



ISSUE: 39, October - December 2023

www.cinematographyart.org

RS.100/- \$5.



CINEMATOGRAPHY ART

A Quarterly Magazine



PRESENTS

100
TOP DOP

50
CINE EQUIPMENT
COMPANY CEO

20
CELEBRITY
PRESENTERS

For Voting & Nomination Please Log In
www.cinematographyart.org

14TH JAN 2024
SUNDAY

VENUE: THE CLUB
197, D.N. Nagar, Andheri (West),
Mumbai - 400053.

LARK MAX

4th Generation of Lark Series Microphones



STUDIO AUDIO AT YOUR FINGERTIPS

Go to [Hollyland.com](https://www.hollyland.com) to enjoy various events



8GB
Storage



22-Hour
Battery Life



820FT (250M)
Range



Go to Amazon
IN store for more





Authorized Distributor:

QIZAR SOLUTIONS PVT. LTD.

B-47, Sector 63 Road, B Block, Noida
Uttar Pradesh - 207301

Santosh Kumar Pandit - +91 88262 03388,
santosh@qizarsolutions.com

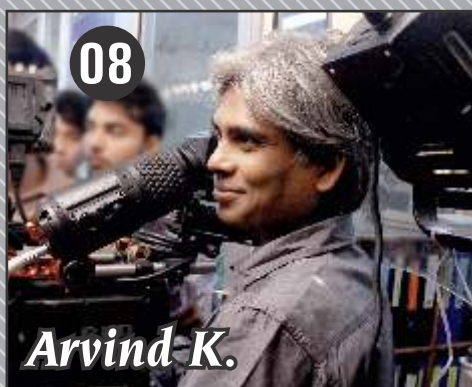
Aklank Jain - +91 98991 26643,
aklank.jain@qizarsolutions.com



INDEX

Exclusive Interview with DOP

08



Arvind K.

"Optimo Primes Series"

*Angenieux
Full Frame*

20



Nirjan Karawas Directed by

22



J P Singh

Chowpha Plang Lu Directed by

24

Riken Ngomle



Hamlet Machine Directed by

26



Jacqueline Roussety

Best Apps For Cinematographers

30

**Best Apps
For
Cinematographers**



Angénieux

EZ Series



(FF) 45-135
(S35) 30-90

(FF) 22-60
(S35) 15-40

(FF) 68-250
(S35) 45-165

NEW
EZ-3

Your dream lens is within reach.

more info on website – angenieux.com f y i t i n @angenieuxlenses

Sample Idea of the annual calendar having 24 winners

JAN 2024

M	T	W	T	F	S	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29						



PRESENTS
In association with



All logos except Zeiss and names are suggestive

12

XYZ

Best cinematographer
WINNING CATEGORY :
XYZ

24 CELEBRITY PRESENTER TO VARIOUS AWARDEE *



ANAND L RAI



ANUBHAV SINHA



ANURAG KASHYAP



HENSAL MEHTA



PRITAM CHAKRABORTY



SRIRAM RAGHWAN



JIMMY SHERGIL



DIVYA DUTTA



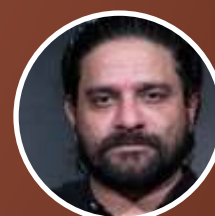
ASHUTOSH RANA



GAJRAJ RAO



ASHISH VIDHARTHI



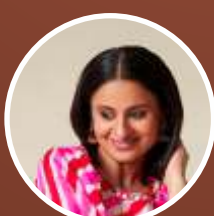
JAIDEEP AHLAWAT



JOY SENGUPTA



SHEFALI SHAH



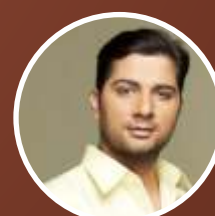
RASHIKA DUGGAL



SAURABH SHUKLA



SONA MAHPATRA



VARUN BADOLA



PARVIN DABAS &
PREETI JHANGIANI



PANKAJ TRIPATHI



MANOJ VAJPAEE



KUMUD MISHRA



SANJAY MISHRA



RAJPAL YADAV

PI Note these are expected presenter to various Awardees. Confirmed name will be mentioned 2 days before the award show on the website



Entry By Ticket:
Price Rs 10,000/-
(Ten Thousand) Including GST
www.cinematographyart.org/tickets

AWARD NIGHT : 14TH JAN 2024
VENUE: THE CLUB.
197, D.N. Nagar, Andheri (West),
Mumbai – 400053.

"The Club"
Mumbai
JUHU



For Voting & Nomination Please Log In
www.cinematographyart.org



VOTING BY CINEMATOGRAPHER

23 - CATEGORY- INDEX	AWARDEE	SELECTION PROCESS
BEST CINEMATOGRAPHER FOR HINDI AD FILM	CINEMATOGRAPHER	ONLINE VOTING BY CINEMATOGRAPHERS
BEST CINEMATOGRAPHER FOR HINDI FEATURE FILM	CINEMATOGRAPHER	ONLINE VOTING BY CINEMATOGRAPHERS
BEST CINEMATOGRAPHER FOR THE WEB SERIES IN ANY LANGUAGE	CINEMATOGRAPHER	ONLINE VOTING BY CINEMATOGRAPHERS
BEST CINEMATOGRAPHER IN TAMIL FEATURE FILM	CINEMATOGRAPHER	ONLINE VOTING BY CINEMATOGRAPHERS
BEST CINEMATOGRAPHER IN TELUGU FEATURE FILM	CINEMATOGRAPHER	ONLINE VOTING BY CINEMATOGRAPHERS
BEST CINEMATOGRAPHER IN MALYALAM FEATURE FILM	CINEMATOGRAPHER	ONLINE VOTING BY CINEMATOGRAPHERS
BEST CINEMATOGRAPHER IN KANNADA FEATURE FILM	CINEMATOGRAPHER	ONLINE VOTING BY CINEMATOGRAPHERS
BEST CINEMATOGRAPHER IN BENGALI LANGUAGE	CINEMATOGRAPHER	ONLINE VOTING BY CINEMATOGRAPHERS
BEST CINEMATOGRAPHER IN MARATHI / PUNJABI / GUJRATI / ASSAMESE	CINEMATOGRAPHER	ONLINE VOTING BY CINEMATOGRAPHERS
COLORIST / DI ARTIST+ COMPANY OF THE YEAR	COMPANY + TECHNICIAN	ONLINE VOTING BY CINEMATOGRAPHERS
SPECIAL EFFECTS SUPERVISOR + COMPANY OF THE YEAR	COMPANY + TECHNICIAN	ONLINE VOTING BY CINEMATOGRAPHERS
PROFESSIONALLY MAINTAINED "Light & Grip" EQUIPMENT RENTAL HOUSE	COMPANY	ONLINE VOTING BY CINEMATOGRAPHERS
PROFESSIONALLY MAINTAINED "Cine Camera" RENTAL HOUSE	COMPANY	ONLINE VOTING BY CINEMATOGRAPHERS
ASHOK MEHTA AWARD FOR THE ICONIC CINEMATOGRAPHER	CINEMATOGRAPHER	ONLINE VOTING BY CINEMATOGRAPHERS
EDITOR'S CHOICE AWARD : CONTRIBUTION TO THE CINEMATOGRAPHY.	COMPANY / INDIVIDUAL	EDITOR'S CHOICE
LIFETIME ACHIEVEMENT AWARD		JURY
WEDDING CINEMATOGRAPHY	COMPANY	ONLINE VOTING BY AMATEUR PHOTOGRAPHER
POPULAR DSLR / MIRRORLESS STILL CAMERA OF THE YEAR HAVING CINE FEATURE	COMPANY	ONLINE VOTING BY AMATEUR PHOTOGRAPHER

CORPORATE NOMINATION CATEGORIES



**SME CINE EQUIPMENT
MANUFACTURER**



**SME CINE EQUIPMENT
DISTRIBUTOR**



**PIONEER CINE EQUIPMENT
DISTRIBUTOR**



**BUSINESS WOMEN ENTREPRENEUR
FOR THE GROWTH OF CINE INDUSTRY**



**BUSINESS MEN ENTREPRENEUR
FOR THE GROWTH OF CINE INDUSTRY**

For Any Nomination Inquiry: +91 9910 161695 | E-mail: naresh.sharma@cinematographyart.org

CINEMATOGRAPHY ART AWARD 2024 TROPHY





Exclusive Interview with DOP *Arvind K.*

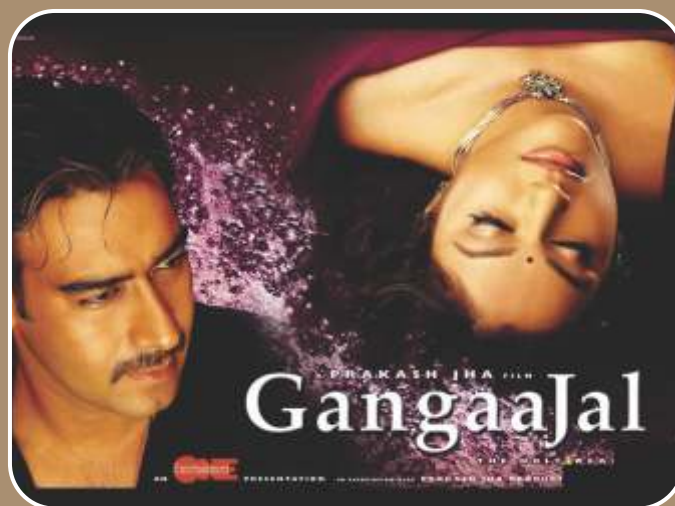
DOP Arvind K. graduated from film and television institute of India, Pune in 1994. He has an impressive track record of 16 films to his credit. His work experience encompasses films belonging to all kinds of genres namely short films, short video films and feature films. As a cinematographer, Arvind 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 Aphan. 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

