

a quarterly Magazine

DOP THOUGHT PROCEES

piyush Shah **KU** Mohanan arvind K

reflection dileep Subramanian Sound Designer

FRENCH CONNECTION

Optimo Cinema Zoom Lens Launch in India

yasmin Rodgers Prosthetic Makeup

sabyasachi sengupta 'Zap'

MR. GOYIND

Ad Film Maker

CRAFT

HIHALANI



Come Explore more!

ARRI ALEXA XT CAMRA

BLACK MAGIC 4K CAMERA



#### **HEAD OFFICE**

RED DRAGON CAMERA

RED EPIC CAMERA

SHOP NO.37 & 38, GROUND FLOOR, LAXMI PLAZA, LAXMI INDUSTRIAL ESTATE, NEW LINK ROAD. NEAR SAB TV LANE, ANDHERI, (W) MUMBAI- 400053, TEL: +91-22-61770000 -100 LINES, +91-22-26317710 +91-22-26317747, +91-22-26315173, Mobile No.+91-9820095173, +91-9920095173

#### **BRANCH**

SHOP NO.8, TARDEO ROAD, NEAR SOBO CENTRAL, HAJI ALI, MUMBAI CENTRAL, MUMBAI - 400 034, TEL:+91-22-23526634/35/36/23511433, Mobile No.: +91-9819795173, +91-9820095170 +91-9320095173 EMAIL: info@poojaelectronics.in / www.poojaelectronics.in

Volume: 2, Issue: 2 October - December 2014

Editor & Publisher: Naresh Sharma

Associate Editor: Lalit Rao

Sr. Assit. Editor: Atul Singh Neha Gupta

Assit, Editor: Srikanth Salana Pratyush Kumar

Marketing Team: Upasna Jain Saumya Sootha

Technical Team: Asif Khan Shobhit Mishra Abid Asif

Graphic Designer: Ram Pratap

Photographer: Arun Dhiya

Head Office:

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

272, Car Market, Sector - 7, Rohini, Delhi-110085

Tel.: +91 11 3241 6868 / 3291 6868.

None of the information contained in this publication may be copied, otherwise reproduced, repackaged, further transmitted, disseminated, redistributed or resold or stored for subsequent use for any such purpose, in whole or in any form or manner or by means whatsoever, by any person without prior written permission of the publisher. Editorial board may or may not concur with the views expressed by various authors in this journal. While every efforts has been made to ensure accuracy of the information & advertisement published in this edition.

Edited, Published & Printed by Naresh Sharma from Registered Address, Sangam Appt., F.NO-214, Pocket-24, Sector - 24, Rohini, New Delhi-110085. Printed at: Roller Act Press Services, C-163, Ground Floor, Phase - I, Naraina Industrial Area. New Delhi-28

R.N.I. No.: DELENG/2013/52718



#### **Editor's Desk**

I have been hitherto focusing on DOPs and expecting them to come out with "How did I do it?" factor. While interviewing many DOPs, I realized that what is more important is to get the thought process which these creative people go through.

I made this realization particularly at a point when I was interviewing DOP Sunil Patel. Most often, the challenge is to visualize any Idea. He came out with a one of the simplest techniques which is practiced by all of us but for mundane purposes. He told me to google the image section with "abstract words or phrases you are thinking in terms of visuals" to see how it is being interpreted by various people. I kept thinking about it that whole day and wondered that it never struck my mind as it is my favorite subject. I have conducted numerous workshops with different academic institutions about various techniques.

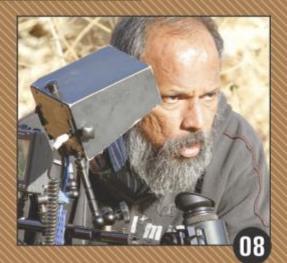
As this magazine is evolving slowly, I am hopeful that it would be seeking various gems like the one mentioned above for the benefit of seeker community. Searching for new departments to be featured has been its constant effort. Thanks to Mandira Shukla, who introduced me to prosthetic makeup specialist, Yasmin Rodgers, for the interview. Bollywood does need micro specialists like Yasmin, who are focusing their entire energies in digging deeper in an unheard art form in India.

Apart from giving due space to the established masters, one of this magazine's endeavors is to document the thought processes of those "not so known" artists who have acquired specialization over the years in their respective fields of art and contributed to the evolution of Indian Cinema.

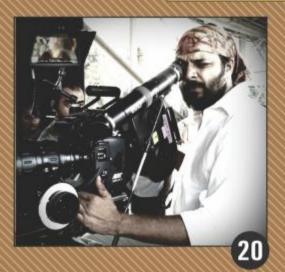
Cheers!!

Naresh Sharma naresh.sharma@log2craft.org

#### **Photo Feature**



AMITABHA SINGH **DOP Interview** 



K U MOHANAN

#### **DOP Interview**



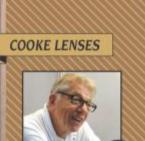
ARVIND K

#### **DOP Interview**

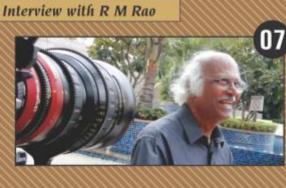


PIYUSH SHAH



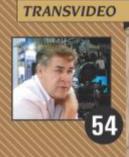


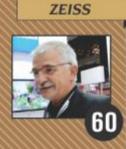




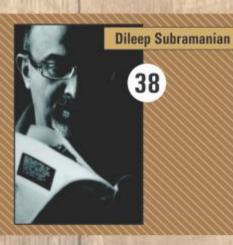


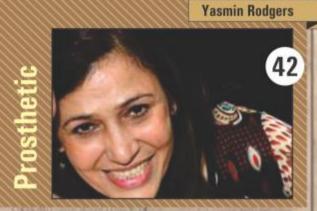
CARTONI









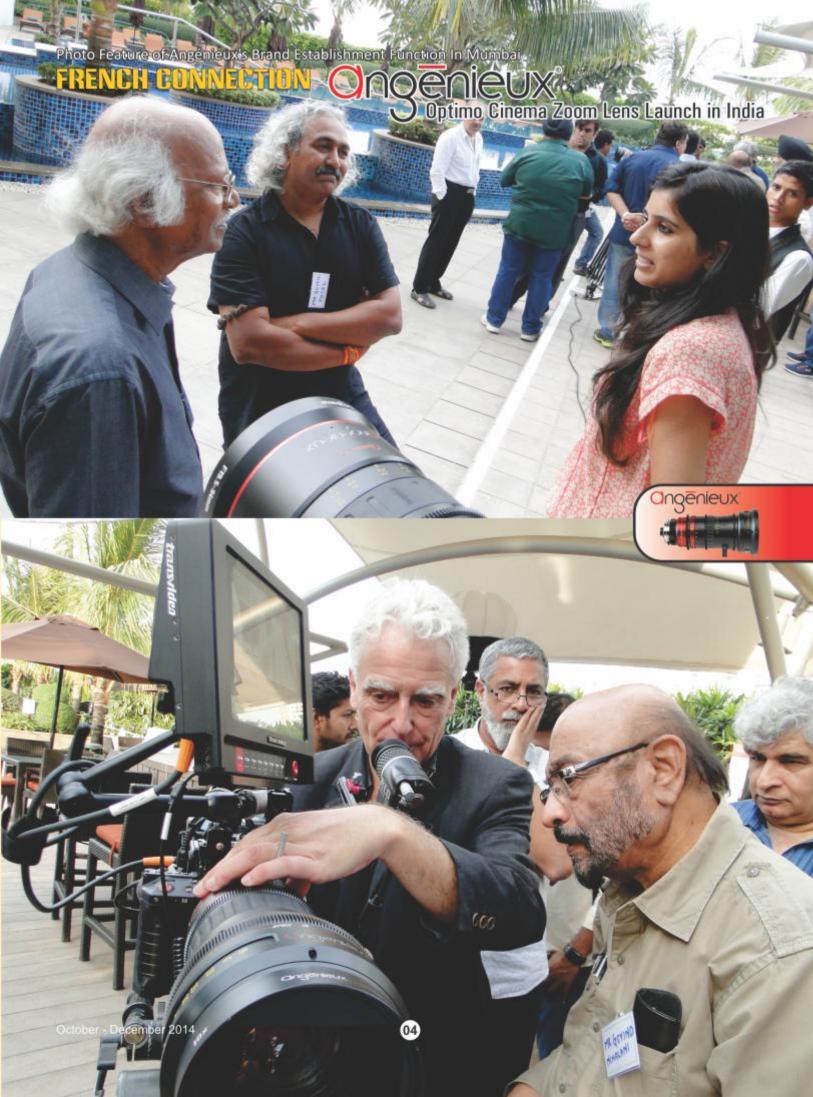








October - December 2014







# Interview with Jean Yves Le Poulain. during visit to Broadcast India Show 2014

Give us a little brief about the Angenieux presentation in this " Broadcast India" show of 2014.

Considering the boom of the cinema industry in India, Angénieux wishes to reinforce their position in this growing market. Broadcast India 2014 edition marks a new step in the worldwide establishment of the Angénieux brand. A wider spectrum of production content is migrating to cinematic look with 4K quality, and requires equipments that's adaptable to large variety of cameras, configurations, and budgets.

In this broadcast show Angenieux is presenting a large range of their Optimo zoom lenses including:

- The brand new Optimo Anamorphic 30-72 2S (just disclosed at IBC 2014) and the Optimo Anamorphic 56-152 2S
- The Optimo 45-120 and the Optimo 19.5 - 94
- The entire Style range: Optimo Style 25-250, Optimo Style 16-40 and Optimo Style 30-76

Also featured were Angenieux Optimo accessories: Angenieux Servo Unit (ASU), Optimo extender, Wide Angle attachment and Angenieux DSLR mount for Canon cameras.

#### What are the special features in optimo 25-250 zoom lens?

This is Low chromatic aberration, tele centricity and low distortion, ideal for high performance S35 digital cameras. The Optimo quality gives you cinematic look at an affordable price. The Optical design optimized for today's large format single sensor middle budget cameras with extended compatibility

The Internal focus with minimal breathing is most important Improvement over other Zoom Lens available in the market. Also the Image circle of 31.4mm diagonal for perfect illumination of the \$35 sensors. Moreover it is very robust and precise in zoom and focusing. Besides the precise focus marks with easily interchangeable focus scale ring from feet to meters. It has Integrated filter holder for standard screw in filters. It also has Optional front protective glass. Designed for easy maintenance. It is also compatible with Technology Metadata Interface and available for Standard PL mount lens,

There are two new products launched in optimo anamorphic series like 30-72 mm 25 ,56-152 mm 25, Tell us some brief about its unique features.

Canon EF or Nikon F mounts optional

The Optimo Anamorphic Series is based on the design of the famous Optimo 28-76 and 15-40. The optical design of the Optimo anamorphic lenses weaves in cylindrical and spherical optical elements in the rear group. This unique design technique yields significantly superior optical performance over the lenses that are simply equipped with rear anamorphic attachment. Additionally, these zoom lenses remain extremely lightweight. There is no equivalent in the market.

In both the models you will find Renowned Optimo quality anamorphic in terms of:

- Anamorphic zoom with 2x squeeze
- Fast aperture of T4 with no ramping

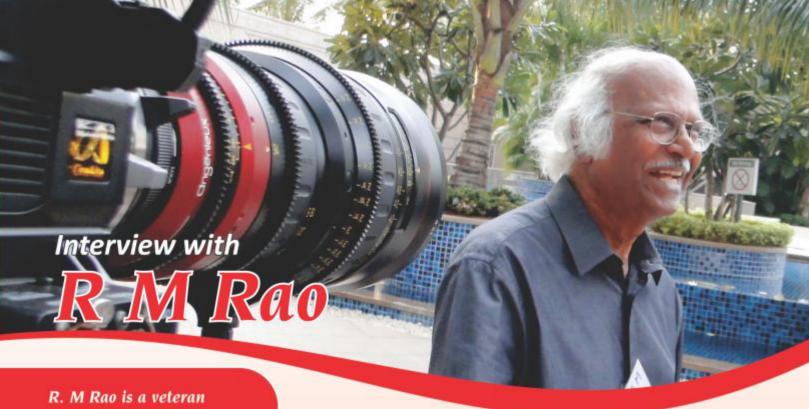
- Minimum image coverage of 28.8mm diagonal perfect of 4 perf scope film camera and S35 digital camera with 4/3 or 16/9 sensor type
- 320° focus rotation with over 50 focus marks and no breathing
- Superior optical performance with image flatness and low distortion
- Available with PL mount and PV mounts available on request
- Calibrated focus marks available in feet or meters (easily interchangeable focus ring)

Having weight between 30-72( 2.4) and 56-152( 2.2 kg) with front diameter having only 114 mm, which is remarkable in the history of Zoom manufacturing, it makes easy to use in hand held and other tough condition. Also whenever we think of minimum focusing distance, most of the time minimum of focus is very far you cannot go very close.

#### **THALES India Pvt Ltd**

703, A&B, Tower C, 7th floor, Konnectus Building, Bhavbhuti Marg, Delhi-110001 benoit.percheron@thalesgroup.com Mob: +91 85 86 91 10 03 Tel: +91 11 66 51 04 75 www.angenieux.com





R. M Rao is a veteran
Cinematographer, who has
been using various premium
series of lenses with cameras
such as Arriflex 435's 35mm,
Arri Alexa digital cameras.
In this article he discusses
with Naresh Sharma about
various parameters,
depending on the lens
manufacturers and the cost
of motion picture lenses.

Everything we photograph and the light has to pass through the lens, hence the lens is a very important part of the motion picture camera. The choice of lenses of various kinds such as Carl Zeiss, Schneider, Cooke, Angenieux, Hawk, Canon, Leica, Panavision and many other. Each lens consists of many internal combination of concave and convex elements. One chooses the lens depending on the kind of visual effects one looks for. There are fixed focal lenses from very wide to very telescopic lenses and there are Macro lenses to enable them to focus at short distance to give greater magnification. Zoom lenses are the lenses which have the

facility for the focal length to be changed without affecting either the picture setting or the focus. Quality of any lens depends on resolution, no vignetting, no loss of definition particularly in Zoom lens, good infinity focus, perfect aperture for exposure, colour consistent between set of different lenses, good contrast and good flash tones, the lens outer barrel having distinct aperture and focusing marks, good lens coating to reduce flare and diffraction and no change in image size during change of focus.

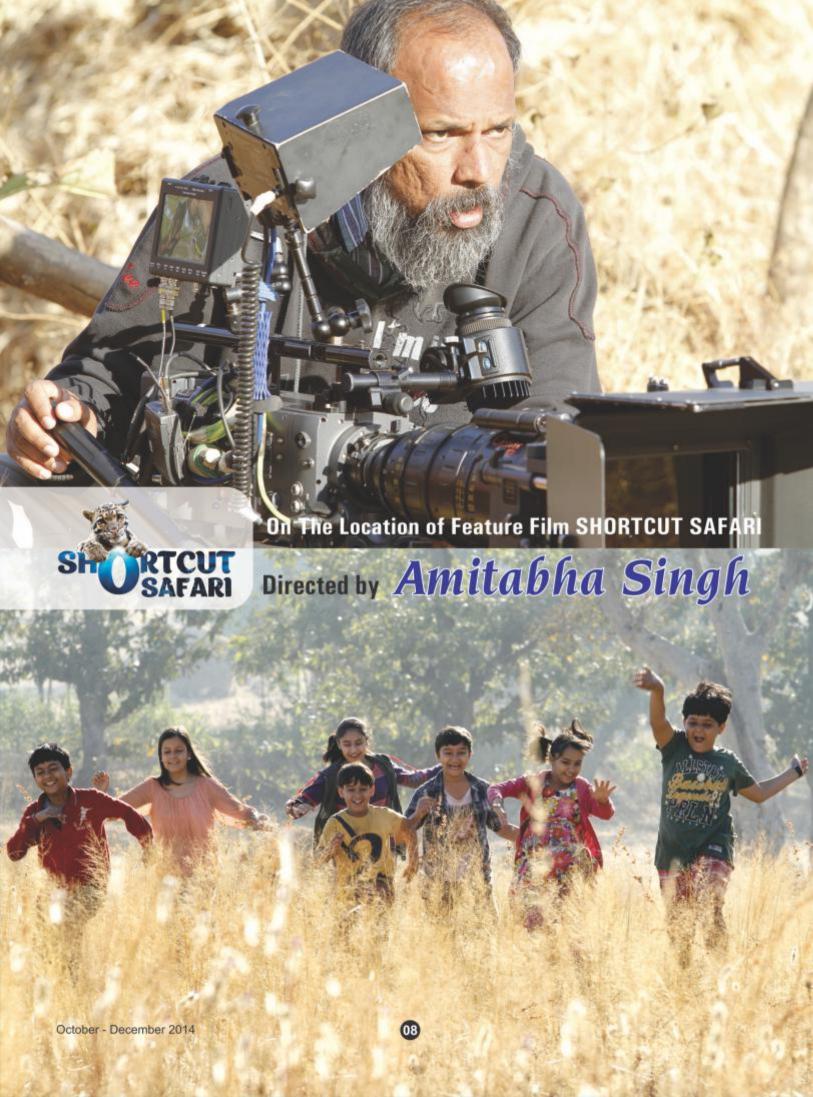
Anamorphic or Cinemascope lenses incorporate an optical element which squeezes the image in the horizontal direction thus enabling an image twice as wide as normal to be photographed on to the standard width film. A complementary lens or digital device which stretches the image is used for projection hence enabling a wide screen format results. These lenses are more expensive since each lens consists of a mother lens and anamorphic element.

In motion picture filming one needs various focal lens to capture visuals depending on the action, set design and locations. Cost of the lenses changes due to not only cosmetic look and the size of the lens glass, precise calibration of the lens markings of focus and

aperture. The constant movement of the lens barrel being used in filming since the focus changes from one object to other object very often, hence precise calibration marks on the barrel of the lens is a must. To accommodate larger movement within the lens, aperture blades which controls the light, the form the same time there should not be any frictional noise within the lens. Every lens has to be sound proof.

External and internal lens coating to avoid the flare and diffraction is another important factor which increases the performance of the lens and adds to the cost.

There are other lenses called "Lens Data System" - LDS has been evolved incorporating a small sensor at the lens mount so that gives data of aperture, range of focus, the focal length of the lens through the camera monitor . LDS lenses are different from the normal lenses and costs more than the normal lenses and can only be used through the compatible cameras to capture the LDS information. The latest technology in manufacturing lenses to avoid " Breathing" which is now eliminated so that even you shift focus, the size of the frame remains same 











# Subscription Form



# CINEMATOGRAPHY ART

Yes, I would like to subscribe to Cinematography Art Discount Offer For Three (3) Years

Cover Price Rs. 1200/- You Pay Rs. 1000/- You Save Rs.: 200/-

First Name	Last	Name
Company	Des	ignation
Delivery Address		
City	State	Pin Code
Tel C	ell	
E-mail		
Payment Details		
I am enclosing cheque / DD Number	Drawn on (Bank	Name)
Dated favouring "Center	For Research In Art of Film	& Television" for Rs. 1000/- (One Thousand )

#### Signature

Main this form along with your Cheque, DD to:

"Center For Research In Art of Film & Television" 272, Car Market, Sector - 7, Rohini, Delhi-110085 (INDIA)
Ph.: +91 11 3241 6868, 3291 6868 | E-mail: naresh.sharma@log2craft.org



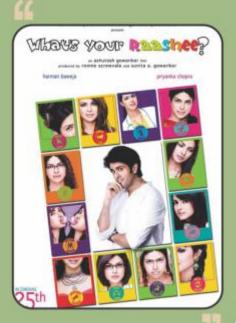


Piyush Shah has worked across different genres of cinema. It is this versatility which has enabled him to helm 32 films as a cinematographer including documentaries, shorts and feature films. After having graduated in 1985 from India's leading cinema school Film and Television Institute of India, there is no looking back for Piyush. With a combined experience of 3 decades in the field of cinematography, Piyush Shah has made his presence felt on both arthouse as well as commercial cinema circuits. On the one hand, Piyush has given vision to theoretically vigorous approach to visuals on films namely Before my eyes, Sidheswari, Nazar and The Idiot directed by Mani Kaul. On the other hand, his striking images of Hindi commercial cinema have been appreciated by numerous viewers in blockbusters like China Gate, Mast, Mere Baap Pehie Aap and What's your Rashee? In this interview Film critics Lalit Rao (FIPRESCI) Discusses his approach and vision about Lighting.

