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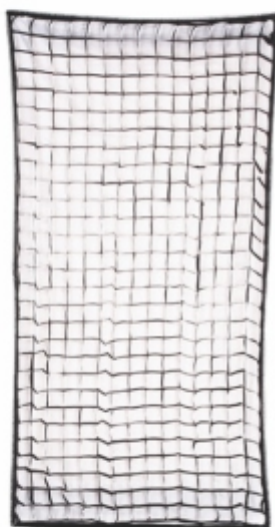


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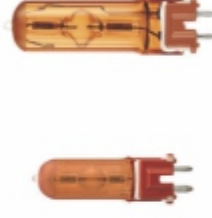
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Editor's Desk

LARGE FORMAT LENS SPECIAL ISSUE .

With the release of more high-end video cameras with larger sensors like the ARRI Alexa LF, RED MONSTRO, Panavision DXL2, and the Sony Venice, we have more choices than ever when it comes to formats and lens options. However it's important to know the differences as well as what results should be expected before selecting your sensor size and lenses. Today with digital cameras, we have more formats than ever: 1/2", 2/3", Micro Four Thirds, Super-35, DX, APS-C, Full Frame, Vista Vision, etc. All these formats need lenses, and the lens market is bigger and more confusing than ever. Also, not all lenses work with all formats, and not all formats are the right choice for every project.

A lens' image circle determines what sensors it can cover. With all the different formats and lenses to choose from, it can get confusing. A lens can "cover" the sensor size and film format it was designed to cover, as well as any formats smaller than that. However most lenses can't cover formats larger than the one they were intended to cover

If a lens was designed for Super-35 and APS-C (which are very close in size), it will successfully cover the sensors of Super-35, APS-C as well as smaller sensors like Micro Four Thirds and Super-16. However, it more than likely will not cover larger sensors like the ones in Full Frame cameras.

The physical and financial reasons for having all these different sensor sizes might be more obvious than the aesthetic differences that go along with them. The most obvious difference between smaller formats and larger formats is depth of field. With small formats like 2/3" or Super-16, you have more depth of field. The background and foreground stay in sharper focus relative to the subject. In larger formats like Super-35, Full Frame or Alexa 65, depth of field is much shallower. Foregrounds and backgrounds appear more out of focus relative to the subject, which separates the subject from the background, and gives the image an overall more three-dimensional feel. The difference in depth of field between Full Frame and Super-35, using lenses that will give you the same field of view, is about 2 stops. Therefore a camera with a Full Frame sensor shot at T2.8 has the equivalent depth of field as a Super-35 sensor at T1.4.

Naresh Sharma

Cheers!!

Naresh Sharma

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NSD DIPLOMA
PRODUCTION

CINEMATOGRAPHERS



BEST APPS

32

Important Players In The "Large Format lens" Market

34

angénieux

Optimo
Primes

"Light, compact, sharp,
and owns the classic
Angenieux look"



54

ARRI

Signature
primes

"The classic film look.
Low micro contrast
and warm look"



33

Canon

Sumire
Primes

"Smooth bokeh and
cinematic look"



36



Cooke S7

"The Cooke Look"



35

FUJINON

Premista

"Pleasant bokeh effect
and a wide dynamic
range of light"



40



THALIA

"Smooth bokeh and
cinematic look"



38



P+S
Technik

"Classic film look"



49

Schneider
KREUZNACH

Xenon FF-
Primes

"Accurate skin-tones
and pleasant look.
Not too sharp"



53

SIGMA

FF Primes

"Pristine look.
Minimal distortion
and flaring"



50

Tokina

Vista
Primes

"Very fast (T1.5). Zero
breathing.
Immaculate look"



52



Supreme
Primes

"Gentle sharpness,
aesthetic focus fall-
off. Elegant bokeh"



42



Genesis
G35

"Pristine look.
Minimal distortion
and flaring"



46

KINEFINITY

MAVO
Prime

"Pristine look.
Minimal distortion
and flaring"

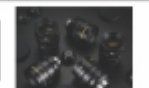


48

NITECORE

Superior
Preime

"Pristine look.
Minimal distortion
and flaring"



55



FFA
Scorpio
lens
Anamorphic

"Pristine look.
Minimal distortion
and flaring"



47

Nisi

F3
lenses

"Pristine look.
Minimal distortion
and flaring"



44

CALDWELL
CHAMELEON

Chameleon
Anamorphic

"Pristine look.
Minimal distortion
and flaring"



51

XEEN

6K+
Full
Frame

"Pristine look.
Minimal distortion
and flaring"



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CREAMSOURCE- PASSIONATE PEOPLE WITH A LOVE FOR GREAT DESIGN



From the very beginning Creamsource set our sights on designing gear that not only solved film and television industry problems, but also advanced the cause.

Creamsource continue to pioneer new solutions for the industry and their rapid design and build capabilities, coupled with exacting quality standards, have brought them into contact

with some of the most progressive companies in the content production world.

Since 2004, they have been manufacturing LED and in 2009, They Designed custom LED lighting equipment for productions such as Gavin Hood/High Jackman's "X-men Origins – Wolverine". Released the Doppio 2"x1" LED Panel. It delivered new vision of where LED lighting could be taken and what were the almost limitless possibility with this technology. In 2012 Product range expanded with the smaller, but still just as rugged, Mini 1" x 1" LED Panel in daylight, tungsten and bi-colour.

2014 saw the Release of the Creamsource Sky - a 5 colour 1200W LED light system operating in a totally silent and fan free package and in 2016 Cream source Released the 3rd generation LED light engine to upgrade the Doppio and Mini fleet to the "+" specification with high CRI/TLCI taking advantage of the new advances in LED technologies. Here we look into im features of some of the LED which are in vogue.

1. CREAMSOURCE SPACE X



It. 1200W, full colour top-light with punch optic options .The Creamsource SpaceX is an innovative approach to high powered film and TV lighting providing a full spectrum soft source. SpaceX

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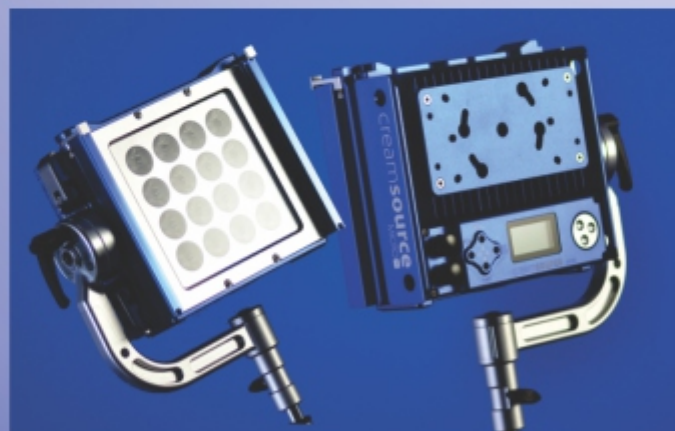
combines the latest LED technology with sophisticated colour management, optimised form factor, ergonomics and elegant design in a light weight 18kg/40lb package. SpaceX boasts an array of six powerful LED engines, cooled by a highly efficient and quiet fan system, and integrated lightweight power supply directly into the fixture – doing away with bulky and heavy external ballasts. SpaceX opens up a myriad of possibilities for gaffers and lighting specialists, in-studio and on location. Colour temperature is continuously adjustable from 2,200K to 15,000K with simultaneous adjustment of the green/ magenta axis. Hue and saturation controls opens up infinite possibilities with color creativity – anything is possible. In addition, with beam reflectors and lenses for each LED, the Space X's already impressive output is boosted by almost double the on-axis Lux values. The Creamsource SpaceX is able to deliver an incredibly wide and even beam in an ultra-compact package, redefining the concept of the conventional space light.

FEATURES.

- 1200W of LED power providing the equivalent output to a 5K Tungsten
- Superb colour rendition with typical CRI of 95 from 3200K to 6500K
- Full colour temperature adjustment from 2,200K to 15,000K with a full stop of Green/ Magenta control
- Elegant form factor and supreme build quality
- 50 degree intensifier reflector available for punchy output
- Cooling: Active – Low Noise Fans with DMX speed control and pause
- Hue and Saturation settings, plus direct RGBAW capability
- Smooth dimming with high speed capability
- Standard Lumen Radio or optional ShowDMX Wireless DMX inside.
- DMX via standard 5-pin XLR connectors
- Accepts industry standard diffusion skirts
- Sync Input for Triggering and Syncing to Camera Shutter
- On-board control keypad and OLED display
- Head Weight: 18kg / 40lb
- Dimensions: 590mm (DIA) x 187mm / 21.5" x 7.4" (Excluding Yoke)
- Protection Class: IP20
- Beam Angle naked: 115 degrees
- Beam Angle with Optics: 50 degrees
- Maximum Ambient Temperature: 45°C

Without optics fitted the SpaceX provides a soft, even beam with an angle of 115°. With the optional optics fitted the beam angle is reduced to 50° – this doubles the light intensity in the center of the beam. The beam is still remarkably soft and even.

2. MICRO COLOUR : MAKE A SPLASH –



The Creamsource Micro Colour features calibrated red, green, blue and white LEDs (RGBW) – so as well as producing beautiful white light in any CCT from 2,200K to 15,000K, it also has green/magenta adjustment and can produce vivid, saturated colours.

The Micro Colour has a 20 degree beam angle for maximum punch, fan-free cooling for silent operation, and is water resistant so it can be used in all weather (IP65 rated). It is lightweight yet rugged, quick to rig and its compact form factor means it can squeeze into small spaces on set.

PRODUCT SPECIFICATIONS

CRI: Typical 95 | **TLCI:** Typical 95 | **Color Temperature:** Between 2200K – 15000K | **Beam Angle:** 20° (Half Peak Angle) | **Mounting:** 3/8" Threaded Insert. Kino Flo Twist On Style Mount Plate | **Yoke:** Removable (Quick Release System). | **Filter Rails:** 2 Filter Rails for Secondary Lenses and Gels | **User interface:** High Precision Digital Rotary Encoder, 4 Button Keypad, Graphic LCD Display | **Control:** On-Board Interface, DMX-512 with Optional Adapter Cable, Optional Wired Remote Control | **Dimming:** 0-100% with High Resolution, Super-Smooth Low End Mode | **High Speed Capability:** Over 5000fps Flicker Free in High Speed Mode | **Synchronization:** Sync Input for Triggering and Syncing to Camera Shutter | **Max Ambient Temperature:** 40°C | **Cooling:** Passive – No Fans | **Estimated LED Lifespan:** 50,000hrs | **Input (Fixture):** 10-32V DC, Max 8A (80W) | **Input (Power Supply):** 100-240V AC, 50-60Hz, Max 1.3A | **Weight:** 3.4kg (without yoke) | **Dimensions:** Fixture Only 223 x 207 x 108mm / 8.7" x 8.1" x 4.3" | **Dimensions with yoke:** 330 x 331 x 108mm / 11.8" x 13.0" x 4.3" | **Warranty:** 3 Years on Fixtures, 12 Months on Accessories

3. THE CREAMSOURCE MINI + : SMALL ON FORM, BIG ON FUNCTION



The Creamsource Mini + comes with all the same features as the popular Creamsource Doppio+ in a compact 1x1 form factor, ideal for location or Outside Broadcast work. Creamsource is a High Power LED luminaire designed for the Film and Television industries. Equally comfortable on location or in the studio, Creamsource is a truly versatile lighting tool. A large output area creates the unique quality of 'wrapping' your subject in soft light, while the powerful LED engine provides intensity and throw to rival a small HMI fixture. Only Creamsource can provide this mix of light properties in such a small form factor. Precision optics provide a consistent beam with naturally soft edges, while a wide selection of light control tools are available to shape and cut the beam to achieve exactly the look you require. With exceptional build quality, it has been engineered for years of reliable service. Creamsource is becoming an industry standard for lighting professionals around the world.

Mini-+ .One light, many applications

Capable of holding its own in many different situations, the Creamsource is at home anywhere. A flat panel array with



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unparalleled light punch creates a truly flexible fixture that lets you control how the light is shaped and moulded into many different looks and feels to create the emotion you want without the hassle you don't need. Whether you choose to specialise or have a broad application range, we are confident you will find many new uses we haven't even thought about yet!

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- Food Photography
- Small houses with limited available power

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4. DOPPIO+ AN INDUSTRY STANDARD FOR LIGHTING PROFESSIONALS AROUND THE WORLD.



Creamsource is a High Power LED luminaire designed for the Film and Television industries. Equally comfortable on location or in the studio. A large output area creates the unique quality of 'wrapping' your subject in soft light, while the powerful LED engine provides intensity and throw to rival a Small HMI fixture..

Precision optics provide a consistent beam with naturally soft edges, while a wide selection of light control tools are available to diffuse and shape the beam to achieve the look you require.

PRODUCT SPECIFICATIONS

CRI: Typical 95, minimum 90 | **TLCI:** Typical 95, minimum 90 | **Beam Angle, SPOT Lens:** 13° (Half Peak Angle) | **Tilt Angle:** 170° (Up), 80° (Down) | **Mounting:** 28mm Spigot, 5/8th Socket Adapter | **Yoke:** Removable (Quick Release System). Pole Operated Yoke Available on Request | **Filter Rails:** 2 Filter Rails for Secondary Lenses and Gels | **User Interface:** High Precision Digital Rotary Encoder, 4 Button Keypad, Graphic LCD Display | **Control:** On-Board interface, 5 Pin DMX In and Thru, Wired Remote Control | **Dimming:** 0-100%. Continuous | **High Speed Capability:** Over 1000fps Flicker Free in High Speed Mode | **Synchronization:** Sync Input for Triggering and Syncing to Camera Shutter | **Max Ambient Temperature:** 40°C | **Cooling:** Passive (Silent) | **Estimated LED Lifespan:** 50,000hrs (L70) | **Input (Fixture):** 24-32V DC, Max 14.6A, 350W | **Input (Power Supply):** 90-260V AC, 50-60Hz, Max 6.0A | **Protection Class:** IP20 | **Weight:** 9.4kg / 20.7lbs (Including Yoke) | **Dimensions:** 770 x 455 x 100mm / 30" x 18" x 4" (Including Yoke) 654 x 332 x 100 mm / 26.5" x 13.5" x 4" (Excluding Yoke) | **Warranty:** 2 Years on Fixtures. 12 Months on Accessories | **Certifications:** CE, FCC, C-

Tick. Pending: ETL, CSA

5. CREAMSOURCE SKY



Creamsource Sky is the original high power full spectrum softsource, combining the latest LED technology with sophisticated colour management, modern ergonomics and stunning design. At Sky's heart is an array of six powerful LED Engines, cooled by a highly efficient and silent heat pipe system. Colour temperature is continuously adjustable from 2,200K to 15,000K with simultaneous adjustment of the green/ magenta axis. Hue and saturation controls mean you're not just limited to white light either – any colour is possible. The Creamsource Sky's compact design enables it to deliver an incredibly wide and even beam even where studio space is limited. In addition, Creamsource Sky's IP65 rating means it continues to perform in challenging weather conditions such as rain, storms or even where there is too much dust.