“



”



**TravelR trolley 5221
Explorer Style**



10826.B E

Waterproof Case Pp Resin Black, 108cm
Long Case, Black Empty, Hinged Lid



5326HL.BPH

Hermetic Packaging Container Pp
With Padded Dividers



9433.B

Hermetic Packaging Container Pp, Black
With Pick And Pluck Foam



Head Office: FL-1B, Plot No. 410/2, Green Terrace, Near Vidyut Nagar, Lane No. 5, South Koregaon Park, Pune - 411001, MH, India
Tel: + 91 20 66050600, Toll Free Number: 18002668571, E-mail: raman.jpa@gmail.com, Web: www.nikitadistributors.com

Branch Offices: Ahmedabad - 7600315392, 8238411811, Bangalore - 9686884944, Chennai - 8056216181, Delhi - 9268759295,
Hyderabad - 9542573246, Kerala - 73560 53265, 9562912929, Kolkata - 9730134765, Mumbai - 9657255223, Punjab - 9717923994

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



”

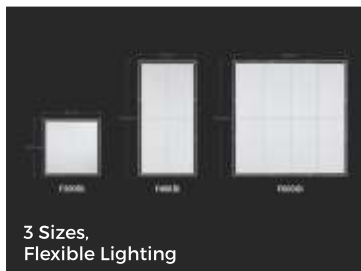
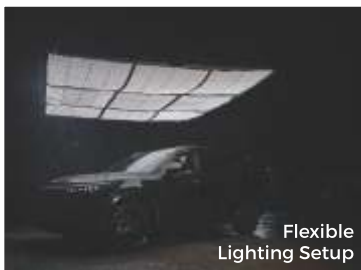
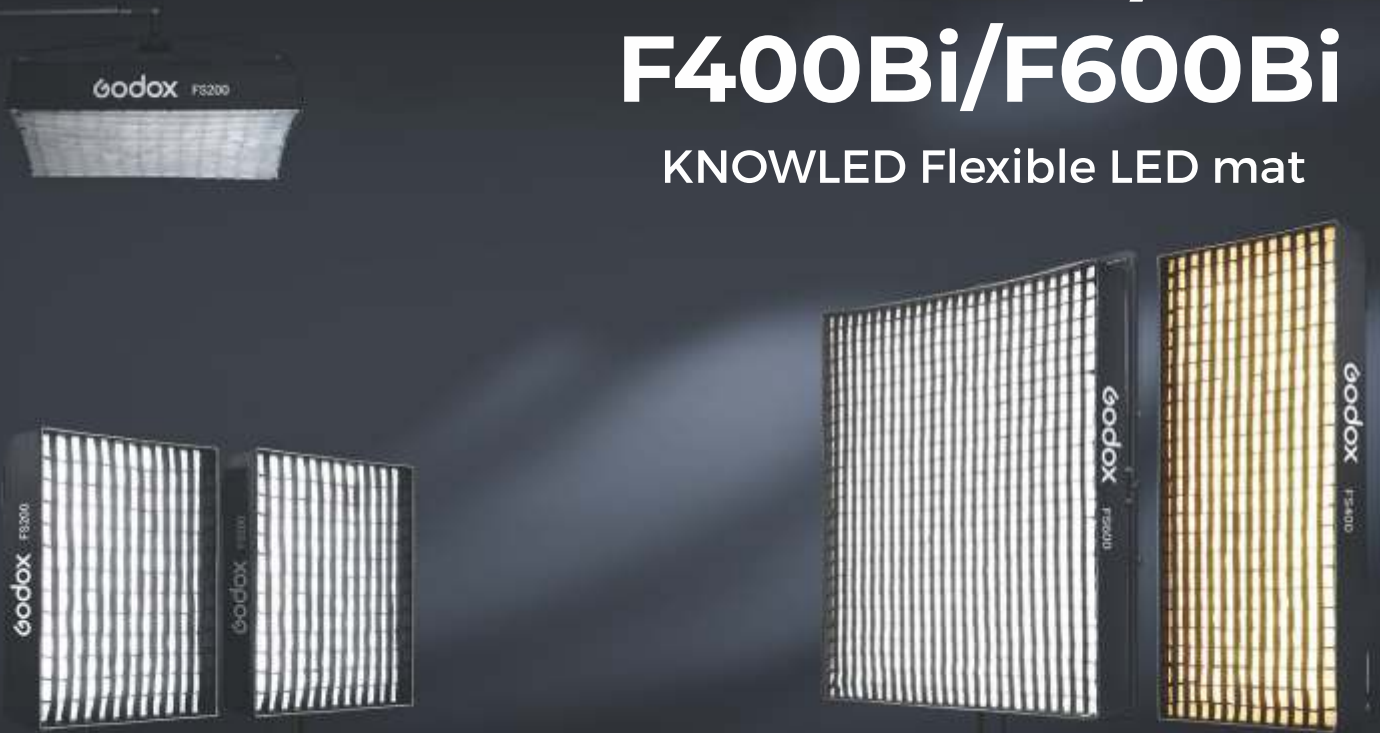


Godox



F200Bi/ F400Bi/F600Bi

KNOWLED Flexible LED mat



Head Office: FL-1B, Plot No. 410/2, Green Terrace, Near Vidyut Nagar, Lane No. 5, South Koregaon Park, Pune - 411001, MH, India
Tel: + 91 20 66050600, Toll Free Number: 18002668571, E-mail: raman.jp@gmail.com, Web: www.nikitadistributors.com

Branch Offices: Ahmedabad - 7600315392, 8238411811, Bangalore - 9686884944, Chennai - 8056216181, Delhi - 9268759295, Hyderabad - 7727045727, 8885867860, Kerala - 73560 53265, 9562912929, Kolkata - 9730134765, Mumbai - 9657255223, Punjab - 9717923994

<https://www.facebook.com/godoxin/> | [@godoxindiaofficial](https://www.instagram.com/godoxindiaofficial)

Finance Available:



No Cost EMI | No Processing Fees





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?

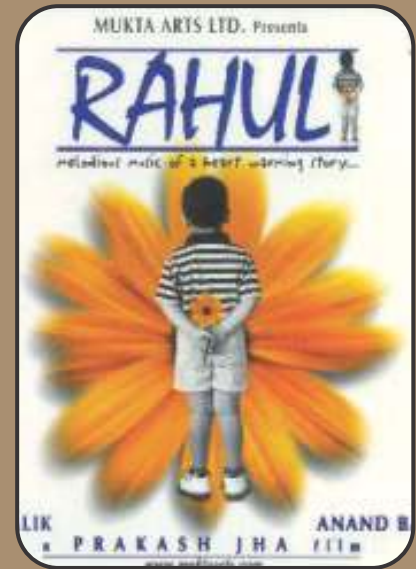
For me style comes intuitively, I read the script let it get processed for

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

Important Film of Arvind Kumar as DOP



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



Godox



MG2400Bi

KNOWLED Bi-color LED Light

FEATURES

- 2600W full output across all color temperatures
- Matching 4K PAR even at 10m and beyond
- Innovative G-Mount for secure and stable workflow
- Complete light-shaping system with heat-resistant capability
- Meticulously-designed powerful cooling system with low noise
- Flicker-free performance and production-ready color rendering
- IP54 certificated weather-resistant
- Professional control system: CRMX/Ethernet/DMX/Removable panel
- Exquisite craftsmanship and robust durability

Comprehensive Light-shaping System



POWER
2600_w
Power 2600W



G-Mount



Powerful Cooling System

IP54

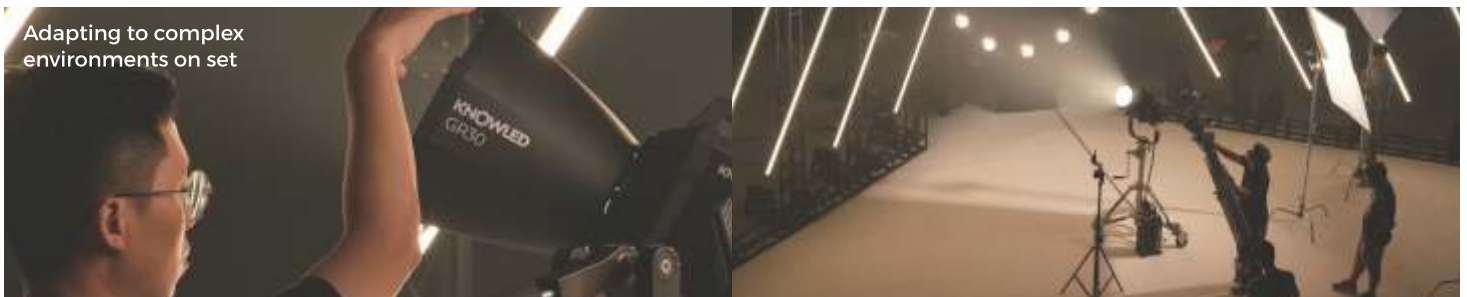
Weather Resistance



Unmatched
Power Output



Powerful
Cooling System



Adapting to complex
environments on set



Head Office: FL-1B, Plot No. 410/2, Green Terrace, Near Vidyut Nagar, Lane No. 5, South Koregaon Park, Pune - 411001, MH, India
Tel: + 91 20 66050600, Toll Free Number: 18002668571, E-mail: raman.jpa@gmail.com, Web: www.nikitadistributors.com