Before your film, the element designed in terms of set and camera movement was missing from FTII Diploma films. How did you have so strong design element in your diploma film?

Firstly, it was Rajan Khosa's NID background. Secondly, we had a set-designer, Amardeep Behl, who came from NID. He eventually became an exhibition designer which means dealing with the spaces. By the time, we came to diploma Rajan had graduated from design to film concept or film thoughts. It was thus quite an interesting combination of preconceiving a film in a certain elemental designer's approach and building a cinema around it. I think it did help me a lot. It opened up a new world for me as a cinematographer while working with Rajan the other person who played an extremely important role as a student in my understanding of cinema was Anup Singh. As a result, the thing which emerged for myself, Rajan and Anup too, was the need to eliminate things from the frame as opposed to fill the frame. I think that is where the design begins. I think that became a kind of a thought system within me, like, even today when I light, I don't put too many lights. It's not about using less lights and under lighting, it's about letting each light find it's own expression or absence of expression therefore.

Important Film of Piyush Shah as DOP



In those days, using 'Garware' paper was a new concept. It didn't exist. And we had once used a huge 'Garware' and behind that we had put some 10-15 lights which became our main source. Now you're not thinking of placing another 5 lights which are supposed to act as kicker. Key, fill back light. Suddenly one huge large source and all the surfaces were bouncing off. In that sense the design becomes quite important.

Later, teaming again with Rajan Khosa, you shot 'Dance of the wind'. Both of you have evolved over the years. Would you like to talk something about styling, natural style?

I think the biggest challenge in the 'Dance of the wind' was that we shot it on real location. Till now, our internal communication was studio based where spaces were constructed. And suddenly, here we were confronted with real locations which brought in their own complexities. We were also working with the live sound in Delhi, a city where live sound was becoming a nightmare. But, I think the fundamental principle of elimination continued even through that film. And also, in one's own journey, I discovered the joy of long takes and ability to move the camera in the most complicated space. But the scope, and the scale of what happened in the film

was eventually determined by the physicality of the location.

How did your association with Mani Kaul begin? How different was it working with him than other directors?

"Before My Eyes" was the first film I shot outside FTII with Mani Kaul. Working with Mani Kaul was not on a project basis. I spent 8 years working with Mani Kaul. I did work on other projects. Hence, it was like meeting every second day or every third day. It was not necessary to talk about the project which we were going to do. Spending time with Mani Kaul was like preparing for the film, a film which you don't know yet. In that sense preparing with Mani Kaul was a continuous process. In fact, Mani never wanted us to prepare. As a matter of fact, he didn't want a preparation; he didn't want a designed approach. He wanted something spontaneous, intuitive but based on a very broad aesthetics. Those aesthetics were thought and discussion. Mani, being a great orator and a great artist, could discuss about Indian aesthetics, Indian philosophy, the connection of Indian art and western art. Hence, there was a continual preparation.

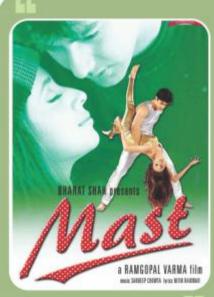
For example- suddenly for a film called 'Nazar' he asked me something when we were still 2 months away from the shoot. He said, "Piyush, I am now very tired of telling a cinematographer that this is the space where xyz will walk-in and they'll go and sit on the table or do something." He said that as a filmmaker he would like to be free. He added, "So if I tell you the area, can you light up? And I will not tell you where actors are going to go. They can be anywhere. And once you see the actors there you will feel like changing your lights, don't change." I told him to let me think about it to solve this challenge.

During the preparation stage there was a lot of reference to Matisse's work. It was like a lot of inspirational reference, which was affecting the colors, costumes, gestures and lot of other elements in the film. And I knew that my choice of placing the lights would be extremely restrained as we were going to shoot on real locations.

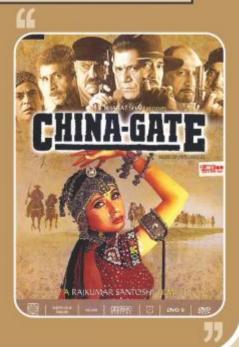
My choices would be not more than 70 to 80 per cent of space in a 360 arc. Which meant uni directional lights. Ceilings were out as Mani would definitely frame them in. I thought to myself, "How do I break the monotony of that light?"

I thought of very old, classic Hollywood system wherein one uses Gobos. Gobos are patterns e.g. windows, doors, tree etc. I was not interested in symmetry and it's restrictive influence on image. For 1 month, I drew cutters based on Matisse's painting as Matisse was anyways there as a motif. Each cutter was an individual design that I would hold in front of the light and I would see how it would break lights. On top of the cutter, I often used to put half getaways, color gelatins, silk etc. One light would sort of burst open into multiple sources. I drew out a large cutter and got them cut in wooden pieces. This is how Mani Kaul was. He wanted each individual to respond to one's creative best to see what one could do.

Mani Kaul never liked the idea of everything being in a determined state, not moving. He said, "Why can't aperture ring be shifted continuously?" I said, "Of course it can be done." Thus, whenever we have shot, for example we have locked in exposure at 5.6, maybe we would start at 8 and my assistant



Important Film of Piyush Shah as DOP



might gently pull up to 4.5 or may be pull up to 3.5. This whole thing is done continuously when the shot is going on. It is done so smoothly and its speed is so slow that on the screen it just acts as a breather. Scientifically, it would have a density change but it is a breather and that's there all through the film. But it's so beautiful that nobody ever noticed it. Nevertheless, it gave an additional breath to that film. In that sense, Mani Kaul was a filmmaker's filmmaker.

Let's take a painter and his painting. The first thing he decides is the size of the canvas. Is it going to be 2x3 ft or 4x5 ft? A decision which creates a very unified texture, but it's not a very important thing. I think after making that decision, subsequently what one needs to do is to break that decision. (which means that if a film is shot with 28 mm whenever one needs to go close to the character, one has to dolly-in). For Idiot, Mani wanted film to be shot with single lens, 28mm. And we made a dolly to go closer or away from the character we were shooting. This creates a certain kind of randomness in movement which would not have happened if one uses a different set of lenses. After making that decision, a whole set of new problems cropped up. Mani was more interested in facing those problems. It's a kind of a journey in a cinematic language. I don't

think he had an answer for that. I don't think he had any specific reason either, for doing that. We shot 'Idiot' with a 28 mm. He shot 'Uski Roti' with a 28 mm and 135mm.

'Before my eyes' which you shot for Mani Kaul had major aerial shots. How did you manage to shoot smoothly given the fact that we don't have such equipment available in India?

Firstly, there was no planning to do aerial photography. We had a balloon which was hired and the idea was to take the camera in the balloon and do the travel around Kashmir, go to different locations, fly, shoot and come back. The very first day we tried in Srinagar, flying with the camera, balloon crashed and I was hanging in the tree with collapsed balloon. So, we realized that this balloon was not going to function the way we had thought. That was the point where the need for the helicopter shooting came. It was a last minute decision and a local helicopter was hired. The basic thing in a balloon is a basket swaying in the air. There's no question of handheld camera. It had to be on a tripod or it had to be mounted well to get some kind of stable imagery. When it came to helicopter, mount had to be improvised at location. (I worked on only one principle as) whatever aerial photography I had seen happening in India suffered from one problem, I could make out that cameramen hand held the camera, the shots were always jerky, not stable. They could not be sustained on screen for more than 10-20 seconds. For a film like 'Before my eyes' needed longer takes. Hence, first thing to do was how to stabilize camera and in order to stabilize camera, I had to mount it on a tripod or a low base or some system. But how could I reduce the vibration which a helicopter generally makes? For that purpose, I went to a local market to get hold of a lot of foam and rubbers. I procured all types of different density rubbers and foams but more of certain kind of rubber which has slight foam yet it is a hard rubber. I mounted the camera on top of that, in some cases on a low base, in some cases on a tripod. It did 85% of the job of vibration removal.

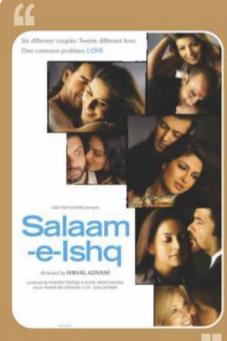
I did the remaining work while

working with the helicopter pilot. We realized that at certain speed the helicopter would have minimum vibration. Thus, wherever we wanted to shoot we had worked out a sign code language with the pilot and whenever we wanted to roll, he would bring down the speed. I don't remember very clearly but it used to be around 80 knots or something for that particular helicopter brand. Later the vibration was close to 90 percent removed. The residual vibration was removed by cranking camera at 36 to 48 frames.

I had created all kinds of suction foam based systems with tapes applied and they would be there in one bag. But we kept all the options ready because if it was a low base obviously the nature of the suction changed. The weight was spreading over around and the camera was going to be in contact with the square shaped foam to the body of the helicopter. If it is on a low base it is going to vibrate a lot more. I used this system for Shyam Bengal's "Discovery of India" for its aerial shots. At times, he had used 2 minutes shot in the series.

#### What about the problems of the helicopter?

No. We didn't have those problems as we opened the doors. I have always





shot with open doors. The idea is to open the doors, take all the precautions which is not only for the equipment but also for oneself and very often for the camera attendant who had to change magazine mid air.

### In India, we have a lot of dust particles, haze, etc. Hence, what did you do about the exposure?

I think once we leave urban areas, haze is much less. One has also to choose the right flying time which is another extremely critical point in helicopter shooting. Some of the best timings are late mornings to early afternoon and then late afternoon to early evening. This is the best time as at this time light is slanted, angular, so that one has right amount of shadows to create the relief. However, it depends as in some terrains evenings work better because there is minimum haze.

Mornings tend to have haze.

# When you started your career, a lot of equipment was not available in India. Is there anything that you designed during Mani Kaul's project?

Yeah, we designed a dolly in 1991-92. Now, dollies, panthers are available abundantly. At that time, there was only one dolly available in Bombay which was not available to us anyway for 'Idiot' because of prior commitments.

We needed it for sure as Mani had decided that we would restrict myself to one lens. Hence, we got hold of a very old cylindrical base which could be raised vertically up and down. We also needed a platform and a control which was a four wheel control. It took us roughly 3-4 months. There was one very old guy named Kanji Bhai in Grant Road area who used to be known in those days for making tracks. He made a dolly

for us. And the whole film was shot with it. Compared to panther it was not as versatile but it did an amazing job.

#### You also shot a film called 'Suraj Ka Saatva Ghoda' for director Shyam Benegal. Is there anything specific which you would like to talk about that film?

I remember the film had a 28 days schedule and we wrapped up the film in 16 days!

The nature of 'Suraj Ka Saatva Ghoda' being narrative is so interesting that very often you don't notice the camera moving. It is often moving from one room to another room and this was all happening on a panther dolly, at times panther-dolly combined with the panther arm movement.

I remember very clearly taking many complicated movements and very long takes. One cannot feel it due to the nature of the film and the manner in which it was edited. In that sense, I think that filmmaking is not about an individual, it is more about team spirit which became possible due to equipments which we got from Merchant Ivory production in Bombay. Today, I keep on struggling very often with the dolly operators. Getting the right team is sometimes like a battle which has been half won.

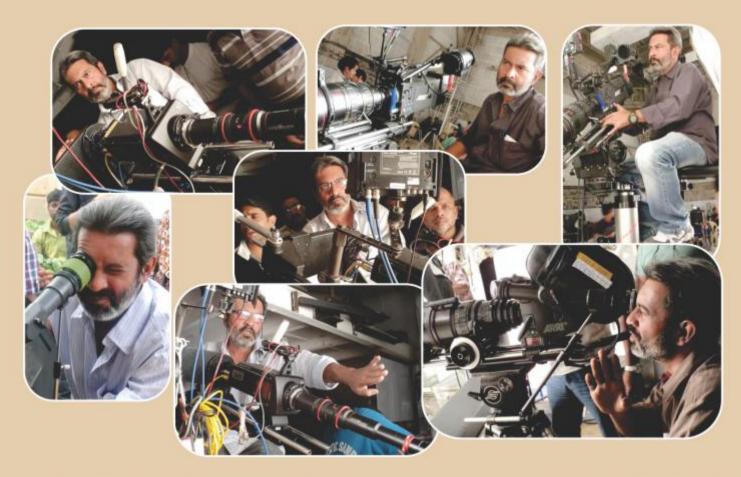
Arun Khopkar is another person who's very much into paintings and has a strong sense of aesthetics. 'Sanchari' and 'Figures of thought' & Jahangir Sabawala. Could you tell something about him?

'Figures of thought' was the first film we shot together. It had Bhupen Kakkar, Vivan Sundaram, Nalini Malani the lead painters. It happened because they were doing a glass painting, all three together. It was not going to be one artist's work but 3 artists together and that's how the film had begun. It was at this point that the film started and then eventually it went into each individual. For me while doing that film, I had a big problem. I knew that they will be shooting their paintings. What do the paintings mean? Paintings can be of different aspect ratios; paintings can also be of different sizes: it means that they can be as small as 12inch x 12inch or it can be 6ft x 8ft but whatever way we shoot if we're just going to shoot the paintings, do the masking, on the screen they're all going to look the same size. This means that a 12 x 12 inch painting is also going to look as big as a 6ft x 8ft painting. This was a big concern for me. Secondly, whatever we did, we could never reproduce color of any painting. . So these two thoughts were on my mind. It is also important as they are all narrative paintings.

#### By narrative, does one mean that there's a story in the painting?

Yes. There's a narration. They have figures and they have connectivity. In that sense, they're not abstract. Although Nalini's painting is abstract but there is still a narration. I remember asking: "Sir, if we don't light paintings as normally one would like, like color photograph and instead of that, we use moving lights, emphasizing the different elements within painting; highlighting something, coloring something (fadingin, fading-out), then it becomes a play of light and shadow to travel within painting. Firstly it was Bhupen who immediately responded, "Fantastic! I said, "We're never going to reproduce the painting". Whatever one does, it doesn't replace your painting. This is one interpretation of probably many other way of seeing". All the painters agreed. We now have dimmer channels with mixing console but in those days it was circular, round, rotary dimmers. And often for one painting lighting, I had to use anywhere between 15-25 dimmers. Also the problem was to keep densities within emulsions dynamic range. We had set dimmers maintaining density level while changing colors, And another set creating bold, dramatic splashes.

Is it not that when switching the dimmer, the voltage will change and accordingly the color correction too will change?



Yes. It was a problem. Hence, almost all the lights were used with color gels. Thus, we changed the colors and whenever we had another set of lights, we would bring in always which would fade-in, for example or fade-out from which is neutral color. Thus, when we're fading-in, we're fading-in warmer or fading-out warmer. But when they stabilize then it is the neutral color as the painting would be.

#### How different was the Jahangir Sabavala's film in terms of shooting?

In Jahangir Sabavala's film it is a continuity of the same thought. I think there's a lot more refinement in terms of executing light operation. I was already prepared when the next film came. Thus, from a technical point of view, I was prepared with another layer or one more of light layouts to face them. In that sense, it is more refined but it is a continuation of the same thought.

Another filmmaker with whom you have worked is Nalin Pan who comes from NID background. What was your association with Nalin in terms of your style of shooting?

Nalin comes from NID and he has been a very keen observer when he is making films. It was also a learning ground for me. The important thing about Nalin is that he is a great organizer as well as a great researcher. Thus, he would have all data, information, material, everything ready which I think comes from his NID background. While filmmaking he would leave huge freedom to the cinematographer. That is how he was then. Now he has made many films, he has obviously changed over the years. He would allow great amount of freedom; very keen, very eager.

You've shot 'China Gate' for director Ranjkumar Santoshi. Is there anything that you remember from that film in terms of lighting, situation or anything else?

It was done in a spaghetti western cinema style. From the outset, our idea was to create a tonal range-warm tones. I remember that I was given a complete free hand in terms of deciding the costume colors to the extent that costume designer would ask me whether this color will do or not. Secondly, all the set colors, the set designers and everybody else involved, we were always consulting each other. This was the first film on a bigger scale where we had a

very clear understanding of the tonalities we wanted. It was not very complicated to do it but to be able to execute it was a big job. This gets difficult often vis à vis Bollywood cinema as all of a sudden they want to come and wear a red jacket!

In those days, we used to work on the film with a filter called '812'. I started shooting a film with that filter on camera, apart from adding 85 or whatever required. This was an add-on to give a warm tone to the image, apart from doing the costume colors, set colors and controlling other colors. Through the shooting of the film, what started on one camera, eventually at times we would use 6-8 cameras because of action and the scale of the film. And getting a 6-8 filters was difficult. We would get sometimes like 3 or 4. The film was shot over 3 years and it was like 1 month in each year. By that time, I had done some lab tests and that's where I figured out that without using filters, in the lab I can make the tone I like. For me that became a very big journey of realizing the potential of the laboratory. The laboratory persons told me that that particular film was like a 10 years of milestone as they were not prepared. In fact, in my first copy which

they gave, I saw the print and I rejected it. And I immediately took a test with a 10 point offset on the warms with a combination of red and yellow. And I looked at it and said this is it. And they told me this is suicide. I replied, "Fine, let the director came and approve it". What laboratory people meant as suicide is something which went out as the final print! 1997-98 was a very conservative time. The world today is different as it is a digital domain.

Ashutosh Gowariker is another important director with whom you worked in "What's your Rashee?" What was the equation between you and Ashutosh in terms of designing, lighting, shot taking as both of you had enough experience at the time working on this project?

The film was based on a Gujarati novel which I had read and the script was dramatically different. It was based on certain fiction but it was a free adaptation. As there were 12 characters we didn't make any attempts to make 12 different looks. The film was going to follow a singular look. There was a possibility to create 12 different looks even it can happen in lighting, shot taking, etc. Ashutosh Gowariker had taken a few decisions; one was to shoot 90% of the film on locations unless it had to be done on the sets for some reason. We had to shoot in a 10x10 room.

The second thing which he wanted was to let the film to have a very happy, high key, colorful feel. Thus, things got simplified. He's a great filmmaker and gave me full freedom, we would not start shooting till he had gone through the shots and planned them out. Once he had done it, he would call me inside and would explain if there were any suggestions, he would accept them.

# Salam-E-Ishq was another commercial film shot by you with 6 stories. Is there anything which you would like to mention about that film?

Salaam-e-Ishq was a great experience because of the six stories and six very different looks. Actually my first color correction was very dramatic. Each look was very different and we had shot keeping that in mind. We had taken care of colors, costumes, sets, timings of

the day we shot but finally while color correcting, the difference between 6 looks was reduced but still there was some difference. I also think that it was like an initial stage of DI and as I remember Digital Intermediate technology when it started it had too many problems. It still has problems though.

# Advertising is much more innovative for a cinematographer than a feature film. Could you talk about few commercials in terms of techniques you have used?

I remember 'Smirnoff' directed by Shamin Desai. Smirnoff series were always made abroad. This was the first Indian Smirnoff advertisement which went out to receive international accolades and awards. The innovative thing I remember about it is that it is just by doing some very simple things you achieve more difficult things. That particular advertisement was shot almost handheld.

#### What about the distortion with the bottle?

The distortion with the bottle and a lot of other stuff was done in post effects. A lot of it was shot too. One had to shoot various plates and backgrounds and foregrounds, etc. In Smirnoff what I had shot, there were some shots which were real. Very little was needed to be done in the post production stage but it was quite an innovative commercial to do.

Another director with whom I have worked very often is Abhijit Chowdhary (Dadu). He loves working with wide angle lenses and has a very different way of seeing images. I enjoy working with him as personally I would not see images like that.

He had a different way of creating images. For him the whole world is through wide lens. For instance there was one advertisement which was supposed to be very funny. In it there was one beautiful woman and I was shooting on 12 mm lens and she was 3 inch away from the lens. It was for one of the peppermint advertisements. She said, "Sir, I must be looking awful?". I replied, "Yes. That is the image". However, he is one of the very few

advertising filmmakers who would attempt using this kind of lens, extremely wide angle, getting into image in a certain way. This type of use of wide angle subsequently became very prevalent in advertising.