ONE LIGHT, MANY APPLICATIONS

Cream Sky is a powerful full-colour-controllable LED fixture that can be used in areas that require large area coverage with high-power outputs. Although originally conceived as a Space-light replacement, the added flexibility of design and implementation means the uses for this product are only limited by the imagination.

- Low-Power 5K space-light replacement
- Creates large-area ambient lighting with complete control over colour temperature, and colour mix with fewer fixtures
- Anywhere light accessibility for colour control is problematic or would slow down set-ups
- Outside and location setups where water or storm effects are required or weather can be unpredictable
- Large area flat lighting using Soft-box creates up-close beauty and pack shots with totally silent operation.
- High-speed flicker-free cinematography for action and special effects filming

COLOUR QUALITY

The LED engines have been optimised for excellent colour reproduction, with a typical CRI of 95 between the ranges of 3200K and 6500K. Light output is smoothly homogenised with no multiple shadows or colour fringing. Daylight & Bender.

Product Specifications: Maximum Ambient Temperature: 40°C | **Cooling:** Passive (Silent) | **Estimated LED Life span:** 50,000 hours | **Input (Head):** 48V DC, Max 25A, 1200W | **Input (Power Supply):** 90-260V AC, 50-60Hz, Max 14A | **Dimensions:** 940mm x 200mm / 37" x 8" (head) | **Weight:** 23kg / 50lbs (head), 12kg / 26lbs (power supply) | **Protection Class:** IP65 | **Beam Angle:** 115 degrees.

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Interview with

“Bhagyaraj Shinde”

Lens Maintenance Engineer:

How did you get interested in Lens maintenance?

The basic interest started when my grandfather Mr. Vijay Parab, he was a Steenbeck engineer. He used service all sorts of still cameras, film editing machines and also movie cameras. The previous generations Arri2C, ARRI 3 were all serviced by him. So when I was a kid I was allowed to clean certain parts of the equipment being serviced by him that sparked an interest early on in my life. He demonstrated to me how did a shutter mirror function, how did an image get exposed on the film, and I decided to put real time effort into my interests and make this as a career. He explaining things focused my attention to me becoming who I am today. Through his advice I enrolled myself into Kohinoor Institute in Dadar. The institute had courses for repairing microscopes and electronics, I completed in around 18 months and then moved onto Mastering

Optics. And had started repairing any equipment which had optics inside.

What exactly do you do with the lenses?

I strip down the entire assembly of the lens and I reassemble while refurbishing it, removing dust particles, Fungus of any sorts. For e.g. if you have a vintage lens about 30 years old and you want to preserve or restore it for usage, I could restructure and recalibrate it to its original condition.

What is restructuring?

A lens has multiple elements inside; those elements need to be polished as there coating degrades over time due to age & moisture. In cases of fungus the quality of the projection through the elements is weakened, to resolve that we could replace those elements or recoat them. So that's how we restructure the lens to restore it to its

original pristine condition and performance.

How do Refurnish the exterior of the lens ?

It's achieved by paintwork. You require knowledge of how to get that structure, through a paint gun. There are two ways to go about it. Either you sand blast it, sandblasting is a process where if you have a piece of metal, you blast sand onto it, where you get a rough finish on the object and then you paint it. Or if you're really good at painting, you used a paint gun and put a cloth (which should have some perforations on it) on it, to spray the paint over the metals parts of the lens or by Re-Anodizing the Aluminum parts of the lens. Which helps restore the lens cosmetic look.

How do you go about the coating of the lens?

Coating is the main life of any lens.



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Coatings are of different kinds, such as UV coating, Color formations, the MTF charts, etc. We have coating machines to perform those tasks; we usually specify the establishment on the sort of coating we require on our elements. Either it's a color correction, lens flare correction or its basic UV coating. This is achieved by removal of old coatings and application of the new coating that have been specified by us.

I've have amazing optical engineers working with me , but sometime we do take advices from other research centers and even some highly experience Professors from Mumbai & other University, there expertise is required in cases of vintage lenses when there is no data available, they remove certain parts of the coating and are able to identify the process.

#### **What equipment's are used to recalibrate a lens?**

We have a Collimator, which was made back in 1985, known as the Richter. This device is used to align all the lenses, then we have Möller-Wedel Autocollimator, Chroszielhas developed this. It's a Measuring equipment for lenses & optical Systems, a collimator tells whether the lens is going to be in focus or not. Its the main instrument that is required to recalibrate any kind of Photography, telescope or motion-picture lens. In a collimator there is an image that you can see on a screen and then you can shift the Micrometer Tumble scale which is in the other end to make out the lens is in focus or not. And then there is a lens projector that tells you of the life of the lens, in which it projects an image through the lens, in reverse way onto the wall, the image is a chart projected, and with your eyes you could differ between the qualities of the lens. Whether the image is sharp or soft and through the quality of the image you could decide the life of the lens.

#### **What parameters in terms of quality of the lens that decides the pricing of the lens with different brands?**

For example, between Canon and Tamron, which are the leading photography lens companies. Canon uses an excellent quality of elements inside its lenses; the build quality of canon provides you weatherproofing&

dust proofing. So when you see an image through a Canon lens and when you see an image through a Tamron lens, you will see a difference between the color temperature of the image and the sharpness differs. Canon's productions cost being high and Tamron's production cost being comparatively low, varies there pricing.

#### **With so much new technologies coming up, how do you stay updated?**

Companies that manufacture the lenses with new technologies conduct workshops for their trained engineers. So we are informed of the workshops being held and offer to train our engineers as their service agents or authorized service persons. They provide the interested participants with perfect training on how the products are designed and can be repaired from time to time. These workshops usually conducted over a period of 6 days. They either organize these at their manufacturing base, which are usually

based in Europe. And during those 6 days we travel and learn to repair their product and are educated on parts that need to be changed. So we are informed on revisions of new technology by the brand itself.

#### **Let's say in case of Cooke lens, if the electronic parts aren't operational, are you able to repair them?**

If the circuit board are damaged and are not functioning, in such cases you can change few PCB Board, but not all of them as the cost increases heavily, each chip has a designated ID number, so we put in an enquiry for a new chip from the brand/ company and replace it once its received. If not we have Electronic Engineers who perform repair upto certain level on the damaged Electronic boards.

Feedback:

**INEBES MEDIA .**

bhagyarajshinde@outlook.com

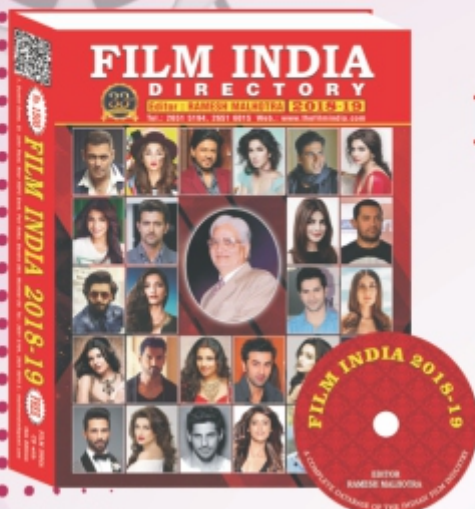
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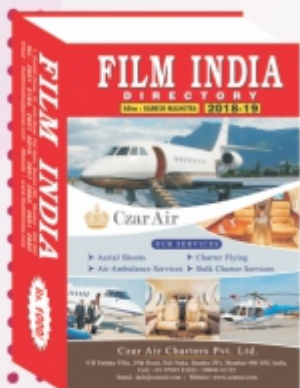


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# A Tribute to *MJ RADHA KRISHNAN*

Seven time Kerala State Film Award winning cinematographer, M.J. Radhakrishnan suffered a cardiac arrest at his home and passed away while on his way to the hospital.

Kerala Chief Minister Pinarayi Vijayan condoled the death of Radhakrishnan and said that the industry has lost a stalwart.

M.J. Radhakrishnan predominately worked in Malayalam films but his images from the films crossed states, nations and countries.

In a career spanning over a quarter of a century, he helmed 75 films, besides numerous documentaries and also worked for internationally acclaimed film makers Adoor Gopalakrishnan, Shaji .N.Karun and Jayaraj.

M.J. Radhakrishnan started his career as an assistant to Shaji N Karun. He started as a still photographer in Shaji n karun's movies. For him shaji n karun was his guru. In a interview with mathrubumi M.J.Radhakrishnan said the cons of not studying in a film institute

was cleared under Shaji n karun's guidance. He was his film institute.

M.J. Radhakrishnan worked a lot and have done many experiments for bringing natural light into the frames. All this helped and influenced other cinematographers also. While shooting interior scenes he used to removed the roof of old houses to bring in natural light. He was not keen in using artificial lights, he always opted for natural light and this opened new doors for the film industry and this became a habit. In Jayaraj's film Kaliyattom most of the scenes were shot in night. No trolleys were used. Most of the interior scenes are shot with the help of mirror reflections.

He will use only minimal lights and it will be hard for someone to find where the camera is placed. Rajeev anchal's ammanam kili was his first independent work. But the first movie which got released was Maamalakalk appurath.

His noted works are Marana simhasanam, pulijanmam, karunam,

pappiliyo budha, kaadu pookuna neram, akashathinte niram, ottal, Naalu Penungal.

M.J. Radhakrishnan was Adoor Gopalakrishnan's cinematographer after Legendary Mankada Ravi Varma.

M.J. Radhakrishnan's latest movie 'VEYIL MARANGAL' was about a family from kerala who migrated to himachal pradesh. This movie got outstanding artistic award in Shanghai international film festival. The shanghai film festival jury members and international magazines applauded about the work of M.G Radhakridhnan in the movie Veyil marangal.

Even in the digital era, his first preference was natural lights. It took 1 year for the making of Dr Biju's Veyil marangal. without using Digitally created or artificial snow, rain, wind in himachal pradesh and other places in which were the film was shot, M.J. Radhakrishnan was able to bring all the feel which wind, monsoon, snow gives to the international audience. He was not able



to attend the shanghai film festival. He had a strong bond with all the directors which he worked with. M.J Radhakrishnan was the cinematographer for all the movies of Dr Biju. MG radhakrishnan got 7 state awards in which 3 of the movies was directed by Dr Biju. and also he got two international awards.

M.J. Radhakrishnan worked as a cinematographer for a Tamil Film 'Sengkadal' Directed by Leena Manimekalai and he also shot a musical Doccu feature 'Arar Asaipadar' on Sanjay Subramaniam Directed by popular playwright Prasanna Ramaswamy.

#### AWARDS- SOURCE FROM WIKIPIEDA

##### KERALA STATE FILM AWARDS

- 1996: Kerala State Film Award for Best Photography - Deshadanam



- 1999: Kerala State Film Award for Best Photography - Karunam
- 2007: Kerala State Film Award for Best Photography - Adayalangal, Ottakkayyan
- 2008: Kerala State Film Award for Best Photography - Bioscope
- 2010: Kerala State Film Award for Best Photography - Veettilekkulla Vazhi
- 2011: Kerala State Film Award for Best Photography - Akasathinte Niram
- 2016: Kerala State Film Award for Best Photography - Kaadu Pookkunna Neram

##### KERALA STATE TELEVISION AWARDS

- 2014 : Best Cinematographer - Thamaranoolu

#### INTERNATIONAL AWARDS

- 2008:South Asian International Film Festival-Best Cinematographer - Bioscope
- 2011:Zanzibar International Film Festival-SIGNIS Award for Cinematography - Veettilekkulla Vazhi
- 2013:Oaxaca FilmFest-Global Feature Section- Outstanding achievement in Cinematography/Mención honorífica mejor fotografía - Papilio Buddha
- SICA remembers M.J. Radhakrishnan 's body of work, his outstanding achievement and service to Malayalam Film Industry.



Written By: CJ Rajkumar  
Author/Cinematographer



since I know his making style for sure.

**Can you brief us on it's Pre-production process?**

Yup. It was an interesting process. At that point, I was very clear that I should treat it almost like a feature film since the Director had already done 3 feature films. The entire Season-1 was shot with Red Epic camera and Ultra prime lenses. The script was very young & trendy, so I decided to give a playful look for the visuals. My mentor Santosh Sir used to say that the camera must be treated like a toy and not like an object. I had it in mind throughout the shoot and used ArriAlura zoom lens for major shots. Also, Four different tones were given for 4 different set of relationships which was the heart of the content.

**What were the major challenges during the shoot?**

Since we were the first one to do a Tamil web series, we were in a situation to experiment the project within a short span of time & budget. Infact, that made the process more active and alive. Since Balaji had a clear edit pattern in mind and almost all the actors were spontaneous, we were able to wrap up the entire shoot of 10 episodes (Each one of nearly 25minsrunning time) in just 19 days in an unbelievableminimum cost. Very limited lights like Kino Flo lights were used and no regular generator was used for the entire shoot. The overall optimism in the set was extremely strong which made the shooting progress flow like a calm river.

**What's the key ideology behind ASK's Cinematography?**

The basic idea was to treat the visuals just like a feature film. As we know, Balaji was the first tamil director to successfully expand a short film to a feature film through his 'KadhalilSodhappuvadhuYeppadi'. After Maari, he decided to try something new in this digital era as an Original Web series. So, the prime responsibility I had in mind was to make sure that the visuals are absolutely flawless.

**Tell us about ASK's feedback?**

ASK got released in Hotstar Originals on 15 June 2017. To be frank,

## Webseries a Highway Ride : DOP *Shiva. GRN*

**Tell us about yourself.**

I'm a former associate of Legendary Cinematographer/Director Mr.Santosh Sivan ASC ISC and had worked with him in films like Raavan/Raavanan, Urumi, Thupakki, etc and few ads of popular brands. I'm an IT Engineer turned Cinematographer. As an independent DOP, I've shot more than 100 ad films with nearly 25 celebrity artists like Samanta, Trisha, Lakshmi Menon, Anirudh, Rahman, Sharath Kumar,

etcand very first popular Tamil Web series 'As I'm suffering from Kadhal' directed by 'Maari' fame Director Balaji Mohan.

**How did the Web series 'As I'm suffering from Kadhal' (ASK) happened?**

Balajiis a good friend of mine for quite few years. After he completed Maari, he told me that he had an idea for a Tamil Web series. I found that thought very broad-minded and inspiring. I immediately said 'Yes' to him



most of our audience were not even aware about Web series platform when ASK got released. Lot of my friends called me up and asked if it is a feature film. I positively took it as a compliment. Later the word-of-mouth was so rapid that ASK became an instant hit. People binge-watched it and started asking for Season-2. The reach of it was very strong that it went on to receive the best webseries award in DESI (Digital Excellence of South India) awards 2017. I would proudly say that ASK was the role model Web series for many aspiring filmmakers in this platform.

#### **Your comment on today's Web series outputs & it's platforms?**

As we know, There are lot of interesting Web series contents coming out regularly these days. It's good that the creative space is wide open now. Thanks to platforms like Hotstar, Amazon, Netflix, Zee5, etc. Entertainment has become a part of our lives these days just like Food, Shelter & Clothing. This is easily fulfilled with a Web series platform. As a technician, I feel it is healthy that these platforms do a proper quality check before they stream the contents.