Branch Offices: Ahmedabad - 7600315392, 8238411811, Bangalore - 9686884944, Chennai - 8056216181, Delhi - 9268759295, Hyderabad - 7727045727, 8885867860, Kerala - 73560 53265, 9562912929, Kolkata - 9730134765, Mumbai - 9657255223, Punjab - 9717923994

<https://www.facebook.com/godoxin/> | [@godoxindiaofficial](https://www.instagram.com/godoxindiaofficial)

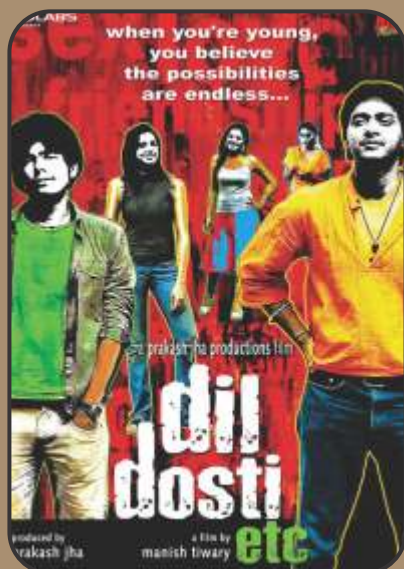
Finance Available:



No Cost EMI | No Processing Fees

Pine Labs

“



”

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 Smriti 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 trolley. 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 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





NiSi

BEYOND IMAGINATION



ATHENA PRIME

Cinema Lens Kit with 5 Lenses



14mm T2.4 | 25mm T1.9 | 35mm T1.9 | 50mm T1.9 | 85mm T1.9
(Available with PL, E & RF Mounts)

FEATURES

- **46mm Image Circle For Full-frame Coverage**
Focal lengths range from 14mm to 85mm, covering super wide angle to portrait focal lengths.
- **Fast aperture T1.9 for soft bokeh**
- **Ultra-Low Chromatic Aberration**
- **Micro-Contrast Control**

- **No Visible Focus Breathing**
- **Drop-in Filter Mount**
Sony E and Canon RF mount versions of the lens feature a drop-in filter. This allows you to put in rear VND and other types of filters
- **Matched Primes From 14-85mm**
All NiSi Athena Prime lenses are similar in

weight. They do not require rebalancing on a gimbal when switching between Athena lenses

- **300° Focus Rotation**
Fluorescent focal scales for precise focus pulls.
- **Create Macro Effects**

All trademarks are property of their respective owner



Head Office: FL-1B, Plot No. 410/2, Green Terrace, Near Vidyut Nagar, Lane No. 5, South Koregaon Park, Pune - 411001, MH, India
Tel: + 91 20 66050600, Toll Free Number: 18002668571, E-mail: raman.jpa@gmail.com, Web: www.nikitadistributors.com

Branch Offices: Ahmedabad - 7600315392, 8238411811, Bangalore - 9686884944, Chennai - 8056216181, Delhi - 9268759295, Hyderabad - 9542573246, Kerala - 73560 53265, 9562912929, Kolkata - 9730134765, Mumbai - 9657255223, Punjab - 9717923994

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.

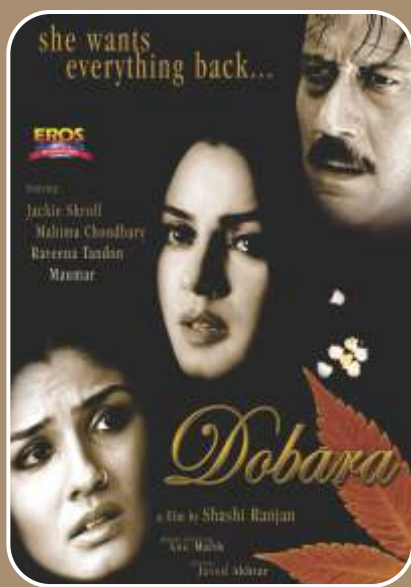
Apart from the TV serial, you have worked on three films directed by Prakash Jha as a DOP. Could you give us some insight about his way of working as he is also a trained DOP?

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

“



”



XEEN™

X - EXPERIENCES



14MM T3.1, 24MM T1.5, 35MM T1.5, 50MM T1.5, 85MM T1.5, 135MM T2.2

XEEN CF



16MM T2.6, 24MM T1.5, 35MM T1.5, 50MM T1.5, 85MM T1.5, 135MM T2.2



Head Office: FL-1B, Plot No. 410/2, Green Terrace, Near Vidyut Nagar, Lane No. 5, South Koregaon Park, Pune - 411001, MH, India
Tel: + 91 20 66050600, Toll Free Number: 18002668571, E-mail: raman.jpa@gmail.com, Web: www.nikitadistributors.com

Branch Offices: Ahmedabad - 7600315392, 8238411811, Bangalore - 9686884944, Chennai - 8056216181, Delhi - 9268759295, Hyderabad - 9542573246, Kerala - 73560 53265, 9562912929, Kolkata - 9730134765, Mumbai - 9657255223, Punjab - 9717923994

<https://www.facebook.com/samyangindia/> [samyangindia](https://www.instagram.com/samyangindia/)

Canon, Nikon and Sony are registered trademarks of their respective parent companies



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.

Feedback: dop.arvindk@gmail.com



Important Film of Arvind Kumar as DOP



CONTX2023

CONTENT INDIA SHOW ■ MUMBAI

9 - 10 October, 2023

Jio World Convention Centre, Mumbai

30+ Speakers | **2 Days**

DOCUMENTARY

MOVIE PRODUCTION

ANIMATION CONTENT

NEXT-GEN STORYTELLING

INTERNATIONAL CO-PRODUCTION

BOX OFFICE

THEATRICAL VS OTT

FUTURE OF CONTENT OWNERSHIP

NAVIGATING WEB3 CONTENT

PERFECT SCRIPT

**Get Ready to Explore the Future of Content at the
CONTENT INDIA CONFERENCE!**

REGISTER NOW



SCAN TO VIEW
CONFERENCE AGENDA



SCAN TO REGISTER
AS A DELEGATE

www.contentindiashow.com



Benoît BRISMONTIER

Angénieux Full Frame "Optimo Primes Series"

An for Full Frame Optimo Prime Series The Full Frame Optimo Prime Series is a perfect match with the Optimo Ultra 12X, the new long-range zoom reference of the industry. The Optimo Prime series is part of Angénieux's latest high-end lens collection and is ideal for demanding productions requiring native cinema design. 70-years after the first Angénieux prime series, Optimo Primes are the result of decades of proven experience and know-how in high-precision optics and mechanics. They

are based on cinematographers and rental companies feedback. Each lens in the 12 pieces of the series (from 18mm to 200mm) was designed to be incredibly compact and lightweight, most of them at a fast T1.8 with Optimo-class mechanics and feel that embodies the legendary Angénieux look. Optimo Primes are like several series in one with customizable lenses thanks to the unique Integrated Optical Palette providing special user-features (interchangeable Iris, internal glass elements, rear filter) to express your

own creativity. When associated, the Optimo Ultra 12x and the Optimo Prime Series make a solid Full Frame global solution for all types of applications (High-end feature films, short films, commercials...)

The Angénieux Optimo Primes are incredibly compact & lightweight 7 out of 12 lenses (F24/F28/F32/F40/F50/F60/F75) have the same volume and weight (1.7kg/3.75lbs) Each focal length has a specific design including Optimo class mechanics, Optimo optical quality (200lp/mm resolution)



FUNCTIONALITIES OF HIGH-END CINE LENSES

- * Constant volume
- * Linear iris (as for Optimo Zoom Range)
- * Non-linear focus (as for Optimo Zoom range) with 320° focus rotation angle, possibility to go "beyond" ∞ and close focus
- * Identical colorimetry across the range matched to Optimo Zooms
- * Round bokeh across image plane
- * Interchangeable feet/meter ring
- * Front diameter 95mm (except for 200 mm which is at 114 mm)
- * Meta data (Cooke-I)

- * All 12 lenses share the same gear positions to allow quick lens change without moving external lens motors
- * Available in PL mount
- * Support Full Frame & Super35 Functionalities of High-end cine lenses

The Angénieux Optimo Prime Series includes unique creative possibilities for cinematographers, based on a new technology by Angénieux called Integrated Optical Palette (IOP).

The IOP technology, just like the IRO technology for the zooms, is the result of well-known Angénieux's innovation capabilities.

THE PALETTE INCLUDES CUSTOMIZABLE ELEMENTS

Lots of opportunities to customize: front filters, rear filters, and the eagerly-awaited internal element, also artistically called "palette."

Inter-changeable iris: 3, 9 iris blade (9 as standard), oval (coming soon)
Internal glass elements : Clear, Uncoated, Glimmer Glass ⅓, Black Satin ⅓, Black Pro Mist ⅓, Low Contrast ⅓, Blue Streak, Net Optics
Screw-in Rear filter: custom-designed vintage rear filter with 40.5mm (S35) & 46mm (FF) thread.

Sales Inquires :

Benoît BRISMONTIER

benoit.brismontier@fr.thalesgroup.com



Indian Distributor



C-4, Goldline Business Centre, Link Road,
Malad (W), Mumbai-400064

Ph.: 022-42109000 | sales@ceneom.in | salesupport@ceneom.in

Contact: Santosh - +91 88790 06494



NIRJAN KARAWAS

Directed by J P Singh

**Landmark performance by
Vipin Kumar as Sri Aurobindo**



It happens once in a lifetime that you get to a play character which challenges you to the inner core of your being as an actor. Not because the character is larger than life but because he is one of the enlightened Master. It was quite a challenge as any actor when you need to enact this period, where Sri Aurobindo is on the verge of “attaining” but had not yet attained and also how the transformation process has started in his personality.

