batteries on board.

#### **Anything specific you wanted to mention about the gadget?**

Our RC Heli has got a 100% manual override which acts as an advantage because there are locations where finding a GPS link / signal is difficult or impossible. It is useful when there are locations and physical situations where the computer stabilization feature might misbehave. Second major advantage is the Auto Rotation: which means this can be landed safely even in the extreme situation of power failure. This always has been a concern in the industry about the safety of the equipment because you are putting costly equipment in air, over the talent crew.

Both these features are NOT AVAILABLE in multi rotors.

Feedback:  
Birdeye Movies:  
+91-98718-63362, 98204-31618  
E-mail: [birdeye.mov@gmail.com](mailto:birdeye.mov@gmail.com)





## Interview with DOP Siddharth Diwan "Haraamkhor"

NAWAZUDDIN SIDDIQUI

SHWETA TRIPATHI

# HARAAMKHOR

A SIKHYA ENTERTAINMENT PRODUCTION

**How did Shlok decide to work with you on his soon to be released film, 'Haraamkhor'?**

I was still in film school when I started shooting. When I was on a break and would come to Mumbai I would shoot a lot of short films for Vasan and Anurag Kashyap. I graduated from SRFTI and passed out in 2011. I was just hanging with these people that's when me and Shlok started talking about films and working together. We always wanted to work together but could not as timelines did not match and finally when this feature happened we got to work together. He asked me to shoot this feature. That's how I got into this project.

**What was his primary brief when he narrated the script to you?**

The whole thing came up fast. It was all of a sudden. We were in Cannes with 'Peddlers' when I came to know that this feature is going to happen. His brief to me was that the two protagonists would be two kids and he wanted someone who could give him the freedom to move around and not be restricted. He basically wanted to be free with his camera movements and wanted someone who can move around very quickly because there would be a lot of performance improvisation. We had a script but he still wanted to be very open to improvisations on the set. So, that's

WRITTEN & DIRECTED BY SHLOK SHARMA PRODUCER ANURAG KASHYAP FEROZE ALAMEER GUNEET MONGA  
EXECUTIVE PRODUCER ACHIN JAIN CO PRODUCERS VARUN RALLIARAM SIDDHANTA ASHIDHIR ARUN RANGACHARI MOZEZ SINGH VISHAKHA SINGH SIMMARJEET OBEROI  
ASSOCIATE PRODUCER January - March 2017 DOP SIDDHARTH DIWAN EDITOR KRATIKA ADHIKARI MUSIC VISHAL KHURANA DESIGNER ZAHIR BANDUKWALA  
PRODUCTION DESIGNER MAYUR SHARMA ASSOCIATE DIRECTOR SHILPA SRIVASTAVA COSTUME STYLIST PUJA BANERJI CASTING DIRECTOR MUKESH CHHABRA CSA





how the choice of camera and lighting approach fell into place.

Since 'Haramkhor' was shot mostly on location, how did you go about lighting the scenes in the interiors where you have a restricted area?

On the locations of interior situations we see to it that all the sources are from outside. So basically I had no cine sources around the camera, that way we could achieve very naturalistic light and also we had the freedom to move around and shoot at 360 degrees. We always lit the space and never did separate lighting for faces. Our source was windows and we had ample number of windows. We found such locations where at night we planted practical in way that we could work with the practical.

Production design is an integral part for the cinematographer. How did you get the best output for this film in terms of production design?

The art direction for this film

evolved when we started seeing the locations and we also had a brief that it is Northern India. I am from Delhi and have travelled around north a lot. So it was basically just from my experiences that I could gather the type of colors we would use. For example, Shweta's character is the daughter of a cop. It is a government servant's house. They have a certain color on the walls. That's how we design. It was not a pre-design approach to art, it was more like actually encountering spaces and finding houses which were real since we were very low on budget and could not redesign structures. So, we found out the places which were very close.

Did you give any special instructions to the makeup person keeping in mind the village setup and realistic look of the characters in the film?

Of course we wanted to keep the makeup very natural so our approach to makeup was not to give a certain look or a particular skin tone. We tried to maintain a natural look for the faces