In advertising, we had already started using glares, using handhelds etc.. At times we were using continuously 3 axis heads, shaking cameras, etc. Thus, all this came in phases, I remember it was a 2-3 year phase where everybody wanted to use 3 axis heads whether we will use it or not it would be on the set!

Often a lot of stylistic elements come from other modes and they became a part of it. For instance - 'Bourne Identity' series of films in which the way cinematography is done, camera is never still. All of a sudden, advertising went in a mode of not keeping the frame still. It was always slightly shaking. Hence, even if the camera was on the stand, we kept on shaking it a bit. If you look at advertisements from last 7-10 years, it is still carried on. From just last 6 months, suddenly everyone is trying to become quieter but it is still there.

## Where do you draw your inspiration from in order to do something routine in a different way?

I think that it is not very difficult. For my mindset, I try to work black and white in my mind, which means it is not that I ignore the color. It is just that I try to look at the tonal range that lighting is going to form. Suppose one takes it in zone system, one says 1-10, so if it's lowkey then I know it's going to be 2, 3, 4 maybe a touch of 6 and 7 but the dominant would be 1, 2, 3 or 4. Now, within zone system there are so many permutations and combinations. Hence, I try to arrive at a difference in lighting in my head first through my zonal scale which gives me an idea whether I need a 2 stop key or a no-fill or only one sided lighting or a key light which is behind the camera which is just above the camera like classic Hollywood. But before using those stylistic elements, making light placement decision, I try to make a zone decision in my mind. It is not as if whatever I decide I achieve but it helps in a great way to arrive at something.



DOP K.U. Mohanan began his career as a cinematographer while working on documentary films like "Aadhi Hageegat, Aadha Fasana" directed by Dilip Ghosh. This début documentary film was the beginning of a certain creative phase in his illustrious career wherein he got opportunities to shoot some more documentary films such as Desperately seeking Helen, Rooms of shadow and light, Manjuben truck driver, John and Jane etc. In the course of subsequent years, he has gained tremendous experience in the field of cinematography by working as an assistant with acclaimed master DOP Anil Mehta, Indian cinematography wizard who has shot some of Hindi cinema's biggest blockbusters Lagaan, Veer Zaara and Kal Ho Na Ho. Mohanan's first major break as a cinematographer came in 1999 when he shot Mani Kaul's "Naukar Ki Kameez", an international co-production. In the early 2000s, K.U. Mohanan shifted his focus to advertising films, a domain which offers tremendous learning experience coupled with enormous growth potential. The results were astonishing. He won the bronze medal at the prestigious New York festival in 2011 for an advertising assignment for Kerala tourism. It's been 8 years since K.U. Mohanan made a successful foray in the world of Hindi commercial cinema with his cinematography work in Farhan Akhtar's commercially successful film "Don". Mohanan has also worked with young directors too as cinéphiles in India and abroad are familiar with his camera work on Miss Lovely and Fukrey.

October - December 2014

# Interview with K U Mohanan



Important Film of K U Mohanan as DOP





## When you hear a script of a feature film, how do you prepare yourself for its lighting Scheme?

As a cinematographer, I don't try to intellectualize the idea at all because I am more impulsive the very first time I try to hear the script from the director. When the script is narrated then the image truly starts forming within me, I start imagining, I start creating a space and I start thinking that the character will be like this. And when you create the space then automatically comes a certain kind of color or certain kind of a feel in me and for some strange reason I stick to that. If I have taken up the film, I discuss it with the director that this is how I see the film. When I do that I generally don't pull out references from other films.

What you see in cinema creates an imprint in yourself and that is what makes you a cinematographer. It's a mixture of everything what one has seen all life. It comes together and one creates something. One is influenced by a lot of cinematographers. For example -"Kagaz Ke Phool", what I remember from that film is a huge dark space and an old man walking in the light shaft. This was a kind of image which just gets into you. Hence, one tries to create not by looking at what that image has created, what impression has been created, what feeling has been generated when one first saw it feeling that one is trying to reproduce. Hence, when one hears the

script, one creates the space, the mood and the light. I try to follow that first impression which happened to me and it gets modified a little bit in the film.

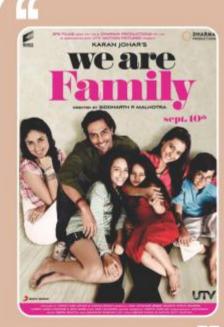
You have worked with various directors, veterans as well as newcomers. Who are the directors who have really inspired you to come out with something which you wouldn't have done otherwise?

My first feature film was with Mani Kaul "Naukar Ki Kamiz". It was in 1997. He is a master and a guru and one always looks upon him. It was great opportunity for me to have worked for his film and it was one of the greatest things which happened in my life because he inspires you. I have worked with so many directors after him but I never seen anybody so inspiring because every moment he makes you think. Hence one starts looking up to it like " a feel " in everything. The way light falls onto something, one doesn't look at the light, one looks at the feeling which gets evoked. He made one think like that. He made one think more about the vision and how certain kind of light is going to create a certain kind of a feel. This is what I learned working with Mani Kaul.

Do you remember any particular sequence from "Naukar Ki Kameez" which you would like to mention?

When you are working with a person like Mani Kaul who has got certain ideas for the film. He had a lot of theory and sometimes he was obscure and difficult to understand. He would make a cinematographer work not in a very traditional way. Normally, there is no time for us to think about the pure aesthetic of the movements but in Mani's case, he inspires you to think about simple things like why to move the camera. He makes you think about everything of film making as if you are not just a cinematographer, he makes you feel as a contributor in the entire film making process.

There is a very beautiful sequence in the film where three characters are being followed on the country road as they are cycling. They come to a basketball court, open a thing and then tear their shirts apart. Mani wanted to shoot that particular shot in a certain way. For it, he came up with the idea that he'll shoot it from a car. At that time, Mani had a premiere Fiat car. We mounted the camera in the boot. The actors continued as a long movement and the best part was that Mani was driving the car! It was then I realized that Mani had a sense of maintaining the timing as he was looking at them in the rear view mirror and adjusting the speed and then took full circle over there and everything was done in one single shot. I think that he edited the

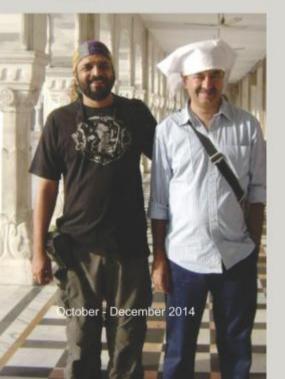


1



shot in a certain way to reduce the length but when we saw the rushes, we found that the shot which we took was amazing.

You have shot hardcore commercial films like Don, Talaash. When you worked in those kind of films like "Talaash" which is a hardcore commercial film where gloss is very important. Did you carry out some experiments in such films which are not glossy images and yet they serve a purpose?



It is films like "Don" where they will be investing so much money and it is all for business purposes. They are making a product which they could sell in the market. Hence, they will go with glossy thing. When somebody hires you for something like that and you also agree to do it then you should always keep that in mind.Actually, Don was a different approach.

We did it very glossy but not in a conventional way. We used certain kind of angles and lens and even it is not very flatly driven as we used a lot of darkness. We, the core team, sat together including production designer, director and costume designer. We decided on the kind of green or gray which could be used by us.

That was the idea on which I bounced. Director Farhan Akhtar liked the idea. His reaction was let us give it a try. Hence, nothing was done in post production stage. Everything was done in shooting phase. In order to make the difference, I was using certain kind of lenses and angles. Nothing was in a typical way. Rather, it was in a different way to make it look like a thriller. Later, it became a kind of style or a trend.

When you shot films which were of a different genre namely a comedy like Fukrey, how did you try to distinguish it in terms of a cinematographic approach?

When Mrigdeep Singh narrated the script of his film "Fukrey" to me, I told him that I would be doing it. I liked it so much for being absurd and there was no agenda of comedy in that film. It is not stupid rather it has a certain kind of thought to it. I told him not do this film in a conventional way but to do it rather like a documentary film. Hence, I advised him not to do set up like it is a master shot and over the shoulder stuff, though eventually it turned out to be like that but main thing was different. My idea was to do it like let us just take the characters look the way they are. Hence, it would have a very authentic feel. One should think that the camera would become another Fukrey in the film !!

Can you talk about achieving 360 degree in Mirror gym in Fukrey? How did you manage to do it?

One day Mrigdeep asked me whether I can do 360 degree in the mirror gym. It was set. Hence, I told him that we would try. There was a grip boy

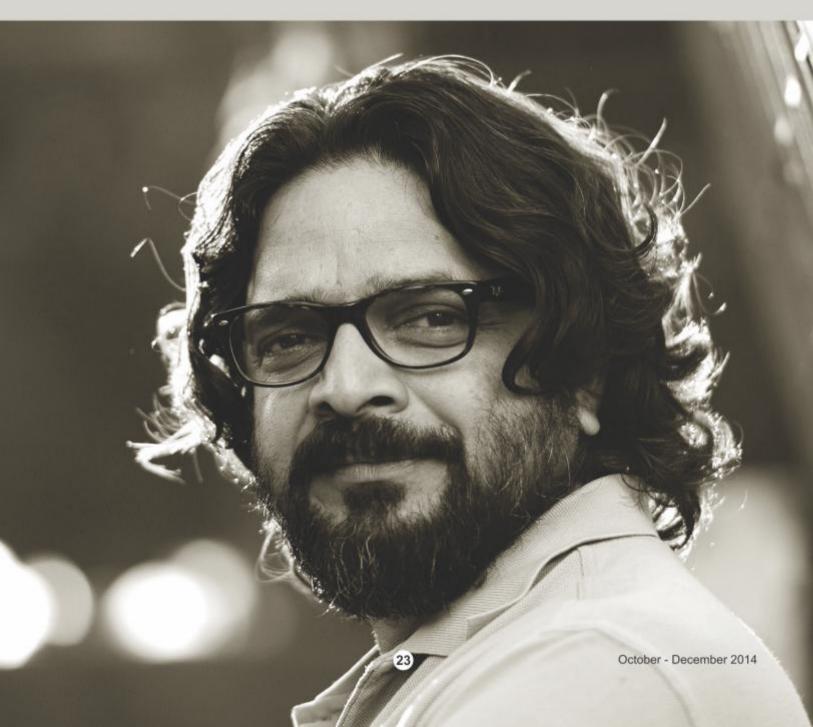


called Bidhan Chanda. I told him that we would want the camera to be rigged from top. He got the hub of truck wheel. We put the camera on a remote head. In this manner, we could decide the diameter of the camera movement. The camera could be operated from outside all tilt and pan. we also made the mirror box of which only lens is out. This is how we got the shot. All the lighting was done from top.

There is a film like "Miss lovely which was a different kind of a subject. What interested you as DOP to accept that film?

After "Naukar Ki Kameez" Miss Lovely is another film which is very close to my heart. After Mani kaul there is Asim Ahluwalia who is another director I really like. Actually his film making sensibility is so great and he doesn't get in to this clichéd kind of film making so that other kind of cinema art cinema. As a film, Miss Lovely has no narrative nor any story. The cinema is not always about story. If one wants to tell a story then one has to write a story. But I think Miss Lovely is more of a form and than the content of what cinema is.

Coming back to a film like "Aaja Nachle" which has been directed by Anil Mehta with whom you also worked as an assistant cinematographer. What was your experience working for someone who was a director but basically a DOP?





kind of taste. Hence, I never thought of how he would judge my work. We understand very well each other's

Coming to documentaries, you have shot many documentaries. What you find so exciting about shooting documentary films?

When I graduated from FTII Pune, I was assisting RANJAN PALIT. He is one of the best documentary cinematographers in our country. I am amazed by the way he looks at the light and his sense of understanding of the subject. Hence, I was working with him for KAMALA BAI. It all started with RANJAN then I shot one schedule independently and then he shot two-

In this manner, I learned a lot of things from him namely the way he looks at the subject and his way of of the times one is shooting in available light. One has to strike a fine balance between the subject and how to look at one doesn't get time to manipulate too much. Hence, this is what one has to learn. It should look aesthetically appealing too and without interfering

KAMALA BAI was shot entirely in a house. At that time, we were shooting in

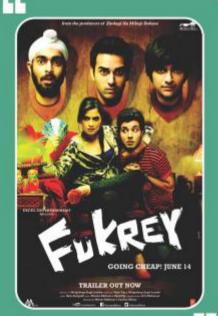
positive as well as negative points.

three schedules in one night.

controlling light as in documentary most it and without any manipulation because too much into it really.



16 mm and there was no artificial light which we could carry. We could use only whatever light that was there in the flat through the window. We used to control a lot using curtains and adjusting the curtains. This is from where I got my basic training and one thinks a lot say for a documentary work for a cinematographer. Thus, one is almost like a co-director. One has to be the codirector to understand what is



With Anil, I worked for many years.

Even after becoming independent, I used

to go to him once in a while when there

was some big setup. When he was doing

LAGAAN and AGNEEVARSHA all those

of work and I think that is the reason

NACHLE as he believed that I would take

care of cinematography department as I

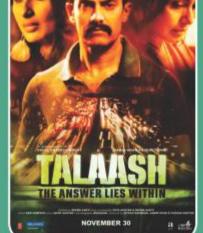
understand him very well and I know his

why he actually called me for AAJA

We had a very good understanding

HUM DIL DE CHUKE SANAM,

kind of films.



K U Mohanan with Jiří Menzel, Czech Film Director



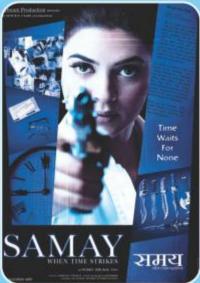
Hence for the sake of convenience one is ready to compromise on the quality. When the video came, the demystification process had already started.

Currently there are big brands like Sony, Alexa, Red etc. Do you have specific priority? AJA has now introduced Cion and also Pansonic in 4K recording domain. Would you ever like to use them?

Until now I Prefer Alexa. For me, color space is more real and Sony F-65 is



Important Film of K U Mohanan as DOP



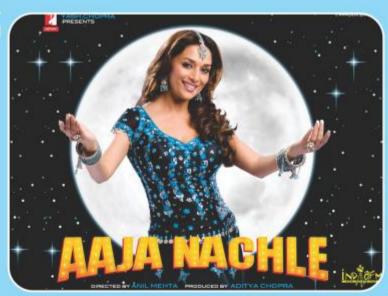
also good. Red has more electronic feel in the image. At some point of time, I would like to test and compare Cion and its quality. Till this moment, Alexa's image of 2k image looks better to me than the 4k image of the Red. I did the comparison test of RED image and ALEXA image and I like Alexa more. To me the color reproduction is not correct in RED. I think that it is a very personal taste. Many cinematographers will go with the red.



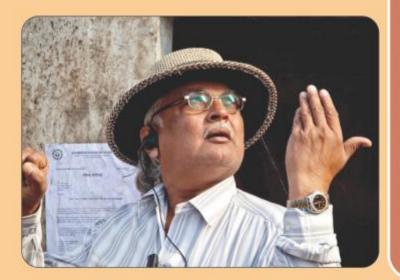
happening in the film. When one is shooting the film then the ears should be very sharp. One should hear everything as well as know what is happening here and there.

Today at a time when technology has changed from film to digital format, do you think that the mystery of image formation has gone?

If you ask me I would say that I still like film stock. When the technology changed from black and white to color, it was a challenge for cinematographer at that time You have to have a work around always. I think the convenient is always the keyword for the film making.



,



With International Production Houses Mr. Mulchand is perhaps much better known a name than many of our so called stars. For over three decades he has been the most sought after man here, there and everywhere. Mulchand is the first name that comes to mind when you need a well trained light man and best lighting equipment in India. No wonder, then, if he has done more than 100 films as gaffer. Starting his career from lighting assignments in marriages, he was shaped into a gaffer of renown by many DOP's and directors including Mira Nair, Shekhar Kapur and Deepa Mehta at home and Ismail Merchant, Tony Emmi, Walter Lassaly, Oliver Wood, Anthony Dodmantle, Robert Richardson and many more from abroad.

## Master Gaffer

#### An Interview with Mulchand Dedhia

PART-2
of the Series

In this episode I will talk about one director and one producer with whom I have done 3-4 films. Deepa Mehta, I will talk about first. I have done a short film long time back with her and then I did 'Fire, 'Earth' and 'Water' too. We will talk about the film 'Fire', cinematographer being same as of 'The Bandit Queen', Giles Nuttgens who did Ravi Kishan's film as well. After have been done 2-3 films with him, when he came back for 'Fire', he said to me, "Moolchand Ji, this time I am bringing along some new techniques for lighting which might be a bit difficult for you to operate. I think this time you will have to consult me again and again to what to do and how to do as nobody has experienced this technique before." I said, "Ok. We will see."

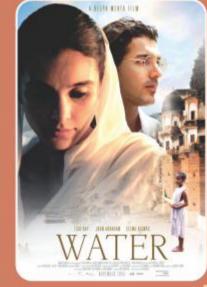
We were done with recce. When I went to Delhi to shoot, I realized the location was very congested and crowded. To add to it, there was equipment problem as well, as some of the required equipment was not available in India, Also, in that busy location somewhere rostrum was to be fixed, somewhere tower. We were to rig, use 6k - 12k lights which were very new to the industry then. The change in technique was that, when we lit up for the first day shoot, a hotspot just like the sun could be seen through the window, which was around 5-6 f-stop more than required in the film. It was supposed

bounce on ground, bed sheet, door, and the way it used to illuminate, was used in the rest of the scene. So that no direct light is involved. Also that hotspot was to be placed in such a manner that if in a scene the camera is panning towards it, it had to be a 'cut'. Basically that hotspot was not meant to be seen. After having observed the lighting technique, I told Giles, "Ok now I know what to do. You may continue with the director and I will light the next scenes." He was surprised that I have understood it in no time. To manage rostrum, lights, towers and rigging in such a congested location was a difficult task as there was no grip and rigging system as such in India. I and my team was the one to do it. Sometimes, moving the rigged 12k light from one place to where it was supposed to be in the outer frame and creating a hotspot, making it bounce back as per the scene was very difficult.

All such things happened during 'Fire' which I later on working with Robert Richardson discovered was his style of lighting. Once, while shooting 'Fire' in Delhi in the month of January, it started pouring. And the shoot was outdoor! It could have ruined the entire day. But then I, Deepa & Giles decided to shoot the other sequence in Old Delhi, scheduled for the next week. In order to save the day, everybody agreed and we shot that sequence. Many a times you have to make such quick decisions. One

advantage of working on international project is that you have the actors available for all time. It helps one in overcoming such situations.

Also, there is another incident.
When an old lady is seen on bed and the girl in kitchen is on fire in the film, during the shoot of which, I was standing near camera holding two fire extinguishers...unintentionally!
Suddenly, the artificial fire turned into a real fire and the camera was rolling. I think the body double too was new to such sequence. Her body language made



60

me feel as if something went wrong and I entered the frame with the fire extinguishers trying to control the fire. The Fight Master's assistant too joined with a blanket and we rescued her. Though the injury was minor, the whole crew abandoned the place in no time. It was just me, the girl and the assistant left upstairs. We too got down but I suddenly realized that the old lady was still upstairs. I and another guy went upstairs again. There was lot of smoke, we couldn't even see properly. Somehow, we managed to rescue the old lady. Everybody from the crew, the producers, Deepa appreciated the effort as it was not ours task to do. Undoubtedly I was working with Deepa for her films but that was when she said that I had to be a part of every film of hers.

When we are shooting inside a room, say it is a scene of somebody sleeping on a bed and there is a window in the background, and the window is the exterior source of light. So, if we are to use a direct light, we have to diffuse it while bringing it inside, it can come in the frame. The window has to be without light in the frame. Secondly, some light is bouncing from some place through the window, the moisture or haze in the air will catch the light bouncing back on bed and the shaft can be seen.