The play depicts the life of Sri Aurobindo when he was arrested on charges of planning and overseeing the attack and imprisoned in solitary

confinement in Alipore Jail. The trial of the Alipore bomb case lasted for a year, but eventually, he was acquitted.

There are two major domains in which Vipin Kumar, who played Sri Aurobindo, prepared thoroughly his voice, speech and body language. He seems to study the character very deeply as he could integrate these two elements perfectly. Nonverbal communication in which visible bodily actions are used to communicate important messages is what makes Sri Aurobindo Character remarkable in this play. The way he lifts the hand, when it is going to be one or both and the grace

with which he moves them at a slow pace says everything about the character. Occasionally he does use a pointing index finger raised upwards as an affirming gesture of his statement which underlines his words.

There are scenes which are developed by writer which reflects Sri Aurobindo's sharp acumen. When Maulavi in the jail comes to warn him that he will soon be given solitary confinement, he tells him on his face that all his sympathy is fake and again affirms his faith that it is the truth which is going to win in the end. Just by staring into the eyes of the Maulvi,



Aurobindo makes him embarrassed and Maulavi has no option but to leave.

The play also depicts very gracefully the brother and sister Sarojini's relationship. One can feel her concern from the beginning when she informs Sri Aurobindo that police has come to their house. When one police officer points the gun towards his sister, he objects strongly.

It was an equally touching scene when she goes to meet him in the jail and hands over Dhoti Kurta packet to him. You see her touch the feet with folded hands at the outset and the same while leaving. During the entire conversation she keeps looking outside on and off as she is worried and suggests that he should speak in a low tone as the guards may overhear the conversation and may inform the higher authority. This is when he loses his cool and throws the Kurta packet on the ground as he believes that the truth should reach the higher authority. The way Sarojini shows her inability that they can't even engage a proper advocate and how she says very hesitantly that British government wants to see him hanged is very moving.

The same scene is developed with utmost care about how he spends time in jail. Sri Aurobindo describing the analogy of the Red Ants vs Black Ants dispute gives the indication that though he is in prison he is equally concerned in the fight of Indian vs British. This is where as an audience we realize that his path towards meditation has started and with beautifully written dialogues he says that this loneliness is a divine coincidence where now he even doesn't need the books. The way he lifts the hands and closes his eyes and

starts moving in round circles makes the audience believe about the divine pleasure he is deriving in the meditation was a perfect closing point of the scene.

Another scene is very magnificently fabricated in terms of dialogues while he is talking to the guard. One feels his change in attitude towards everything due to meditation. He describes how he enjoys listening to the birds and their songs, his refined thoughts about everything has consciousness and how this nature is embracing him was thought provoking.

Dr. Dally and Sri Aurobindo's interaction scene was an interesting way to give the background of



Aurobindo to those who don't know much about him, though Aurobindo knew he is another detective who wants to know how he got involved in the politics. The way the scene was closed with popular Bengali song was remarkable as it creates the ambience of Bengal.

Narendranath Goswami's killing scene was executed effectively. It was a very symbolic gesture when one of his revolutionary prisoners kicks him while he is going to become a government witness in the court was an effective way to show their hate for him.

The defense counsel Chittaranjan Das for Sri Aurobindo was enacted very well by Jitender Barsiwal. He conveys the glory of Sri Aurobindo to the judge as a poet, thinker and as the prophet of

nationalism and the lover of humanity and managed to prove him not guilty.

To dilute the tension among each other Aurobindo and his mates sang a song in the jail- "Haste Haste Har Dukh" which was a weak composition. Besides most of the characters who played British were stuck in the accent and hence could hardly deliver an impressive performance.

The test of an actor is when he/she doesn't have the dialogues and also has to enact. The scene when Chittaranjan Das enters in the court Sarojini shifts to another corner as she is an observer of the case. In the entire scene, she expresses her curiosity through facial expression and reactions. She is disappointed as her one brother is given the verdict of -death by hanging while she is happy for Aurobindo's as proven not guilty. Though it was a subtle gesture but very important as she folds her hands to express her gratitude towards Chittaranjan Das.

The moment he leaves she runs to console her brother Biren who will be hanged soon. This is the master stroke by J P Singh to close this scene where in a simple hug Sarojini says everything without uttering even a single word. Anjana Ahluwalia delivers an impeccable performance as Sri Aurobindo's sister.

I have been watching Vipin Kumar's performance since his NSD students days. To play Sri Aurobindo is one of his lifetime roles and most precious feature in the cap as an actor which makes him a strong contender for "Ustad Bismillah Khan Yuva Puraskar" next year!

Review by:

Naresh Sharma, Editor & Publisher



October - December 2023

CHOWPHA PLANG LU

Directed by Riken Ngomle



What could be more blissful than hearing a Buddhist prayer as an opening of the play .We see a monk reciting the prayer emerging from the background with a lamp that sets the mood of the play with the source lighting on the stage. The scene is from the play "Chowpha Plang Lu" directed by Riken Ngomle shown as a part of the ongoing Arunachal Rang Mahotsav in Delhi on 20th July in Kamani Auditorium. It is a praiseworthy initiative by the Dep of culture to highlight the sacrifice of "Unsung Heroes" for India's freedom struggle.

The moment you are out of the trance created by prayer, we see the Golden Deer enter from the out of focus backdrop on the digital screen. The embellished decor of the Golden

Deer transports you to the visual grandeur of Arunachal Pradesh. It was an interesting idea to integrate Golden Deer as this animal is connected with the Rituals of AP folk tales and it also emphasize the omnipresence of Buddha in the daily life of AP. The movement of this Golden Deer where the central part of his body also moves in a slow rhythmic manner which makes this decorated animal more noticeable as if it is also enacting ! I had the fortune to explore this state's virgin locations almost 2 decades ago while shooting "Sonam", a feature film based on Yeshe Dorjee Thongchi's novel set in Tawang & Dirang .If you are shooting in AP ,where else we could have the Mahurat Shot than at the Tawang Monastery, the second biggest and oldest in Asia . At that time I realized

the AP has amazing virgin locations waiting to be explored .

Reverberating voice of Asif Ali's narration gives the necessary background of the story to the audience with its historical perspective on the lines of the play's synopsis which says that "Chowpha Plang Lu" is a tale of migration and uprising of great Tai Khamtis in 1839. It unravels the story of Khamtis leaders like Phara Taka, a follower of Buddha, who migrated from Myanmar and became ruler of Sadia (presently in Assam) and Lamtanga (now in Arunachal Pradesh) "

Though occasionally you do hear a few dialogues in Arunachal's language which give you the flavor of the AP but the majority of the play was in Hindi interestingly scripted by Himanshu

Joshi based on historical facts.

The biggest highlight of the entire play was its live music which changes as per the tempo and mood of the scene and keeps adding necessary momentum to the overall story of the play. Suneet Bora's an NSD alumni's thoughtful compositions brilliantly executed by the team of musicians consists of Phil Jangia, Bhaskar Jyoti Konwar, Bedanta Borpatra deserve a standing ovation without which the play would have lost its overwhelming charm. The various levels at which they were playing different instruments vary as per the requirement of the scene so that music doesn't disturb the dialogue delivery particularly in a large auditorium like Kamani. Only experienced musicians know how to meticulously control the levels while performing live, particularly for a theatrical performance where dialogues also need to be heard properly till the last row. The variety of flute music and other instruments also gives you some time the flavor as if you are watching a Zhang Yimou's film.

From the Director's perspective, the design of few scenes deserves special mention which makes the play memorable. Almost after 20 minutes, you see a duel between the warrior and a local bandit. The way warrior stops him with the hand gesture and puts his sword & shield on the ground reflects his confidence and how he lets the bandit dissipate his energy in anger is a subtle way of hinting that what a control of the self is required in martial art. The stylized way this fight sequence was designed makes the audience clap after the victory of the warrior. Besides this one, other fight sequences were also handled with equal delicacy and sophistication rather than making them

run-of-the-mill which you get to see very often on stage.

Another scene which was developed with equal grace was when the mother is trying to lure little Ronua Gohain for having food by singing and the little boy is busy practicing the martial art. In the same scene at the end, how little Ronua tries to impress his father with his fighting skills and his innocent mind thinks that he has defeated him to gain a sense of satisfaction. Very soon this little boy's illusion gets clear when his father shows him how he really needs to learn a lot by actually teaching a small lesson of martial art sets the mood for his departure to learn the techniques of this form in depth at the monastery.

The scenography design by Riken's Ngmole in two scenes makes the play a visual delight. The scene where we see Ronua Gohain with his lover at the river side, the audience gets mesmerized by the breathtaking visual, wherein few girls emerge from the background as Peacocks to enhance the romantic aura in the air and spread over the cinemascope style of stage. The costumes of these Peacocks are brilliantly designed by Rilli Ngomle which gets more highlighted by appropriate colorful lighting done for them. The scene is supported by the delicately composed music in tune with slow and graceful movements of Peacock girls. The way one of the ladies was throwing small colorful shining pieces in the center was an icing on the cake to the overall scenography. Equally marvellous scenography design in the play was for girls dancing with exquisite movements with lotus shaped diyas in their hands.

Besides, scenes like the hanging of two freedom fighters by a British officer

carried out with a subtle gesture of dropping of black handkerchief was impressive. Towards the end we see Colonel Adam White the Officer in Commanding at Sadiya, invited the Khamti Chief and others to his durbar. The peppy music and dancing sequence choreographed by Vikram Mohan sets the high key mood of the Darbar. Ronua took this as an opportunity to attack the British. The way the blocking of this attack is organized is remarkable and worth noticing. Ronua comes forward and kneels down before he starts beating the drum as if he is performing but in fact it was kind of a signal to start the attack.