Important Film of Siddharth Diwan as DOP



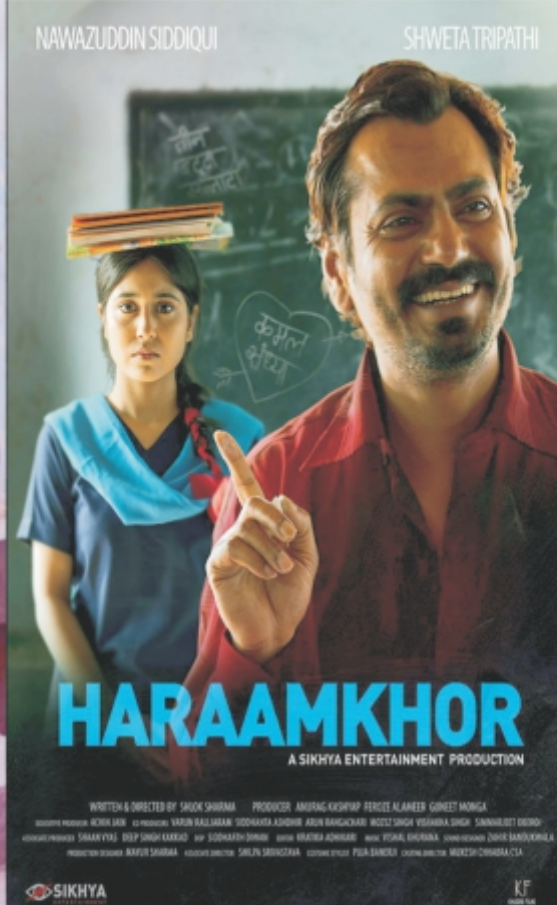
January - March 2017





NAWAZUDDIN SIDDIQUI

SHWETA TRIPATHI



so makeup was very basic. We went with the consistent look because while shooting in summers, over a period of time the actor's skin tone will change. It was just about maintaining the skin tone so we did not go for any special make up approach. We did not want the actors to look made up and we maintained natural skin tones.

**What was your collaboration with the DI artist to get the look that you wanted for the visuals of the film?**

We graded at the Reliance, Thusar was my colorist. It was graded on the base light. We shot the film on 16mm and this was the first time we did not grade in the log space. We graded it in linear because somewhere we knew when we were making the film that a lot of production had moved to digital and we knew that we are not going to have too many prints on this. We were going to have DCP so I did not see the point where log base grade was required so we did linear base grade. In terms of the look we wanted it very natural and only towards the end of the film when things start going very dark we move to a colder grade and gave a darker grade to the whole thing. Mostly

I just tried to maintain the integrity of what we shot because the choice of lenses and also shooting on a 16mm gave it a very strong character so I did not really need to push in too much.

**Film making was already digital by the time this film was shot, so why 16mm?**

When I passed out of SRFTI everyone started shooting digitally and it was really hard to push in films at that time. They straight away said no to 16mm because it was going to be very expensive but then we sat down and did our math and figured out that it was going to be the same as shooting digital. I also had my concerns with digital cameras at that time because while shooting 'Peddlers' I realized the RED mx was not really doing that well. I had already experienced shooting in very hot conditions and if the camera started malfunctioning then it will shut down. I knew that I will be shooting in Gujarat, in summers and we had only 15 to 16 days to shoot the film so I couldn't afford to have any kind of glitches otherwise we would get into a lot of trouble. That's the reason I decided that 16 mm is the best. With

16mm we get more roll time than 35mm so our turnaround times were quicker.

I knew I was going to shoot with kids and the camera would mostly be on my shoulder or on an easy rig so it's just that it is much smaller and much faster to work with when you are shooting in very small spaces. All these were very logistic reasons to pick up 16mm.

**Feedback:**

Siddharth Diwan  
siddharthdiwan@gmail.com  
www.siddharthdiwan.com



**Interview Edited by DOP:**

N. Bhargav  
bhargav.blackjack1@gmail.com





BI  
2016

## Interview with **Verena Gotzner** VP Sales & Marketing



**QINEMATIQ**



QINEMATIQ is a technology venture and was founded by **Martin Waitz** in 2010. Martin Waitz can base his work on a University education in Computer Engineering and 25 years of experience as developing engineer and Engineering Director in film technology. He was co-founder, co-owner and Engineering Director of cmotion GmbH which he left

in 2010 to start a new technology venture.

IMAGE+ is an interactive measurement system that uses a video camera input to generate 3D images via image processing. For each distinguishable pixel element in the video image, distance measurement data are generated. Each pixel with texture is mapped to a distance value, in a process called "depth map" or 3D image. With the help of this 3D image, IMAGE+ provides a revolutionary, high-precision measuring technique for distances and positions in space.

IMAGE+ can measure the distance to any given moving subject in hand-operated, half automated or fully automated mode; in doing this, IMAGE+ facilitates easy focussing on these subjects and supports the focus

assistant whenever the circumstances for distance measurement are difficult. New and creative focus settings can be defined.

IMAGE+ accurately measures a million of reading points per second. The measuring is performed optically, via 2 video cameras at different positions. In contrast to conventional measuring devices, IMAGE+ does not provide a single distance measuring value per measurement run; instead, all distinguishable pixels with texture are sized simultaneously and picture per picture. As a result, IMAGE+ is a revolutionary method for measuring distances and positions in space. IMAGE+ generates a 3D image of a film set in real-time.

Each distinguishable pixel of the video image is mapped to a distance





value. This mapping is called depth map or 3D image. In the image, the distance values are shown in colour. Violet means that the image area is close, red indicates remote areas. Planes or areas that have no texture (such as unicoloured walls) cannot be measured.

#### KEY FEATURES OF IMAGE+

- IMAGE+ generates 3D images in less than 15fps.
- The measurement range is 0,8m to >15m.
- Up to a distance of 10m, the measurement accuracy is 0,5% of the distance, i.e. for a distance of 4m, there is a deviation of +/-2cm.
- IMAGE+ measures orthogonally to the optical axis.

#### AMAZING FOCUS SETTINGS

With IMAGE+, new, amazingly innovative focus settings can be realized. Focussing on a subject has never been easier. The video camera image is displayed on a robust touch PC. Points can be selected by finger, pen or computer mouse. The distance to the selected subject is immediately displayed and can be used by the focus assistant (focus puller) as a reference value; alternatively, it can also be used directly for controlling the focus motor of a film camera. The focus lens focuses on the area selected on the display.