#### **What's your suggestion to other upcoming Web series DOPs?**

During Thupakki shoot, I observed and learnt from Dir. Murugadoss Sir that 'Cooking for the guest is very important than cooking for our own taste!'. I feel that this is applicable to Cinematography too. For instance, few years back committing lights within the frame was in trend, later audience loved rig shots



when equipments like Ronin started booming in the industry and now people like Bi-colour lighting pattern. So it should be our prime focus to deliver what the audience expects today visually, provided it enhances the script. Script & team selection is the key aspect to look out for a successful project.

#### **How do you see the future of Web series?**

As of now, Web series making is like a Highway ride. Fresh and enthusiastic. But once we reach a toll (Saturation point), there might be traffic! Some other route will open up that time. As a filmmaker/technician, it is always good to be technically updated and flexible. Technology has become like a daily newspaper. Updates itself everyday.



#### **What are your upcoming works?**

I've shot an interesting tamil feature film named 'Taana' with lead actors Vaibhav and Nandita which is expecting release anytime this year. As I'm suffering from kadhal' Season-2 is expected to happen in near future. Apart from this, I shoot Ads and corporate films regularly with my Twin/Director Siddhu.GRN in our firm 'Twin Stars Creations'.

**Ack: Southern India Cinematographers Association (SICA) and Author/Cinematographer C J Rajkumar.**

□□□





# CORAL WOMAN

A Film by PriyaThuvassery



## CORAL WOMAN

a film by PRIYA THUVASSERY  
Produced by PSBT

Camera - NITASHA KAPAHI, NEFERTITI CHAKRABARTI, ARNAV KAKAR, PRIYA THUVASSERY  
Location Sound Mixer- AMRITH SHANKAR Post Production Sound edit & Mix AVANTIKA NIMBALKER  
Editors REENA MOHAN, PRIYA THUVASSERY Music BINDHUMALINI, SRIDHAR VARADARAJAN  
Graphics MIDHUN MOHAN Colorist SONU SINGH  
Translators THARA NANDIKKARA, REENA RAGHAVAMOORTHY  
Production controller UMA MANI

### **A** BRIEF INTRODUCTION OF PRIYA THUVASSERY'S DOCUMENTARY CORAL WOMAN

Coral Woman is a documentary that portrays the fascinating journey of Uma Mani, a certified scuba diver, exploring the underwater world & the threat to coral reefs of Gulf of Mannar, India. Born in a traditional family in Tamil Nadu 53 years old Uma, a homemaker, has been trying to bring attention to this alarming environmental issue through her paintings. It is, in fact, these corals that inspired Uma to learn how to swim, dive & paint in her 50s. Coral Woman, produced by Public Service Broadcasting Trust, is both a profile of Uma Mani and her efforts to address the threat to coral reefs from bleaching, pollution & global warming.

### DIRECTOR'S BIO/FILMOGRAPHY:

Priya Thuvassery is an independent filmmaker and television producer from Kerala, based in New Delhi, India. She has been directing, producing & editing documentary films & television programmes for New Delhi Television, Fox Traveller, National Human Rights Commission of India, Films Division of India.

Her works include - Khanabadosh (2009), My Sacred Glass Bowl (2013), Survey Number zero (2016) and Coral Woman (2019). Her films have been recognized with participation, mentions and best film awards in many international and national film festivals.

She will be the Co-Director for the 16th edition of the IAWRT Asian Women's Film Festival, 2020.





## EXPERIENCE WITH CANON PROFESSIONAL VIDEO CAMERA XC15 FOR CORAL WOMAN

The professional video cameras XC15 was an ideal companion for astounding performance and straightforward operability. The Canon XC15 4K Professional Camcorder is enhanced for more professional use, providing for a more complete audio/video capture workflow in the same compact, ergonomic form factor.

With a compact, portable body, the XC15 camera is ideal for handheld shooting or film shoots. Its different look settings can be used to make sure it pairs well with Canon Cinema EOS cameras.

Whether you're an advanced amateur or professional 4K and HD videographer, a filmmaker needing a cost-effective 4K UHD/HD "B" or "C" camera, or a multimedia journalist in the field, the XC15 4K UHD Camcorder is the complete package to get you the high-quality footage you seek and do so easily and conveniently.

It features 1" 12MP CMOS sensor capable of capturing UHD 4K resolution up to 24 /25 fps & 1080p at up to 50 fps. It has an integrated 8.9 to 89mm zoom lens with an f/2.8 to f/5.6 aperture. The lens has a 35mm equivalent focal length of 27.3 to 273mm in video mode. The lens offers separate focus and zoom rings and auto and manual focus controls.

Another new feature is Highlight Priority, a new gamma mode that provides similar effects to HDR.

Shot on: Canon Professional Video camera XC15 (4K)



Highlight Priority offers a bright linear display that expresses the very tonality seen with the eyes. The color reproduction and sharpness of mid- to high-brightness areas are displayed with greater realism

We are being liberated day by day by the engineers who are pushing the technology to make our work easier. So we can focus on other aspects of cinematography, videography and story-telling. □□□





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The only and largest show of the Indian subcontinent for the broadcast & media technology presenting latest innovations and emerging trends to thrive in the digital age.

Mumbai, 01 July, 2019 – Organised by NürnbergMesse India, the 29th edition of the Broadcast India Show 2019 is India's leading event for television, film, radio, audio: from its content creation to its management and delivery. The show is all set to break records with an increased exhibit space with new exhibitors targeting the OTT and IPTV segments. There will be an additional international flavour with more global exhibitors participating at the show.

Some of regular, prominent exhibitors include like Sony, Avid, Red Digital, Canon, Panasonic, VTI, Datavideo, Ross Video, For-A, Grass Valley, ARRI, Carl Zeiss, Panther, Seagate, AJA Video Systems, IHSE, Primestream, Ikegami, Netweb Technologies, Sennheiser, Octopus, and many more.

The event has received participation from countries such as Australia, Austria, Brazil, Bulgaria, Canada, China, Czech Republic, Denmark, France, Germany, Hong Kong, India, Italy, Japan, Netherlands, Poland, Russia, Singapore, South Korea, Spain, Switzerland, Taiwan, Thailand, United Kingdom, Ukraine and USA.

Among a congregation of 500 plus leading exhibitors and brands, participants and thought leaders at the conference, an estimated 10,000 business attendees will be looking to truly transformative technologies and solutions to get an edge up in their business with new business orders and fresh revenue streams.





There will also be power-packed activities, workshops and seminars, zones, partner programmes and networking receptions to keep attendees fully immersed and engaged.

The Conference Program will feature 3 days of exciting Panel Discussions, Super Sessions, Technology Product & Paper Presentations, and Masterclasses. Top notch speakers from the broadcast technology and entertainment business will be participating in the panel discussions. "Next Gen Technologies in Broadcast Media & Entertainment Industry" – shall form the core key theme of the conference sessions.

Conference Tracks/Panel Sessions include topics like Transparency & Trust, A Must in Policy Framework, At the Battlefront: OTT Vs Traditional Broadcasting in India, Driving Innovation & Change in Cinema Production & Distribution, The Next-Gen Immersive Experience in Broadcasting – Tracking the future, Artificial Intelligence – Raising the Bar in the Media & Entertainment Industry.

#### **BROADCAST & MEDIA MARKET REGISTERING AN EXPONENTIAL GROWTH IN INDIA**

The Indian broadcast market is poised for a major growth with the rapid proliferation of OTT, IPTV driving the growth. Indian media and entertainment industry grew at a CAGR of 10.90 per cent from FY17-18; and is expected to grow at a CAGR of 13.10 per cent to touch Rs. 2,660.20 billion (US\$ 39.68 billion) by FY23 from Rs 1,436.00 billion (US\$ 22.28 billion) in FY18. India's media consumption has grown at a







CAGR of 9 per cent during 2012-18, almost nine times that of US and two times that of China. The industry provides employment to 3.5-4 million people, including both direct and indirect employment in CY 2017. The entire broadcast ecosystem is witnessing a major transition in traditional broadcasting with the OTT and social media services gaining increasing acceptance across smartphones and smart TVs.

"The broadcast and entertainment market in India is witnessing huge growth, with technology disruptions driving change in the media landscape. Broadcast India Show 2019, in its 29th year, continues to evolve with the market and delivers the best platform for exhibitors to showcase their new products," said Sonia Prashar, Managing Director and Chairperson of the Management Board, NürnbergMesse India.

"Broadcast India Show is India's leading expo for the broadcast, film and the entertainment technology sector. It serves as a platform for all the professionals in this industry to see the latest technologies on display. Broadcast India Conference has an interesting range of panel discussions on various topics and it will be educative for all the visitors attending the show," informed Ujwal Nirgudkar, Oscar Academy Member & Chairman of SMPTE India Section and a leading entertainment technology evangelist.

"The Broadcast India Show is important for us as it provides a strong platform for us to showcase our latest solutions and technologies to the local customers as well as network with industry peers. The response we have year on year in terms of customers is unbelievable and this makes it a must-attend show for us," said Andrew Tan, Director of Sales,



APAC of Ross Video.

"The show is growing exponentially year on year and this keeps us very busy attending to customers and networking with the right people. If I compare the Broadcast India Show with its competitors, I positively feel that from the Indian perspective this is one of the most important shows to be a part of." asserted Miro Rusko, Director APAC, Octopus Newsroom.

"India is one of the most important markets in the whole of Asia and in some way or the other in the whole world. The Broadcast India Show is a must attend event and extremely significant within the broadcasting sector. The show has improved a lot over the years and its customer base is what lures us to come every time." said Hans Salzinger, Head of Sales Asia, ARRI Cine Technik.

Riding the stupendous success from last edition in 2018, the event continues to provide the industry a perfect and platform for the global industry to converge and address these issues. The event acts as a catalyst to further grow the Indian market with new technologies.

#### SAVE THE DATE!

The event will take place at the Bombay Exhibition Centre from 17 to 19 October 2019. For more information, please contact Varun Gaba on [varun.gaba@nm-india.com](mailto:varun.gaba@nm-india.com) or Pranali Raut on [pranali.raut@nm-india.com](mailto:pranali.raut@nm-india.com).

Please visit [www.broadcastindiashow.com](http://www.broadcastindiashow.com) for further details.





# Best Apps For Cinematographers

## **eSPACE CODEC (DEVELOPED BY ELEPHANT SEED)**

Today, cinematographers have a task to film with different cameras and also with different recording options or codec. eSpace codec is an app which is very useful to calculate storage of the recording medium according to the cameras and codec we use.

This app is very useful for cinematographers, DIT's and editors. There will be a situation when cinematographer has to film long continuous take. So there comes a point that, he should know how much storage is left in the camera memory card to film the duration of the shot.

eSpace by ElephantSpeed allows to calculate disk storage space for video camera codecs and formats.

While filming with more than one codec, this app allows calculating up to 4 codecs in parallel, to give the exact total space required for all codecs.

There is an option to choose own data rate. Choose custom for the codec option and enter a data rate in MB/s, to calculate how many hours of a codec you can fit on a defined storage amount or to calculate how much storage space you will require for a certain number of hours.

There is also a possibility to update codec list as new recording formats emerge in future.

This app has a list of popular codecs such as DNxHR, 8K RED, LongG, XAVC, AVC-Intra and much more.

Tap the outputs to convert between hours, days, minutes and GB, TB, MB.

### **Down load link :**

<https://play.google.com/store/apps/details?id=com.spaceelephant&hl=en>

## **ARTEMIS DIRECTOR'S VIEWFINDER**

Developed by Chemical Wedding, this app which is named as Artemis Director's Viewfinder can reproduce aspect ratio of any camera and lens combination. It also includes a comprehensive list of commonly used motion picture and still cameras and a Custom Camera function.



This app is great for pre visualization on shots and for location surveys. Used by established directors, Cinematographers & VFX Supervisors worldwide, Artemis works as much the same way as a traditional director's (optical) viewfinder, but more accurately and with many additional features.

It's perfect for blocking the scene, location scouting or making storyboards.

Cinematographer Roger Deakins uses this app for his Cinematography work.

### **Down load link:**

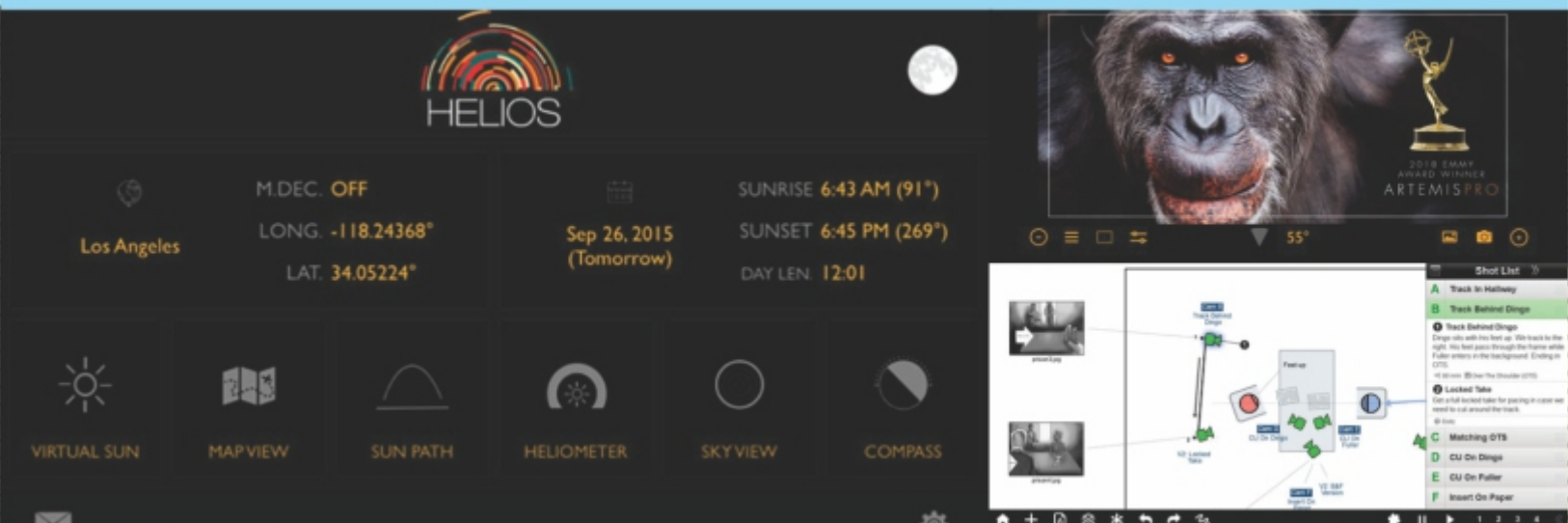
<https://play.google.com/store/apps/details?id=com.chemicalwedding.artemis&hl=en>

## **HELIOS SUN AND MOON POSITION CALCULATOR**

This is the best Sun calculator as it even works without a network connection. This app has 7 modes to track the sun.

1. Heliometer - representing the direction of the sun on a compass dial, also indicating elevation and shadow length
2. Sun path view - shows the path of the sun
3. Virtual sun view - showing Sun's





path overlaid onto the live camera image

4. Sky view - a representation of the sun's path across the sky
5. Map view - showing the direction of the sun overlaid onto a map of the location
6. Inclinator - determines at which times the sun will be at a certain elevation
7. Compass - showing the azimuth of the sun in both degrees and time of day

#### Download link:

<https://itunes.apple.com/us/app/helios-sun-position-calculator/id311648870?mt=8>

#### LIGHTING DESIGNER

This app designed by Clayton Combe is very useful for cinematographers who would like to design Lighting by diagrams and direct their ideas to Gaffer.