Last but not least is the overall lighting design of the play by one of the most talented graduates in Design and Direction in the past one decade - Oasis Sougajam, which adds mood to various scenes as per the play's emotional tone. You never feel the digital screen's brightness is dominating over the front lighting done for various characters and for the overall scenes, as this is biggest mistakes many lighting designer commits whenever digital screens are used.

Ending the play on a meaningful note is an important facet. The scene where Ronua Gohain dies and we see the flashback comes live where his mother was luring him, innocently and convincingly enacted by a lady actress, when he was a child to eat makes the audience emotional.

The way love for Mother and child is eternal, it was a subtle way of underlining that martyrs don't die, they will still be around as the love of the motherland is forever.

Review by:

Naresh Sharma, Editor & Publisher





Designed and Directed By *Jacqueline Roussety*



In the past 25 years, if I have seen more than 200 NSD students productions then I must say “Hamlet Machine” would easily be listed as one of the top 10- outstanding productions. It is brilliantly designed and directed by Jacqueline Roussety. If you ask me for a one line explanation, the answer is- Jacqueline is able to create “form” which many directors fail to evolve.

You can easily adopt a style and get stuck in it, but to evolve a form as per the text's demand is not a joke. Though I believe style is a restricted domain and only one element of the form, evolving a form needs a highly innovative mind with profound understanding of many art forms. In cinema off hand, I can quote Alain Resnais's works, be it "Night and the fog", "Hiroshima mon amour", "Last Year at Marienbad" and "Muriel". Among contemporary Indian theatre practitioners who can create

form is Rajiv Krishnan. Those who have seen "Mondays are best for flying out of windows", "How To Skin A Giraffe" will perhaps agree with me.

This is where the play has an edge over many run-of-the-mill kinds of productions you get to see. If you give the text of Heiner Muller's HamletMachine to any other director, he or she may make a mess out of it as the text is dense which has hardly 8 pages.

Before the play begins, the key image is a skull that is used many a time on posters by various directors. It has become a kind of a cliché. However, it is interpreted here in a different way as a key object of the set design in a variety of ways. The variety of "Skull Size" is used as a part of the set design props.

It is pertinent to mention that how 3 big skulls are lit up innovatively by LED light inside the eyes in RGB color scheme which keep blinking occasionally during the play as per the requirement of the scene. It sets the mood of the audience that you are in for an interesting play. All these 3 skulls are of the same size but have been

made differently. It reminds me of the most imaginative poster in the history of world cinema "Silence of The Lambs" where it features agent Clarice's face with her mouth covered by a moth.

In the opening scene, you may be mistaken that you are going to watch a circus ! But probably that is just an interesting introduction of various characters to the audience whose acts are more like circus players with one juggling, another one moving a ribbon and the 3rd one playing with a ring etc.

After watching the grand rehearsal, I was inspired to read the text of the play which is quite complicated and most difficult to decode. Hamlet's madness is what Muller's obsession look like. Jacqueline has created various elaborate interesting scenes which are sometimes just hinted at in the main text. Major themes and motifs in the play around which dialogues are created: namely Feminism (and misogyny), Revolution, Oedipus/Electra complex, Death, Impossibility of certainty, Corruption, Appearance vs Reality, Madness.

Through a sequence where the protagonist leaves his role and says -I

am not Hamlet. I play no role anymore. My words have nothing more to say to me..... and reflecting on being an actor, the sequence is designed in such a way that it emerges as a subtle tribute to the technique of alienation by Bertolt Brecht.

Electrifying presence of actors like Vairagi makes the play a cutting edge art piece of theatre. Grotesque imagery created through various scenes which are sometime surrealistic add a unique dimension to the play.

Ophelia's flowers represent her descent into madness. Aisha Chauhan as Ophelia adds a phantasmagorical dimension to the play by enacting brilliantly her dream-like sequence where she laughs hysterically and throws the flowers in the air and later gives a variety of flowers to various characters as per her feelings for them.

As an encrust, we do hear on and off disembodied voices of the wailing of dogs and the caw of perhaps carnivorous birds that adds another layer to the play.

The best part of the play is that you cannot anticipate-what will happen





next? Sequences made through choreography where 4 women characters imitate each other's movements, chorus, monologues, dialogues which in some way or another has a connotation or metaphor binds you as an audience

"The Hamlet Machine" is more like a goldsmith's intricate and delicate design underlining the strong intensity of the performances which are sometimes sublime, sometimes aggressive. The play is not made with a uniform momentum of 24 FPS. It occasionally moves in a slow motion of 120 FPS images could be like frozen in time and occasionally pick up the momentum of 12 FPS.

It take you into a journey of emotional highs and lows. Sometimes you will feel that the stage is like a still life with a subtle "scream" from Edvard Munch's painting where at the end it becomes a reverberating reality when you hear the shooting at left right east west.

The various women acting students' trust was an asset for Jacqueline as they allowed themselves

to be maneuvered to carry out her vision. Be it for the scenes which could be sexually provoking or accepting a look which is unglamorous. Our girls (Aparna Kapoor, Mrinali Pandey, Anjali Negi, Aisha Chauhan, Shivani) deserve a big round of applause for making the play a grand success.

Tableaux shift from the calmly composed to the viscerally reactive firing sequence towards the end was elevated to a different pitch with dramatic light from the ground level with red spots at the elevated skulls. The subject under scrutiny was terrorism in all its guises.

Though the play is heavily designer oriented, best suited for direction & design students, the contribution of acting students cannot be disregarded. They were expressive within the context of the Jacqueline & Muller's universe.

Peppy music occasionally dynamizes the space with an interesting lighting scheme. Actors are particularly engaging and throw themselves into the text with fierce abandonment. Amogh Shaakya

deserves special mention as he could bring in the eccentricity of the character on his face like that of the great German actor Klaus Kinski.

Costumes give viscosity to the character of an actor. Nath's costume design for the play was appropriate. Mrinalini Pandey's dress design gives a unique dimension to her character. Paski's set and props ideas are a valuable addition to the overall visual design of the play.

Jaqueline has created a unique ensemble piece that keeps the audience entranced for a captivating 90 minutes. If you are watching it for the first time you might not fully understand everything and may think that it is bizarre. However, you will probably be intrigued. If your favorite dish is Litti Chokha/ Sambar Vada be careful as here you will be served Sushi ! If you are looking for an innovative production which will give you some food for thought, you must go for it...

Review by:

Naresh Sharma, Editor & Publisher



Trade Fair & Conference for Broadcast,
Media and Entertainment Sector

13-15 Dec 2023

HITEX Exhibition Center,
Hyderabad, India

BME

BROADCAST &
MEDIATAINMENT
EXPO • 2023

Technovations
for Showbiz

Tradefair • Conference • Workshops • Masterclasses • B2B Meetings **bmexpo.in**

Supported By:



AMBD



ECOA



NBF



SIINDIA

SIGA

SMPTE



**BOOK YOUR
SPACE NOW**

Media Partners:



BISinfotech

BROADCAST & CABLESAT



digitalstudio

Electronics Media

siliconindia

Organised by:



PDA Ventures Pvt. Ltd., (A wholly owned subsidiary unit of PDA Trade Fairs Pvt Ltd)
'PDA House', No. 32/2, Spencer Road, Frazer Town, Bangalore - 560 005, India
Tel.: +91 80 4250 5000, E-mail: info@bmexpo.in info@pdaventures.com,
Website: www.pdaventures.com

Space & Branding:

Danney Francis
Mobile: +91 90364 86940
E-mail: danney@pdaventures.com

Sabarish Selvan
Mobile: +91 89040 92288
E-mail: asabarish@pdaventures.com

Best Apps For Cinematographers

eSPACE CODEC (DEVELOPED BY ELEPHANT SEED)

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

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

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

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

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

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

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

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

Down load link :

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

ARTEMIS DIRECTOR'S VIEWFINDER

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



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

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

Cinematographer Roger Deakins uses this app for his Cinematography work.

Down load link:

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

HELIOS SUN AND MOON POSITION CALCULATOR

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

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



path overlaid onto the live camera image

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

Download link:

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

LIGHTING DESIGNER

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

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

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

We can even draw a floor plan using

basic shapes, including images from smart phone device.

Download link:

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

SHOT DESIGNER

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

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

Download Link:

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

PCAM FILM + DIGITAL PRO

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

Features

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

Chart and so much more.

App has many interesting applications for quick reference include:

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

Link:

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



CJ Rajkumar
Cinematographer/Author



IMPORTANT DATES OF CINEMATOGRAPHY ART AWARD 2024



Films considered for voting will be those released between

15th Aug 2022 - 14th Aug 2023

Extended deadline to received nominations in various categories .

14th Oct 2023

First round of 13 days voting to choose 3 nominations.

Up to 29th Oct 2023

Main Jury meet to verify the votes and finalize the 3 nominations.

28 / 29 October 2023 (Saturday / Sunday)

Top 3 nominated list will be declared on

30th October 2023

Final - 2nd round of 10 days voting to choose winner among 3 nominations.

30 Oct– 10 Nov 2023

Jury meet to decide the winner list for various Categories.

11 / 12 Nov (Saturday / Sunday) 2023



ISSUE: 39, October - December 2023

www.cinematographyart.org

RS.100/- \$5.