Individual focus marks can be specified prior to the shooting; and while on scene, new situations can be reacted upon by changing the focus as required.

With the subject and/or film camera moving, IMAGE+ measures distances accurately and facilitates precise focussing. If due to a crane or dolly ride, distances to subjects are difficult to estimate, IMAGE+ allows for easy measuring.

On the display, subjects can be tracked by finger or mouse pointer; the corresponding distances are

issued immediately. Between 2 reading points, a focus ramp can be set, i.e. switching to the current distance value will take place after a defined period of time.

#### AUTOMATED DISTANCE MEASURING

IMAGE+ can be used for automated focussing

In the measurement unit, the point nearest to the measuring camera is calculated. This distance can be focussed on automatically. For measuring the nearest point no touch PC operation is required.

If actors move their face back and forth while speaking, the distance is calculated automatically. The eyes, which move backwards and forwards, can be automatically kept in focus. If actors head for the camera, they can be followed. The area in which the nearest point is calculated can be restricted.

Traditional/conventional distance measuring

As with traditional measurement devices (ultrasound, laser), IMAGE+ can perform measurement runs without manual intervention. The point of measurement is the center of the video image. If the film camera including IMAGE+ is panned, the point of measurement is adjusted. This way, the desired subject can be focussed on – without having to operate the touch PC.

#### DOF DISPLAY

The depth information (depth map) can be used to specify the depth of field area (DOF) in the video image. For this, the monochrome video image areas inside the DOF are marked in colour, which makes them easy to recognize.

If the optics data are known and the focus is adjusted, the video image can display the DOF in colour. Even without lens data being available, all identical distance values can be displayed. If a subject





is selected via touch PC, the subject itself and all other fields located in the same distance from the camera are highlighted in colour.

This distance value can be moved to the back and front; the nearest as well as the remotest marked area can be changed. In this way, the video image indicates which subjects are located in front of/in/behind the focus area. And this applies to all pixels with texture.

### 3D IMAGE OF A FILM SET

IMAGE+ generates a spatial representation of a film set. All the pixels of the IMAGE+ video camera are combined with distance values. This 3D image can be used for further processing, for example via VFX. IMAGE+ comes with an ethernet, WiFi and USB3.0 interface.

### IMAGE+ COMPONENTS

- IMAGE+ Measurement Unit IMU-1
- Robust Touch PC 12" TPC-1
- Display DPU-1
- Lens Motor LEM-1 (accessory)

The IMU-1 measurement unit consists of 2 video cameras off-set in space; it measures the distance of each pixel with texture. The distance values are specified on the DPU-1 display. On

the display, simple settings can be defined. Measurement unit and display are connected via cable. For more complex settings and operations, the robust TPC-1 touch PC can be used.

If the measurement unit is not mounted to the film plane, the offset between measurement unit and film plane can be entered as offset value. This offset is automatically added to the distance values.

### EASY ASSEMBLY ON FILM SET

IMAGE+ is very easy to assemble and use. In a first step, the IMU-1 measurement unit is fitted to the camera. Then the DPU-1 display and the robust TPC-1 touch PC are assembled, and the offset between measurement unit and film plane is set. Immediately, the distance values can be used for focussing the camera. The IMAGE+ measurement unit does not require calibration or further adjustment, and the time-consuming re-sets after a change of optics are a thing of the past.

For automated focussing, you can either select the lens on the LCS or load/set it on the DPU-1 display.

### FOCUS LENS CONTROL

IMAGE+ measures distances. Based on the measurements results, IMAGE+ can automatically control the focus of a film camera. All lenses with external gear can be used. There are two options available:

1. Integration of an external lens motor

For focus control, an external lens motor can be directly connected to the DPU-1 display of IMAGE+. By setting reference points on the display, a lens chart is created. Alternatively, you can also load a lens that has already been set, and thus achieve compliance between the distance value and scale value of the focus lens. In this configuration, no LCS is required. Due to the direct motor control, the delay between distance measuring and motor

movement is very small: the result is ideal focus control.

2. Integration of an existing lens control system (LCS)

FOCUS TRACKER has a serial interface comparable with the ultrasonic measurement devices cinetape or ARRI UDM. Therefore all lens control systems (LCS) that work with these devices can be used, for example LCS Arri, cmotion or Preston. The distance value issued by IMAGE+ is either displayed on the hand unit of the LCS or used for automatic focus control.

Please note the following: Each motor controlling a lens comes with an actuation delay and a gap between motor pinion and lens ring. Please also note that due to protocol processing, a lens motor has a dead time for position control.