When light is coming from exterior goes to some other place, the shaft will be created itself. Through the lens you will know that light is coming from some exterior source but you don't know where the sun patch is and the bouncing light, lights our scene. Sometimes, the direct patch could be seen with window in outer frame. There are certain scenes in the film when window is in half frame and light was made to bounce on bed sheet. Bed sheet could not be seen in the frame but the bounced light lit the artist's face. It would be an indirect kind of lighting. Say, if through the same window some light is coming from a big diffuser then it would be called the direct lighting. But the shadows formed and quality of light will be changed and you can easily identify it as diffused light. If there are 3-4 characters in the scene and someone's face is not lit properly, it never happened. We would

place a small additional light in the position to create the same kind of patch as the big light. So in the same way we lit up the other character's faces as well. The authenticity of a single light source was always maintained. The direct light is entering and the source is visible, such a situation never happened. To me, in 'Fire' there were certain things that Giles had planned to do in different and new way. And to his surprise I easily caught his ideas and the way of working he wanted.

After 'Fire' when Deepa Mehta announced her next film, '1947: Earth', cameraman was the same. He again told me that he wanted some different way of lighting. I told him whatever technique you introduce, I will learn it in 1-2 days and will follow you. In 'Earth', a very big source was bouncing from interior as well as exterior. If that big source would go hard, we would add an additional light and diffuse it. So, we used different types of lighting. If you see 'Electric Moon', the lighting was done by Giles; you cannot say that the same person did 'Fire', 'Earth'. Sometimes here in India, we keep following the same light technique which becomes a standard or say a formula for the cameraman. But Giles was opposite. He used different lighting in all his films. So was in 'Earth'. I was working with Aamir Khan for the first time which with passing time bloomed into good friendship. You can catch a glimpse of it in the previous episode like what happened during and how was 'Lagaan'done. 'Earth' had similar wide scenes where big lights were to be bounced and diffused sometimes. In the end of the film, where there is the war sequence, a small village set up was to be lit up near Qutab Minar at night. We had to use some plastic, special effects, blast the created petrol bomb, etc. I suggested having a fire brigade by our side as fire extinguishers were not enough. All the departments, stunt, the production, the direction held a meeting and decided to get a fire brigade. I think there was problem with the production department that we might not get fire brigade for such things. I told them in that case, we could not shoot on the actual location as it was too risky to blast a petrol bomb and do a war sequence.

Tital Maria pass

I SO THE PREICHOR OF FIRE

A FILM BY DEEPA MEHTA

AMARIA NAMES

AMAR

Somehow, we got 3 fire brigades and I wanted to position them according to the lighting and blasting so as to reduce

the lighting and blasting so as to reduce the risk of destruction. I, the fight master and the stunt director decided the position of fire brigade. Allam Amin was the fight master in the film. We had placed one fire brigade inside a street as we had to cover the blasting petrol bomb from the rooftop. After one blast I felt something was wrong. Since it was a petrol bomb, in the water drain due to some petrol leakage there was little fire. There were many whitewashing color shops around. There is some flammable substance present in the paint. With that thought in mind, I rushed to the fire brigade. With the water running I put the hose into that water drain to scatter the petrol on road and not go in slope. Even this got recorded as the camera was still rolling. Later the crew asked me how I get to know all such things. Aamir appreciated my presence of mind. Because we were shooting on live locations and the stunts to be done on the buildings, in the streets and different locations. This is a team effort. When you are working all together, you help each other irrespective of their departments.

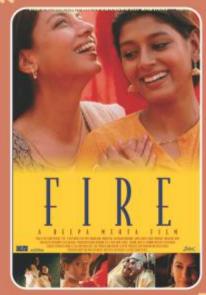
I cannot even think of it. If the drain would have caught fire ,It was just 10 ft distance from color shop where the fire was stopped. Would have it not stopped there, I cannot tell what a massive destruction it could have caused. Because they were all live locations.

Sometimes you have to light up the areas like of Old Delhi. There is overhead wiring in Delhi which too is not in a proper condition. And you don't know what can happen. Also the connecting cables to transformers are a problem. When you are using rostrum or rigged lights, you have to take care of those overhead wires, which cable is going where so that the lights do not get stuck. Usually there are uncovered wires of higher voltage. When a rigged light or rostrum is near a transformer, the magnetic field gets completed. Though the light is not directly connected, it gets into the range and since the light gets two direct sources of power it gets very dangerous. The person holding the light may die with such high voltage current. In order to avoid such situations, we discuss this during recce. Knowing the problem that could occur either we change the location or discuss and find some alternative to lighting with cameraman. During recce you have to keep all these things in your mind.

Getting back to Deepa Mehta, she announced 'Water', Earlier the film was to be shot in Banaras. The story revolves around the ghat of Varanasi and widow sanitarium. I was not available when the shoot was about to start and her schedule was all set. So they hired some other gaffer and lighting company and started shooting. Within 3 days of shoot, they had to shelf the film because of the arising controversies. There were some political issues as well as protests regarding the script. Government then rejected the permission to shoot the film. Few years later, Deepa again called me saying that she was going to shoot 'Water'. I asked her about the protests to which she told me that we were to shoot in Sri Lanka and will create the set of Banaras. She wanted me to join. But if I had to go, I would take my equipments and my team along with me which could raise the budget. Everything had to be shifted to Sri Lanka. Besides, I didn't know anything about the industry there. So we decided to go there sometime before the shoot to check what the situation there was.

The film was to be shot in Sri Lanka. We went there, checked the locations. equipment rentals. We came to know that equipment availability was a problem there too. The option was to ship the equipments from either Chennal or Thailand. When finalizing all the equipments needed, we concluded that Thailand was a better option as it was guite cheap as well. After this, we jammed up with the local crew and noticed that they worked the American way. Here in India we work in the European way. In America, they use a c/gutter like thing which they call flag or a skimmer called butterfly. Grip department is responsible for rigging and all this stuff. Lighting department only lights the scene. Rest all is done by grip department be it diffusing, rigging, using skimmers, etc. since I was used to all this, it was not a problem for me. The only thing was that I didn't know the expertise of the crew members being it a grip man or the light man. Same was for the generator operator. In spite of the difficulties, we could shoot easily. Due to unexpected weather and rainfall, many things like 6k - 12 k would go out of order. And there was no repair available. Generator cable used by them and us were different as well. We use electric cables for generators and they use welding cables. Although the quality of welding cable is fine but because it is stiff, it would be difficult for us to bed it in 200m - 300m area. Other than this, lighting up the set was a bit problem too. Dilip Mehta, brother of Deepa Mehta was the art director for the film. He designed the set with local crew members only. Banaras itself could not be created but the feel was definitely created. One could say that it was some part in Banaras only. Lighting up the set was problem as the weather wouldn't permit us sometimes and secondly I didn't have my crew. Luckily I found some good guys in grip and lighting department but language was a problem there. So for pre lighting I had to form a team who was able to communicate what I said to other crew members. People there were very hardworking and nice to me, but then, communication, unsuitable weather and handling the imported equipments were a big problem. In spite of all the problems, we completed the shooting on time.

Ħ



"

After this she did another film in Sri Lanka itself, "Midnight Children". She wanted me to do it but I was busy with some other project. Then she hired a Canadian gaffer. But just like 'Water', the prevailing situations made the shoot difficult, so they hired an additional gaffer to work with the Canadian one. Since the problems were no less, they called me again after one week and wanted me or even my daughter, Hetal to join them. But I was not sure that Hetal alone could be of that help as the communication would definitely be a problem. There were wide shots in the film which needed the balloon lights, dino rigging of the crane and fixing up the big lights was required for which I had sent my equipments and my team. I also went there once after completing my other projects, for I thought of contributing in some or the other way.

A lot of shoots are happening in Sri Lanka, but the problem is that it still is not a big industry. Though people are very nice and hardworking, yet the equipment is a problem. I have heard that they are developing their resources, which is a good to know. It might emerge as a big industry soon.

MR. MULCHAND DEDHIA,
Founder
LIGHT & GRIPS EQUIPMENT HIRERS (P) LTD

# ECARTONE

professional camera support

Since 1935. Designed gineered & anufactured with Interview with Elissabetta Cartoni

In the field of professional camera support, if one were to consider "O Connor and Sachtler" fluid heads as Mercedes Benz and BMW then "Cartoni" would surely be called as Rolls-Royce. It is surely not because of the expensive price tag which they carry but due to the fact that every piece which comes out of CARTONI factory is individually supervised. Each CARTONI piece goes through a rigorous quality test. CARTONI camera support products continue to find patronage from cinematographers in India as it ensures superior quality and a robust after sales service. For the last four decades "Cartoni Sisters" have been looking after their prestigious brand. In this interview, Naresh Sharma, Editor Cinematography Art, finds out why CARTONI camera support is still consider as a premium brand!



#### Could you give us a little bit of history about how CARTONI camera support came into being?

We are one of the oldest brands in camera support. The company was founded by my grandfather Renato Cartoni in 1935. He was the Director of The State Institute of Cinematography. At that time Mussolini was in power and he had an understanding that the propaganda was extremely important so he founded this film department for the propaganda and promotion of the regime.

My grandfather was in charge there as the Technical Director so he felt the need of having some kind of support for the camera. Camera at that time was extremely heavy. He was an engineer himself and based on his research on the tripods that were used in engineering to do the measurements of building etc., he improvised keeping the three legs and worked on a joint on the top to give the movement. It was a fine movement but sometimes it must be fast movement so he elaborated the pattern with fly wheels that would turn very fast inside and give some impression of drag that was his 1st pattern 1948.

He built some units which were only for the use of institute. They became very popular. They were seen abroad by the Germans. He entered in a contract with Mr. Arnold and Mr. Richter, founders of Arriflex and when my grandfather died my father took over. He is 94 now and keeps on producing new ideas.

Since Arriflex were producing the 16 ST and 35mm they needed a support for the same. So for that purpose my father provided them with two heads. The standard head & the baby head, the smaller one for 16 mm. It was coming out of my father's lab in Rome, marked with the Arriflex label. They were sold together as a package with Arri camera. In alliance with Arriflex my father got the opportunity to meet very important cinematographers and this enlarged his vision and also the kind of technologies were required.

These were the gyro heads in the beginning but then there was demand for fluid heads.

The first fluid head was invented by Miller in Australia. My father elaborated the variable fluid head putting some disks inside inspired by what happens in an automotive gear box of a car that will change the speed because you are changing the number of disks which are involved and that was the pattern he developed. It was first fluid head for Arri and was called the FL-4 and it has four speeds. Later the management collaborated with Sachtler as it was easier being in the same town of Munich and we started on our own to being represented by dealers worldwide. We had a huge success in Hollywood and in all the important markets.

Also our reference point in Italy to work in close relationship with important cinematographer like Federico Fellini's cinematographer Giuseppe Rotunno, who was a great friend of my dad and others like Vittorio Storaro, being in Rome which was for some years important hub for cinematographers. This helped us to develop new technology.

CARTONI owns presently more than 30 different patents which are patented worldwide on those two technologies, "The fluid technology" and "The counter balance technology". It is extremely important that the movement of the camera should be soft and easy to operate. It is important to get to the zero weight of the camera because if you have to counter the weight of an unbalanced camera then you cannot express the moment you want to get. So the counter balance is another very important element in the construction of the Fluid Head.

The policy of the company is not to out source anything. We are manufacturing everything in house, in Rome even if the labor is expensive because we want to maintain the quality and inspect on every single piece which gets out of our factory.

#### Can you tell us about your Distribution network of CARTONI Products, especially in India?

As for the international distribution of our products, United States, Europe and Germany have been very good markets for us for a long time. Then we started traveling around and India as a



October - December 2014

matter of fact is an important market for us which started twenty five years ago. We partnered with Hytech Communications & Broadcast Ltd, belonging to the Narayan family who are very good friends and through their contacts we approached the Doordarshan and major television channels in India. We had a very good response because the technical staffs are very choosy and they understood the quality of the products and after sale service and have awarded us with nice orders.

So we are proud to say that in India itself we have more than 3000 CARTONI heads, mainly in broadcast. Strangely not as much as in motion picture industry. Because motion pictures also goes in fashions and it has been difficult to break the leadership of the other brands. We have been favored by very prominent cinematographers in India like Mr. R. M Rao. He has been a good promoter. Also he had the opportunity to talk to my father and exchanging some opinion with them is very encouraging.



It has become very important in today's competent market to provide after sale service. What is the after sale service available for CARTONI products in India?

The CARTONI has a warranty of five years which is extremely long. Our Products are very durable. Since 25 years Hytech Communications & Broadcast Ltd Company, based in Delhi is working with us. They are fully trained to do the regular maintenance. There is no need to send the equipment to Italy for service, it can be sent to Delhi and Mr. Narayan can take care of it. Service is a very critical concern for us because you have to maintain your equipment.

There is a project that we are putting on board right now which will be service online through the internet. Inside the factory we are making a small studio equipped with lighting and cameras where it will be possible to have direct conference call with the technician and physically see some of the procedures and the sequences for adjusting and controlling some mechanism. This way the customer on his computer will able to see it through 'Skype' very easily and free of charge. One of our engineers will be explaining what the problem is and will be able to guide the correct procedure shown on the screen by our engineers. Now due to quick courier service, sending spare parts in two-three days time is not a problem once the problem is identified.



Now the Digital cameras are becoming smaller, at the same time head has to remain heavy to give smooth movement. So what do you think will be the solution?

Shrinking the dimensions is a challenge of course because it is very difficult to put complicated mechanism in such small space. As a result of the engineering research, new material has been evolved. For instance 'the



composite' which sometimes are defined as plastics, are really not plastics, they are harder than the aluminum metals and perform better.

The tubes used for the legs are made of the carbon fiber that has become extremely popular. We are using extensive quantities of carbon fiber tubes for which we have special extruding tools



Nevertheless the small compact and lightweight heads carry the same sophisticated technologies for fluid drag and counterbalance in order to have no compromise on the quality of the shot.

Research and development are very important part for any organization. What is new avenue you are exploring in that direction?

We are promoting research constantly. Now we are exploring new trends of the camera support like the "robotics head". We are developing them and also the tracking system inside. A few years ago, Cartoni was the first manufacturer developing a special support for 3D rigs. We have developed the TWIN 3D head supporting, a big rig even with two I-max cameras for Vincent Pace in United States. Practically this was a double Lambda head with fluid modules in tilt and pan supporting those huge rigs and allowing then to turn on the 2 axis for 360 degrees. To develop new products is part of our constant research & development and we are always looking for what is needed and how we can serve the film and television industry in creating wonderful images at the same time giving freedom to the operator. 



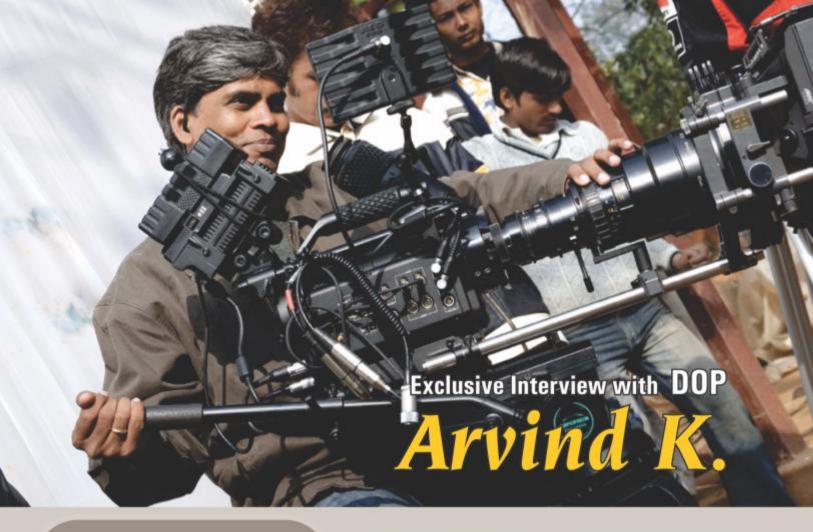
Hytech Communications & Brodcast 18, Poorvi Marg, Vasant Vihar, New Delhi-110 057, India Ph.: +91-11-41661709, 26140652 office@hytechcommunications.com Ashok Narayan

ashok@butoche

ashok@hytechcommunications.com

Tilak Narayan

tilak@hytechcommunications.com

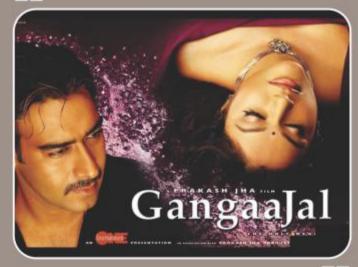


DOP Arvind K. graduated from film and television institute of India, Pune in 1994. He has an impressive track record of 16 films to his credit. His work experience encompasses films belonging to all kinds of genres namely short films, short video films and feature films. As a cinematographer, Arvind gained valuable on floor experience working with noted cinematographer Rajan Kothari on films namely Godmother and Mrityudand. As a cinematographer, Arvind's thoughts in lighting compositions are as profound yet as simple as "Zen". DOP Arvind's best work is seen on films which he shot for director Prakash Jha whom he acknowledges as a complete filmmaker. He has scored a hat trick of sorts by filming three films directed by Prakash Jha namely Rahul, Gangaajal and Apharan. These films are fine examples of his realistic lighting style. In this interview Film critics Lalit Rao (FIPRESCI) discusses his approach and vision about Lighting.

How has your lighting style evolved over the years?

For last few years, a process of change is going on into my mind. I feel like to add few more dimensions to lighting, framing and camera movements. Till now my inspiration was the nature. Natural light contains so much of variety that you can choose the kind that will best suit to your scene and enhance the emotion of the scene. Coincidentally, most of the movies I





have shot belonged to that genre. They needed that kind of lighting treatment. It was quiet gelling with my thoughts and liking. As in any art from you grow every day with every piece of work you do, with so much of experience as a DOP, I have learned and explored a lot with this visual language, now I feel a strong urge to add few more layers to every frame, every shot without diluting and distorting the emotions. I am still into the process, and don't know how if I am going to achieve this, but the first step "thinking" is on.

This is a digital age, everyone is moving around with a camera in his hands (now you choose cell phones by the specifications of camera), visual language is gaining more prominence in every field of life. Now we communicate more with photographs than words. We keep ourselves updated on Facebook by posting latest pictures and also through other online applications. Thus, I have the perception that we are becoming more of a visual based culture. A picture says thousands words, we have started communicating words without using words

In earlier days of 18 century the moving shadow patters were enough to entertain the people, then came the black and white images, after that sound was added to enhance the experience. Now we are exploring 8k, 4k, UHD formats after a huge growth of color films as a medium. In short growth of cinema was always connected to the development of technology. Just like as our life style or anything else. Most of the times technology affect or change anything for economical reasons or comfort. With cinema or any other form of art technology have a two way link. Technology is explored to invent new ways of expressions and for marketing advantages. We have very few basic emotions, to play with, so help of technology becomes important to express those emotions creatively different every time.

What I want to say, with technology the way we tell our stories keep changing. Now our visuals must be more powerful, much more meaningful than what most of people had been experiencing till now through cinema,

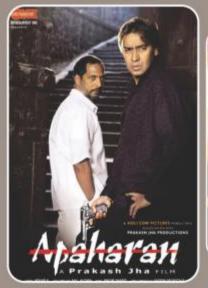


television or with their cameras (smart phones). Now people are more experienced in reading visuals. This is not limited to paintings and sculpture admirers. So we can take a chance to add more elements into a frame or shot, and can make the audience experience more than one emotion at one time.

You just said that earlier lighting was more realistic. How different is lighting now compared to what it was earlier?