CINEMATOGRAPHY ART

A Quarterly Magazine



INTERVIEW WITH FOUNDER
PANKAJ SHARMA
OF HK ENTERPRISES



32nd Edition
BI2023

**BROADCAST INDIA SHOW
MUMBAI**

8 - 10 October, 2023
Jio World Convention Centre, Mumbai



RAIN DEFLECTOR

- Very compact
- Power supply 12V– 30 V
- For use with ARRI support rods 15mm or 19mm
- Variable speed to reduce Gyro-effect
- Smooth running with anti scratch acrylic discs

Rs. 12,000/-
Per Shift*

SPLASH BAG

- For quick and simple wet locations set up such as seashore, swimming pool and rainy locations. # Restrictions apply.



Rs. 29,000/-
Per Shift*

CRASH BOX

- Specialised purpose built Crash housing to protect your precious cameras and lenses from fire, low level impacts and falling objects.
- Great for extreme location filming.
- Accepts most cameras and lenses.

Rs. 29,000/-
Per Shift*



FOR RENTAL, CONTACT: TOLL FREE: 1800 425 2774 | MOBILE: +91 98410 11449
WWW.STEREOVISION.BIZ | INFO@STEREOVISION.BIZ | @ STEREOVISIONINDIA

* GST, Attendant and transport charges are extra as applicable. (Shift means 12 Hrs)



Passion creates the show

OSRAM HMI®: Robust, flicker-free lamps deliver a steady performance on shooting set

- High CRI of > 90
- UV-Stop (UVS)
- Color temperature of 6,000K (daylight)
- Extremely bright light of up to 100 lumens/watt
- Hot restart capability

55 YEARS
HMI®



INDEX

Master of Light A tribute to

04



Robby Muller

Talks About The Solidcom C1 Pro,
Hollyland's Wireless Intercom Headset Features

16



Santosh Pandit,
CEO, Qizar Solutions

Zolar Vega And Toliman

18



Interview with Founder of HK Enterprises

20



Pankaj Sharma

Interview With

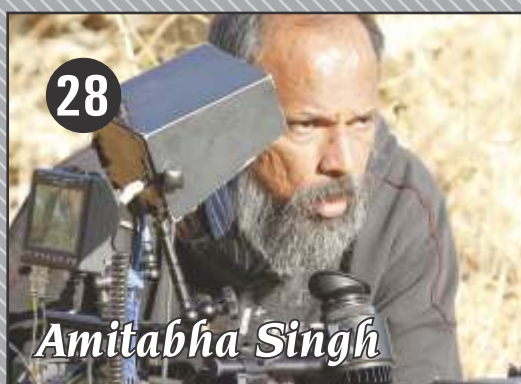
22



Aseem Mishra, ISC

Interview With DOP

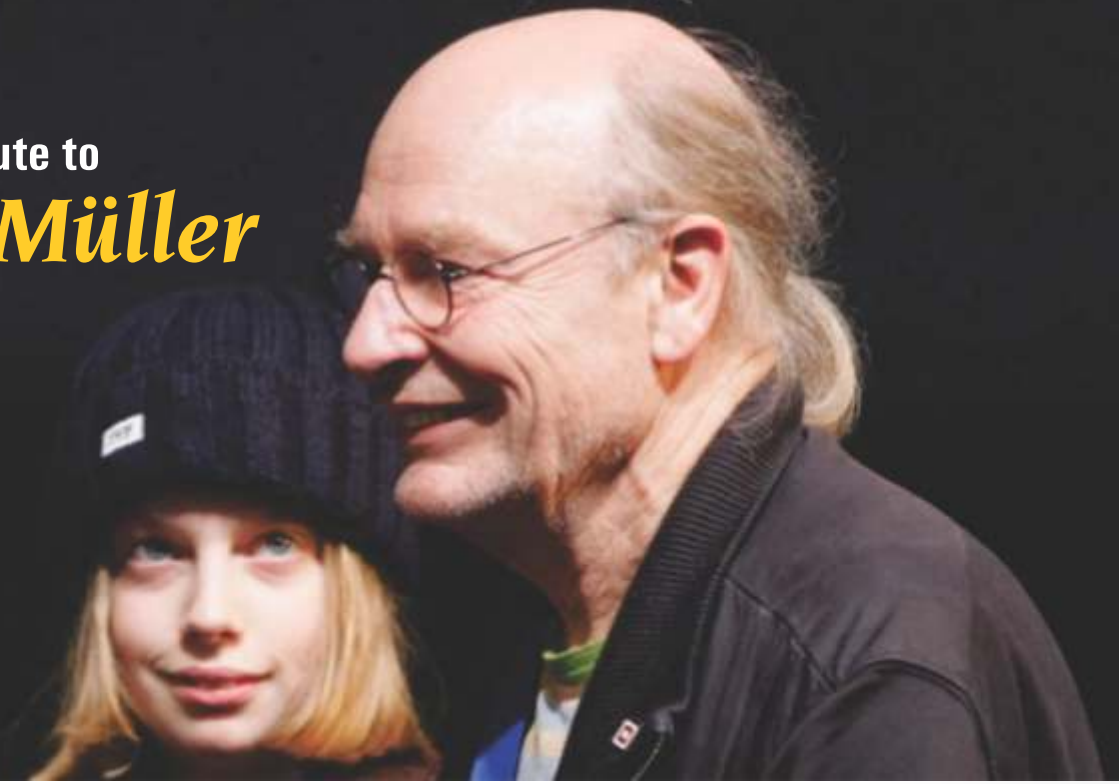
28



Amitabha Singh

Master of Light

A Tribute to *Robby Müller*



Robby Müller (1940) is considered one of the best-known cameramen – internationally: “Director of Photography” – in the world. The Dutchman has won numerous awards for his camerawork and contributed considerably to the success of an entire generation of independent film authors since the 1970s. His international career started soon after he graduated from the Nederlandse Filmacademie in Amsterdam in 1964. In Germany, he not only shot numerous early films by Wim Wenders, but also worked alongside such directors as Edgar Reitz, Hans W. Geissendörfer and Peter Handke. Müller would eventually be responsible for the cinematography of fourteen of Wenders’ films. In the USA, he was discovered in the late 1970s by Peter Bogdanovich and, among others, shot *DOWN BY LAW* (1986) for Jim Jarmusch in the 1980s. Under Lars von Trier, he experimented with the use of the handheld camera in *BREAKING THE WAVES* (1996) and with new video techniques in *DANCER IN THE DARK* (2000).

Cameraman or Director of Photography

What is a Director of Photography, or “DoP” for short? He translates the vision of the director and the screenplay into visual images. He does this by creating the right atmosphere, not only with the help of existing and supplementary light, but also through the choice of camera, film stock, lenses, framing, camera movement and actor choreography. “Director of Photography” is a standard term in British and American cinema and in major international film productions. Within the American studio system, the DoP is even forbidden from directly operating the camera. Robby Müller only adhered to this rule in exceptional cases. This is because camera movement is at least as important for Müller as framing and lighting. As a matter of principle, Müller views the division between DoP and cameraman as unnatural. In Germany, the term cinematographer is in fact used as a synonym of DoP. In the final analysis, the terminology depends on the specific

production conditions. It is important for both the DoP and the cinematographer to take joint responsibility with the director for the overall image creation.

Robby Müller's image creation

Averse to inflexible systems, unnecessary regulations, and conventional ways of working, Müller kept faith with his own approach throughout his career: no unnecessary technical aids, no excessive lighting, and no conspicuous “camera acrobatics,” as he himself puts it. Even so, his method results in breathtakingly beautiful shots, and he is admired all over the world for his visual ingenuity. Müller became a master of working with natural and available light. He is one of those exceptional cameramen who knows how to work with the existing conditions. Müller intentionally refrains from theatrical or expressive lighting effects. You could say he's more Vermeer than Caravaggio. In his camerawork, too, as well as his framing and in the way he captures a story, or the plot, in images, Müller shows restraint.

Sparing in his use of close-ups and avoiding the zoom lens for the most part, he handles the camera more like a tool that “serves” and “observes,” offering space not only for the actors, but also, through long takes and wide shots, for the viewers. Müller does, of course, deploy close-ups and – very occasionally – a zoom, but only when the story demands them.

Early years

Robby Müller enrolled at Amsterdam's Film Academy in 1962. At this time, a younger generation of filmmakers had begun to rebel against the conventional studio film and its aesthetic of artificial lighting and camera work. Instead, young filmmakers wanted to capture everyday existence in a realistic and authentic manner. This development had already been pioneered by Italian neorealism, and the Nouvelle Vague and Cinéma Vérité movements were attracting a great deal of



"The Angénieux Optimo Primes have been a blessing to work with. They produce really beautiful images which are sharp, clean and render really beautiful skin tones. They hold up really well when shooting against strong light sources and have really good performance in the shadows. The flares, which mostly occur on the higher focal lengths are really pleasing and have a character to them. The out of focus areas of the lens are really nice and clean without too much disturbing elements. The ability to use internal filtering is a blessing and will give filmmakers around the world loads of options to be creative with it. I am really happy with the images that the lenses produced and am really looking forward to working with them in the future again."