Lighting designer app helps to create lighting plots for not only films but also for concerts (Theatre lighting). With wide selection of equipments and simple yet powerful interface makes it easier than ever to illustrate and communicate lighting setups.

This app feature allows specifying details for each light like wattage, lens, DMX address and notes option that allows describing every detail of lighting setup that can also be shared through emails.

We can even draw a floor plan using

basic shapes, including images from smart phone device.

#### Download link:

<https://itunes.apple.com/us/app/lighting-designer/id511366142?mt=8&ign-mpt=uo%3D4>

#### SHOT DESIGNER

This is a useful app for the Director of photography which helps to place cameras and get good angles of action. With this app, one can move the characters, place props, and design the set.

Shot Designer is a ground-breaking tool for Directors and DPs that creates Animated Camera Diagrams with integrated Shot List, Storyboards, Professional Director's Viewfinder, Sync & Team Sharing via Dropbox.

#### Download Link:

<https://play.google.com/store/apps/details?id=air.us.hollywoodcamerawork.shotdesigner&hl=en>

#### PCAM FILM + DIGITAL PRO

This app has almost everything a Cinematographer wanted to have. It is one of the most-praised apps in the Hollywood Film industry. In fact, the app won an Emmy award for Engineering. The app was originally created in 1998.

#### Features

Depth of Field, Field of View, Angle of View, Sensor Sizes, Focal Length Matching, Exposure, Shooting to Screen Time, HMI Flicker-Free, Color Correction, Diopter, Time Lapse, Underwater Distance, Beam Intensity, Light Coverage, Conversion Calculator, Focus

Chart and so much more.

App has many interesting applications for quick reference include:

- Motion Picture formats: 8mm - 16mm - 35mm - VistaVision - 65mm - 70mm - IMAX.
- HD Video formats: 1/4", 1/3", 1/2", 2/3" HD CCD - 35mm Still Lens Adapters - Digital HD SLR's, Super 35mm-sized HD - 65mm-sized HD.
- Still Camera formats: 35mm Standard - 4/3 - APS - Panoramic - DSLR - Digital backs - 6x6 cm - 6x7 cm - 4x5 - 5x7 - 8x10
- Reference to Lens guide like Cooke, Sigma, Leica, and Kowa, etc.
- Foot candle, Lux convertor
- Best thing about this app is Quick Buttons for Camera Formats; Jumps to "Film," "Video," "Stills," or "Custom."

#### Link:

<https://itunes.apple.com/us/app/pcam-film-digital-calculator/id295456485?mt=8>



**CJ Rajkumar**  
Cinematographer/Author



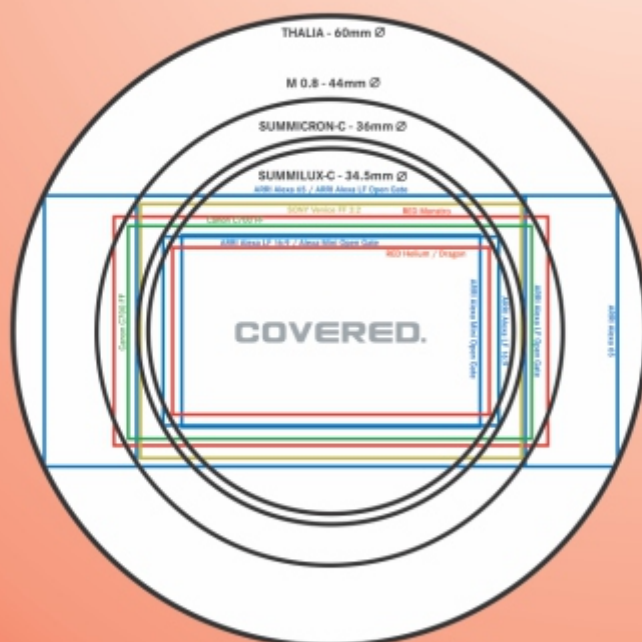


# Important Players In The "Large Format lens" Market

With the release of more high-end video cameras with larger sensors like the ARRI Alexa LF, RED MONSTRO, Panavision DXL2, and the Sony Venice, we have more choices than ever when it comes to formats and lens options. However it's important to know the differences as well as what results should be expected before selecting your sensor size and lenses.

Today with digital cameras, we have more formats than ever: 1/2", 2/3", Micro Four Thirds, Super-35, DX, APS-C, Full Frame, Vista Vision, etc. All these formats need lenses, and the lens market is bigger and more confusing than ever. Also, not all lenses work with all formats, and not all formats are the right choice for every project.

A lens' image circle determines what sensors it can cover. With all the different formats and lenses to choose from, it can get confusing. In this Issue, we Give Brief Idea about various High Priced and low Priced Brands available in the market to choose from.



|                     |                             |                                                              |  |
|---------------------|-----------------------------|--------------------------------------------------------------|--|
| angénieux           | Optimo Primes               | "Light, compact, sharp, and owns the classic Angénieux look" |  |
| ARRI                | Signature primes            | "The classic film look. Low micro contrast and warm look"    |  |
| Canon               | Sumire Primes               | "Smooth bokeh and cinematic look"                            |  |
| Cooke               | Cooke S7                    | "The Cooke Look"                                             |  |
| FUJINON             | Premista                    | "Pleasant bokeh effect and a wide dynamic range of light"    |  |
| Leica               | THALIA                      | "Smooth bokeh and cinematic look"                            |  |
| P+S Technik         | P+S Technik                 | "Classic film look"                                          |  |
| Schneider KREUZNACH | Xenon FF-Primes             | "Accurate skin-tones and pleasant look. Not too sharp"       |  |
| SIGMA               | FF Primes                   | "Pristine look. Minimal distortion and flaring"              |  |
| Tokina              | Vista Primes                | "Very fast (T1.5). Zero breathing. Immaculate look"          |  |
| ZEISS               | Supreme Primes              | "Gentle sharpness, aesthetic focus fall-off. Elegant bokeh"  |  |
| GECKO-CAM           | Genesis G35                 | "Pristine look. Minimal distortion and flaring"              |  |
| KINEFINITY          | MAVO Prime                  | "Pristine look. Minimal distortion and flaring"              |  |
| NITECORE            | Superior Preime             | "Pristine look. Minimal distortion and flaring"              |  |
| SERVICE VISION      | FFA Scorpio lens Anamorphic | "Pristine look. Minimal distortion and flaring"              |  |
| Nisi                | F3 lenses                   | "Pristine look. Minimal distortion and flaring"              |  |
| CALDWELL CHAMELEON  | Chameleon Anamorphic        | "Pristine look. Minimal distortion and flaring"              |  |
| XEEN                | 6K+ Full Frame              | "Pristine look. Minimal distortion and flaring"              |  |



# Canon *Sumire Prime* Lenses with PL mounts



## Seven Sumire

The recent flurry of interest in Full Frame for cine spurred Canon to create a contemporary set of prime lenses with PL mounts and a unique, esthetically pleasing look. From the suggestion of Seven Samurai to summoning a set of seven Sumire, sagacious cinematographers surely will be sensitive to the sensual sibilance in the name, sounding softly, suggesting specific sensations of silky-smooth skin

tones for successful scenes of superstars and spectacles.

Pronounced "Soo-mee-ray," the word is of Japanese origin and is associated with a floral gentleness and beauty. Sumire Prime Lenses offer a unique artistically pleasing look with gentle and beautiful skin tones and smooth Bokeh, designed for use with large-sensor cinema cameras, including 35mm full-frame cameras such as the EOS C700FF Cinema Camera.

In addition to Canon's renowned warm imagery, a unique optical design introduces a nuanced look as the lens aperture approaches its maximum setting.

This subtly modifies the textural rendering of actors' closeups. It also smooths the transition from areas that are in focus to out of focus regions of the image, with gentle fall-off & pleasing Bokeh's."

## For more information and demonstration, please contact:

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Zone: South | Ajay Saxena  
Email: ajay.saxena@canon.co.in  
Mob.: 98400 33812

Zone: West | Suraj Rana  
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Mob.: 99200 57081

For all technical support, please contact Sana ur Rehman | Email: sana.rehman@canon.co.in | Mob.: 87508 08787



# OPTIMO PRIME GOLD SET

*Angénieux Full Frame -" Optimo Prime Series"*



Everyone knows Angénieux for their high-end zoom lens design and production, something they have been leading the field in for nearly fifty years. But now they have announced the full frame Optimo Prime series, designed to accurately match the look and feel of Angénieux's long-celebrated Optimo zoom series both physically and optically.

The Optimo Prime series of 12 lenses provides full frame 46.5mm image circle coverage with a consistent 1.8 T-stop (except on extremes). Available as PL and LPL mounts and designed as smart lenses. They will support both Cooke/I and Arri LDS; and offer a common gear size and position

for all lenses in the 12-lens set. The whole Optimo Prime Series is designed to be very compact and lightweight. Based on cinematographer feedback, Optimo primes also provide meta data (Cooke-i, LDS) and unique user-features such as:

- Replaceable iris blade unit, user-configurable for bokeh (including anamorphic effect)
- Filters to change optical properties, mtf, cci, etc.
- High-end cinema functionality: constant volume, non-linear iris (as for optimo zoom range), non-linear focus (as for optimo zoom range), with 320° focus rotation angle,

possibility to go 'beyond' infinity and close focus, identical colorimetry across the range, matched to optimo zooms, round bokeh across image plane

- Front diameter 95mm (except for 18mm)
- Available as pl or lpl
- Focal lengths include 18mm, 21mm, 24mm, 28mm, 32mm, 40mm, 50mm, 60mm, 75mm, 100mm, 135mm, 200mm

#### Sales inquiry:

benoit.brismontier@fr.thalesgroup.com

Cell: +33(0) 682 14 39 52 /

Ph: +33(0) 4 77 90 86 24





# Premista



28-100mmT2.9



80-250mmT2.9-3.5

Under development

"Premista", the first large format cine lens series from FUJIFILM, covers a 46.3mm image size (diagonal) large format sensor as well as Super 35mm imagers. Their optical performance achieves the highest level of FUJINON Cine Lenses, which rivals the performance of a prime lens. The lineup includes a standard zoom lens (28-100mm) and a telephoto zoom lens (80-250mm), both with a constant T2.9 aperture (until 200mm on the telephoto zoom). In addition, they are compatible with the "ZEISS eXtended Data" system\*<sup>1</sup> developed by ZEISS based on the open  $\frac{1}{8}$  Technology\*<sup>2</sup> standard. It enables the recording of lens metadata (focus, zoom, and iris position) and lens distortion and shading corrections. \*<sup>3</sup>

\*<sup>1</sup> Available via firmware update

\*<sup>2</sup>  $\frac{1}{8}$  is a registered trademark of Cooke Optics Limited used with permission

\*<sup>3</sup> Compatible devices are required depending on the cameras to be used

## SPECIFICATION \*<sup>1</sup>

| Model Name                       | Premista 28-100mmT2.9 | Premista 80-250mmT2.9-3.5 (under development) |
|----------------------------------|-----------------------|-----------------------------------------------|
| Focal Length                     | 28-100mm              | 80-250mm                                      |
| Aperture                         | T2.9                  | T2.9 (80-200mm)mm / T3.5 (250mm)              |
| Lens Mount                       | PL mount              | PL mount                                      |
| Compatible Image Size (diagonal) | 46.3mm                | 46.3mm                                        |
| Close Focus                      | 0.8m / 2ft 7in        | 1.5m / 4ft 11in                               |
| Angular Field of View (HxV)      | 28mm: 72.4° x 42.2°   | 80mm: 28.7° x 15.4°                           |
| 40.96mm x 21.60mm * <sup>2</sup> | 100mm: 23.1° x 12.3°  | 250mm: 9.4° x 4.9°                            |
| Angular Field of View (HxV)      | 28mm: 65.5° x 46.4°   | 80mm: 25.4° x 17.1°                           |
| 36mm x 24mm * <sup>3</sup>       | 100mm: 20.4° x 13.7°  | 250mm: 8.2° x 5.5°                            |
| Angular Field of View (HxV)      | 28mm: 52.2° x 30.8°   | 80mm: 19.5° x 11.0°                           |
| 27.45mm x 15.44mm * <sup>4</sup> | 100mm: 15.6° x 8.8°   | 250mm: 6.3° x 3.5°                            |
| Angle of Focus Rotation          | 280°                  |                                               |
| Angle of Zoom Rotation           | 120°                  |                                               |
| Angle of Iris Rotation           | 48°                   |                                               |
| Iris Blades                      | 13                    |                                               |
| Front Diameter                   | 114mm                 |                                               |
| Length (approx.)                 | 255mm / 10in          |                                               |
| Weight (approx.)                 | 3.8kg / 8.4lbs.       |                                               |

\*<sup>1</sup> All the specifications above are subject to change

\*<sup>2</sup> Aspect ratio 1:1.90

\*<sup>3</sup> Aspect ratio 1:1.50

\*<sup>4</sup> Aspect ratio 1:1.78

# FUJIFILM

For Enquiry in India: FUJIFILM INDIA PVT LTD

Ketki Desai, Manager - Sales & Marketing Optical Devices Division - (TV & CINE Lenses)

Unit No 504 & 505, 5th Floor. 349 Business Point. Western Express Highway, Andheri ( East ) Mumbai : 400 069

Office # +91 22 4236 4063/ Mobile # +91 82913 60207 Email: ketakee.desai@fujifilm.com





# The Cooke Look®

## The Original Since 1894



The Cooke S7/i, T2.0 Full Frame Plus Primes are designed to cover the emergent full frame cinema camera sensors, at least the full sensor area of the RED Weapon 8K (46.31mm image circle).

Shoot 35mm / Super 35mm formats, full frame, VistaVision and beyond - all with The Cooke Look®. We have you covered with our S7/i Full Frame Plus lenses.

Superb optical and mechanical performance, control of flare, distortion, veiling glare and spherical aberrations at full aperture. The cam-type focus mechanism allows for smooth focus adjustments. Modular construction increases ease of maintenance and serviceability. And, the S7/i lenses come equipped with /i Technology for frame by frame digital information capture, as do all modern Cooke cine lenses for film and digital capture.

Available in focal lengths: 18, 25, 32, 40, 50, 75, 100 and 135mm. NEW 16, 21, 27, 65 & 180mm

### FEATURE HIGHLIGHTS

- Focal lengths: 18, 25, 32, 40, 50, 75, 100 and 135mm
- T2.0 – T22 aperture
- Covers at least 46.31mm image circle
- Colour matched to Anamorphic/i, S4/i, miniS4/i, 5/i and Pancro/i Classic lenses
- Award-winning cam style mechanism for smooth focus adjustments
- Especially well balanced for astigmatism and correct for lateral and longitudinal aberrations over the entire image area
- Supplied with the next generation of /i Technology for lens metadata capture
- Linear iris
- The Cooke Look®, of course





# The Cooke Look®

## The Original Since 1894



Large Format Lens

### MAIN FEATURES

#### Optical Design

The optics are designed to give maximum performance at full aperture with superior control of flare, distortion and spherical aberration.