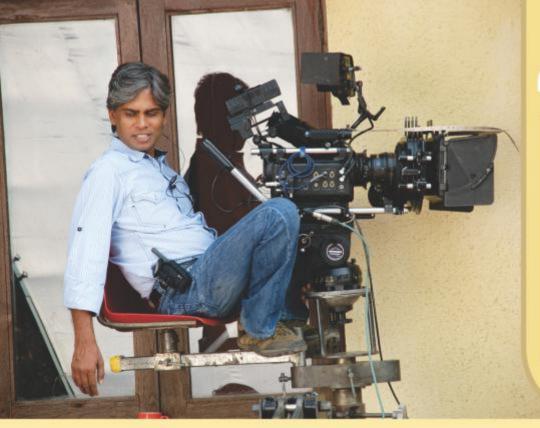
I have started thinking more like a music composer. A piece of music is consist of many tracks. Each one creating or adding some feeling or layers of emotions. The realistic approach is

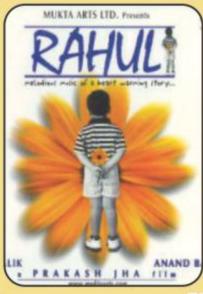
Important Film of Arvind Kumar as DOP





U





quiet easy. I just had to know the scene, its mood and location. Approach was to visualize the location for, what kind of lighting could that location have naturally without resorting to lighting. Films like "Gangajal" and "Apaharan", have a documentary style of presentation. In both films, one feels that most of the times there is no lighting but in actual, they were all lit artificially. If you recollect the cell sequences in "Apaharan" where Ajay Devgan and Yashpal Sharma stay, There are many extreme wide shots and many long single moving shots. Some including both areas of outside and inside the cell. The cell is decorated like a living room for them as they are powerful dons with strong political backings. Such locations become a challenge for realistic approach.

I think the main difference between both the approaches is the addition of more feeling and beauty then just telling the story or emotion of that particular scene, letting the shots stand out sometime more than for what it is there.

Could you elaborate your thoughts on what is "styling" in lighting with any examples which you have done in the past?

For me style comes intuitively, I read the script let it get processed for few days into my mind. I have tried to break the visual consistency within the film and sometimes within the scene. In few films I have played with a change of contrast, taking it towards more darker zone with progression of the story. Apaharan is one example for this. In Dil Dosti Etc, camera movements become less and less with lights going towards brighter side, as characters grow with their experiences, in Sunita Rao's music video "Abke Baras", I was facing a challenge as there were lot of dancers. They were all in the same kind of costumes, doing the same steps. There was no contrast into their dresses or positioning. She was getting merged with other dancers. It was becoming very difficult to separate her at times. Luckily, we had mirrors .We used them to reflect sunlight so as to use it as a back light. When the album was released people took it as a style.

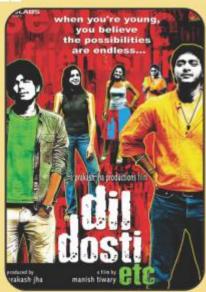
Apart from this example, do you remember any other instance which was bit stylized in terms of lighting not following the natural style but at the same time it was something one could explain logically?

Recently, I shot a film called "Dhoom Dhadaka" which had an item song. Due to our budget constraints, we used a stage which was meant for some event. Set already had some lighting mostly as background and back light.
Just as a trial we used one big point
source of light with a black paper with
random holes in it. Director liked the
patterns falling on actress face and body.
Finally we shot the song with this
random patchy lights only keeping the
rest of the set in darker side. I think it
worked because it was not done with
regular kind of key fill and back lighting.

I remember watching the film "Dil Dosti Etc" which has three love making scenes lit up differently. Could you elaborate on the aesthetic part of lighting of those scenes?

In "Dil Dostic Etc", Imaaduddin Shah makes love to three girls at three stages in the film. First love making scene is with a prostitute, second scene is with his girlfriend and third scene features his friend's girlfriend. All love making scenes may look same, if we don't underline the differences. There is a class difference between these three girls. The first girl is a prostitute and in any society I think visiting to a prostitute is not accepted openly. Nobody likes to tell his friends or family members that he is going to a prostitute. Basically, it is a activity of darkness. The sequence was filmed in a very dark lighting with lots of contrast which looks natural also as such spots have this kind of light only. The second scene is with his girlfriend at her

"



home. He is her tuition teacher. One day her mother is not at home, they make love. In the first scene there was no romance. It was merely the case of physical needs only but the 2nd relation is romantic. This scene happens into her bedroom which was lit very romantically with warm lighting Reflecting their mood. In the first love making scene, actress Smirti Mishra plays the role of a prostitute and she is confused about her relation to this boy. The low key lighting reflects her mood. Here this girl is just enjoying the act. Though it is a day scene but we decided to use table lamp to use as the main source of light to add the warmth and romance.

We tried to show more of her beauty. We created this difference with camera angle and choice of lenses. In the third scene, the girl belongs to high society where goals in life may be very high as she wants to be a model and such act may not affect life much. She is using this as a mean to get relax from all that tension she is going through with her boyfriend. You just don't care much about such interaction. One can do it openly too in that society. Even parents know with whom their children are going. Hence the love making scene was shot with an open window. These three different kinds of lighting approach was adopted to reflect their social

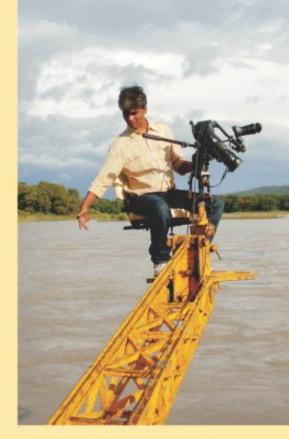
backgrounds as well as their mental status at point of time.

Could you also talk about few situations in lighting where you had to innovate few things to do justice?

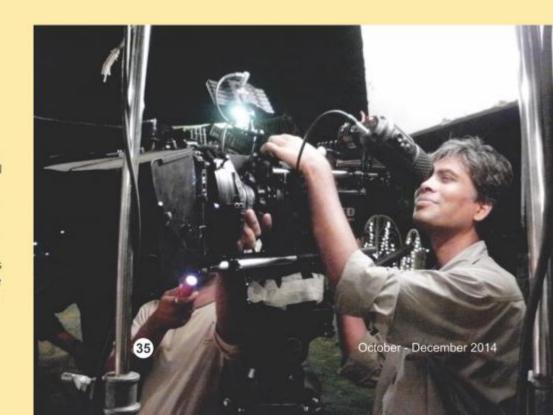
Sometimes we face challenges because of resources, location, timings and if your luck is not in your favor, you get all of them together! I remember, I was shooting one corporate film with Kavita Choudhry. This was about the life sketch of Baba Ramdev. Kavita wanted a shot of Baba Tamdev and Acharya in which they are sitting and camera is moving around them on a circular track. We were shooting on real location where it was not possible to put lights. Finally, we decided to do a simple key, fill and back light setup, keeping all three lights on camera trolley.

Camera, me, focus puller and one light man and three lights, two on boom rods one on stand all this was on the trolly. Director and other people moving behind the camera while camera was moving. To give it a more natural feel we rotated the platform in reverse direction on which Baba Ramdev and Acharya Ji were sitting. It was difficult but exciting.

Today, camera and film are digital medium, even the director can decide whether the shadow details are enough or not rather than letting the cinematographer do it. Do you think the value of a DOP has diminished?



I think the value is at the same place because it is not just ratio of key fill or framing or proper camera operation. I think on the set DOP is executing the director's vision. At the same time, he is adding dimensions from his side to enhance it. If the DOP and the director are on the same wavelength, I don't think there is a of possibility for a conflict but sometime we do get into a kind of argument on things like brightness or contrast or framing but that is the part of the process. I think if a director feels or want certain kind of



lighting or framing in certain way then there must be some logic or reason behind it, he should convince it. As a DOP or as an artist, we should try and understand it. I think that should be the process. It is not like diluting the value. Sometimes even a DOP too talks about the performance of the actor or the positioning of the actor. Hence, it is a two way process. When a DOP suggests something to the director about the cuts or lensing , he is not diluting the director's role.

Do you remember any instances where the set was not up to the mark and as a result you had to leave it to correct them in post production or try to hide them by lighting.

With DI you have lots of possibilities, correction on set or adding and removing something from set is very easy and common now. It is a time taking process and sometime more costly than doing it on set.

In "Ata Pata Laapta", Director/Actor Rajpal Yadav wanted to have a song reflecting corrupt practices of different government bodies and political leaders. Song was there, performance was there but we were not able to think how to present it. Finally we took the help of digital technology to create set. In the

same movie, we have used one miniature set But most of the work was done in DI. Miniature worked as a prototype only.

Coming back to digital hard disk recording, what precautionary measures do you take to ensure that the footage should be OK and nothing should go wrong?

I like to capture the maximum possible details on set, i try to treat signal very carefully monitoring it through histogram, falls, colors and whatever other signal monitoring method is available.

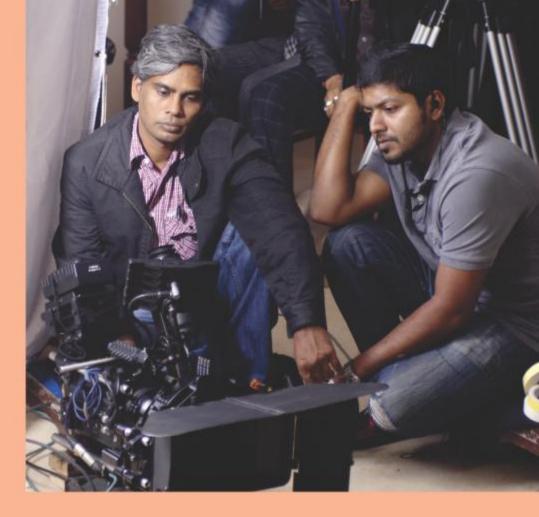
We play all ok shots to make sure that file is recorded well. When we are convinced that we got the shot without any problem, we took at least three backups on the same day. We check the backup also that if files are not corrupted during the transfer for simple reason if even a single file get corrupted, we are still on the location, we have a chance of re shoot. We have a data manager on set who does this in the supervision of assistant director and production assistant.

Apart from the TV serial, you have worked on three films directed by Prakash Jha as a DOP. Could you give us some insight about his way of working as he is also a trained DOP?

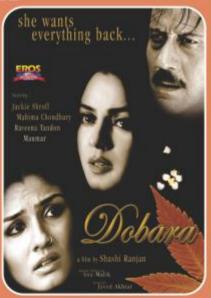
Damul was the first film which made a strong impression on me. It had a very low key kind of lighting. I got introduced to Prakash Jha while working on "Mrityudand" with Rajan Kothari. I think Prakash Jha is a complete film maker. "Damul" was shot with very limited resources, the full film is having moving camera.

The movement goes so well with the scene and the mood. I think that during those days it was very rare in India to design those kind of shot taking. We shared a well tuned rapport on sets. We needed only few words to communicate what we or I wanted. I used to light up the whole scene instead of a shot. He likes to move the camera freely.

I never had any conflict on lighting or about the shot taking or lensing. Basically there was situation when we







, ,



knew without asking if the shot was ok. I think that comes with experience.

Somewhere, he found my style of lighting suitable for his films which had a realistic look. He was impressed with my planning for lighting as it saved lot of time in order to complete his film on time with big stars like Ajay Devgan and Madhuri Dixit.

# Do you recollect any particular episode from a film, where you have to be more innovative due to budget constrains?

During the shoot of "jo dooba so paar" Directed by Praveen Kumar, he was worried about the placing the camera inside the truck. Before going on the floor we had many discussions about this. How will we take close ups and point of view shots. He had already decided that he would cut the back of the truck to keep the camera. When I was on the location for the shoot, I told him that we will not cut it in advance. We will do so only if at any point of time during the shoot we feel that we can't shoot without cutting it. In fact, we never felt the need to cut the truck for the camera. This limited space forced us to think in more creative way, resulting in beautiful and natural shots.

#### Is the digital technology more perfect for a cinematographer?

If we think about celluloid, 30-40 years back it was not as beautiful and perfect as it was for last twenty years. It became more fine with the development of chemical technology and science. It took time to reach to this level of perfect Quality.

In the Same way, digital too will grow and evolve with time. Digital is more suitable for creativity because it has vast range of variables with which we can play. Earlier all we could do is that flash the negative, change the standard processing and get the look in grading. All of these technique affect the whole frame evenly. But with digital you can work within the frame also.

#### According to you, what is "challenging " for a cinematographer?

I think to me and most of cinematographers what challenging is to light the shot which may be very simple but needs to bring out the inner feelings of the charterers in the scene.

One needs to think about what is happening before and after the shot. Whenever I think about lighting it is not just that particular shot, I need to consider the whole psychology of the character, the situation on that point of time. Challenge doesn't mean complicated shot, complicated lighting, difficult location for the lighting or some constraints.

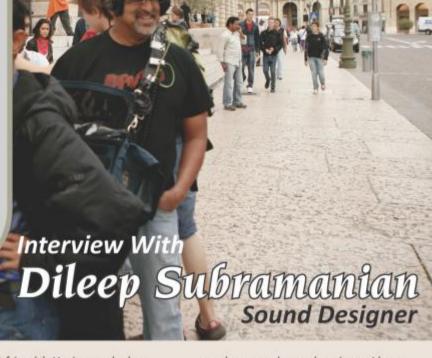
Important Film of Arvind Kumar as DOP



1







You have worked in collaboration with a talented art-house director like Pradeep Krishen who did an international production in India. What was your preparation for the film? Tell us something which as a sound recordist you still remember about the film.

Graduating in 1986 from a film school, sound engineers had limited choices either it was documentary work which was being done by few committed individuals or to work in films where all you did initially was to record pilot track assisting someone and the film would be dubbed as overwhelming majority of Cinema in India was Dubbed or Post Synced at that time. This was not an ideal scenario but I decided to work in films where my work would actually be used on screen. I jumped at chance to assist a Hollywood crew on 'The Deceivers' in 1987 and was associated with Robert Taylor on several films subsequently 'Electric Moon' being the first where I was a boom operator and a second unit person on quirky film set in a forest guest house (lovingly constructed by Pradeep Kishen's

architect friends). Having worked on 'The Deceivers', I had a fair idea of the equipment needed. All of it like Nagra IVS would be imported as the IV.2 (available here) was mono machine and was our standby machine. We had around 40 flight case of gear as we provided the walkie-talkies for communication from our kit. On set I would be a boom op and off it equipment packing, charging batteries, setting up and dismantling communications, maintaining records of days shoot and preparation for next day's shoot was my responsibility. It was back breaking but very satisfying. It taught me lessons which I still carry with me. Enduring memory is helping operate projectors in Pipariya town where rushes/dailies were screened in a cinema hall.

You have also worked as a boom operator in 'Bandit Queen' with an international crew. What was the challenging moments for you in that film?

Bobby Bedi (producer) and Robert Taylor contacted me for 'Bandit Queen'. I was happy and apprehensive as I knew the terrain was hostile. I had done enough documentaries in Rajasthan's part of the Chambal Valley to know the challenges. Most of the shot setups involved long establishing shots (to reveal the unique locations) followed by the traditional close and mid shot work. Ashok Mehta the cinematographer and

CENTRO CUCINE VERONA EST

SCAVOLIN



Moolchand the gaffer went out of their way to help us. We had Microns as our main wireless microphone systems but in spite of rigging up their large antenna signal, dropouts were a constant threat. We had to back up with hidden boom on miles of cables hidden in the soil for every shot. I worked with Sennheiser 816s and 416s with every conceivable windshield setup. We started this film in bitter winter cold and ended in midsummer in Dholpur which figures in temperature charts even now as the hottest place in India. Shekhar's vision of the Mala Sen writing was extraordinary as it looked at the violence the blood and gore all from the feminine perspective. He remained true to her life history timeline but had dramatic liberties. The pre-surrender sequence near railway tracks by the Chambal River Bridge is stunning for its starkness. 'Bandit Queen' gave an opportunity to several actors from Delhi who remains among my close friends to this day.

How different is working for the TV than from for the films as a sound recordist? Do you get enough opportunity to showcase your talent as a recordist in a TV serial, be it fiction, talk show, etc?

After the initial rush of films and documentaries I moved to Television as the channels were increasing and so were shows. I started with UTV and Tv18 on their quiz shows and reality game shows like 'Saamp Seedi' and business shows like 'India Business Week'. The main challenges were make shift studio floors with weird acoustics and availability of wireless microphones in the numbers that were needed; we ended up with several rental houses supplying mics and mixers for these huge multi-camera shoots. We had to be careful as a shoot next door in film city could easily be mixed up on the Anchor's microphone frequency and ruin your day. Television is still a very challenging area to work in. I don't think you get any recognition but it requires skill and patience to turn up and record usable tracks day after day. The studio floors have definitely improved acoustically but the floor monitoring for audiences'

remains a challenge. How not to get feedback from fold-back speakers in a musical show is a skill that goes unrecognized. Most of the time it's providing a good mix of music and voices balanced for TV speakers. Mixing in reverbs for singing portions of a show are done live so you have to be sure of your ability and judgment. There is hardly any post work on recorded tracks as most of time it telecasts very soon after recording.

You have worked as a sound designer for new comers like Imtiaz Ali on 'Jab We Met' and continued your collaboration till 'Rockstar' -a musical film. Tell us about your experience working with directors like Imtiaz Ali.

I first worked with Imtiaz Ali on television fiction for Star TV. It's a friendship and rapport I share with him and his brothers (all of whom are now filmmakers) to this day. When he started working on 'Jab We Met' we discussed locations and as usual food specific to Punjab. All our technical discussions usually end up wayward discussing food! Jokes apart, Imtiaz is now a five film veteran. 'Rockstar' was a film made for a sounds cape. I had to work in the dub room to recreate a concert atmosphere with crowds. Most of the times, the audience would either cheer to a beat or sing along portions of a well known song. I had a layer of trained Choir singers as the first layer of sing along crowd in concerts, followed by several layers of crowd not so much in tune to give it a real feel. We opted for Dolby 7.1 which had just been implemented. It gave us additional surround specific support to get the concert arena feel. We shot in diverse locations like Prague, Italy, Gurgaon, Dharamshala and many more. It was always my aim to get the local crowd atmosphere into the concert Dharmshala crowds are very different from Gurgaon so we had to be careful not to make all concerts similar. Imtiaz is a very perceptive and instinctive when it comes to sound. We had long discussions on Rehman's tracks and how best to supplement them without intrusion in a concert. Our association



r

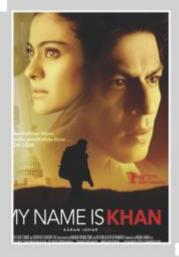
continues in 'Tamasha' (under production) where I have recorded many local instruments and tunes in Corsica for the sequences set there.

You have worked with four veterans like Subhash Ghai, Sanjay Leela Bhansali, Yash Chopra and Karan Johar. Can you narrate some incidents from their films connected with recording, be it effects, mixing, dubbing etc?

Working with veteran directors is always unique. For Subhash Ghai 'Kisna -The warrior poet', it was his first time experience working on a sync sound film. He prefers to cue his actors himself over the public address so it's a constant challenge to keep these commands out of your final track; in addition we had a film set in period so traffic noise outdoors was unacceptable. I had used Deva and Fostex hard disc based recorders prior to this film, HHB Hard disc based recorder was a new element. It worked well but the backups/transfers on Fairlight system in Audeus studio took all the skill of Raj Mulays tech know



Important Film of Dileep Subramaniam as Sound Recordist



how who was my tech go to man there. Recordings were on HHB with Dat mix down of two tracks as back up. Sound cart looked formidable with so much gear and was unwieldy most of the time. The whole setup was power hungry and took a lot of effort to work without hitch in a place like Ranikhet where power sources were unreliable. Metadata once typed in could only be altered after serious effort even on tracks I was about to record on. The British cast was both helpful and knew about sync sound. Ashok Mehta and his brand of merry men helped immensely from the camera department. Two versions were released with separate editors for English and Hindi audiences.

I got the opportunity to work with Yash Chopra on what was his last film of an impressive career, 'Jab Tak Hai Jaan'. He was surprisingly fit curious and enthusiastic about the film making process. For someone who started working with black and white and studio era equipment, he had kept himself updated on all modern aspects of film making like the digital medium, Workstations, etc. He would describe a scene as he had visualized it to the Cinematographer and the unit. Then he would leave us to our devices to achieve what he had instructed. The implementation was the main responsibility of Aditya Chopra who was constantly by his side and himself a very

successful film maker. The film moved from UK to Ladakh and Mumbai sets. For the hospital set, there was working monitoring unit for the vital parameters of the lead actor. I spoke to the cinematographer Anil Mehta and Mr. Chopra that the readings on these would anyway have to be digitally recreated. We were able to switch off most of the noisy machines and get the location audio which was in whispers. For the Bomb disarming sequences, we had a discussion on how to highlight the search and subsequent disarming. No bomb in real life will have beeping sound and an LED to show its live status but we had to incorporate these for visual and audio drama. Cinema is making believe after all.