- DoP Ayan Sil



Rathnavelu ISC



Subbu Bharathwaaj



Tapan Basu ISC



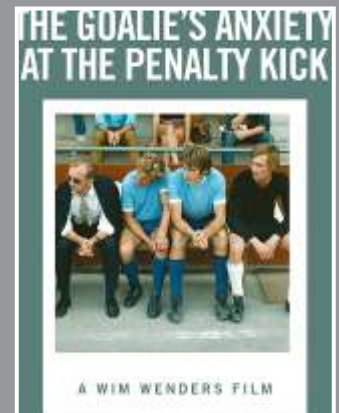
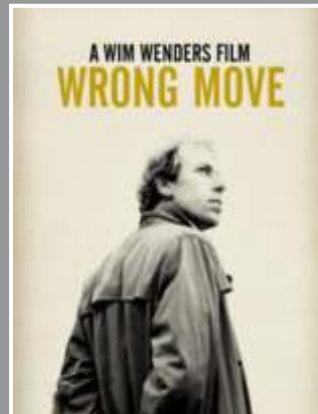
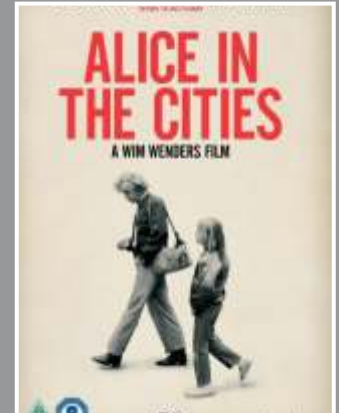
Soumik Halder ISC



Modhura Palit



Important Films of Robby Müller as DOP



attention in 1962. In the United States, the first exponents of New American Cinema, who would also turn their backs on the artistic limitations of the studio, had come onto the scene as well. It quickly became clear to Müller that this was the approach he felt most at home in.

Technological developments played an essential role here. A black and white film with increased light sensitivity had come onto the market, for example, making it possible to film with a minimum of light. However, this stock was not favored by the commercial film industry, as its low resolution and graininess resulted in blurrier images. In any case, color film had already become the new standard. Another innovation was the use of relatively small, portable 16mm and 35mm cameras, which made it possible to film on the streets or from a moving car. The camera could thus record everyday life in a manner that seemed hitherto impossible. MEGALOPOLIS 1, which Müller made while still at the academy, with classmate Pim de la Parra, is a good example of this.

Escape from the studio and the use of new film stock had far-reaching consequences for lighting. Dramatic lighting by means of directly aimed light sources was now abandoned for more realistic effects that at times managed with a minimum of light and frequently used diffused, reflected light. At the time Robby Müller was studying at the academy, there were actually no examples for him to follow. His first films are therefore highly experimental and reflect simultaneously the zeitgeist of the sixties and the new freedom in filming.



SKYPANEL[®]X

Reach beyond the Sky

Available in three size configurations (X21, X22, and X23), the modular SkyPanel X offers native soft and hard light technology, setting a new bar not only in terms of dimming and color science, but also in output and beam quality for medium to long throws. With up to 4,800 lux at 10 m / 32.8 ft and eight pixels per unit; dynamic CCT range of 1,500 K – 20,000 K; six-color full-spectrum color engine; wireless control; integrated power supply; advanced networking possibilities; and an IP66 rating, the SkyPanel X is an all-weather lighting solution tailored to existing workflows.

www.arri.com/skypanelx

For more information please contact:

SkyPanel[®] is a registered trademark of Arnold & Richter Cine Technik GmbH & Co. Betriebs KG.



C-4, Goldline Business Centre, Link Rd,
Malad (W), Mumbai 400064
022 42109000 | sales@ceneom.in | salesupport@ceneom.in





Wim Wenders

In 1966, Robby Müller journeys to Germany for the first time as Gérard Vandenberg's camera assistant. There, he makes the acquaintance of Wim Wenders (1945), who in 1968 hires him for his Munich student film *ALABAMA: 2000 LIGHT YEARS*. This marks the beginning of a partnership that stretches over many years and that yields such unusual films as *WRONG MOVE*, *KINGS OF THE ROAD*, *THE AMERICAN FRIEND*, and, ultimately, *PARIS, TEXAS*.

With Wenders, Müller developed a unique style of film that strongly influenced the typical Wenders road movie, in which the journey is a metaphor for an existential search for oneself. These films were made in many different locations, so that the cameraman had to respond rapidly and efficiently to a given situation. For Müller, this meant making maximum use of the available natural light. The scenes were shot chronologically as much as possible, and Robby Müller respected the available light. His intention, in his own words, was to "remain true to the geography of light." Müller does introduce accents with supplementary light, but only if it really enhances the plot. He never lights a scene in an artificial manner, as he would in the studio. He would also never consider "destroying" the natural light to get a perfectly illuminated picture. Rather, Müller aims to create natural, discreet lighting situations.

What also typifies Robby Müller is his use of the color variations resulting from the use of different light sources. Film stock reacts differently to the color temperatures of artificial light and daylight. Fluorescent light comes out extremely green on film. Müller sees in the "unfortunate" situations with which available light confronts him – not only with differences in color, but also contrejour effects, "underexposed" faces, reflections, or a flickering TV picture – precisely the requisite tools to create an atmosphere and add visual power to the narrative.

THE GOALKEEPER'S FEAR OF THE PENALTY, 1972, 6'20"

This was the second feature that Wenders and Müller made – with a "real" crew and somewhat more in production tools available to them. How it is framed and structured still is rather traditional, but it clearly already contains the germ for the later road movies. One scene that, in the script itself, consisted only of two lines, grew via improvisation into a scene lasting ten minutes like one in a road movie. Although this was an adaptation of a thriller by Peter Handke, very little happens. All of its suspense is contained in the shots: the tension between light and dark, daylight and artificial light, motion and stasis, and close shots and long shots.

ALICE IN THE CITIES, 1974.

First film in the road movie trilogy. Natural locations and natural light give the film its documentary like character. A salient aspect is the fascination of Wenders and Müller with such typically American cultural components as wayside restaurants, large billboards, and neon signs. This is also the first film for which they shot a substantial part in the U.S. In the film's second half, Müller and Wenders are clearly in search of a German parallel to the American road movie. Müller demonstrates that he is a master of filming from moving vehicles and the use of available light whether by day or by night.

WRONG MOVE, 1975.

Part two of the road movie trilogy. In this film, the protagonist travels somewhat aimlessly from northern Germany to Bavaria in the hope of finding himself. In the course of his journey, he meets people (a street musician, a deaf and dumb girl, a poet and an actress) who, just like him, are wandering aimlessly through life. For the film's impressive opening shot, Müller devised a special mechanism with which he was able to execute precise camera movements while flying in a helicopter, undisturbed by the vibrations of the aircraft. A number of times, Müller also filmed scenes in the evening that unfold simultaneously indoors and outdoors, and on occasion even dared to leave the actors in the dark, without extra lighting.

KINGS OF THE ROAD, 1976.

The last road movie of the trilogy of Müller and Wenders. The budget made it possible to produce the film in a cinematic manner. For example, there were crane shots and an intricate mechanism for fastening the camera to the lorry itself. The inspiration came from the work of American photographer Walker Evans, who, in the 1930s, had documented the Great Depression in unique shades of black and white. This influence is clearly observable in the strongly photographic settings in which Müller portrayed people in a (desolate) industrial environment.

THE AMERICAN FRIEND, 1977.

Inspired by the serene canvases of Edward Hopper, the colors are heavily and intentionally applied. This is evident not only in the use of intensely colored props such as a deep orange Volkswagen Beetle, a bright red coat, ultramarine blue nameplates, or ruby red seats in the Paris Metro, but also in garishly colored neon lights in tunnels, on the street, and even in the billiards room of a pub, Müller leaves no opportunity

Opening up new dimensions.

ZEISS Supreme Prime Lenses



Unrivalled image characteristics for your next masterpiece

The ZEISS Supreme Prime lenses unite cinematic large-format coverage and high speed in a small, lightweight lens. Their look is characterized by a gentle sharpness and a very smooth transition between the in-focus and out-of-focus areas. The Supreme Primes from ZEISS give the creator absolute control over the image by revealing subtle nuanced details in deep shadows and bright highlights.

Find out where to buy or rent the lenses on www.zeiss.com/cine/supremeprime



unused – including the use of special light foils, filters and lenses – to ensure that color played a substantial role in this film.

PARIS, TEXAS, 1984, 14'37"

Following a sevenyear-pause, Wim Wenders and Robby Müller joined forces again to make PARIS, TEXAS. For the first time, they were to shoot a film chronologically without employing a precise plan. The film's characteristic, vast landscapes, the unique lighting, and the intense colors made PARIS, TEXAS into an iconic film in which Wenders once again used the disjunctive nature of travel as a metaphor for the quest for oneself.

PARIS, TEXAS is the story of a taciturn man who resurfaces in the world following a long disappearance. After he is collected by his brother, a tragic narrative slowly unfolds of an impossible love, his lost son, and the search for his mother and ex-wife.

The film's opening shot, taken from a helicopter, provides the viewer straight off with proof of the masterful abilities of Wenders and Müller. Following the helicopter shots in ALICE IN THE CITIES and WRONG MOVE, they now produced the perfect opening shot for PARIS, TEXAS, which positioned the protagonist in a seemingly endless emptiness. The sequence filmed in the car with threatening light and rain outside is another example of how perfectly attuned Wenders and Müller were to one another. While the American crew members were busy eating, Wenders and Müller jumped into the car with a camera in order to capture that moment.