#### Electronics

Accessible via cable connector near the lens mount and contacts in mount that sync with /i compatible cameras and accessories.

#### Colour Balance

All Cooke S7/I prime lenses are colour balanced, colour-matched and compatible with Cooke S4/i, miniS4/i, Anamorphic/i and PANCHRO/i Classic lenses.

#### T2.0 Aperture

Cooke S7/I Primes have a true T2.0 aperture and cover 35/Superc 35mm, Full Frame and beyond.

#### Index Marks

Every index mark is labeled. More detailed markings allow for more detailed focus control.

#### Focus Movement

Our Academy Award® winning cam-style focus movement coupled with the added benefit of a large lens barrel diameter, has allowed for an increased number of focus markings, particularly at close focus. Spherical aberration has been controlled throughout the range of focal lengths to eliminate compensation of changes in back focus with aperture. A four-point contact bearing provides a smooth positive backlash-free movement.

#### Camera Mounts

Cooke Hardened PL Mount with /i Technology contact.

#### Focus Scaling

Large, clear numerals on both sides of the focus barrel benefit the focus puller when shooting under difficult lighting conditions.

#### Compatibility

All Cooke S7/I Primes have a common fixed front diameter of 110mm, with a focus drive gear of 140T x 0.8 mod and an iris drive gear of 134T x 0.8.

#### External Finish

A scratch resistant PTFE hard anodised finish is provided on all Cooke lenses, providing a durable, hard-wearing surface



to meet the most demanding environmental conditions.

#### Iris

A nine-leaf linear module iris assembly is fitted into the Cooke S7/I Primes.

#### Weight/Size Ratio

The lenses are designed for all shooting applications, including handheld and Steadicam, providing comfortable balance ratio with the latest compact cameras.

#### Reliability and Service

Cooke S7/I prime lenses are designed to meet a market requirement for fully reliable performance with a minimum of downtime.

#### Enquires:

[sales@cookeoptics.com](mailto:sales@cookeoptics.com)

**CookeOpticsLimited**

British Optical Innovation and Quality Since 1894.

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37



October - December 2019



# P+S Technik Launches Technovision Classic Line of Large-Format Anamorphic Lenses



**40-70** ZOOM LENS

**P+S TECHNIK**  
Professional Cine Equipment Manufacture

The new P+S TECHNIK range of TECHNOVISION Classic 1.5X anamorphic lenses are ideal for 16:9 image sensor capture. The range comprises 2 zooms and 5 primes of 40mm, 50mm, 75mm, 100mm and 135mm focal length. All of these lenses provide a large image circle that is ready for both Super 35mm and for use with emerging larger sensors. P+S also won a Cinec Award for their LensChecker product.

**70-200** ZOOM LENS



| Zoom Range                      | 40mm - 70mm in FF            | 70 - 200mm                   | 40mm                         | 50MM        | 75MM                         |
|---------------------------------|------------------------------|------------------------------|------------------------------|-------------|------------------------------|
| Anamorphic Squeeze Factor       | 1.5x                         | 1.5x                         | 1.5x                         |             | 1.5x                         |
| Lens Mount                      | LPL or PL (standard)         | LPL or PL (standard)         | LPL or PL (standard)         |             | LPL or PL (standard)         |
|                                 | IMS Interchange Mount System | IMS Interchange Mount System | IMS Interchange Mount System |             | IMS Interchange Mount System |
| Light Sensitivity               | T 3.2                        | T 3.2                        | T 2.4                        | T 2.4       | T 2.4                        |
| Angular Rotation of Iris Scale  | 70°                          | 90°                          | 90°                          | 90°         | 90°                          |
| Angular Rotation to MOD Endstop | 250°                         | 250°                         | 250°                         | 250°        | 250°                         |
| Min. marked distance            | tbd                          | tbc                          | tbc                          | tbc         | tbc                          |
| Close focus from front          | tbd                          | tbc                          | tbc                          | tbc         | tbc                          |
| Image Diameter                  | ø 43,3 mm                    | ø 43,3 mm                    | ø 43,3 mm                    | ø 43,3 mm   | ø 43,3 mm                    |
| Iris Drive Gear                 | Mod. 0.8                     | Mod. 0.8                     | Mod. 0.8                     | Mod. 0.8    | Mod. 0.8                     |
| Focus Drive Gear                | Mod. 0.8                     | Mod. 0.8                     | Mod. 0.8                     | Mod. 0.8    | Mod. 0.8                     |
| Front Diameter                  | 136mm                        | 136mm                        | 136mm                        | 136mm       | 136mm                        |
| Compatibility                   | Lens Mount                   | Lens Mount                   | Lens Mount                   | Lens Mount  | Lens Mount                   |
|                                 | PL Mount                     | PL Mount                     | PL Mount                     | PL Mount    | PL Mount                     |
| Weight (in gram)                | 2950                         | 3500                         | 2100                         | 2100        | 2500                         |
| Dimensions                      | Length: 210                  | Length: 310                  | Length: 230                  | Length: 110 | Length: 152                  |
|                                 | Width: 114                   | Width: 114                   | Width: 110                   | Width: 114  | Width: 114                   |
|                                 | Height: 114                  | Height: 114                  | Height: 110                  | Height: 114 | Height: 114                  |





135mm



100mm

**P+S TECHNIK**  
Professional Cine Equipment Manufacture

75mm



45mm



50mm



Distribution and Sales Enquires :  
Isabell Karl : [Isabell.karl@pstechnik.de](mailto:Isabell.karl@pstechnik.de)





# *THALIA Prime Large Format Lenses*



The THALIA prime lenses offer a consistently cinematic look and feel throughout the range of 9 lenses from 24 mm to 180 mm with an image circle of 60 mm. The lenses are incredibly lightweight and compact with a matched front diameter of 95 mm and are available in PL, LPL and XPL mount with Cooke/i Technology metadata contacts.

The unique always-round iris design creates a bokeh that is smooth, distinct and full of character. And although these are not vintage lenses, the THALIAs offer many of the characteristics that have led cinematographers to pair older lenses with digital sensors. They are smooth, forgiving, and clear without being overly sharp.

## **COVERED**

The THALIA lenses offer a large image circle that covers sensors up to the ARRI ALEXA 65, but can be used to create equally stunning images on VistaVision and Super 35 sensors and film stocks as well.





## THALIA Prime Large Format Lenses

### DIMENSIONALITY

Images captured with the THALIA lenses can appear to have an added depth and dimensionality, especially on larger sensors, due to a gradual focus fall off curve. Rather than even, flat layers of focus across the frame, the THALIA lenses have a sharp and focused center with gradual and pleasing fall off of contrast and light towards the edges leading the view to the image center as well as adding dimensionality to the scene. Different from most images created with modern lenses.

### FILM LOOK

Although the THALIA lenses are new lenses, they do offer many of the image

characteristics that have driven cinematographers to pair older lenses with digital sensors.

They are clear without being overly sharp and focus is smooth and forgiving without looking soft. Skin tones are natural and smooth with accurate color rendition.

### BOKEH MASTER

The innovative iris design of the THALIA lenses maintains a circular iris through all aperture stops, creating a cinematic bokeh that comes alive with character. Out-of-focus elements maintain their structure, which further adds to the sense of dimensionality in the image.

1. Uni 10 Mediaworks  
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+91 9052211113  
[www.24karatentertainment.in/](http://www.24karatentertainment.in/)





# GENESIS G35



**14,5**  
mm

**T 3.0**

**16**  
mm

**T 2.4**

**20**  
mm

**T 1.8**

**25**  
mm

**T 1.4**

**35**  
mm

**T 1.4**

**50**  
mm

**T 1.4**

**85**  
mm

**T 1.4**

**135**  
mm

**T 2.0**

## THE FULL SPECTRUM

Newly developed in 2017, GECKO-CAM now introduces the GENESIS G35 professional video and cinema lenses. Built for industry professionals, the G35 set is a masterpiece of design and calculation by Thoma engineering. High-end mechanics made in Germany, paired with a modern vintage look, is what brings great value to the Genesis G35 lens series.



- IMAGE CIRCLE 46,3 MM  
| RED 8K VV MONSTRO | ALEXA LF | SONY VENICE
- CHANGEABLE FOCUS RINGS  
| METRIC & IMPERIAL
- OPTIONAL MOTOR FOR FOCUS & IRIS
- 4 LENSES H5 1,4
- 5 LENSES SAME DIMENSIONS
- GEARINGS ON THE SAME POSITION
- FRONT 114MM
- 6K READY
- DUST PROOF HOUSING
- PL | LPL MOUNTS
- CANON K35 ADVANCED LOOK



14,5  
mm  
T 3.0



14,5mm T 3.0

16  
mm  
T 2.4



16mm T 2.4

20  
mm  
T 1.8



20mm T 1.8

25  
mm  
T 1.4



25mm T 1.4

## GENESIS G35



design by  
THOMA

### FEATURES

- Image Circle 46,3 mm  
(works for Red 8K Vistavision)
- Changeable Focus Rings (metric & imperial)
- Optional Motor for Focus & Iris
- 4 lenses H5 1,4
- 5 lenses same dimensions
- Gearings on the same position
- Front 114mm
- 6K ready
- coated or uncoated frontlenses
- Dustproof housing
- PL | EF | E | F | MFT Mounts
- Canon K35 advanced look



Classic modern vintage look,  
with High-End Mechanic.

### ACCESSORIES

#### MOUNTS

|                       |      |            |                      |      |            |
|-----------------------|------|------------|----------------------|------|------------|
| PL   EF   E   F   MFT | each | 295,- Euro | • Uncoated Frontlens | each | 990,- Euro |
|                       |      |            | • Case for 4 Lenses  |      | 525,- Euro |

35  
mm  
T 1.4



35mm T 1.4

50  
mm  
T 1.4



50mm T 1.4

85  
mm  
T 1.4



85mm T 1.4

135  
mm  
T 2.0



135mm T 2.0

### Enquires:

GECKO CAM GmbH

Hermann-Oberth Str.16, 85640 Putzbrunn, Tel. +49 89 45 218 100, Fax +49 89 45 218 199 | [WWW.GECKO-CAM.COM](http://WWW.GECKO-CAM.COM) | [info@gecko-cam.com](mailto:info@gecko-cam.com)





# Launching Caldwell Chameleon Anamorphic lenses



## ***TECH SPECS – FULL FRAME / VV FORMAT***

| Focal Length | 48mm         | 60mm         | 75mm         | 90mm         | 112mm        | 150mm        | 225mm        |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| T-stop       | T3           | T3           | T3           | T3           | T3           | T4           | T6           |
| Length       | 6.4"/16.3cm  | 6.4"/16.3cm  | 6.4"/16.3cm  | 6.4"/16.3cm  | 6.4"/16.3cm  | 6.4"/16.3cm  | 6.4"/16.3cm  |
| Weight       | appx. 6lbs.  | appx. 6lbs.  | appx. 6lbs.  | appx. 6lbs.  | appx. 6lbs.  | appx. 6lbs.  | appx. 6lbs.  |
| Front Dia.   | 114mm        | 114mm        | 114mm        | 114mm        | 114mm        | 114mm        | 114mm        |
| Min. Focus   | 2.5' /76.2cm | 2.5' /76.2cm | 2.5' /76.2cm | 2.5' /76.2cm | 2.5' /76.2cm | 2.5' /76.2cm | 2.5' /76.2cm |



## CHAMELEON ANAMORPHIC 1:79

Launching Caldwell Chameleon Anamorphic lenses. Using a 1.79x Squeeze ratio, suited to digital sensors, can be configured with different rear optical groups for different applications: covering super 35 + cameras, or configured to cover large format cameras like Monstro, LF and Venice. All lenses within a series are uniform in size and have a minimum focus of 2.5 feet. The Chameleons have a unique look and are highly adaptable. They embody the distinct aberrations one would expect from Anamorphic lenses but with a subtle elegance. The flare characteristic is reminiscent of classic Anamorphic lenses.



CALDWELL  CHAMELEON



Enquires: <https://www.caldwell.tv>



# MAVO Prime T2.0 Large Format Cine Lens



MAVO Prime is designed specifically for large format cinema camera. The optical quality is superb, and there is nearly no dispersion even the lens aperture is full. The diameter of image circle of all the lenses exceeds 46.5mm, which can cover MAVO LF/Venice FF, also cover RED Monstro VV/Alexa LF, and C700 FF. Also, it fits for cinema camera with S35 sized sensor. Besides, its ultra high MTF value supports 8K resolution on Full Frame. The T2.0 aperture with Large format cinema camera, it is very easy to create shallow depth of field and the smooth focus fall-off cinematic images.

## SUPERB OPTICAL PERFORMANCE

The MAVO Prime lenses are designed to be colour balanced, colour-matched. They bring natural, solid and pleasing images. Benefit from APO (Apochromatic) design, there are nearly no any purple fringing, nor green fringing even at full aperture, so that the prime lenses offer natural color rendition for many challenging scenarios. MAVO Prime keeps breathing effect little, even 75mm and 100mm, the effect shows natural, not like still lenses. Besides, its ultra high MTF value supports 8K resolution on Full Frame, and make image very sharp and good contrast, with beautiful circles of confusion, natural focus transitions and highlight fall-off.

## SUPER COMPACT LENSES FOR LARGE FORMAT

Lightweight, compactness with high performance are cinema equipment evolution trend. MAVO Prime lens keeps very compact body: Front diameter of 3.7"(95mm) weight as 2.5~2.9 lb(1.1~1.3kg), uniform height as 4.5"(117mm) while the image circle diameter of 46.5mm, Aperture of T2.0

and superb optical performance. The size is even tough for S35 cinema camera, but Large format MAVO prime did it. So it works well for handheld and Steadicam, even drones.

## ROBUSTNESS AND RELIABILITY

The cine-style focus and iris rings on MAVO Prime allow for smooth focus and iris adjustments. For all lenses, the focus/iris ring locations are exactly same for convenience in field shooting. The angle of focus rotation is 270 degrees, while the angle of iris rotation is around 70 degrees. The smooth and large-range iris ring provides continuous adjustment from T22 to T2.0. Besides, there are two opposite linear iris scale in T, with 1/3 & 1 stop marks. Also every lens has two focus scale in footage, from infinity to MOD.

## MULTIPLE REAR MOUNTS

As standard cine lenses, MAVO prime has PL mount, and also provides canon EF and SONY E rear mounts option for customers, since the first camera of many indie filmmakers are full frame canon 5D2 or SONY A7. Like TERRA and MAVO, MAVO Prime lenses have industry-standard mount, also have very

high flexibility and versatility.

## 100MM CF LENS

MAVO Prime 100mm lens features close focusing ability, so it is called as 100mm CF(Close Focus). With MOD of only 56cm, the lens even could be used as quasi-macro lenses.