Karan Johar in 'My Name is Khan' was attempting something out of his comfort zone (his own words). The film was set in USA and had the lead (Shah Rukh Khan) as an Autistic man. As is my usual endeavor I try to record tracks that are usable in the final film. All the American sequences came out fine even the street side San Francisco shot on a Tele lens looking down a busy street was finally usable, thanks to my long time associate and partner in crime Faisal Majeed, my sound editor. It was the brief storm sequence that had to be dubbed due to the storm fans on the Film City set.

You have also worked in 'Mausam' with Pankaj Kapoor who has a very strong theater background and equally strong background of cinema and

# television. How did his sensibilities add to your work as a recordist?

Pankaj Kapoor is a formidable actor I have had the good fortune of working with him first when I worked on 'Magbool'. Robert Taylor who was on it went down with a burst appendix so I replaced him for a good part of the film shot in Bhopal and the final hospital scene in Mumbai. The film had a dream cast Nasseer, Om Puri, Pankaj Kapoor, Irfan khan, Tabu. I worked with him on 'Dharm' directed by Bhavna Talwar set in my childhood city of Varanasi. Pankaj Kapoor was bare bodied for most part of the film as a priest on the Varanasi Ghats. The long shots we thought were going to be a problem as it was noisy. My longtime



boom op Suleman came up with a clever solution of putting Beige colored COS11 on his holy thread which fortunately was a thick one. Dialog clarity was never an issue and it was a master class of how actors can be audible without seeming to raise their voice. I have been a long time admirer of Pankaj Kapoors work from 'Ek Doctor Ki Maut' to his Hindi Dubs in 'Gandhi' for Ben Kingsley (the Hindi Version). I worked with him on another film 'Happi' which is still to be released. He remains one of the sound friendly actors.

One of the films you have worked in is 'Quick Gun Murugun:
Misadventures of an Indian Cowboy'. It comes from a wacky Channel - [V] background where the keyword always is -- it has to be different, be it visual or audio. What was interesting in working on a project like this?

Two of the films that have given me the most joy while working have been 'Quick Gun Murugan' Directed by Shashanka Ghosh and 'Dubai Return' by Aditya Bhattacharya. The first is the mythical battle between Vegetarians represented by Quick Gun and Non vegetarians represented by Rice Plate Reddy (Nasser). The second is about a bunch of losers led by a delightful Irrfan who want to make it big in the underworld as contract killers. Both the films represent for me the newer brand of film making which relies on spoofs to deliver a message. All that sound track does is to highlight the spoofy elements by deliberately highlighting a small event like striking a match. For 'Quick Gun' I did only the post work as the budgets did not work out for sync sound. 'Dubai Return' was sound recorded on location on shoestring budget and on all kinds of devices. It was a job locating and collecting material and doing the post, it would have made a detective proud. The thing about this small budget is the driving passion behind them that rubs off on the unit. Everyone knows there is no money and as long as it's the same for all, no one feels that he is being unfairly treated. 'Dubai Return' never had a commercial release but remains the closest to the whole sound team's heart like a special child.

Now Dolby Atmos is another word catching up in Indian context of sounds cape. How relevant it is or is it just a trick to collect royalty by Dolby people?

Dolby like the rest of modern cinema audio has changed constantly. In an effort to stay ahead of the pack they have innovated and successfully from Mono optical sound with academy roll off filters to the modern day Atmos has been a very big leap for us. For a while now the Digital prints has held sway and celluloid is few and far between. The print ratio of Digital to celluloid has now swung almost fully to digital. Mix studios and producers have quickly worked out that working in a 5.1 format for audio and releasing digital print requires no Dolby mastering hence the fee for encoding/mastering can be saved. This has led to a fall in control on film loudness as the Dolby mandated loudness levels can now be surpassed and it's every film for itself. Louder the better seems to be one school of thought; louder mixes have forced theaters to turn down playing volumes fearing damage to their speakers. This is a battle that no one wins, as someone who records and puts audio there for the audience it pains me to be part of this unnecessary tug of war. A loudness maximum that has been worked out more by biology than electronic constraints is already in place by Dolby. It takes into consideration exposure to loud noise and the time period for which it occurs. What is needed is stricter enforcement of the norm by players involved to keep audiences interested instead of sending them out hearing impaired from theaters. Atmos has come at the right time for many. It's challenges lie again with the implementation in theaters where additional capital will needed to be able to play the new format. Producers, Directors and sound guys have to recognize that more speakers in Atmos do not necessarily translate to louder levels. It can be used actually to better the audio clarity at lower volumes.

### What are your views on the current state of audio for films?

Last year around 180 films were made (in Hindi), this year before it ends might see a similar number. The new films boast of a higher making cost and better

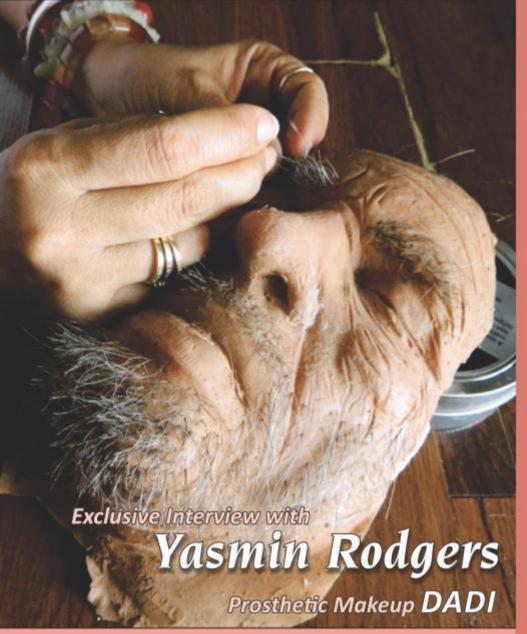


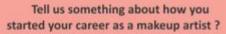
technical specifications. The increased cost is not reflected in sound budgets or new studio investment. The studios are struggling with Mumbai's real estate prices and the per hour costs do not justify studio investment. The professionals and the premises have to be better paid for or we will suffer a lack of talents and resources. The senseless cost cutting has led several dub studios to become unviable and mixing studios think they are better served if they turn into preview theaters. Technically we have come a long way. I hope the financials reflect that because someone in the mix theatre or track laying room is now a well trained computer professional doing technical as well as creative work. The salaries must reflect that otherwise new talent initially drawn by glamour will find it tough. Why is it that the producers expect sound to be done at lower cost than last time in spite it having gone up several notches technically? 











I started almost 21 years ago. I come from a family where my brother was a very famous hair stylist in New Delhi. After 7 years of teaching, I had to go for operation of my nodules. Being a teacher, I was not allowed to scream and shout anymore as you know how the classes are in India. Hence, I was thinking that I need to change my job. Sylvie used to tell me many times why don't I join her salon to learn hair styling. I was not sure because I was a teacher and suddenly to go to something so glamorous is a little difficult. Anyway, I said, Okay let me try and after a little while I started to look after the salon like a manager. Slowly, I used to watch and say to myself that it looks interesting. He then started to

teach me makeup, hairstyling because he used to do a lot of fashion shows at the time. I started learning hairstyling because I had to but I realised that I liked make up more. Hence, I started taking more interest in makeup. Since he was very well connected with contacts, anyone he used to meet, he would say that his sister is a makeup artist. I hardly knew much but whatever he had taught me was good enough for me. People started to call me for doing makeup. Initially, I used to refuse but he was the one who encouraged me. He gave me a makeup kit and it was quite easy as people were very happy. Since I already had some exposure towards art which helped me in terms of make up. People started to call me for shoots. Since that time there has been no looking back. At that time, I used to make normal



Since 1995, Yasmin Rodgers has been active in India's film industry as a make-up and hair designer. She received her training from legendary Hollywood make-up artist Walter Schneiderman whose résumé boasts of well known films such as Yentl. Fiddler on the Roof, Agatha, Dirty Dozen, The Elephant Man, Cry Freedom etc. She made her début in 2006 as an assistant make-up artist / hair stylist for "Return to Rajapur" directed by Nanda Anand. Apart from feature films. Yasmin's work can be seen in TV shows, commercials, theatre, music videos, press advertisements and magazine shoots.

Yasmin Rodgers is also a versatile "prosthetic design artist" who has worked with some of the major Hollywood stars namely Adrien Brody, Harvey Keitel, Julia Roberts, Richard Gere, Tom Cruise etc. Among the films which bore marks of Yasmin's make-up, one can cite names like Mission Impossible: Ghost Protocol, Eat Pray Love, The Experiment, Gandhi of the month etc.



mistakes but I was very lucky. I had very supportive people like photographers who also encouraged me.

# So that was the beginning of your makeup career. How did you move to Bombay?

After I had started doing makeup, I was doing it for 7 years in Delhi. I was in the fashion world and I was doing makeup for still photography shoots. I just felt somewhere that I was becoming stagnant. I was feeling like I was not creating enough. In fashion world, there was not that much scope for creativity. I said to myself that I need training in this because for me it was always that one needs to be trained in whatever one does. That's how I went for training in Pune, when I wanted to be a teacher. Similarly, I felt like learning more even after getting best from Sylvie. Initially, after watching a few Bollywood movies, I felt that they really do bad makeup especially special effects like very funny burns and cuts. There was an exhibition happening and a friend of mine called me to ask whether I could assist makeup artists who were coming from London because they don't know Hindi. He also mentioned that they wouldn't be paying money as they would be coming to Mumbai to promote the product called "Face to Face", I immediately said Yes. I thought that it was a great opportunity as the person whom I needed to assist was 71 years old at that time. He had 30 years of Hollywood industry experience. He came along with his daughter who was 40 years old. They had versatile equipment for makeup which even we didn't know at the time. I bought my own ticket for Rajdhani Express train

from Delhi to Mumbai. During these workshops, my job was to translate their speech from English to Hindi but during this period I learnt a lot about makeup. They were very much impressed with the kind of support I provided to them. They felt very sorry they would not able to pay me instead they gave me a whole makeup kit. I felt as if the kind of knowledge which I got from them meant much more than any payment to me. In addition to that they stated that if I ever came to London, they would teach me but I would have to find my own stay. They told me that they would make fees reasonable for me. After that I was promoting their products and within a year I saved a lot of money. As I had friends in London, they helped me out for stay. All that I needed was to pay for food. I spent a year in London. Actually there was no school though, I was like an apprentice, I was the only one person he taught. I felt like I was the luckiest person on the earth

### Is he an expert in prosthetic make up?

At first, he asked me to show what I knew. Once I started doing makeup, he had a little smile on his face because at that time, I used to do makeup using Kryolan. Later, he asked me to undo everything which I had in mind in order to start from the basics. Hence, he





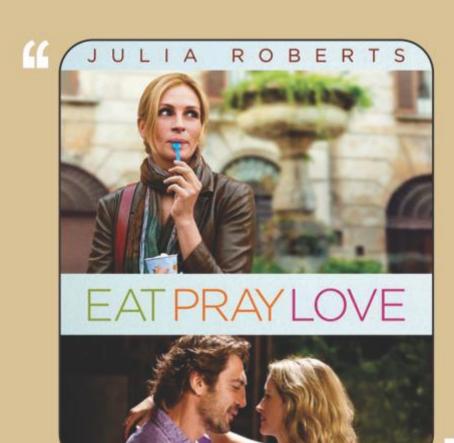
actually taught me makeup right from the basics. I then asked him to teach how to do cuts and wounds without knowing that it is called prosthetic. He informed me that it is called prosthetic and of course he would teach it to me. Once I started, I realised that this is what I loved doing as making everyone pretty is an easy thing to do but prosthetics is much more challenging one has to go with reality. One is supposed to be creative enough to bring natural look with whatever make up equipments one has. This is how they started to teach prosthetics but never went deep in to it because for that I needed to stay there for 3 years which I couldn't.

# Did you pick up the grammar of prosthetics during this period?

Yes. He taught me the basics. He mentioned also how I could proceed further. He told me that after a while all these materials would change. He said that if I learned it by doing it with complex materials, one can always do better as the materials become better. In fact that is what happened in the last few years as makeup material is getting better and better.

#### When did you start working in Bollywood films?

I came back to India thinking that I would be going to Bollywood and I would be going to make all the difference about makeup which never happened. I just went right back to Delhi to the world of fashion. In Bollywood, one need to have make up card for doing makeup for which women are not allowed. Meanwhile, my husband came and said that he wanted to move to



Mumbai, I said that even I wanted to shift to Mumbai. Later, we came to Mumbai but I used to do this hair dressing only in TVC's and music videos. At that time there were a lot of music videos. I was not allowed to do makeup because sometimes the makeup unions used to visit location where I needed to hide. I still remember that I called model to the producer's house and I did makeup over there because the producer knew that union would come to check. As I needed to hide, I was not able to do what I am loving to do. Later like an idiot, I sent all my London certificates to the union office. It said that I was able to teach makeup, do makeup and I am specialist in prosthetics by filling a form. After that there was no response from them. I called many times but they used to disconnect my phone. Finally, I got a hair dresser's card which meant that I was authorised to work on sets but not touch up and makeup. At that time, some foreign film crew came and shot in India. As I was trained in London, I got a call from a production house and they

enquired whether I knew makeup and prosthetics. I replied in affirmative. Later, they informed me that a team would be coming from USA and they wanted me to assist an American makeup artist. I felt very excited as it was another opportunity for me to learn. I thought to myself that working with one more American artist who knows more than I would help me during the course of this this learning process. They came to India and I went along with them to shoot in Jaisalmer. That was my my first foreign film called "Return to Rajapur". The entire cast was from USA accept Manoj Bajpayee. The make up artist told me that she would take care of all foreigners and I needed to do makeup for Indian artists. Hence, Manoj Bajpayee and I were travelling by chance. Seriously, I didn't know many Bollywood actors personally at that time but I used to be very down to earth with everybody. Manoj Bajpayee told me that he knew that there was a makeup artist but he wanted me to do his makeup. I accepted and asked him to talk with the main makeup artist so they she would

tell me what kind of colour pallet she wanted. Manoj convinced the main makeup artist about his makeup. She was quite upset because he was doing a leading role in the film. There was a major challenge as Manoj was doing a dual role as a father and an a son. Hence, I had to age him. I was so happy because finally I got something to do. Everybody was so happy that I did that aging in the right way.

#### How much time did it take to make him look like an old man?

We didn't do any complex things which we are using nowadays. I used a product called Collodion to age him by doing eye wrinkles and lines. It is just bringing wrinkles on skin so that we can apply Collodion. We need 5 minutes to dry that makeup. Since we need something with which we could save time in terms of makeup for artists yet it needs to look natural. So I hardly used to take 30 minutes to do his makeup like gray hair and wrinkles. I felt very much happy because I got this opportunity where my actor wanted me to do his makeup. The cinematographer was also very happy because he used to say that the makeup looked very natural.

#### Afterwards, how did other projects come your way?

After this project, I was still doing videos and TVC. But every time when a foreign film would come to India, I would bag the opportunity. The international branding helped me to get more opportunities. But I have observed a lot of differences between international films and our Indian movies in terms of doing makeup. In the west, we have a makeup van with four seats. We don't need to go to the actors' van. They would come and sit. They wouldn't utter a single word as by the time we start the makeup, we are supposed to know what we have to do.

It's like you are a doctor and he is your patient. He doesn't tell you which scissors to use.

Exactly. But at the same time, I used to get a little nervous as there were these Hollywood stars in front of me like Richard Gere, Julia Roberts and Adrien Brody who has been an Oscar winner. "



Whenever I asked them if it is okay, they used say, "Why are you asking me, you know the best". This is the major difference I have identified. Since they were very particular about continuity and other minor details, there is no scope for a mistake.

# What about the time factor which you need to manage in terms of make up?

It depends on the type of makeup we need to do. Generally, an assistant director will come and ask for a particular look and the time we need. Thus, if we say 1 hour, we have to make sure that we are going finish it in 1 hour. The time we need to do makeup depends on whether we need to age the actor, do normal makeup or trim his beard. Sometimes people don't consider that trimming a beard is a big thing but I did a movie where we have beards throughout and it is very time consuming.

# What are the various kind of looks which one can get in make up like aging?

One can change the entire look in current Bollywood which is just opening up. The directors ask us for different looks and even artists are starting to change their looks to get into the

character. Generally, in terms of make up, we can change hairstyles, prosthetics and facial hair like beard and moustaches. With all these, we can make someone be totally different. And of course, costumes also play a very big part because we need to have right costume according to makeup or vice versa. It is always the director's vision. Bollywood is changing these days especially with regards to the coordination between the director and the makeup artist. They have started to give scripts to makeup designers who design entire makeup of the film according to the director's vision. Hence, after giving the character's description, the director asks makeup designer about the input namely the kind of possibilities for the character. According to his vision, the director chooses the best out of it.

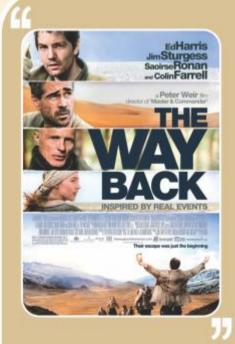
# Which was the most exciting film in Bollywood you have done?

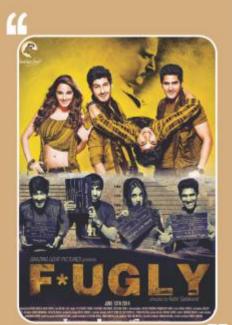
I did a movie called "Warning" which didn't do well at the box office. It was a film from Anubhav Sinha production house and directed by Gurmeet Singh. He was the one who was really responsible for getting me into Bollywood. He had total faith in me. He was a debutant director at that time. He always used to discuses things very well with me. Actually the first film on which I worked with him was "Sharafat Gai Tel Lene" which is yet to be realised. The director was little worried because he doubted that the hero Zayed Khan might say no for me. But fortunately, I had already worked with him previously for a music video. Hence he immediately said okay. Zayed Khan was very sportive. Sometimes I used to do makeup like a boy next door since the character demanded that. He asked me, "Yasmin, I am the hero. I must look like a hero", but the director used to explain the roll and its requirement to him. I specifically asked him to come to the set without any makeup. Sometimes he used to tease me like "See Yasmin, I came without makeup".

Then after that we worked for the film "Warning". He briefly narrated the plot to me that there are few people on the boat who by mistake get stuck in the sea. They jump into sea and then one after another people will drown. I asked



him what is there for me to do in this? He explained the challenging part in the script to me. This entire thing happened in 42 hours but we were shooting it in 42 days. Hence, there was a big challenge for continuity and prosthetics. This film shot has been shot in 3D. Hence, this was quite a challenging job for me. They provided me good budget and an assistant to me but I had to use all material from India only. I was very lucky because by that time "Krylon" was available in India. I got a good name for this movie even Anubhav used to say "Yasmin, you did a great job," As he knew how difficult it was. When he came there it, was very hot in that location. The shoot was near a yurt.





Every 5 minutes, artists needed to come out of water to avoid sickness. Hence, it was difficult to maintain the make up continuity. I also had to use makeup where water won't effect. There were a lot many challenges like a broken nose makeup, white lips, shark bite on a leg etc. For shark bite which was a underwater shoot, I needed to keep in mind that the makeup must be visible underwater and the blood coming out of that wound must not flow very quickly because they needed some time to shot it after the artist has put his leg underwater. Hence we needed to increase blood thickness. I felt very much happy for that kind of work. I got good recognition and prize for it. This is all I want at the end of the day. I made that difference in makeup especially in Bollywood. Now we are lucky because young filmmakers recognise the importance of prosthetics.

# Tell us how did you meet Rupin Suchak, your working partner?

I was in Goa working for a movie called Zid. I got a call from someone who informed that a German film would be coming to Kolkata. They would want a prosthetic belly.