### IMAGE+ SET

IMAGE+ set consists of the following components

Image+ Measurement Unit 1	IMU
Display Unit 1	DPU
Robust Touch PC 12"	TPC
Serial Data Cable 1.2m	C-FTSD S120
IMU Holder	XXX
Case	IP-CA

Address: Millergasse 21/5 | 1060 Vienna | Austria

Tel: +43 (0) 1 595 11 21 11,  
info@qinematiq.com



Interview Edited by DOP:

N. Bhargav

bhargav.blackjack1@gmail.com





Interview With Production Designer

## JAYANT DESHMUKH

With a strong background in applied arts Jayant Deshmukh moved on to the field of theater where he worked in various capacities in more than 70 productions of direction/costume /set designing /actor stalwarts like Habib Tanvir, B.V.Karanth, Fritz Benewitz, Richard Shekard, Peter Brook, Bansi Kaul, Badal Sircar, Ratan Thiyam. Later, he honed his artistic as well creative skills by shifting to Bombay to work on all available formats namely TVC, serials and feature films. For advertisement films, he worked for the leading brands such as Killer Jeans, HDFC, Nakshatra, Lifebouy, Surf Excel, Nokia, Britannia, Bajaj Bulbs, Airtel, Saint Gobain (Glass), Pears Soap, Idea Prepaid, LG Product, Red Tape Shoe, Parle (Krack Jack Biscuit) etc. In the field of 7th art, Jayant Deshmukh has also worked on more than 70 films most notably for leading Bollywood directors such as Prakash Jha (Raajneeti /

Aarakshan /Chakravyuh), Vipul Shah (Aankhein / Namaste London), Anis Bazmi (Singh Is King ), Vishal Bhardwaj (Maqbool), Satish Kaushik (Tere Naam/ Milenge Milenge), Milin Lutharia (Deewar), Vikram Bhatt (Dangerous Ishq / Mr.X) and Anil Sharma ( Singh Sahab The Great). He has left traces of his craftsmanship in the field of television on more than 120 serials broadcast on channels such as Sony, Colors, Sahara, Zee, Star Plus , SAB TV, life Ok. Jayant Deshmukh has also bagged more than 40 awards for his artistic creativity including Prestigious Apsara Producers Guild of India award and Hero Honda Indian Television Award. Last but not the least, for three years (2006-2009) he remained President of Cine & Television Art Director's Association.



**What are your expectations from the director when you are approached to do the Art Direction/Production Design for a feature film?**

While listening to the story for the first time or when the director is talking about the script with me I understand how he is visualizing the film. Some directors only say the story, some directors share the aesthetics of the story along with the script, like the way he visualizes the film or the color that he has thought for the film. Things differ from director to director. Seasoned directors like Anees Bazmee, Vipul Shah or Milan Lutharia. Now we have new cinema and new directors like Tigraanshu Dhulia, Anurag Kashyap and Anurag Basu. The way all these directors visualize their films has also started influencing the commercial mainstream cinema. These days the new directors

are very sure of themselves, like right know I am doing a film called 'Chakki', the script is very good and it's a film that can be made in a limited budget. They know clearly what to do, what should be the tonal value, how will the film look and what will be the approach. They know everything. Many times such things are not discussed in commercial cinema. They straight away tell you that see this is the house and this is what we will do. Though while working with Milan especially for 'Deewar' because the entire film was based in Pakistan we first decided the proper tone for the film because we were shooting in Filmcity, India, so that visually the film looks nearest to Pakistan. Nirmal Jani was the DOP. One good thing that has happened since the arrival of International Cinema is that it has really changed the way people watch as well as make movies in terms of Production Design.



It is a pleasant thing that the people making new generation cinema have good stories and strongly talk about the Production Design and understand it. Such that whenever we suggest something, they understand. For example when I did 'Maqbool' which was directed by Vishal Bhardwaj and Hemant Chaturvedi was the DOP, we tried to maintain a special color in the film which normally does not happen often in mainstream cinema.

**You have worked with Prakash Jha who is known for the realistic portrayal of life in his films. How was the experience?**

Ans. I have worked with Prakash Ji on three films, 'Raajneeti', 'Chakravyuh', and 'Aarakshan'. While these films are realistic yet they are not as realistic as they should be. At some space in the movies they introduce glamour. Such as 'Raajneeti' despite being realistic there is glamour in the film by way of production design and the star cast. Prakash Ji perfectly briefed me about what he wanted in all films. He would clearly tell me where he will place the camera and exactly what he needed in the frame and what I need not worry about. He has his own aesthetic sense of realistic cinema and I enhance it as much as I can. For 'Aarakshan' we made a complete Buffalo shade and kept buffaloes in it one month before the shoot so that they got use to the ambience and started giving milk because if they were suddenly put there they would never do it. I learnt a lot from Prakash Jha.

**How do you maintain realism in Production Design despite adding glamour?**

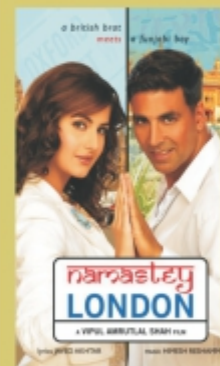
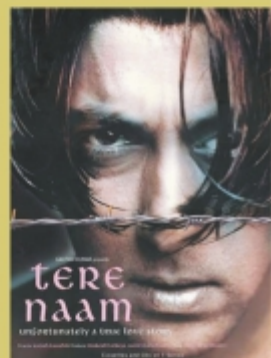
I would like to take an example from television. I am doing a show for a channel and they use a term which is 'star ki garibi dikhana'. There is poverty, they are poor but it's the poverty of a star. So things should be enhanced because it's the game of TRP. Another thing is that it should still look good. For example, the kind of enhanced realism 'Salam Bombay' or 'Delhi Belly' had. 'Delhi Belly' in which they used deep green color patches in the house and some red color things too. So this is another type of realism that people demand. I did the film 'Tere Naam'