## SHIPPING INFO.

**MAVO PRIME SHIPPING DATE IS 2018 MAY.**

MAVO Prime is available for single lens, also a full set. As of full set, the checklist is following:

- 25mm T2.1 Prime lens x1;
- 35mm T2.0 Prime lens x1;
- 50mm T2.0 Prime lens x1;
- 75mm T2.0 Prime lens x1;
- 100mm T2.0 Prime lens x1;

<http://www.kinefinity.com>

## Enquires:

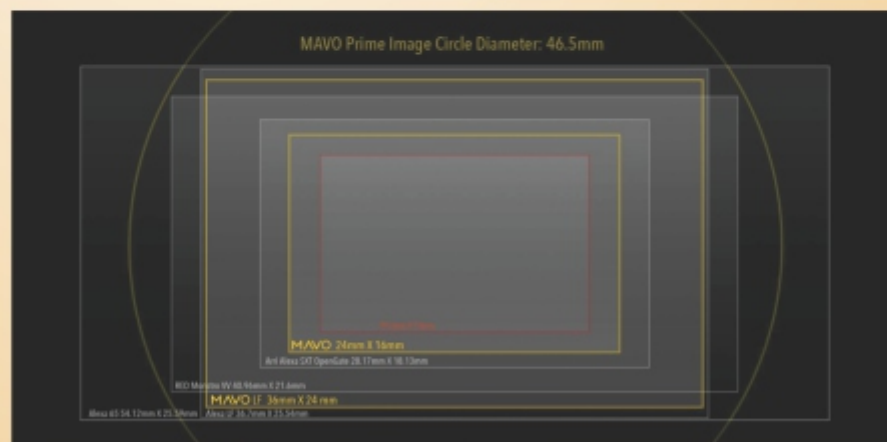
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Phone: +91 9810180710

Email: [Info@avcsindia.com](mailto:Info@avcsindia.com)

Web/Shop: [www.avcsindia.com](http://www.avcsindia.com)



Large Format Lens

# NISI<sup>®</sup>

## BEYOND IMAGINATION



### BIGGER FORMAT WIDER VISION

The NISI F3 lenses cover full frame format which is compatible with ARRI Alexia LF, Red Monstro W, Panavision DXL2, SONY Venice, Canon C700FF and other film cameras to come in the future.

Distribution:  
[nisi@nisioptics.com](mailto:nisi@nisioptics.com)



October - December 2019



# SUPERIOR PRIME

## FULL FRAME CINEMA PRIME LENSES



Superior Prime  
25mm / T2.1

Superior Prime  
35mm / T2.0

Superior Prime  
50mm / T2.0

Superior Prime  
75mm / T2.0

Superior Prime  
100mm / T2.0

NITECORE releases the innovatively designed Superior Prime Full Frame Cinema Lenses which have an optimum optical quality and allow filmmakers to best attain their techniques of artistic expression.

The S46.5mm format sensors of the NITECORE SP Lenses create more possibilities for the filmmakers and cover the full frame format which is fully compatible with ARRI Alexa LF, Red Monstro VV, Panavision DXL2, SONY Venice, Canon C700 FF and other film cameras to be released in the future.

The apochromatic optical design provides outstanding performance in terms of ratio and axial dispersion. It achieves a

natural and pure color rendering capability with the purple/green fringing hardly seen either within focus or in bokeh.

The NITECORE SP Lenses are designed with a unique optical coating which ideally controls dispersion while retaining plentiful details to create low contrast and a stylized flare. The SP 75mm lens is specially optimized on the skin details in a portrait.

The NITECORE SP Lenses also have a high flexibility to be equipped with interchangeable PL, Canon EF and Sony E mounts for the needs of different camera users. The PL mount is included in the original package.

Enquires: [info@nitecore.com](mailto:info@nitecore.com)

NITECORE®

SUPERIOR PRIME  
FULL FRAME CINEMA PRIME LENSES

## SPECIFICATIONS

|                                                        | 25mm/T2.1   | 35mm/T2.0  | 50mm/T2.0     | 75mm/T2.0    | 100mm/T2.0     |
|--------------------------------------------------------|-------------|------------|---------------|--------------|----------------|
| T Stop Range                                           | T2.1-22     | T2.0-22    | T2.0-22       | T2.0-22      | T2.0-22        |
| Close Focus<br>(minimum marked distance)               | 0.18m<br>7" | 0.3m<br>1' | 0.45m<br>1'6" | 0.7m<br>2'3" | 0.55m<br>1'11" |
| Front Diameter                                         | 95mm        | 95mm       | 95mm          | 95mm         | 95mm           |
| Length<br>(Front to PL mount flange)                   | 117mm       | 117mm      | 117mm         | 117mm        | 117mm          |
| Weight                                                 | 1330g       | 1280g      | 1230g         | 1120g        | 1230g          |
| Max. Diagonal Angle of View<br>for 36 x 24mm Format    | 82°         | 63°        | 47°           | 32°          | 23.5°          |
| Max. Diagonal Angle of View<br>for s35 Format          | 52°         | 39°        | 28°           | 19°          | 14.5°          |
| Max. Diagonal Angle of View<br>for Vista Vision Format | 86°         | 67°        | 50°           | 34°          | 25.5°          |
| Number of Iris Blades                                  | 12          | 12         | 12            | 12           | 12             |
| Focus Rotation                                         | 270°        | 270°       | 270°          | 270°         | 270°           |
| Iris Rotation                                          | ~70         | ~70        | ~70           | ~70          | ~70            |



# SCHNEIDER OPTICS



**Schneider** OPTICS



## Technical Data

| Lens             | Close Focus /<br>M.O.D. | Weight           | Horizontal Angle of<br>View Full Frame <sup>1</sup> | Horizontal Angle of<br>View Super 35 <sup>2</sup> |
|------------------|-------------------------|------------------|-----------------------------------------------------|---------------------------------------------------|
| XN T 2.4 / 18mm  | 0.4 m / 16"             | 1530 g / 3.3 lbs | 89°                                                 | 68°                                               |
| XN T 2.1 / 25mm  | 0.3 m / 12"             | 1230 g / 2.7 lbs | 71°                                                 | 52°                                               |
| XN T 2.1 / 35mm  | 0.35 m / 14"            | 1160 g / 2.6 lbs | 55°                                                 | 39°                                               |
| XN T 2.1 / 50mm  | 0.50 m / 20"            | 1190 g / 2.6 lbs | 40°                                                 | 28°                                               |
| XN T 2.1 / 75mm  | 0.75 m / 2'6"           | 1180 g / 2.6 lbs | 27°                                                 | 19°                                               |
| XN T 2.1 / 100mm | 1 m / 3'3"              | 1190 g / 2.6 lbs | 21°                                                 | 14.5°                                             |

<sup>1</sup> Full Frame: Horizontal angle of view for a full frame camera aperture (aspect ratio 1.5, dimensions 36 mm x 24 mm / 1.42" x 0.94")

<sup>2</sup> Super 35: Horizontal angle of view for a Super 35 camera aperture (aspect ratio 1.33, dimensions 24.9 mm x 18.7 mm / 0.98" x 0.74")

- Covers full frame sensors 36 mm x 24 mm
- Designed for 4K and beyond resolution
- 14 iris blades for an outstanding Bokeh
- 100mm front diameter
- 95mm filter thread (except the 18mm)
- Interchangeable PL-, Canon EF-, Sony E-, Nikon F-mounts
- Color matched
- Minimized breathing
- Uniform dimensions throughout the set
- Standard lens accessory ready
- Calibrated focus scales for reliable adjustment & shot repeatability

Enquires:

E-mail: [info@schneider-asiapacific.com](mailto:info@schneider-asiapacific.com)

[www.schneideroptics.com](http://www.schneideroptics.com)



# Kenko Tokina

## CINEMA PRIME & ZOOM LENSES

 **VISTA**  
BEYOND FULL FRAME

18mm, 25mm, 35mm, 50mm, 85mm  
T1.5 CINEMA PRIME LENSES



### IMPORTANT FEATURES

- ❖ Fast T1.5 T stop, good for low light filming
- ❖ Nearly no breathing during focus pulls
- ❖ Very pleasing image character across the Iris range and usable wide open
- ❖ T1.5 through to T22 Iris range
- ❖ Use of aspherical elements and modern coatings, nicely corrected image, exceptionally low chromatic aberrations
- ❖ Newly designed large format cinema glass
- ❖ Image circle of 46.7mm covers FF35, Vista Vision and Red Dragon 8K VV
- ❖ Clearly marked focus and iris scales on both sides of the lenses
- ❖ Consistent 114mm front outer diameter, good for efficient matte box use
- ❖ Lenses also feature a 112mm screw-in filter size (Excluding Vista 18mm)
- ❖ Consistent length of lenses, good for quick lens changes
- ❖ Consistent length of lens during focus pull, swing away matte box stays put
- ❖ 9 bladed Iris for rounded bokeh aesthetic
- ❖ No image shift during focus pull
- ❖ Robust construction materials, good for long term use and ownership

### Enquires:

Kenko Tokina Imaging India Pvt. Ltd.  
IBC, M-38/1, Middle Circle, Connaught Place,  
New Delhi 110001, INDIA  
Phone: +91-11-41571155  
[www.kenko-tokina.co.in](http://www.kenko-tokina.co.in)

# XEEN™

## X - EXPERIENCES

### 6K+ FULL FRAME FOR ALL



## Specifications

| Focal length                 |                            | 14mm             | 24mm               | 35mm               | 50mm               | 85mm               | 135mm              |
|------------------------------|----------------------------|------------------|--------------------|--------------------|--------------------|--------------------|--------------------|
| Maximum T-stop               |                            | T3.1             | T1.5               | T1.5               | T1.5               | T1.5               | T2.2               |
| Negative size                |                            | 24 mm X 36 mm    | 24 mm X 36 mm      | 24 mm X 36 mm      | 24 mm X 36 mm      | 24 mm X 36 mm      | 24 mm X 36 mm      |
| Angle of view                | Full Frame (1 : 1X)        | 115.7°           | 84.1°              | 63.1°              | 46.2°              | 28.4°              | 18.7°              |
|                              | Super 35                   | 98.2°            | 61.2°              | 46.9°              | 31.2°              | 19.0°              | 13.5°              |
|                              | APS-C (1 : 1.5X)           | 92.7°            | 60.4°              | 43.1°              | 30.8°              | 18.7°              | 12.3°              |
|                              | APS-C (1 : 1.6X)           | 90.4°            | 57.3°              | 41.5°              | 29.0°              | 17.7°              | 11.9°              |
|                              | Micro Four Thirds (1 : 2X) | 76.3°            | 47.6°              | 33.4°              | 23.6°              | 14.4°              | 9.48°              |
| Focusing range               |                            | ∞ to 0.28m       | ∞ to 0.25 m        | ∞ to 0.33m         | ∞ to 0.45 m        | ∞ to 1.12 m        | ∞ to 0.8 m         |
| Front Size                   |                            | Φ114mm           | Φ114mm             | Φ114mm             | Φ114mm             | Φ114mm             | Φ114mm             |
| Number of blades             |                            | 9                | 11                 | 11                 | 11                 | 11                 | 11                 |
| Size                         | PL                         | Φ117.6mmx80.3mm  | Φ117.6mm x 113.7mm | Φ117.6mm x 113.7mm | Φ117.6mm x 113.7mm | Φ117.6mm x 113.7mm | Φ117.6mm x 113.7mm |
|                              | Canon EF                   | Φ117.6mmx88.3mm  | Φ117.6mm x 121.7mm | Φ117.6mm x 121.7mm | Φ117.6mm x 121.7mm | Φ117.6mm x 121.7mm | Φ117.6mm x 121.7mm |
|                              | Nikon F                    | Φ117.6mmx85.8mm  | Φ117.6mm x 119.2mm | Φ117.6mm x 119.2mm | Φ117.6mm x 119.2mm | Φ117.6mm x 119.2mm | Φ117.6mm x 119.2mm |
|                              | Sony E                     | Φ117.6mmx114.3mm | Φ117.6mm x 147.7mm | Φ117.6mm x 147.7mm | Φ117.6mm x 147.7mm | Φ117.6mm x 147.7mm | Φ117.6mm x 147.7mm |
|                              | Micro Four Thirds          | Φ117.6mmx113.1mm | Φ117.6mm x 146.5mm | Φ117.6mm x 146.5mm | Φ117.6mm x 146.5mm | Φ117.6mm x 146.5mm | Φ117.6mm x 146.5mm |
| Angle                        | Focus angle                | 200°             | 200°               | 200°               | 200°               | 200°               | 200°               |
|                              | Iris angle                 | 30°              | 40°                | 40°                | 40°                | 40°                | 35°                |
| Weight<br>(without Lens cap) | PL                         | 1,170g           | 1,180g             | 1,360g             | 1,160g             | 1,245g             | 1,382g             |
|                              | Canon EF                   | 1,170g           | 1,180g             | 1,375g             | 1,160g             | 1,245g             | 1,394g             |
|                              | Nikon F                    | 1,125g           | 1,135g             | 1,320g             | 1,115g             | 1,200g             | 1,348g             |
|                              | Sony E                     | 1,175g           | 1,185g             | 1,380g             | 1,165g             | 1,250g             | 1,407g             |
|                              | Micro Four Thirds          | 1,175g           | 1,185g             | 1,380g             | 1,165g             | 1,250g             | 1,413g             |

Where to Buy in India. :

★ **KIRTI SALES and Marketing**: Mob: +91 98 8441 4884, baranibala@gmail.com

★ **POOJA ELECTRONICS : PANKAJ**

SP. NO 37, Laxmi Plaza, Gr Floor. Laxmi, Industrial Estate, New Link Road, Andheri:- Mumbai-400053

Tel: 22-26315173, cell: 9004095173 | poojaelectronics@yahoo.com

★ **Ketan Shah**: E-mail: fotocentre@gmail.com | Ph.: +91-22 - 2270 0909, 2270 1010 | Mob: 9820110120 Mumbai





# SUPREME PRIME LENSES

Consistency is one of the key elements offered by the ZEISS Supreme Prime lenses: that means consistent coverage, color rendering, aperture, size, weight and ergonomics. All the lenses across the family cover full frame and even bigger sensors with an image circle of 46.3 mm. The Supreme Prime lenses are color matched across the full range & most feature a fast T-stop of T1.5.

The small front diameter of 95 mm on almost all lenses and standardized positioning of the focus and iris rings across the whole family facilitate fast and easy equipment changeout. The compact and lightweight design means you enjoy easy and comfortable handling. The ultra-smooth focus rotation of the Supreme Prime lenses even in extreme temperatures allows for small motors to make sure you have an easy setup that's enjoyable to work with.