I was called by Mandira who was working as a costume designer for that

film. She told me that they would want to see the belly but as a costume do that. I immediately said Yes. I never did that before but for me it was an opportunity to do that so I thought I can producer Dilip Singh who had already worked with me for return to Rajapur. In this manner, the production designer on our set in Goa called Rupin Suchak who is very talented. He has worked under well known art director Sabu Cyril. He actually helped me for some prosthetics parts in the movie. I asked him how he knew about all these things. He told me that Sabu sir ensures that we all know all knew moulding. I was really thrilled as moulding, something which he knows well. In London too where I got trained, belly, I needed a proper moulder who could do that. For this reason, when he came to know that I needed to do it, he he would use. He said he would use Dragon skin flesh. I was really surprised and happy because that was the latest supplier who would supply it. Thus, he started working on it but I was little worried whether he would be able to do pictures. After seeing the pictures I was asked me to show the pictures which I

had sent. He also felt in same way.
Later, I went to the set for the movie
where I needed to put makeup for
actress. She was an young lady from
Bengal. In reality, they were making a
documentary about surrogacy in Bengal.
The main part here is that the belly
colour needed to match with actress'
colour tone, I did it perfectly. This is how
I met Rupin who received his training
from Sabu sir and NIFT. I could never
look out for anyone better than that. He
is just filling the space where I lack. He is
moulding not only in terms of business
also he is very good about it. It is
because of his background, he is very
particular about many things.

Do you want to offer any guidance to the new generation which is looking to make a career in prosthetics or make up?

I request anyone who wants to become a makeup artist irrespective of the gender to firstly have the need to know technical knowledge. I wish that every makeup related material should be available in India including its manufacturing. I want to mention that there is a makeup Dada from India called Bako. He has made a glue which we use to stick beard. Now, he was also trying to make his own colour pallet. Most of the makeup artists use that glue these days which they call Bako beard glue or something like that. There is nothing like the foreign products are the best. I really appreciate his effort. I wish more people came to create in future which will help makeup artists. Whatever junior make up artists are out there, they need support and one should encourage this kind of people.

www.yasminrodgers.com

"











FILM INDIA JUMBO EDITION WITH CD Rs. 1200/-



FILM INDIA ECONOMIC EDITION Rs. 600/-



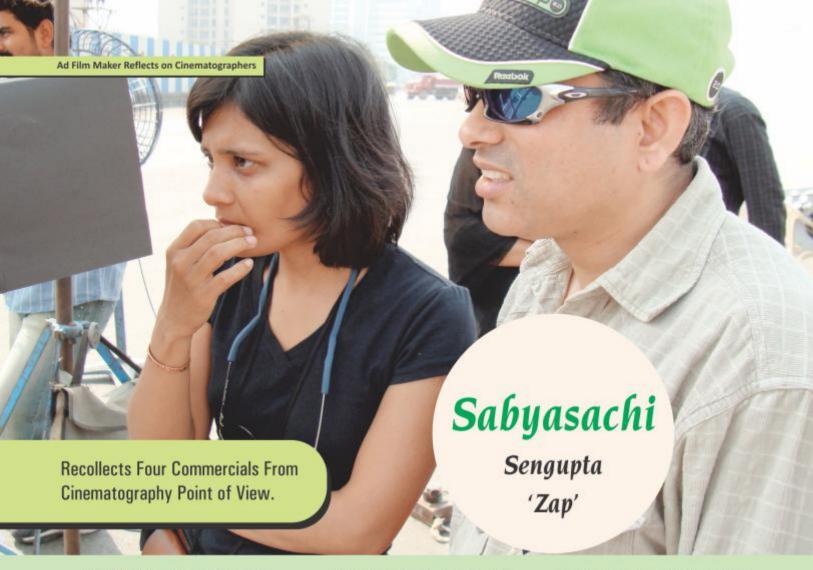
MUSIC INDIA Rs. 400/-

A complete Film Directory with latest addresses, telephone numbers of all the People connected to the Films and TV Industry alongwith additional sections like Marathi, Bhojpuri, Gujarati, Chennai & Hyderabad.

# FILM INDIA

1 & 2, Dunhill Dome, St. John Road, Pali Naka, Next to HDFC Bank, Bandra (West), Mumbai 400 050. India Tel.: +91-22-2651 5194, 2651 6015/2882/2883 Fax: +91-22-2642 7944 Email: durgaarts@gmail.com

www.thefilmindia.com



It is difficult to think about just 4 or 5 commercials but I think the first one that comes immediately into my mind is a commercial called "Pepsi". It was among one of the first commercials which I directed. It is "Pepsi Sachin Mask: Yeh Dil Mange More" commercial. I feel that it was a bit of a watershed commercial in the sense that until the making of that commercial, it was always considered that commercials had to show cool, young people, vibrancy- a very metro phenomenon.

We thought that in that commercial, the idea was to break away from all that and to showcase the thirst in an Indian context. Thirst is precisely what we were trying to showcase in the Indian context. As an idea it was well accepted and then came the problem. When we show real India, we start to show poverty. We start to see dirt under the nails. How do we glamorize that, how do we not make it appear as if we are doing a ghetto commercial?

I think that was a problem and the other one was the money involved. We didn't really have the money to shoot that commercial because nobody took that thought very seriously. On the one hand, we had this idea and on the other hand ideas that were easily bought were filmed with famous actors like Sharukh Khan, Rani Mukharjee, Kajol with a lot of glitz and glamour. Hence the major part of the budget was put into those commercials and this commercial had no money. Nobody was looking at it seriously. It is at that point Kiran Deohans stepped in.

We shot the commercial with just two film cans and the shoot involved little children and a star. We shot outdoors with absolute no artificial lights. In fact, I don't even recall Kiran Deohans using even reflectors. His whole idea was that if we want to see the shadows as seen on faces let that be an art. If there is glare on the skin, let it be the same way. I think that's how he shot

the film. In fact at 12.00 O' clock, we shot with sun overhead when nobody wanted to shoot during that time. I think that's the way I felt that opened my eyes of using realism as an art.

I think it changed the phase of Indian advertising even though it sounds extremely pompous when I say it. It happened because of its cinematography. Many people think that the film had lovely music in it too. A lot of them consider that music is the high point of the film but I think it is the cinematography that made the difference. It was written by me and I directed it along with a person called Kenneth Dawson. We were really young at that time. Actually Kenneth Dawson is an editor, hence he edited the film. The biggest contribution was from Kiran Deohans.

While we were shooting, we were discussing about Ansel Adams. If the people see the commercial, they might

say what is the connection between Ansel Adams and this commercial? The whole point, I think is that in one of the interviews Ansel Adams said that one needs a vision to shoot a film. When one takes a photograph, it can be taken with a Kodak brownie too. One doesn't need a Hasselblad to shoot a great picture. I think that if we take away all the fluff and reflect then we would understand that what is meant is that we had an idea which was translated visually by Kiran Deohans.

There was lack of money as well as the disbelief that there is a true India with kids who don't wear Nike, Rebook neither go to public schools. We shot with kids studying at government schools and the idea was how do we reach out to the people at large. In a commercial genre, we have always shown people who were glamorized kids, young boys from private schools wearing branded clothes. The second commercial which I shot was possibly the "Liril" Commercial. Everybody recalls the first "Liril" girl . It was again the fantasy of a young woman and it was considered high art at that point of time. In one line, it is about a middle class Indian commercial which is sensual but not sexy. There is a thin line between these two concepts. In the end, we came up with the concept of a young man who was fantasizing about the beautiful world where she is taking bath and then suddenly goes back to the real world of pressure cookers and she is cooking in a middle class scenario. This was huge challenge for us.

This commercial was shot by Deepti Gupta at Goa. There was a bit of history behind this commercial. Initially, we were told that the story board should have beautiful landscapes and alpine meadows. From that point, we were told to shoot in foreign locations. We went to many locations which were amazingly beautiful. Suddenly, the beauty became a big aspect and how to convert that beauty into middle class was the problem.

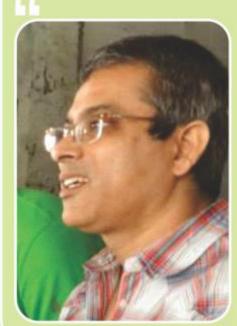
For example take this beautiful place and place it in a box and when one sees the address on the box it is some middle class house. For a start, that was

the challenge we faced. Suddenly for some reasons we couldn't shoot it at the exotic locations and we shot it in Goa. We found mangroves there and I think that Deepti shot it very beautifully. If you see the commercial, it is sensual. Suddenly, we were also told that the place we found was really exotic with black rocks and the blue sea. At PPM, we were told that it is too harsh and how could we show a beautiful young lady on black rocks and it would look hard and ugly. We converted that into a usable by using the camera angles.

We sat and worked out our post production look. How could we soften a feminine figure which was sitting on black rocks? With the kind of camera angles we used, one doesn't even see the black rocks. We used a lot of barnacles, weeds which grow on beaches. In order to shoot from different angles, we even dug a pit in the ground and continued with our shoot. All that we could see in front was the green grass. In reality, it was not grass. We see the feminine figure at the far end and she was indulging herself. Altogether It was a wonderful experience. Translating an idea which was a very vague philosophical statement into reality was possible because of the great contribution by DOP Deepti Gupta.

One more commercial on which I worked was ITC Sunfeast biscuits and Choco fills. In our heads, we had the idea of a luxurious Europe and exotic dark chocolates melting in mouth. I didn't think of American style or anything else. How could we have a dark, sensual film and at the same time one has clients who hate anything which is dark. Black colour is not at all welcome. Besides, there was lot of camera trickery which was involved. This was also shot by Deepti Gupta and both of us hated doing CG. I feel bad on my part as a director because I would have a little control on what I am doing. We shot a lot of stuff with the candles.

The client was so scared that we could convert the whole film into an occult film with a lot of candles, women and dark backgrounds. They couldn't understand what we are trying to bring in to this commercial and thought that



we were just indulging ourselves. By using denseness and darkness as a palette, I think that DOP Deepti Gupta lit the set in that sense. Throughout the commercial there was no involvement of any CG. There were many layers which we shot. We put them all together. All the shots were conceived organically. (Naresh Sharma: But at some point of time, did you feel that somebody could say it was CG?) No. Some people asked us how could we achieve it? We were asked about the place where we went for CG? We told people that there was no CG involved except in the shot where the dark chocolate melts on piano keys. It happened as were not allowed to really make the chocolate flow on such an expensive Steinway Piano. Apart from that particular shot, all the remaining shots were real.

The first challenge was to ascertain how could we light the dark palette? The next concern was to figure out how could we shoot the entire thing realistically without using any CG shots? The other challenge which we faced during the shoot was that when we mould the biscuits, they tend to get a plastic texture. We shot that with phantom high speed tilt and shift lenses. We felt that the texture of biscuit is organic and otherwise it wouldn't look nice. It was again a challenge that we

shot with real biscuits and we didn't use any CG technique and till date people ask us as to how did we do it? It was high art by a DOP.

The other commercial about which I would like to talk is the very simple one through which I got introduced to the digital film making. We shot it on 5DMark2. This public service antitobacco (anti-smoking) for Wockhardt foundation was shot by Sylvester Fonseca. They wanted to bring out a new concept. I designed the concept which conveys that by smoking, one is not killing oneself but also other people. According to it, the smoker is the cancer. The idea was to show the cases of how one can get cancer, burnt and disfigured mouths to the people. We thought of shooting it with real people.

We were denied the opportunity to shoot in that manner as people believed that it would become a documentary and end up being just another wall paper type stuff. Later, we thought of a concept using Russian dolls to bring out the huge emotional quotient through them. It was believed to be unachievable by the client. We shot it in miniature format at a studio using just wooden dolls and 5Dmark2 camera. The client was not savvy and refused to believe that it could be done with the help of

dolls and the budget was little less because it concerned a foundation. They wanted that kind of conviction. It was essentially the understanding of what we were trying to achieve through emotions and make the person cry with the help of a doll. It is the work of a DOP here.

We took the traditional dolls which in India are of a certain kind. Dileep More and I replicated those dolls.

We decided that a little bit of post should be done on them. For that too, we didn't have required amount of money. We went to our DOP Sylvester Fonseca's father, Mr. Joel Fonseca who is a production genius. It is through him that we learned that in good old days how one used the rubber solution which is an inflammable material. Hence, we used all that kind of knowledge between myself and DOP. Again there was no CG involved in it.

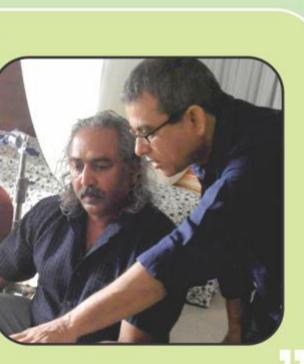
> While we were doing this commercial, we were also doing choco fills commercial which is the other one I mentioned earlier. budgets of two commercials, the former was 120th of the latter. I don't know if it is judicious to mention the figures here but when the first mentioned one went in crores the other one cost merely 2-3 lakhs. I

put them both in the same pedestal of achievement. The creativity here is not in the lavish set and the beautiful lights. We didn't use extensive lights, very expensive camera and very high end post production machine. It was basically an idea that is shared between the art director and the director which came to life because of the DOP's understanding what the philosophy was. There were these wooden dolls and how do I get emotion out of them?

There is the simplicity that we had under layered so much. It was huge learning experience which wouldn't have happened if the DOP had not been in tune with us. The simplicity of the statement which says that you are the cancer when you light a cigarette. We couldn't shoot with the real characters like a child, a pregnant woman getting affected due to smoking. When you show hunger in Ethiopia, all you need to show are the striking images. But we felt that what is our artistic contribution to that except that we go to a realistic place where people are dying and we take a photo? Here it might seem extreme, may be small to say this but as an artist we also need to state it. I used the situation through writing a story and the ink in the pen belonged to the DOP.

000





If you compare the



Professional Lighting and Grip Solutions for all your shoots.

- Latest in Equipment
- Best in Maintenance
- Well Trained, Experienced Crew
- 24x7 Support

mail: truelight.in@gmail.com

web: www.truelights.in

facebook: hp://www.facebook.com/truelight.in



**DELHI** +91 9810444349



MUMBAI +91 9320223624



**AHMEDABAD** +91 9978370326



ODISHA +91 9699281539



# Imaging Communication Products Group, Canon India Pvt. Ltd.

Andrew you have been working with Canon for 17 years. Give us a brief about how Canon helped you evolve as a manager. What experience did you bring to Canon and how have you contributed to it?

Before joining Canon I was in international sales in the IT Industry. I think what I bring to Canon is a worldwide, international perspective. Of, course Canon is very different company with a wide range of products. When I first joined Canon I was handling micro film products. That was a very good& stable technology but now it's not so widely spread. That's where I first started and then moved to document scanners, inkjet printers, projectors as well as cameras. So I had the chance to

manage the entire range of products that is in Canon's portfolio.

In the camera business, there is the Consumer division and the Professional division. How did you strategize for these two divisions?

Both have different products, so we have to use different strategy for both. For the consumer products, a lot has to do with branding, marketing and channel management to grow the business. We are promoting the keen interest that people are showing in photography, so that people see the need to buy a quality camera. For the Professional business we are making people understand why the Cinema EOS is different from the other cameras that

they have been using. Of course, we are changing the game here because our Cinema EOS and professional video range are much more versatile and compact. So it'll change the perception of the Professional business which used to be all about bulky cameras.

Let us talk about the Professional range where the 4k is available now. There are many other players in the market. So how will you position the 4k in the Indian cinematography market? What are its unique features?

When you look at Canon, we have a nearly 80 year history of producing quality cameras, of imaging expertise. So we are bringing this know-how, technology and experience to all our products, whether it is for consumers or professionals. In the 4k range we have the new CINE-SERVO lens and the 4k Reference Display, both of which offer exceptional performance.

The Canon CINE-SERVO lens achieves great optics for a variety of cameras and features a class-leading 37x zoom magnification. As the first EF Cinema Lens equipped with a drive unit, it realizes the same operability as ENG (Electronic News Gathering) broadcast lenses, making it well suited for the creation of diverse broadcast content.

The 4k Reference Display is specifically designed for color grading and high quality 4K video production. Together with Canon's Cinema EOS System, the DP-V3010 offers a first-class input-to-output solution for 4K digital cinema and wider video production workflows.

Thus, what matters for us is the entire workflow. Also, competitors can come up with new products, but for us it is continuity. We have been here for many years consistently delivering good, high quality products and that is what sets us apart.

#### Coming back to Broadcast shows. How do these help to promote your products?

The Broadcast India show is a good platform for us to touch base with our customers. But to really appreciate how good a product is, they have to eventually try using it in their work flow, in their production.

But atleast as a first stage to have a look at our products and for us to interact with them, to understand what their needs are, I think this is important.

#### Do you collect some database of all the people who come over here?

Yes, we keep a database of all the people who have expressed interest. Then we follow up with them because this show is not the be-all and end all of everything.

A lot has to do with the follow up that comes after it. It is after the show that the hard work comes in.



Coming back to educating people about specific features of products. Do you organise seminars at institutional level or have conference for promoting the 4k products because they are expensive?

We do conduct workshops, seminars in different parts of the country. We try to reach out to more people. This is an on-going process to transfer knowledge and educate people about new technologies that we have.

Considering India is a huge market and also not to forget that there are so many languages, how do you take care of that aspect when you promote your product?

India is a very unique country. The size is both an opportunity and a challenge for us. At Canon we have regional offices to take care of this but even beyond that we are reaching out to



people in different places. A good example is the Canon Image Squares. We have 117 CIS stores now across India including tier II towns. It is way to reach out to a lot of people and for them to experience Canon.

A very important aspect now, particularly in the case of high-end, expensive products is the after sales service. So what is the after sales service of 4k in India?

The good thing is that Canon India has been here for seventeen years, so we have a robust, established network of sales as well as service. For example, we have five Master Service Centres in India & another ten authorised service centres.

#### You mean for 4k or overall?

For 4k, we have the five Master Service Centres. So our customers will have the assurance that they have this service back-up when necessary.

#### Where do you see the 4k range in two years?

I think the technology is evolving so fast now, so more than 4k, it is the whole work flow that comes into picture. You can have 4k input but where is the output? There is a whole system that must be built around it. 4k is a very sexy catch phrase now but it needs to evolve. There is more to it than just 4k.





# Give us a brief history about how did you start producing camera monitors?

I launched Transvideo in 1985. I love Photography and film making and I myself shoot photographs. My primary aim behind launching Transvideo was to design some specific applications for big systems like Toshiba, Sony, etc. As a filmmaker one of the major problem was to monitor the picture. People started using some video monitoring system but they were not up to the mark. Hence I decided to start "Transvideo" for film makers and broadcasting industry.

In 1990 Transvideo released its first professional monitor for markets worldwide. Why did we have some success is because we didn't try to reproduce some CRT monitor instead we tried something different. Transvideo products are for a life time. I have some customers in India who still have our 1995's products with them and they are working well. Unlike, many other

companies we don't design our product to be replaced after one year. A film maker may change his camera after one year but a transvideo product can be used with the new camera. We provide very good after sales service of our products.

We also produce necessary accessories which are required to mount our transvideo product on camera. What is specific about transvideo is the quality of manufacturing and design. It is designed from core in a professional way. It is about quality of picture. We also care about weather conditions because in countries like India on a sunny day, it is difficult to look at a picture under sun. We have also evolved our products for Steadicam application.

Another specificity of our company is that we always work very closely with camera and lens manufacturers. Our products are capable of reading almost all kinds of outputs from different cameras like ARRI, Red, Canon etc.

Today we are getting digitalized very



rapidly. Hence for the future purpose, we have added features like how to read metadata so that we can add serial number information etc.

We have introduced a new product in India called star light HD for broadcasting industry. It is a 5 inch monitor. Though it is small, it will give incredible picture. One can attach IP's to this device and by the time one stop recording it will automatically create a pdf which will be with all meta data

required for that shot. Hence assistants can simply print pdf information.

Hence all our products are meant for supporting a director of photography's work. They display depth of the film, focus points, lens settings etc. We can connect them to some device like focus puller. In star light HD we can add very good lps.

There are various other brands which provide same kind of equipment. What is your position compared to them in India? What is your market share in percentage of Indian market?

Transvideo is a high end product. We have other competitors coming from Korea and China but as we started it first, we look at it in an innovative way into this and they follow us. We can't compete on price as it is better for us if we compete on the product quality and innovation. As I told, one can buy a transvideo product and use it for next 20 years. This is the kind of quality which we give.

Can you tell us about some technical features of your product "Cine Monitor HD"?