where the story's realism demanded rawness. For the film 'Bandit Queen' I was the prop master and it was my first film and it was also a big film. Ashok Mehta was the DOP. He told me to be careful that whatever happens there should be no bright green in the film at all. So I used to pick up anything green, even plastic bottles, etc. The green would only be muddy green. The tone of the film was rusty because it's a film of ravines with dry trees, even the green was like dead green. We shot at the real location in Chambal. These things support the story. I believe that Production Design is the visual treat in cinema, it's a way of storytelling because it's the visual that is seen before the dialogue is heard. So what we draw out of the visual is Production Design for me.

**The location plays a very important part in a film and there are cinematographers and other people who do the location hunting/recce. Do you think an Art Director should be involved in location hunting/recce?**

Hundred and one percent, as ultimately these are the visuals that will be projected on screen. If you don't take the Production Designer or Art Director on the recce and show them the location photographs instead and tell them to dress up the location, then how will that work? While listening to the story of a film you decide what will be shot at the real location and what will be shot on set or whether the entire film will be shot on the real location. For example, 'Maqbool' was filmed entirely on the real location. There is only a small patch in its beginning that was shot at a 'dhaba' set in Bombay. For rest of the movie we enhanced the real location. Real locations also need the art department. I believe that the same amount of effort and planning goes in both set designing as well as shooting on real location to figure out what things should be kept and what should not be kept. We need to take into consideration things like whose house are we showing, whether it belongs to a Marathi, Christian, Hindu or a Muslim. Sometimes we have to make the house of a Hindu look like a Muslim's house or the other way round. The art department plays a very important part in doing that. While designing the set I know what is to be

Important Film of Jayant Deshmukh as Production Designer







done but on real location I don't know what needs to be done, whether we'll get the permission or not. Many times we go on location and we are not even allowed to hammer a nail in the wall, or to hang photographs or change the lamp, or change the sofa cover at all. We face many such problems where we need to decide the best under the given circumstances, budget and time frame. But working on real locations is a lot of fun because unlike the set where the treatment is fixed, we have to put in much more effort in treatment on real location.

**What are the challenges you have faced while working on a low budget film?**

In a low budget movie you wish to do a lot of things but cannot. Many times I tell the makers of such films that it's ok if they pay me less but they should spend more to enhance the visuals because after all, this work is going to be associated with my name forever. I can't complain later about it not looking good due to the low budget.

That fear of making it look good despite no money makes it more challenging for me. When people take me on a film they naturally have expectations that even though the movie is low budget Jayant's experience will help in managing correctly a lot of work related to the art department. So, to correct all those things becomes my responsibility.

**What is your expectation from your assistant?**

My expectation from my assistant is to work at the same wavelength that I work at. But the problem in India, in Hindi cinema and with production design assistants who work here, is that they have still not reached that level or standard at which they can understand the sensibility of artistic things. They only do it as routine. They should be involved in the story of the film as much as the art director or the production designer is. Only doing construction is not art direction. You have to understand the story as constructing a home is another thing because it's a technical and practical work but how to

make that building a home is esthetics, which is very difficult. The challenge is to understand this esthetics and what the director wants. Many times while doing movies or television I am not present over there and my assistants do whatever I tell them well but, the director calls me and when I go to the set they tell me, 'Jayant something is missing'. Sometimes that's all the director says and he is unable to explain what that something is. You have to understand that missing element and the person who understands that missing element is the right person as he is working at the director's wavelength.

**Would you like to give some insights into your approach towards Art Direction?**

My values are from theatre. I have a very different way of looking at things whether it's a set or an object, which is very realistic. For example, Samir Chanda always says that if Jayant places a sofa somewhere, later how many times ever you turn it, the desired perfection cannot be achieved. I believe that placement comes from my experience of 'living'. The setup of a house comes from personal experience, like where the sofa needs to be placed, where the TV needs to be placed, etc. It is also influenced by the nature of people living in the house, like what will be at the side of the bathroom, what will be at the side of the sofa etc. For enhancing people generally place two lampshades, but realistically that does not happen at home. So, I don't do that. I keep it realistic. When we place some furniture many times the director says that they don't like it and suggest a different placement but finally they settle for the initial position only.

I did a film 'Bawandar', in which Gulshan Grover was a lawyer and the film was based on Saanvri Devi. I collected papers related to Saanvri Devi, photocopied them and placed them on the table. People asked why I was doing that. I simply said that the person sitting over there should at least see whose case he is fighting. I believe, if the actor feels a little about it that would reflect on the screen.

**You have worked for both films & television. What is the difference?**



Television is daily basis with no depth of field. I try to increase the depth of field by using walls, pillars and windows etc., which I learnt from cinema. While filming Sanjay Leela Bhansali's 'Saraswatichandra', Sanjay asked me, 'Should we make the Palace totally in white?' I replied, 'If you want to go for a television type of set then go for white but if you want it to be realistic then we have to work on it properly'. I just wanted to know if he's visualizing it in wood or stone. That's very important because a wood and stone wall will have a different texture, tone and color from each other. Sanjay asked me to make the set look like real stone. I asked him to come the next day and take a look. I showed him the coloring, did ageing and made the POP pillar dotted to make it look like an old house. He said, 'This is what I want'. We learn many things from directors who understand cinema in a proper visual manner. Depending on the usage of materials like wood, cement or stone the look totally changes.