CARL ZEISS INDIA  
CINE LENSES AND ACCESSORIES

A-26/6, Mohan Co Operative Industrial Estate, Mathura Road, 110044 New Delhi  
Phone: +91 11 4515 6000 | info.in@zeiss.com | umender.shah@zeiss.com | www.zeiss.co.in

## Technical Data

|                           | Release  | Aperture    | Close Focus <sup>1</sup> | Length <sup>2</sup> | Front diameter | Weight             | Horizontal Angle of View |                       |
|---------------------------|----------|-------------|--------------------------|---------------------|----------------|--------------------|--------------------------|-----------------------|
|                           |          |             |                          |                     |                |                    | Full Frame <sup>3</sup>  | Super 35 <sup>4</sup> |
| Supreme Prime 15 mm T1.8  | 2020     | T1.8 to T22 | tbd                      | tbd                 | 114 mm   4.5"  | tbd                | tbd                      | tbd                   |
| Supreme Prime 18 mm T1.5  | 2020     | T1.5 to T22 | tbd                      | 163 mm   6.4"       | 114 mm   4.5"  | tbd                | tbd                      | tbd                   |
| Supreme Prime 21 mm T1.5  | Shipping | T1.5 to T22 | 0.35 m   13.7"           | 120 mm   4.7"       | 95 mm   3.7"   | 1.61 kg   3.55 lbs | 79.5°                    | 59.8°                 |
| Supreme Prime 25 mm T1.5  | Shipping | T1.5 to T22 | 0.26 m   10"             | 119 mm   4.7"       | 95 mm   3.7"   | 1.42 kg   3.13 lbs | 70.8°                    | 52.3°                 |
| Supreme Prime 29 mm T1.5  | Shipping | T1.5 to T22 | 0.33 m   13"             | 121 mm   4.8"       | 95 mm   3.7"   | 1.61 kg   3.55 lbs | 64°                      | 46.8°                 |
| Supreme Prime 35 mm T1.5  | Shipping | T1.5 to T22 | 0.32 m   13"             | 119 mm   4.7"       | 95 mm   3.7"   | 1.40 kg   3.09 lbs | 55°                      | 39.6°                 |
| Supreme Prime 50 mm T1.5  | Shipping | T1.5 to T22 | 0.45 m   18"             | 119 mm   4.7"       | 95 mm   3.7"   | 1.22 kg   2.69 lbs | 39°                      | 27.5°                 |
| Supreme Prime 65 mm T1.5  | Shipping | T1.5 to T22 | 0.6 m   2'               | 121 mm   4.8"       | 95 mm   3.7"   | 1.63 kg   3.59 lbs | 30.5°                    | 21.3°                 |
| Supreme Prime 85 mm T1.5  | Shipping | T1.5 to T22 | 0.84 m   2'9"            | 119 mm   4.7"       | 95 mm   3.7"   | 1.42 kg   3.13 lbs | 24°                      | 16.7°                 |
| Supreme Prime 100 mm T1.5 | Shipping | T1.5 to T22 | 1.1 m   3'9"             | 119 mm   4.7"       | 95 mm   3.7"   | 1.7 kg   3.74 lbs  | 20.4°                    | 14.2°                 |
| Supreme Prime 135 mm T1.5 | Shipping | T1.5 to T22 | 1.35 m   4'5"            | 146 mm   5.7"       | 114 mm   4.5"  | 2.27 kg   5.00 lbs | 15.6°                    | 10.9°                 |
| Supreme Prime 150 mm T1.8 | Q4 2019  | T1.8 to T22 | 1.5 m   4'11"            | 146 mm   5.7"       | 114 mm   4.5"  | 2.27 kg   5.00 lbs | 13.7°                    | 9.5°                  |
| Supreme Prime 200 mm T2.2 | 2020     | T2.2 to T22 | 2 m   6'7"               | 183 mm   7.2"       | 114 mm   4.5"  | tbd                | 6.28°                    | 4.76°                 |

<sup>1</sup> Close focus distance is measured from the image plane

<sup>2</sup> Front to PL mount flange

<sup>3</sup> Horizontal angle of view for a full-frame camera (aspect ratio 1:1.5, dimensions 36 mm x 24 mm / 1.42" x 0.94")

<sup>4</sup> Horizontal angle of view for an ARRI Super 35 Silent camera (aspect ratio 1:1.33, dimensions 24.9 mm x 18.7 mm / 0.98" x 0.74")

# SIGMA-LENSES

Large Format Lens



## IMPORTANT FEATURE OF SIGMA LENSES

- 1 Close focus distance is measured from the image plane
- 2 Front to EF mount flange
- 3 Front to E-mount flange
- 4 Front to PL mount flange
- 5 Without lens support foot
- 6 Horizontal angle of view for a full-frame camera aperture (aspect ratio 1:1.5, dimensions 36 mm × 24 mm / 1.42" × 0.94")
- 7 Horizontal angle of view for a super 35 digital cinema camera aperture (aspect ratio 1:1.8, dimensions 24.6 mm × 13.8 mm / 0.97" × 0.54")
- 8 Horizontal angle of view for an APS-C camera aperture (aspect ratio 1:1.5, dimensions 23.7 mm × 15.7 mm / 0.93" × 0.62")

## DISTRIBUTOR

### SHETALA AGENCIES PVT LTD

111 Mount road, Mount view apt, Guindy, CHENNAI 600032

Email: saleschennai@shetalacamera.com

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Fax: +91-44-22351485

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Tel: +91-44-43195577 & 23652558

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Tel: +91-22-61770000

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Tel: +91-11-41719100 | Mobile: +91 8826194330

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Tel: +91-40-24738885 | Mobile: +91 9866141485

| Focal Length               | 14mm                  | 20mm                  | 24mm                  | 35mm                  | 50mm                  | 85mm                  | 135mm                 |
|----------------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Aperture                   | T2 to T16             | T1.5 to T16           | T1.5 to T16           | T1.5 to T16           | T1.5 to T16           | T1.5 to T16           | T2 to T16             |
| Number of Diaphragm Blades | 9 (Rounded diaphragm) | 9 (Rounded diaphragm) | 9 (Rounded diaphragm) | 9 (Rounded diaphragm) | 9 (Rounded diaphragm) | 9 (Rounded diaphragm) | 9 (Rounded diaphragm) |
| Close Focus                | 0.27m / 11"           | 0.276m / 11"          | 0.25m / 10"           | 0.30m / 1'            | 0.40 m / 1'4"         | 0.85 m / 2'10"        | 0.875 m / 2'11"       |
| Image Coverage             | FF Φ43.3              | FF Φ43.3              | FF Φ43.3              | FF Φ43.3              | FF Φ43.3              | FF Φ43.3              | FF Φ43.3              |
| Front diameter             | 95mm                  | 95mm                  | 95mm                  | 95mm                  | 95mm                  | 95mm                  | 95mm                  |
| Filter Size                | -                     | -                     | 82mm                  | 82mm                  | 82mm                  | 86mm                  | 82mm                  |
| Length                     | EF mount              | 119.5mm               | 118mm                 | 95mm                  | 95mm                  | 102mm                 | 126.9mm               |
|                            | E-mount               | 145.5mm               | 144mm                 | 121mm                 | 121mm                 | 128mm                 | 152.9mm               |
|                            | PL mount              | 111.5mm               | 110mm                 | 87mm                  | 87mm                  | 94mm                  | 118.9mm               |
| Weight                     | EF mount              | 1430g                 | 1330g                 | 1110g                 | 1125g                 | 1290g                 | 1425g                 |
|                            | E-mount               | 1485g                 | 1380g                 | 1170g                 | 1185g                 | 1350g                 | 1470g                 |
|                            | PL mount              | 1340g                 | 1235g                 | 1025g                 | 1045g                 | 1210g                 | 1345g                 |





# ARRI SIGNATURE PRIME LENSES



Accompanying the ALEXA LF camera are 16 large-format ARRI Signature Prime lenses, ranging from 12 mm to 280 mm and fitted with the ARRI LPL mount. While the Signature Primes exemplify state-of-the-art optical precision, they render organic, emotionally engaging images, gently softening and texturizing the large format.

Enquiries:

**M/s. Cineom Broadcast India Ltd.**

Unit 4C, 4th Floor, Goldline Business Centre, Malad New Link Road,  
Malad (W), Mumbai-400064.

Tel No.: +912242109000,

Fax No.: +912228787303,

Email: [sales@cineom.com](mailto:sales@cineom.com)

















# SERVICE VISION CINEMA LENSES



## FFA SCORPIOLENS ANAMORPHIC 2X

Patented

ACTUAL SIZE

| Focal length                                                                        |        | Aperture | Close focus<br>(From image plane) |               | Front diameter |        | Length<br>(Front to PL mount) |        |
|-------------------------------------------------------------------------------------|--------|----------|-----------------------------------|---------------|----------------|--------|-------------------------------|--------|
|  | 20 mm  | T 2.8    | 0.40 m                            | 1 ft 4 in     | 95 mm          | 3.7 in | 190 mm                        | 7.5 in |
|  | 25 mm  | T 2.2    | 0.45 m                            | 1 ft 6 in     | 95 mm          | 3.7 in | 190 mm                        | 7.5 in |
|  | 30 mm  | T 2.2    | 0.40 m                            | 1 ft 4 in     | 95 mm          | 3.7 in | 190 mm                        | 7.5 in |
|  | 35 mm  | T 2.2    | 0.45 m                            | 1 ft 6 in     | 95 mm          | 3.7 in | 160 mm                        | 6.3 in |
|  | 40 mm  | T 2.2    | 0.5 m                             | 1 ft 8 in     | 95 mm          | 3.7 in | 160 mm                        | 6.3 in |
|  | 50 mm  | T 2.2    | 0.55 m                            | 1 ft 10 in    | 95 mm          | 3.7 in | 160 mm                        | 6.3 in |
|  | 60 mm  | T 2.8    | MACRO<br>0.30 m                   | MACRO<br>1 ft | 95 mm          | 3.7 in | 190 mm                        | 7.5 in |
|  | 75 mm  | T 2.2    | 0.75 m                            | 2 ft 6 in     | 95 mm          | 3.7 in | 160 mm                        | 6.3 in |
|  | 100 mm | T 2.2    | 1.0 m                             | 3 ft 3 in     | 95 mm          | 3.7 in | 160 mm                        | 6.3 in |
|  | 135 mm | T 2.2    | 1.0 m                             | 3 ft 3 in     | 95 mm          | 3.7 in | 160 mm                        | 6.3 in |
|  | 150 mm | T 2.8    | 1.0 m                             | 3 ft 3 in     | 95 mm          | 3.7 in | 190 mm                        | 7.5 in |
|  | 200 mm | T 2.8    | MACRO<br>1:1                      | MACRO<br>1:1  | 95 mm          | 3.7 in | 190 mm                        | 7.5 in |
|  | 250 mm | T 2.8    | 1.0 m                             | 3 ft 3 in     | 95 mm          | 3.7 in | 220 mm                        | 8.7 in |
|  | 300 mm | T 2.8    | 1.0 m                             | 3 ft 3 in     | 95 mm          | 3.7 in | 220 mm                        | 8.7 in |

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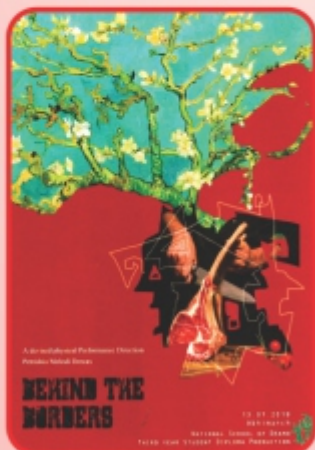
NSD Diploma  
Productions



Final year graduate show of NSD diploma productions is something i always wait for and try not to miss them. The plays showcase the students talent, leaning, perception and vision of life . Among 8 productions you will get the taste of variety in terms of content, style . Best thing about the diploma productions is that the students are not afraid of experimenting. Many of them try to devise their productions .Some of them explore the regional literature of their roots, but still add their signature to their overall play which makes them memorable. NSD also gives them free hand in choosing the space , actors and theme. Here is the reproduction of my impression which i wrote after watching some of these plays on my face book time line.

## BEHIND THE BORDER

Very often i feel that as an artist, we need to rebel in our own way. Our art form, which is our passion for creative satisfaction and means to earn our bread, also need to serve the society we live in. "Behind the Border" directed by Melodi Dorcas , discuss the issue of rage in an episodic manner. She preferred to



use more of the "audiovisual" manner rather than making it heavily dialogue-oriented. The risk of using the visual medium is sometimes you may lose out the exact meaning which you wants to convey if the image is complicated. While the problem of using a simple and direct image is it will be branded as cliché. . "Behind the Border" has few visuals which were relatively easy to interpret and some need contemplation. Melodi uses visual to comment on events happening around us, which are in some way or other connected with violence. We as an artist lend our talent to the advertising industry, which is primarily meant to earn the bread and butter.

Be it as a technician behind the camera or as an actor in front of it. I recollect the standard dialogue which late well knows Indian advertising cinematographer Co Hung Chiang used to say. If anyone would ask him what's happening Chiang and he would say standard lines. साबुन तेल मंजन बचे रहे है!! which on the surface level you would dismiss and laugh it off but that is what advertising is all about- selling a product for corporate sector. Very efficiently she conveys this feeling of " Feel Good " image of TVC through two talented actress, Anmol Guliani, and Yashwini via use of Kathak and Bhartnataym where they enact and sing the meticulously written Jingle. It was surrealistic to see Kathak dancer's saree having few logos of Corporate Brands!

She extends this "Feel Good " image further to Bollywood, where on this evergreen song, Yeh Dil Tum Bin Kahin Lagta Nahin , "Two love Birds" made of paper made to fly through two actress among the audience to give you visual engagement. The song is interspersed by

again 4-5 advt Jingles of..... Baskin Robinson ice cream,Uber, Pizaa, Maggi. The Jingle of Dhote jayo...Dhote jayo... having black humor like..... Bunty tera sabun slow hai kya.. It made you really think, what exactly are we trying to wash, our bad Kamras via taking bath in Ganges! The imagery of "Feel Good "is probably to comment that our most powerful medium of Cinema & Television is sold to Corporate sector has been reduced to either "Business or Entertainment" rather than its social responsibility of bringing about the change.

Immediately after this sequence, one see the animals fight, effectively performed by Jitu Rabha as the "Mighty One" supported by a group of talented actors like Bhumisuta Das and others as different animals. The best part of the scene was the terror created by the various sounds produced by the actors themselves. The sequence made me think that are we as humans have really reduced ourselves to the level of animals, where our consciousness is dead / fast asleep and the one who has power , be it Police / Politicians / Rich Man , dominates others. Is the old saying is the Eternal Truth. जिसकी लाठी उसकी भैंस (Might is right.)







## KHWAHISH GALI

So far i have seen Hari Shankar Ravi as a versatile actor on various student productions but -Khwahish Gali, was his first work i saw as "Design & Direction " graduate. The play makes you think on a variety of aspects of life. Most certainly- Khwahish Gali is not a run-of-the-mill production.

It is carefully fabricated at various level. It begins with the wonderfully penned and composed chorus " Har gali mei jab hagame hua.....nukad pe katle aam hae....outside the Abhimanch Auditorium for 90 sec which continue inside for another 5-7 mins till audience settle down while looking at the stage having a dynamic visual of light pattern vibrating on the gate ,designed to give you the perspective with array of lamp posts.

The opening chorus gives you taste of what is going to unfold inside. Sare jaha see acha phi bhi....and lyrics becomes mute at HINDUSTAN caught you unaware and makes you think, why a director would have done it. Chorus continues and then comes the words "Subki Phat Gaye" in the lyrics.

The immediate impact of these words was Ravindra Tripathy posted on his facebook..... "Anurag kashyap effect in NSD student production plays". This gesture made me a little alert of what could be the possible "lingo" the play that will be using as the subject is taboo- life around prostitution. My personal stand on using vulgar/indecent/abusive



lingo is- It is fine as long as it doesn't stand apart and get mixed up as a part of the overall play/scene in the film. Since it can't be quantified/measured and very subjective, individuals will have mixed opinions on it .