The Lens Reader displays in real time the key metadata of /i and LDS lenses: focus with depth of field and hyperfocal point, iris, zoom.

The Avenger Leveler (the original VirtualHorizo ) is a color coded electronic leveler with several renditions, adjustable sensitivity and direction. This unprecedented precision tool for the Steadicam world allowed shots with amazing stability since the early 2000s.

The leveler is driven by a built-in sensor or an external sensor (such as the Betz external bubble level). The optional Virtual Horizon2 is gyrostabilized, featuring compensation of acceleration and shocks for further more stability. The optional VirtualHorizon3 features the same stability of VirtualHorizon2, plus the freedom of wireless. It transmits via Bluetooth to the monitor.

Multiple waveforms Shows a line representation of the picture, in line mode (Y, R, G or B component) or parade



mode (RGB, GBR, YRGB, YPPb. Black and overexposure limits, and also other intermediate safety levels can be used to adjust the camera and lens. The user may adjust the clipping as well as maximum and minimum levels. The limits are displayed in false color on the image and/or in the measurement tools.

The monitor also features a specific mode to enhance the high-lights and low-lights details. Based on a high performance multi dimensional digital filter, the Focus helper offers 10 levels and 9 colors, helping to get a sharp focus in difficult situations. The zoom mode displays the picture in its native resolution (pixel to pixel) and helps to have a sharp focus.

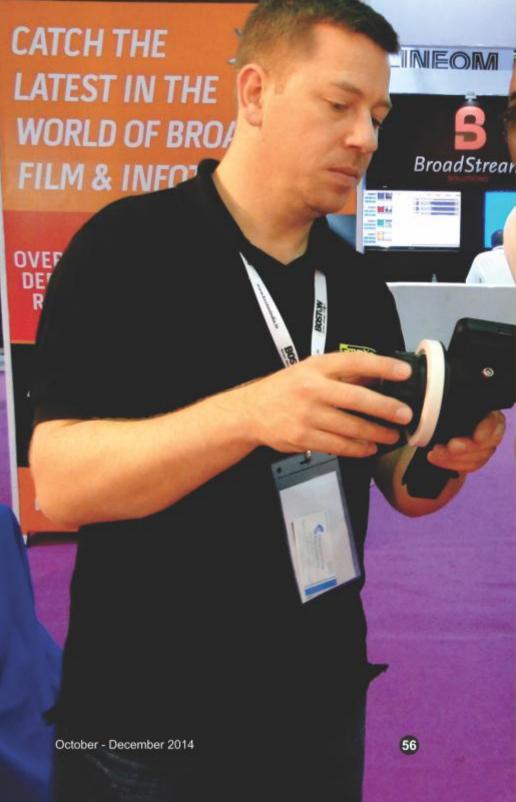
Up to 3 Tally may be displayed simultaneously: 2 through external command and 1 through the camera REC/STOP command embedded in the SDI. Displays a colored LED and/or an on-screen Tally (frameline, "REC" style, or a big "ON AIR" in place of the measurements).

The input power voltage range is extremely wide from 11 to 36v DC, protected against reverse polarity and featuring a galvanic insulation. The Fuel Reader displays the input voltage and an alert when voltage goes too low. It can be connected with the fuel computer of Logic Series Digital batteries from Anton-Bauer, giving to the user the remaining percentage and time to run.



# 

Interview with Stephen Chappell Sales Manager





Tell us about the new cvolution camin 3M intreface.

The new cvolution camin 3M is a compact, lightweight and low profile interface for focus, iris and zoom control. Motors can be controlled wirelessly or by cable using modular cvolution hand units.

Popular broadcast controllers can also be used through a new analog interface. The discrete CAL button triggers auto motor calibration while the EXT connector provides an interface for wireless run/stop for a wide range of cameras. The unique LBUS connector allows for up to 3 daisy-chained cforce motors to be used independently or synchronized for a totally flexible 6 motor set up.

What are the features of compact ONE is the new ready-to-use entry level one axis control system from cmotion.

Both the camin and the hand controller follow the same design as the regular compact LCS, making it the most ergonomic system in this competitive price range. The single page menu clearly displayed on the integrated 2.3" screen guarantees an easy plug and play set-up and includes features such as automatic motor calibration, adjustable digital lens limits, motor torque adjustment, direction control and run/stop command.

Each compact ONE set is supplied with cmotion's latest cforce ONE motor. This motor offers equal performance as the compact LCS cforce motor which it is based on. The fixed motor cable on the cforce ONE not only saves time during set-up, it can be replaced on location



within a few minutes if needed. With a total on-board weight of less than 600g, compact ONE is the ideal system for any stabilizing system. Additional run/stop cables are available for ARRI, Blackmagic, Canon, Red and Sony.

Set includes: compact ONE hand unit; compact ONE camin; cforce ONE motor set\*: cfast rod connector: 3x batteries: battery charger; 5x marker rings; D-tap power cable; travel case .To sum be the basic features: one axis ready to use lens control system, easy set-up and operation, simple one page menu, cforce ONE motor set \*, 8 selectable RF channels, hardwired operation (optional cable required), automatic motor calibration, adjustable lens limits, motor torque adjustment, direction control, wireless run/stop command

Give us some brief detail about cvolution pan-bar zoom and compact LCS features.

It will soon be possible to create accurate and customized lens data for virtually any lens and display it on any new or existing compact LCS hand unit. Initially, all customers will need to update the firmware on their compact LCS system, have access to a cworld unit (latest firmware update required), and purchase a 'hand unit' specific license key for EUR 400 (activated through cworld). Using cworld, a web enables smart device and the compact LCS hand unit, customer's can create accurate and individual lens files by assigning digital motor positions to each lens value.

Then, with the hand unit connected via a cable, up to 15 individual lens files can be trasnferred from the cworld and saved within the hand unit's internal memory. Once completed, each lens file can be loaded direct from the hand unit's lens menu and displayed in either imperial or metric in a choice of 4 colors themes optimized for day and night shooting.

The new cvolution pan-bar zoom is cmotion's most versatile zoom control ever. This new control unit offers the same ergonomic and functional control layout as the cvolution zoom, but is equipped with a 'built-in' czoom-clamp



allowing the zoom unit to be mounted on any 15mm – 32mm rod, making it ideal for pan-bars, gimbals and even steadicam. The built-in LBUS connector not only provides connection to any cvolution camin, but also direct connection with cmotion's cforce motor to create a unique and streamlined stand alone motor control solution.

The first software release will offer all existing czoom features including changeable scale control (focus / iris / zoom) and motor calibration.

#### RD Equipments (Reseller)

email: raj0327@gmail.com Phone: 09821448049

#### Jaiswal Cine Vision (Rental)

website: www.jaiswalcineindia.com. email: Jaiswalcineindia@gmail.com

phone: 022 28670435

Prime Focus (Rental) Mumbai

#### Chennal:

#### Anand Cine Services (Rental)

website: www.anandcine.com email: contact@anandcine.com phone: +91 44 45980101





# bebob Interview with Christoph Aust

You have been visiting broadcast India show for quite a few years now. How is that you have decided to focus on one particular product- battery to market it in India?

We have various type of products and batteries are one among them .We realize that good quality batteries are very important for the professional cinematographers and broadcasting professional. Hence we thought of marketing this product in India.

There are also other players in the market which are producing the same kind of product. What unique features do your products have which other manufacturers don't have?



These are very high energy batteries. For example V – Mount Rouge Manganese which has been constructed for the first time for the red cameras. These batteries contain manganese cells. These high voltage cells means that they can work with a total power of 12 amps. It is very important because if one has a camera live action then it's not only the camera but also a lot of other equipments like, monitor, follow focus and lights with you. It means that it consumes a lot of power and that's why our batteries are more reliable.

# What are other battery models being offered by your company?

There is one battery which we have been producing since 5 years and have sold in European and German markets and now as there is a new generation of cameras which need a lot more power as before and there is issue with size also. We set communication between camera and battery where battery is like VRM phantom. This battery is also shock proof. One doesn't need to handle this battery very carefully. We also give you 2 years of guarantee of everything.

#### Is it guarantee or warranty?

We give both, that is guarantee and warranty so that customers get no problems with it. There is one more important thing with these products as one can see when it is full charged then it has a status which depicts it has capacity between 80-100% and if it is less, then the status will change from green to orange and if it is less than 60% then the status will turn red. Hence one will get the information regarding the battery.

# What about the residual charge problem in a case where if the battery charge is not consumed fully and put to charge again then life of the battery is reduced?

That is not a problem for a battery as if someone uses for short span and then puts it back to charge so there won't be any problem because we have a very important sub track inside the battery. It is also designed for shock resistance and inside of the battery is also designed by us.

In extreme cold situations like in high mountain area, batteries fail. What

# has your company done to overcome those problems?

Actually that has been a problem with most of the batteries. Hence, if one is in those conditions of high altitude or cold mountains then one will lose 20-30% of the charge at max.

#### How can it be minimized?

There are also some systems like thermo-packages for batteries from Porta-brace. This company has made some special cover for batteries and cameras to overcome all these type of problems. There is one more problem of battery getting over heated like if one is on a car and the temperature is 50 degrees then it's not good for battery. Hence, one has to be careful with those things as to keep the battery away from direct focus of the sun, one must take care of keeping the battery under shade.

#### What will be your advice for keeping the battery life long?

Currently, there are batteries with manganese ion cells which one should not work till the end with the battery. It should never get below 10% of total power, if it shows the battery power below 10% then stop the camera or any other equipment and put the battery in charge. It will be good for the battery life. It should never get completely discharged. Once it comes low in the range of 10-15 then put the battery in charging. This will be best for the battery life.

These days some heavy weight batteries are in market and some people want light weight batteries but at the same time there should not be any reduction in the performance. Are you also working in the same direction?

By the end of this year, we will be working for a new generation of batteries. One can find out that with a few of our models which weigh 600 grams, we've lost 50% of the weight of the cells. Hence, these are more lighter now.

# Do these batteries have some other unique features?

We have a USB port too which is very important, if one wants to charge



your a cell phone or an Ipad and other things. On the other side there is an adapter and there is one broadcast product of 7 amps for broadcasting. This is the next generation of cinematographic batteries which have a maximum load of 20 amps. This 20 amps is too much for these connections which means if one goes beyond 20 amps then there will be smell completely.

### Smell means there will be burnout inside?

No, it is not inside. It will actually be on the contacts because it is to hot so it will smell. We've started these new conductors which will come over 12 amps and pass over here and for this we've constructed a new vmon plate. It's a complete aluminum plate and it is of long lasting quality.

#### E-mail: christoph.aust@bebob.de





Helmut Tell us about various Features ZEISS Servo Unit, which will be soon available in india?

This year we present another highlight for discerning cinematographers , prototypes of a servo unit for the high-end ZEISS Compact Zoom CZ.2 cine lenses.

With the CZ.2 15-30/T2.9, CZ.2 28-80/T2.9 and CZ.2 70-200/T2.9, ZEISS has set new performance standards for cine zooms. Equipped with an exchangeable mount (IMS), the CZ.2 lenses can be used flexibly on virtually all current and future camera models. With the new modularly-built ZEISS Servo Unit which will be shown in broadcast India show in Bombay, cinematographers can leverage all of these advantages for situations when there is no direct access to the lens, for example on a crane, on rails or . The servo unit also supports the

comfortable operation of the zoom when using a shoulder camera, thus allowing the ZEISS Compact Zooms to be used conveniently for reportages.

The ZEISS Servo Unit was specially designed for the three ZEISS Compact Zoom CZ.2 lenses and can be flexibly

used with all three of them. The user-friendly surface of the cine zooms enables them to be operated manually and, if desired, with follow-focus systems or the new ZEISS Servo Unit attached. The main unit controls aperture and zoom through powerful electric motors. A sensitive rocker switch allows for smooth zooming as well as fast changes in the image crop. An integrated iris motor

enables the automatic control of the aperture via the camera. A manual operation of the aperture is, of course, still possible.

The new ZEISS Servo Unit can be controlled directly on the hand grip, through broadcast demands, or via



October - December 2014

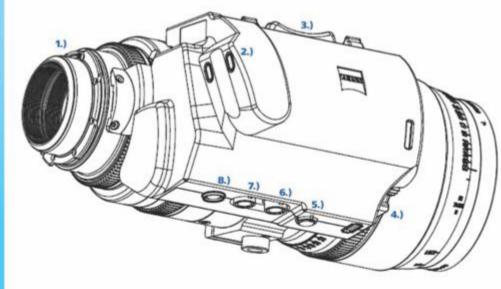
wireless lens control systems, as is often the case for cranes.

Unique for the ZEISS Servo Unit is that no tools are needed for assembly, which can save time in critical moments. With a snap-on mechanism, the main unit can be exchanged easily, fast and without tools between the three different ZEISS Compact Zoom CZ.2 lenses. For each lens, this is done with a sleeve and installation plate. In addition, the optional focus unit can be mounted on the main unit with little effort, and adjusts quickly to the respective lens during lens changes. Electricity to the servo unit can be supplied via a PLmount with contacts (at the zero position), through the camera interface cable, or externally. For ZEISS Compact Zoom CZ.2 lenses already available on the market, the necessary modifications for the contacts on the PL-mount can be carried out by ZEISS Service.

The new ZEISS Servo Unit for the Compact Zoom CZ.2 family consistently expands the creative uses of our cine zooms, which have a growing fan community among professional cinematographers, production companies and in the rental business. Flexibility and longevity were our guiding ideas when developing the Compact Zoom CZ.2 lenses and these principles are reflected in the patented interchangeable mount system (IMS) and the optical design for the full frame. The ZEISS Compact Zoom CZ.2 lenses are therefore growing in step with the requirements of their users. The new servo unit is a powerful component that lets cinematographers flexibly extend the use of their CZ.2 lenses, whether for professional film productions or on a hand camera for reportage, documentary, and live events. 







For more information: E-mail: helmut.lenhof@zeiss.com



# Cooke MINIS4/B Prime Lenses T2.8

18mm / 25mm / 32mm / 40mm / 50mm / 65mm 75mm / 100mm / 135mm





Kindly tell us important features of anamorphic lens manufactured by "
Cooke optics".

All of the anamorphic characteristics demanded by filmmakers today with the Cooke Look and oval bokeh. That's the Cooke Anamorphic/i Look. Images beautifully rendered for film and especially suited for use with digital cameras. Exceptionally well

corrected aberrations over the entire image area – astigmatism, lateral and longitudinal colour – that will render shape, form and soul to your images.

While the "look" is crucial, precision engineering and seamless integration with other equipment is equally important. The Anamorphic /i, T2.3 primes in seven focal lengths are colour matched to our S4/i, 5/i and miniS4/i lenses.

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





made by us to our traditional high standards in Leicester, England.

Coocke Lenses available: 25, 32, 40, 50, 75, 100 and 135mm with 2x squeeze. The optics are designed to give maximum performance at full aperture with superior control of flare, distortion and spherical aberration. Accessible via cable connector near the lens mount and contacts in mount that sync with /i compatible cameras and accessories.

All Cooke Anamorphic/i prime lenses are colour balanced to a specification within parameters approved by Kodak and are colourmatched and compatible with Cooke 5/i, Cooke S4/i, miniS4/i, and CXX 15-40 mm T2 S4/i Zoom lenses.

All Cooke Anamorphic/i primes have a true T2.3 aperture and cover Super 35mm format.

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

Our Academy Award® winning camstyle 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. Large, clear numerals on both sides of the focus barrel benefit the focus puller when shooting under difficult lighting conditions. Plus the the Entrance Pupil position is engraved on the lens. Cooke Hardened PL Mount with /i Technology contacts. All Cooke Anamorphic/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 114T x 0.8. 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. An elevenleaf linear module iris assembly is fitted

with an aperture range of T2.3 to T22. The lenses are designed for all shooting applications, including handheld and Steadicam, providing comfortable balance ratio with the latest compact cameras. Cooke Anamorphic/i prime lenses are designed to meet a market requirement for fully reliable performance with a minimum of downtime.

Can you briefly tell us about itechnology which is patent of "Cooke optics".

Cooke Anamorphic /i Prime lenses are supplied with the next generation /i Technology, and are designed for all PL mounted professional motion picture film and electronic cameras. Cooke's new /i Squared Technology metadata system builds on the capabilities of Cooke's /i Technology. The newest functions provide inertial tracking data in addition to lens metadata to be used by applications such as matchmoving and 3D camera tracking. The position and orientation data, in addition to the lens data will help VFX teams better deal with common issues like occlusions, fast camera motion (motion blur) and other known challenges associated with today's fast paced motion capture style. Cooke's /i Technology provides vital information on lens setting, focusing distance, aperture and depth-of-field, hyperfocal distance, serial number, owner data, lens type and focal length in both metric and footage measurements. Information is captured frame-by-frame for use in post-production and real-time displays.

GEOFFREY P. CHAPPELL can be contacted at: geoff@cookeoptics.com



# **Admission Notice**

# CRAFT FILM SCHOOL

### CENTER FOR RESEARCH IN ART OF FILM & TELEVISION

Application forms are invited for the admission to 1-year full time courses after 10+2/Graduation

# Diploma Courses After 10+2

# P.G Diploma After Graduation

- 1. Cinematography
- 2. Film Direction
- 3. Acting & Modeling
- 4. Fashion Photography & Videography
- 5. Editing
- 6. Sound Recording & Audio Engineering
- 7. TV Journalism, News Reading & Anchoring
- 8. Creative Writing (Dialogue, Script & Copy Writing)
- 9. P.R. Advt & Event Management
- 10. Radio Jockey (3 Months Part Time)
- 11. Wedding Planning (1 Month)

#### Guest Faculty in the past (1-2 days workshop)

Subash Saho Sound Recordist, Filmafare + National Award For Omkara Oscar Winning Film "Amelie" Editor Herve Schneid Arvind K., Cinematographer For Gangajal, Apharan Aseem Sinha, Editor of 60 Films Including Films For Shyam Benegal



#### CRAFT FILM SCHOOL

272, CAR MARKET, SECTOR-7, ROHINI, NEW DELHI-110085 Tel: 3241-6868/ 3291-6868



Session Starts: 1st Aug / 30th Jan application form available on website www.log2craft.org.











# CRAFT FILM SCHOOL

CENTER FOR RESEARCH IN ART OF FILM & TELEVISION

Application forms are invited for the admission

# 1-Year Diploma in Sound Recording & Audio Engineering

# Diploma Course After 10+2. # P.G. Diploma Course After Grad.









National Award+ Filmfare Awardee Sound Recordist, Subash Sahoo visited CRAFT as a Guest Faculty for Conducting 2-days workshop.



#### CRAFT FILM SCHOOL

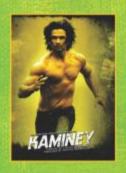
272, CAR MARKET, SECTOR-7, ROHINI, NEW DELHI-110085 Tel: 3241-6868/ 3291-6868

Selection Criteria: Interview

Session Starts: 1st Aug / 30th Jan application form available on website www.log2craft.org.





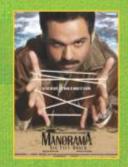












Important Films of Subash Sahoo as Sound Recordist

# Make Films Digitally and Cost Effectively within your Budget (Package Deals Available)

### **Digital Film & 3D Stereoscopy Specialist**

We provide Cameras, Rigs and complete
Post Production facilities including 35mm Prints
for Ads, Shorts & Feature Films

#### Cameras available:

- BLACKMAGIC 4K
   PRODUCTION CAMERA
- CANON 5D / 7D / 60D
- ARRI ALEXA
- RED EPIC







Editing, Dubbing, Sound Effects, Background Music and 5.1 Mixing

Digital Grading (DI), Image Enhancement, Visual Effects, Graphics & Animation, Title, Subtitles & Promos

Mastering on DCP, D5, HD-SR, LTO and all Digital fomats.

Reverse Telecine to 16mm & 35mm formats on high speed Film Recorders.



VISUAL EFFECTS • ANIMATION • GRAPHICS

Unit 66-67, Link Plaza, Next to Oshiwara Police Station, Andheri (W), Mumbai 400102, India. Ph: +91 22 2639 9650 / 2632 9963 • Fax: +91 22 2215 1269

E-mail: saicomtradefairs@vsnl.com • thefxfactory@gmail.com



www.thefxfactory.com