**A renowned cinematographer said that '80% of my frame is Art Direction'. What is your collaboration with the DOP like?**

I feel that a DOP can make even a bad set design look amazing and also make an amazing set design look very bad with bad lighting. I once had a bad experience while doing a film with Dharmesh Darshan where I had to do a patch as Bijon Das was doing the film. I had very less time and had to do it overnight for the shoot which was next day. We had made the ladies bathroom of JW Marriott and we placed a mirror in it. Everything was done in a hurry overnight as we had very less time. Next day morning when I saw the mirror, it was showing a distorted image due to some error left unchecked while putting it up. I panicked as it had gone wrong and was needed in the shot and we had no time to fix it. I discussed the mistake made by me with the cameraman and I told him that the boys had forgotten to remove the paper from the mirror while fixing it and now the image is distorted. He said that he will suggest a different angle for the shot to the director and if it gets accepted then there will be no issue. Later everything was ready and the director accepted the cameraman's

advice to film the shot differently. All went well and my mistake got ignored. It was like a huge relief for me. Discussing all the things with the DOP does bring out a good output. Like the placement of lights, lamps etc. and set design are widely discussed. The director has a vision and according to that we try to bring the vision to reality. For example even the placement of a window by me can vary the lighting and composition and change the vision of the shot.

**Tell us about your experience of working with Ashok Mehta.**

I used to really like working with Ashok Mehta. I have done 4 to 5 films with him and in all of them he used to visit at least 5 to 6 times during the making of the set. His visits during the set design helped me as he used to clearly tell me what will be seen more and what to give more importance to. The first time I looked into the camera was during the filming of 'Bandit Queen'. Ashok Mehta asked me to look into the camera and showed me the first frame and last frame and explained where and what will go into blur and I had to do the placement of the objects accordingly such that it looks correct according to the scene. These things taught me a lot. I don't see the monitor. Ashok Ji used to say that the monitor is not for me, I should use my eyes instead and make corrections accordingly. After that I stopped looking into the monitor and would sit and watch the set with my eyes. From him I understood the lenses for the film shoot which no one ever explains about. Even in the Production Design courses they don't give much knowledge about the lenses. Knowing about lenses helped me a lot as I came to know about angle of the view. For example, in 50mm or 25mm, what all will be seen, how much portion of the ceiling will be seen, etc. What should be the height such that the proportion of the house seems correct?

I always say that any Architecture requires 4 pillars and a roof for a person to be able to stand on it. But in art direction or production design the roof is placed on only 3 pillars and that is the biggest challenge. The best example for that is when I was shooting for a bank robbery scene in 'Aankhen' and there was a particular construction pillar

which supported the floor above it and also supported the staircase. Ashok Ji who was the DOP on the film, asked me to remove the pillar anyhow as it used to obstruct the frame every time. Ultimately we removed that pillar, and tied all the set pieces from the top. This made me realize that I can support the floor with just three pillars also and actors and camera can go up to it, though now the support system was done differently. I did not know any theory regarding set design, or any architecture, I just learnt from my work and experience. I came to know about many things like color, design, depth of field, etc. by just working with many experienced camerapersons. Learning about depth of field helped me to understand how the set dimension would look.

In another incident while filming for 'Aankhen', I was working on Akshay's home in the film, which is in Kashmir. I worked overnight on each and every minute detail of the house. We had mopped the floor and made the marble shine overnight. In the morning Ashok Ji, the director and other crew members came and complimented me for the design, later I was shocked and tensed to know that they had asked to remove all the set properties outside of the set. I could not understand what was happening. Ashok Ji asked me to go and freshen up. He assured me that he would place all the set properties according to the initial set design. Later on I asked him, 'Why did you move everything outside?' He said, 'I needed to create lighting on top from the roof and while lighting the set, properties can break or anything can happen'. He asked me not to worry as they will place everything back to how it was arranged earlier. This was also one of my learning experiences. Ashok Ji used to light even the small things, eventually many lamps were used, and he used to create a great depth of field. So, I learnt a lot of things from him. Even now I work according to the experiences that I gathered from my previous work and keep learning new things as well.

Feedback:

jayantdeshmuk@gmail.com

Interview by: **Naresh Sharma**







**Group Photograph after the Screening of Pawan Sharma's Feature Film BRINA**

## VISION FOR NSD

### PART-1 of the Series

1. 'There is a tradition in NSD that the poster comes out on the first day and the brochure comes out on the last day of the show', said in good humor, amongst light laughter, by a very senior NSD graduate, who has been working occasionally as a guest director for NSD student productions. But the fact remains that on the first day of the recently concluded show of 3rd year student production 'Dehantar' directed by talented Professor Tripurari Sharma there was no facebook posting of the show's poster by any student till the first day of the show. Not to

mention the same was the case with its brochure. This was also the case for 'Hamlet' when the brochure was missing on the first day of the show. It is a matter of concern that despite the efficient and hard working Production Manager, Parag Sarmah, dedicatedly doing his work, the design students don't seem to be aptly involved in the process. At the design level the brochure from inside is basically just cutting and pasting of the content and photographs on a black background. It is a pity that it is designed with no aesthetic sense. A poster and brochure are very important as they are the only documents of any play which will give you an instant impression about the look of the play to those who have not seen it. 'The poster and brochure are to a play what a trailer is to a film'. It is an important memory for the students and audience to carry home. Not to forget that the poster and brochure

also form a part of the various National and International Libraries, that keep a collection of such documents.