Yes but there is a thin line between Vulgarity and Sexuality. Tile of films like "Andheri Raat Mein Diya Tere Haath Mein" by Dada Kondke released in 1986, is certainly vulgar as it is intended to have a double meaning.

The scene of Suganda Pandey as Journalist Meeta interviewing Baidehi Chandola -who is tearing the cloth and narrating the "kache gusta ki biryanai" is powerfully scripted and enacted as it has deep-rooted connotative meaning. While telling the recipe of Biryani - she talks about her own story- how she landed in this prostitution business, what happened with her in early-stage makes an impressive way of narrative.

Yashwani Rao as the main boss of girls carries the persona of the character-Baidehi in a powerful manner. Pallav Singh as Monty, delivers a convincing performance. The play also showcased his writing talent. Among the various characters, you will remember Diksha Tiwari as Kajal Aditi Arora as Shalu.

The romantic scene between Shalu sitting at the window of the 1st fl and Trumpet is the most impressive. Parmanand as always "Steals the show ".His scene with Jitu Rabha, had a

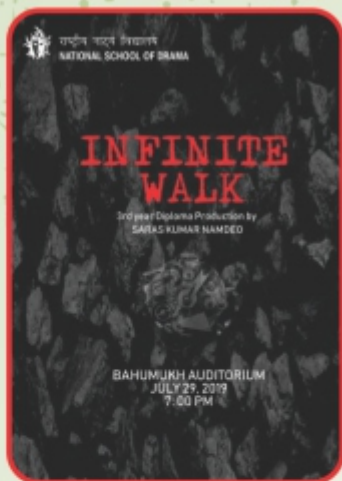
surrealistic quality of dialogues about searching for father makes the audience laugh.

Sarathak Narula impresses you with his lighting design - be it the use of LED lights for the windows or backlight florescent colorful backdrop of various compartments at two floors. Blinking of bulbs is clichéd , but somehow worked for the atmosphere and ambiance required to be created in the dancing sequence wonderfully choreography by Ishita and Agrima.

A lot of hard work and imagination were used in writing the Lyrics. Makeup by Sejuti Bagchi had a subtle loudness without becoming too gaudy. Background score by Sandy added the necessary thread to bind the play. last but not least is another brilliant actor Ankur Saxena playing the character of Parikshit Singh, remind me of "Da Saheb" of Mannu Bhandari's Mahabhoj. The speech Ankur delivered in the play had a fine balance which only seasoned politicians can have.







## INFINITE WALK

In Bollywood occasionally films like Kaala Patthar, based on the Chasnala mining disaster are made by a powerful director like Yash Chopra and screenplay by Salim-Javed but fail to create an impact for masses as seems superficially done and tangentially touches the issue. INFINITE WALK diploma production directed by Saras Kumar Namdeo, makes you think about the life of those who are "Children of a Lesser God". The play underlines the pathetic life of mineworkers in India. As a director, I believe if you can hypnotize your audience in the first 5 minutes, half the job is done. In this play, when the audience enters in the BAHUMUKH, the stage is covered with the black opaque thin plastic sheet from both the sides. This is one of the way some director decides to give you the taste of what is going to be unfold. In this case it was the world of black walls of coal mine workers.

In the beginning, you get the feeling of "Freedom" through meticulously choreographed movements of actors on a carefully designed soundtrack integrating ambient sounds of birds at some point. Despite the black around the wall, ceiling and ground which is complemented by "low key" lighting, you still get the feel of the "High Key" as if you are standing in an open sky - of vast mountains or near the seashore. The director keeps playing with the soundtrack and choreography for almost 5-6 mins and suddenly the soundtrack changes along with the smooth graceful movement to an "intermittent movements" performed by the two actors left on the stage to give you hint about the life which is going to be mechanical like Robots, where human is machine-like. This ending of the opening scene also reminds you about the

mechanical life of the workers in the film "Modern Times", where Chaplin working in a factory on an assembly line drives you crazy. After the blast on the screen, you see a group of people who were working in these coal mines is leaving their home and going somewhere in a strong beam of light. Their monologues talk about, how the tragedy happens and few other facts about the struggle they had to do to earn their living in coal mines. The scene where Jitu Rabha as a mine worker carrying the dead body of his wife was the most tragic scene of the play. It has an irony that the same red Sari he uses for wrapping the dead body of his wife which he had bought as a gift - during their happy days.

One can never forget the scene, where an activist brilliantly enacted by Yashaswini, speak on behalf of coal mine workers on the mike. Electricity is cut down to suppress her voice. She uses the other medium like mobile ph and finally, in the dark she keeps speaking. It was an interesting use of no light where she continuously carries on her speech despite the resistance of powerful people. Normally lighting means to give the light on the stage. Sarthak Narula, deserve a big round of applause for having no light for 5- 10 seconds in a scene, as a part of the lighting design to highlight the struggle of the activist.

Use of other elements which can give you feel about mineworkers is used judiciously. We see a sequence where the mineworkers, with the torch, mounted on the forehead, crawl on the dark ground transports you as if you are watching it in the mine. Equally moving was the scene when as an anonymous mine worker, convincingly played by Sejuti Bagchi, describes their life conditions while dragging a heavy small cart and giving coal piece on and off to the audience so as to

connect them about mineworkers emotionally. The scene where Ghisu, wonderfully played by Salim Mulla had an interesting dialogue with the manager enacted by Sayan Sarkar. The scene had a carefully worked out use of the body language. The way the manager makes the fun of the ambulance, one realizes the importance of ambulance for mine workers. Initially, when Ghisu was like an obedient servant had a different body language from both the actors and when they are in clash had different body language. The same was the case when the manager and activist had a clash but it was more like a bull fight but without physically locking their horns.

The scene where two people carrying the stretcher and hospital people turning a deaf ear towards the cry of the mineworkers was wonderfully supplemented by the sound of dogs as if these people are not human but a dog whose barking has no impact of them. Last scene where you see the protest march of mineworkers supplemented by chorus had tears in the eyes of all the mine workers which makes the audience empathize with the conditions of mine worker community.





## “नीलकंठ पक्षी की खोज में”

Some of the design & direction students in NSD try to explore their culture which are much more familiar with. The play “नीलकंठ पक्षी की खोज में” is based on the novel by Atin Bandyopadhyay directed by talented Sejuti Bagachi. The play could achieve which not many play/film can do - bring tears in the eyes of an audience. As a director, it is not an easy task. One has to bring your audience to a point when they are moved from the inside. The last death scene of the “नीलकंठ पक्षी की खोज में” involves the audience in the cry of characters on the stage. The heart-rendering humming/vocal by Sagnik Human lifts the emotions of the scene which gets further heightened when chorus in the bengali language begins so as to give you the flavor of the language and culminate into Hindi to make the audience understand better.

The backdrop in which the action takes place is pre-independence in Bengal. The unrest among the Muslim community at that period is brought out carefully without becoming too verbose. It also underlines in a subtle way the conditions of the widow at that time. Facts like, they were keeping the fast, they could not laugh in the open were integrated in the narrative very carefully. Also the relationship between widow Malti and his childhood friend Shamsuddin- a revolutionary, brilliantly played by Sayan Sarkar, was carefully worked out. She seeks his help in plucking the Mango from the tree, argue with him which establishes their closeness. The best scene is when Malti's inner desire of being loved is depicted via virtual "love making" scene in a meticulously choreographed body movement supplemented by the music and silver moonlight. Equally moving was the scene when she removes the poster from the tree on being challenged by Shamu. She removes it from the tress and loudly laughs on this challenging act and immediately collapse down with her laughter converting into the cry. The nuance with which she depicted her vulnerability was really par excellence. Aswini Joshi as a sensuous window was the perfect casting for the role and she did justice to portray the character of Malti.



Occasional use of ambiance sounds like that of winds add to the necessary feel required besides the lighting for night scenes. The innovative use of the lighting among various scenes particularly towards the end when the entire set is lit to give the moon light feel and reflections coming from the water ripples of the pond.

Appropriate use of Bengali ritual, musical instruments like Dhak and variety of music as per demand added the necessary value to the overall production. Som as Pagla Thakur, particularly in the last monologue where he bares his soul were overwhelming. Pallav Singh was impressive and displayed remarkable skill while portraying Choote karta. As always Bhumisuta Das and Suman Purty were suited to their roles and bring out the characters effortlessly. Salim as Isham and Aditi as Badi Bahu were equally impressive. The use of space and set

design transports you in the period where the events were taking place. The play inspires you to read the original novel. “नीलकंठ पक्षी की खोज में” is one such production which will remain in your memory for years.





## “शांति निवास”

Blessed are those actors who get the opportunity to portray a variety of characters from different walks of society. “शांति निवास” is one such diploma production directed by Sunil Mayengcha. The play offered this opportunity to his 8 equally talented acting batch mates to prove their mettle. I have observed that some NSD students prefer to concentrate more on Scenography, which is gaining momentum over the years among student diploma. But Sunil concentrated more on actor handling rather than Scenography gimmickry elements.

Rather than choosing a readymade tested script by well know writer, I must say that Sunil also trusted his two acting specialization batch mates - Aditi Arya and Salim Husan Mulla to write the wonderful script of the play. It was the simple set having a courtyard and 5-6 doors of different rooms in a middle-class family and action takes place in the courtyard. The moment you enter agarbatti smell can be felt with posters of Indian god and goddess pasted on the wall. The mood immediately gets set when the aarti begins and at the end you hear the dialogue by BABA (father) wonderfully enacted by Jitu Rabha as the head of the house.....Chooti.....aare paani nahe hai "BAHANCH....."( hereinafter called BC). You get the taste of Baba's character in one line. In an interesting manner, BABA repeats the same line at the end of the play but now, it is for the director! For me the most "innovative" use of this BC term in this play to enact is - when in an angry mood, Chotti...the sister says to her brothers and just after the first word is uttered by her as बहन and she immediately realized what she was going to say and let the rest remain unsaid, which obviously was understood by the audience.

One should have seen the play to feel the awkwardness a sister will have and this can only be pulled through convincingly by a talented actress like Bhusmisuta Das. At this point i would like to mentions, whatever character she enacted in diploma and other students productions, she gets into the skin of it and bring them to life on the stage. Whether it requires the body movement, expression or dialogue-she has the knack to charge up the stage with her presence. It was one of the reason, she was an integral part of 4-5 diploma productions



this year. In this play, one after another 5-brothers are introduced. The first theatre actor via a scene where he arrives at home in the women's costume saying lines from "Ashadh Ka Ek Din" to his mother. The audience laugh as he is enacting the female character of Mallika reminds me of Medha Aich who convincingly enacted Mallika in the same space few years ago. The mother played by Aditi Arya wonders what has happened to her son who is wearing women's clothes and talking strange things! Aditi manages to incorporate the slow speed dialogue delivery which one has at an old age.

In the play, every character is crafted properly, be an aspiring leader, composer, unemployed man, sportsman, theatre actor, dancer. The way the Rahul Som speaks in stammering add the challenge to his character which he diligently integrated in his persona and carried till the end without making it look superficial. Due to his stammering situations, many a time the humor is evoked when others try to finish what he intends to say by suggesting the words. There are comments through dialogues like सच की Rehearsal and सच का प्रदर्शन, the argument about what is -is NOT really -- गाय हमारी माता है, but our real mother is someone else. There are statements on a political scenario put across humorously. Rahul Som washing his cloth and his sister Chooti try to convince Som to be part of her dance drama is wonderfully scripted, enacted and directed scene. Though in comedy timing is always important this was the scene where timing was very critical as it had 3/4 punches at one after the another.

Most of the scenes had unpredictable dialogue and perhaps that was the beauty of the Script. The scene

between Sayan Sarkar and Salim rehearsing before the mike was amazing. When Salim ask- who are you, and Sayan says- I am your mike stand was hilarious. There are numerous occasion during the play which has sheer Visual Humour, which would have been very difficult to enact if the timing would have gone wrong. The character of karam is effectively performed by Pallav Singh. Among various characters, karam is written in a different way. His looks, sense of dressing add to the unique persona of the character. The dialogues written for him had a style, kind of scientific manner having logic in whatever he says - "as per definition of any kitchen, it should have some ingredient to cook": "there are two probabilities about the places BABA can go"...etc. Who can forget his dialogue which appears like solo conversation on the ph, when he is looking for the job to a construction company. Playing with the words surrounding his name Karam, Garm, Naram.....starting with K, I am not GAY etc made the scene remarkable.

At the level of lighting the best scene is backlight door with some smoke and inside the house is dark, when the BABA suddenly appears in saffron cloth as he has decided to take the Sanyas.





# KNOWLEDGE SERIES

## PART-10

By *J S Sharma*

### THE INCEPTION OF UI

Over the last decade or so, LED lighting has established itself as the technology of choice, compared to more traditional light sources, in most film projects, as well as many commercial, industrial and residential installations. In most cases, these decisions have been made based on reducing energy consumption and running costs, against strict return on investment criteria - as well as delivering better lighting.

Since the inception of LED lighting, most of the users and manufacturers have been focused on improving the output of the product. Initially, we saw them change from single color to bi-color and then RGB and now up to 6-Color. However, one aspect that didn't improve along is the UI (User Interface). Gladly, it's now improving due to the advancement in LED lights.

When implementing such systems, the needs and experience of the people using them need to be first and foremost. To that end, it's important to be aware of the difference between interaction design and user experience design. Let's recall the interfaces that we have seen so far. Initial LED lights

only had a dimmer and possibly a display for it. Later, with Bi-color lights, the interface had Color Temperature (CCT), Brightness and DMX. With time we witnessed these display change for 8 segments to LCD. With the onset of RGB LED Lights, we saw immense changes and upgradation. We saw them grow and improve considerably.

Modern LED Lights not only comprise of Brightness, CCT but also HSI, Special Effects, Tint and Gels that have been embedded in it out of the box. These displays are no longer mean to give feedback but have become intuitive. You get to see and decide the Hue, Saturation and control every aspect of it. This isn't the end, Apps that help in controlling these lights remotely are offered as well. Along with all of this, the ability to update the Firmware is a boon. One can update their light fixtures without relying on the manufacturers.

Owing to these innovations LED Lights have become an integral part of the lighting fraternity. Instead of competing with the traditional light fixtures as it was thought of, LED lights have created a space for themselves. They aren't competing but improving the once difficult to light situations.



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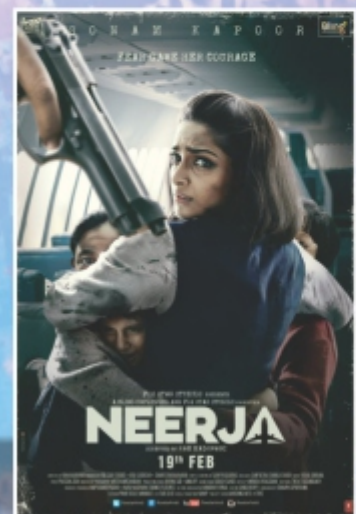
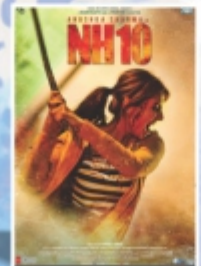


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