### 2. Video Format

**Documentation:** Gone are the days when documentation was done on High Definition (1920x1080) video format. Recording formats have moved to 4K (4,096x [unspecified]) and 6k/8k.

4K resolution equipment is not so expensive (If you are not buying high end cameras like Alexa or RED meant for film shooting purpose). Canon has come out with an economical 4K resolution camera like the Canon 5D-Mark-4. It is high time for NSD video documentation to move to shooting 4K and abandon the currently used High definition format.

**3. Public access to NSD play videos:** There are a variety of purposes



to shoot NSD productions though primarily it is to make it available later for students for study purpose. But it can also be made available on various VOD platforms. It will have many advantages like,

- a) You can view any production later as and when you want.
- b) It can be used by other theatrical universities.
- c) It would also generate revenue for NSD as it's a paid service based on the number of download/views.
- d) Most importantly, some of the productions for which you have to send DVD can be invited by various theatre festivals from all over the world after viewing them online.
- e) Those who could not see the production due to some reason can view them in high quality and enjoy.

**4. Individual students work in .mov file:** So far the passing out students receive DVDs of various plays performed by them in NSD as a student. If they need to present their work to seek any professional assignment, they have to show an individual show reel. Which means they have to get it re-edited in which they will pick their individual sections from various plays and prepare a menu card with the DVD. Because if one wants to give me work, he may not have all the time to see various complete plays. He wants to see only my work and will evaluate my talent accordingly. Also normally ideal show reel duration is of 10-15 mins duration

Now to get my show reel made, I have to convert the (DVD given to students) DVD into .mov file for the time line on which the edit will happen on FCP. This converted footage will be of much low resolution as it is not an original .mov file in which the 3-camera set up footage was edited and the edited master file of the project was made. Hence the quality of their compiled work from various DVDs is of low visual quality. It is important that students should be given the high resolution original .mov file of their complete plays along with Menu Card of the edited version of various plays,

which will showcase only their individual selected clippings. This will obviously increase the work load for the editor who will do this job for the 18-20 acting students passing out in the final year batch. But it is just a matter of cut to cut edit from the master projects of various plays. Since it will be high Resolution, students need to buy their own hard disk to get their work transferred which will not cost more than 2k.

**5. Preservation of past work:** Audio visual documentation whether it is photographs/videos in the edited master file of the play occupies a lot of space. So far in NSD it is kept in LACIE hard disk, which is a consumer format of keeping the files and can get corrupted at any time. Of course one will argue that we have two hard disks as back up but again it is not safe. Today various cloud platforms are available which are offering space on reasonable prices. One of the many popular platforms amongst film makers to keep their films is 'Cinehive' where important filmmakers like Kamal Hasaan prefer to archive their films.

**6. NSD production pictures online:** Photographs of plays should be made available online within one day's time after shooting them so that press can buy them if needed. They can also be needed by any organization / individual wanting pictures of plays for publications or for websites about Indian Theatre and pay for each high resolution image, which will also generate revenue for NSD.

**7. NSD Directory of Ex-students:** NSD is a premier institution not only because it is funded by the Government of India but because it has important alumni doing landmark work in the fields of film, television and theatre. Though there is an ex-students alumni facebook page, but it is important to have a proper : Ex-students website, with database containing contact numbers, e-mail addresses and postal addresses. There used to be an ancient directory of NSD students (1961-2002), edited by Amitabh Srivastava, which is also out of print! The ex-students website should be immediately implemented

by NSD with all the updated database where they should have a control panel given to each ex-student to log in and update their profiles and pictures, which can be accessed by all ex-NSD students. It should also have a feature where members can download contact details in to.csv/xl file of all the students at on click of the button, in case one needs to send a courier etc. as one can easily print out labels required for posting from a .csv file.

**8. Website look:** If there will be a national competition then the NSD website will be the clear winner in the category of 'The Most Un-aesthetically Designed Website of any Creative Institute in India'. NSD may have only one competitor, that is FTII-Pune website which is equally Horrible!

Today one can buy pre-designed templates in just 5k and it can be integrated with required changes in just 15k. To host it on a high speed server will not cost more than about 50k per year (considering that it will heavy traffic) with AMC contract. The website should also have contact details of faculty members with their mobile numbers and e-mail addresses (like other academic media related government organizations e.g- IIMC, New Delhi). A lot of things can happen on the updated website.

#### FOR EXAMPLE:

a) A blog can be created where theatre discussions may happen. This will generate data base of theatre practitioners for NSD.

b) A data base registration can happen, where people from different theatre communities can register themselves under various categories. Though this effort is going on by some NGO's related to theatre but not on behalf of NSD.

These are some pearls of wisdom but then the million dollar question is, 'who's listening'!!!

**Naresh Sharma**

Editor, Cinematography Art Magazine / Director CRAFT Film School / Ex FTII Pune, 1993 Batch.





## Hamlet

Directed by K S Rajendran



**Rahul Kumar**

"TO BE CLADIOUS", I was just trying to be opposite of my own self and that was something which I was looking for in my own self, not to copy anyone. I just took the notes about CLADIOUS as per the text and then

imagined about his emotional graph, his likes-dislikes, his daily routine. My flight of imagination was backed up by navras-sadhna which I learnt in kudiyaattam classes and Stanislavsky's exercises. With these things I sowed the seed of CLADIOUS inside me & it started developing inside me very slowly.

My intention was to conceive it. Initially growth was slow but my body and mind added something to it day by day. Just two days before the show I felt a strange energy within me and there I knew here comes the CLADIOUS. It started developing with the shows.

I don't want it to be monster, just a human being with some weaknesses, desires, love and passion for fulfilling his dreams at an cost. Thanks to K.S RAJINDERAN SIR letting me play in it my way. Our whole was exploring the text every day. □□□



**Debashree Chakraborty**

It was too short time to play with long texted Hamlet which was not played for long in NSD with only seven students. But director KS Rajendran treated the play as our study process rather than Commercial show and said we will present it in the shape as much we would achieve till that day!

Generally we actor try to build up psychological changes of our character through those incidents or



circumstances that character is facing one by one. But here it started totally another way choosing to improvise from 3rd act rather than 1st. At 1st I need to involve me to live the point where my character's (Gertrude) emotional state taking a big turn. Probably only possible way to find out the right thread was to improvise and take out one fine hair from it.

Hamlet is most performed play of all. For me Shakespeare is always special and grand. But 1st we were not sure how it would be playing in Bahumukh in front of intimate audience. We had to change lots of space to rehearse because four production's work was going together in the school. So director told us to forget about space, property, fixing compositions and build our psychological graph which was the only one weapon about which we were sure.

Other than acting I assisted Mrs. Amba Sanyal for costume. It was marvelous to learn from her. We tried kept shabby, unstitched distressed looks to portray the rotten situation in Denmark. All I can say about my character Gertrude is non author back and misunderstood. Nobody knows is she really guilty or not as there were no soliloquy to know her mind. For me she was not in crime, she had own reasons to save her life, her son's life and country. That is the tragedy and challenge of playing Gertrude.

□□□



## Mahadev Lakhawat

It was one of my special memory in NSD because it was Shakespeare. Though it was not the 1st time I am playing his writings, but yes it was new and very special to live Iago.

Iago is a well written and cold headed and well known villain of Shakespeare. Keeping all that fact I tried to play it in my way. For me Iago is fair, handsome, tall guy who never got the thing he deserved and he knows his worth very much. As much as I started to go into the depth of the character, at a point I realize he is not a so called villain. It was his very bad

luck which driven him to be bad. The first word I found hitting him was comparison between his worth and his achievement in life. To play Iago, I tried to involve myself into Iago's instinct which takes color of its circumstance which was very much opposite than inner me. Usually I am very spontaneous in reacting in a situation of day to day life which I had to take away from me to live Iago. It taught me to be calculative and change lots of colour for which I evolve all the different Rasa for different circumstances.

As it was army plot, our looks, costumes, physical gesture was very much disciplined, but there was a one relief moment for me where I use to come in Reebok sportswear and basket ball. This change I really enjoyed to play.

My every entry and exit was through the audience which I started believing to be country people of Cyprus with whom I use to interact in all my soliloquy. It is hard to forget proscenium wall between us and audience but coming from them, talking to them gave me all that vibrations to be in the moment.

Finally, it was Raghveer Sahay's brilliant translation which gave me live Iago keeping Shakespeare's tradition.

□□□

## Othello

Directed by Bapi Boss







Photos Courtesy by NSD



**Debarati  
Sikder**

Some of the facts which makes our 2nd yr production of Othello ( directed by Bapi Bose) memorable are:-

1. The first scene can be taken as a prelude of the play showing three visuals (I was playing a mother there, not Emilia), where a child is not ready to share the breast with his sibling and to possess the whole becoming aggressive. The very fundamental instinct that comes with power.

2. Character played by me, Emilia is neither black nor white. so grey, so unpredictable, so a human that -

a. She tries to go with life, to adjust in the superstructure of society, wants her relationship to survive and for that does compromises, Sometimes willingly.

b. This is the only character who stands for truth in the play.

c. She also stands for gender equality and revolts in a space and time of male chauvinism.

3. One of most visually stunning scene is The Hydra scene - the theatrical image of a psyche suffers from and victim of 'Chutzpah'.

4. The scene between Desdemona and Emilia - in the 4th act. Emilia is attending her mistress and talking about a patriarchal society, hegemonic masculinity and saying 'fuck off' to it. Two women of two different social position, economic position, age, making a relationship and becoming equal.

5. The play had all the vital elements like Music and Art Direction, Grandeur, Royalness which makes a theatrical production overwhelming.





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