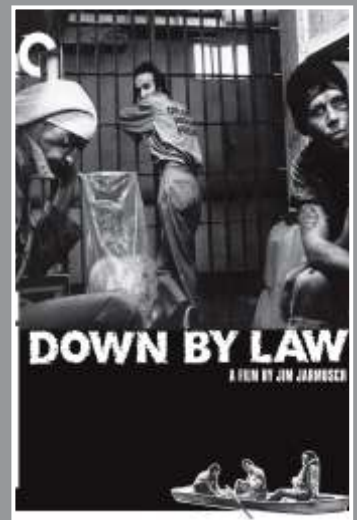
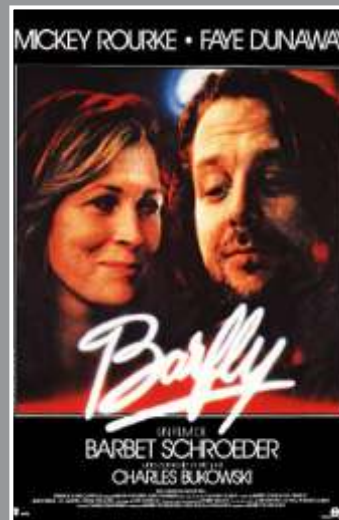
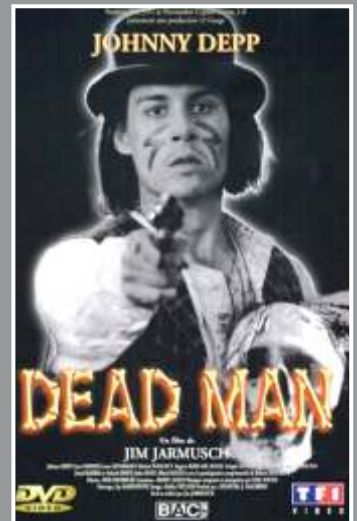
The scene in the peepshow is now regarded as a classic. Müller's use of a real one-way mirror was highly intentional, in order to obtain a realistic effect, in terms of both acting and the setting. Also unusual are the images Müller shoots during the car ride, in which close-ups of the two brothers alternate. Half of the frame in each case is filled by the landscape. To ensure that the background was also in focus, the scene was shot with a half lens. But even more important is the fact that, for the entire film, Müller succeeds in creating an atmosphere that perfectly fits the narrative, an atmosphere that draws the viewer – often subliminally – into the story. With Müller, the images must always be in the service of the story.

Working in Germany

Robby Müller worked with a large variety of other directors on numerous occasions during his career. In the 1960s and 1970s, for example, he filmed with a number of German directors, among them Peter Lilienthal and Edgar Reitz, as well as the Austrian director Peter Handke. He made eight films with Hans W. Geissendörfer, including the Patricia Highsmith adaptation THE GLASS CELL.

THE LEFTHANDED WOMAN is a film by Handke, who had already written the script for Wenders' WRONG MOVE. Some of the people working on the film had already had experience working intensely with Wenders. The film concerns a woman who decides to leave her husband and start a life of her own. The film is notable for its tightly

Important Films of Robby Müller as DOP



SIGMA

"Solutions for movie production
Innovations for creative expression"



T1.5 FF High-Speed 5-Lens Kit

- Strong high-speed lens
- 6K-8K Class Resolution
- Sharpness Combined with outstanding bokeh effect
- Color balance standardized across the lineup
- Dust-proof and splash-proof construction
- PL-Mount, EF-Mount and E-Mount



T1.5 FF High-Speed 7-Lens Kit



Importers & Distributors

Shetala Agencies Pvt Ltd

No: 27, 5th Cross Street, Bharathi Avenue, Kaveri Nagar, Kottivakkam, Chennai-600041,
Tamilnadu, India.

Phone No: 044-42125158 / 68 | Mail ID : saleschennai@shetalacamera.com



www.sigmaindia.in

framed shots that seem the very opposite of the images that Müller was shooting at the time with Wenders. But here, too, Müller's choice is determined by the essence of the story that Handke wants to tell. The cool, bleached colors, the wide and static scenes in which the characters are often filmed from behind, and the motionless camera result in detached, almost neutral images that emphasize the isolation and loneliness of the woman.

THE GLASS CELL.

Frankfurt architect Phillip Braun was wrongly imprisoned for five years, convicted of a crime he had not committed. When he is released, he tries to take up his old life again. But his wife and his son have become estranged from him after the long separation. As a result of this situation, Braun again becomes involved in a crime.

For this thriller, Robby Müller developed a dark but understated imagery. For the most part, he shows the actors on their own in long or medium long shots, creating a charged atmosphere. Close-ups are only used if the "screen needs to explode," according to director Geissendörfer. In 1979, the film was nominated for an Oscar as the best foreign-language film and won the German Film Prize.

DOWN BY LAW, USA/FRG, 1986, directed by Jim Jarmusch.

Jim Jarmusch The commercial focus of the American film industry constitutes the diametric opposite of the way Robby Müller works. His preference would be to work with a small crew and to do the camera work and lighting himself. For Müller, lighting, framing and movement form an inextricable whole. He has an aversion to separate short shots. By reflecting on camera movements, he can determine how the light should be and how he can best capture the intensity of a scene with his observant filming style. He searches for moments of authenticity, not tricks for creating an atmosphere. The light, movement and frame must fit the narrative.

In America, it was thus liberating for him to be able to work with the independently minded, highly individualistic Jim Jarmusch (1953). As Director of Photography, he made such important works in his oeuvre as *DOWN BY LAW*, *MYSTERY TRAIN* and *DEAD MAN*. Because the two were so exceptionally well attuned to one another, Müller had a free hand in determining both lighting and camera movement. For the most part, he used long shots with wide frames, so that the gaze of the viewer is fairly free to roam at will through the picture. This also made it possible to portray parallel plots within a single screen. Scenes thus had to be shot in an extremely precise manner, with consistent lighting. In order to fade out the apparent beauty of the American landscapes, *DOWN BY LAW* and *DEAD MAN* were shot in black and white.

Müller and Jarmusch's first collaboration. One important starting point was not to shoot the film in color – especially because of the spectacular landscape in which the narrative was set. According to Müller, the countless hues of the woods or the stunning green of the duckweed in the swampland would have otherwise drawn too much attention away from the actors and the story.

Of special note are the film's extensive tracking shots of streets at a perfect right angle, the camera's gliding movement over the water, and the backward movement of the camera on the path in the wood. A proof of his cinematographic mastery was Müller's camerawork in the small jail cell, where he used various techniques to make use of the limited space to make the

In this color film, too, there are strict tracking shots in which light (daylight, evening light, and the "blue hour") plays an important role. The film is comprised of three quasi identical parts that take place at roughly the same time at the same hotel and on the same streets of Memphis. A challenge for Müller was to balance the lighting for all three parts, so that they would have the same effect.

DEAD MAN, 1995.

Also shot in black and white, this film takes place in the American wilderness. In this third collaboration with Jarmusch, Müller employs a combination of previously developed filming techniques: camera movements that slowly move along with the action, alternating with stricter tracking shots. Added to these was a newly developed style of subjective camerawork, which he used, among other things, to visualize Johnny Depp's slipping further and further into delirious death throes.

DANCER IN THE DARK, DK/SE/FR, 2000, directed by Lars von Trier,

Lars von Trier

Danish director Lars von Trier (1956) was determined to throw all existing (film) conventions overboard with *BREAKING THE WAVES*. For this film, he wanted to employ an uncompromisingly documentary style. Von Trier was one of the founders of the Dogma 95 manifesto, in which a group of Danish filmmakers resolved to create "pure" films that had to fulfil certain rules. Two of the Dogma 95 rules were that the camera had to be hand held and that scenes could not be created especially for the camera. Special lighting was also banned. According to von Trier, Müller's manner of filming had been a source of inspiration for Dogma 95.

To emphasize the film's documentary character, Müller was actually not supposed to know what was going to happen on the set of *BREAKING THE WAVES*. Müller relates about von Trier: "He asked me to simply be a spectator and look wherever I wanted. The camera itself was not to have a judging function, but was to function like the eye of a child." Another requirement was for the camera to be able at all times – both indoors and out – to go all around the actors. This meant that Müller would not be able to set the lighting or precisely compose shot compositions. Von Trier wanted to retain the rawness of the naïve gaze. Rather than being regarded as shortcomings, imperfections in lighting, focus or framing were viewed positively. The film generated not only much controversy with the public, but also consternation with many professional Directors of Photography. They entirely rejected it – intentional – unfocused images, graininess, bleached out colors and shaky camera movements, and considered them to be an insult to their craft.

Trade Fair & Conference for Broadcast,
Media and Entertainment Sector

13-15 Dec 2023

HITEX Exhibition Center,
Hyderabad, India

BME

BROADCAST &
MEDIATAINMENT
EXPO • 2023

Technovations
for Showbiz

Tradefair • Conference • Workshops • Masterclasses • B2B Meetings **bmexpo.in**

Supported By:



AMBMDA



ECOA



NBF



SIANDIA

SIGA

SMPTE



**BOOK YOUR
SPACE NOW**

Media Partners:



BISinfotech

BROADCAST & CABLESAT



digitalstudio



Electronics Media

siliconindia

Organised by:



PDA Ventures Pvt. Ltd., (A wholly owned subsidiary unit of PDA Trade Fairs Pvt Ltd)
'PDA House', No. 32/2, Spencer Road, Frazer Town, Bangalore - 560 005, India
Tel.: +91 80 4250 5000, E-mail: info@bmexpo.in info@pdaventures.com,
Website: www.pdaventures.com

Space & Branding:

Danney Francis
Mobile: +91 90364 86940
E-mail: danney@pdaventures.com

Sabarish Selvan
Mobile: +91 89040 92288
E-mail: asabarish@pdaventures.com



DANCER IN THE DARK, Müller's second film with Von Trier, was shot completely with simple, inexpensive digital hand held cameras and is filled with stylistic innovations. The musical scenes, for example, were filmed using numerous small video cameras "hidden" at different locations on the set. Shooting with digital video cameras marked a revolutionary step at a time when their quality was still looked down upon. But technology was indeed not the point of departure. Von Trier and Müller wanted to obtain a very special atmosphere, whereby the lesser image quality was an entirely acceptable consequence.

Other directors

As of 1979, Robby Müller also worked with other American directors. However, the American studio system, in which directors often had little say in various matters, horrified him. There were too many people who interfered with the film on nonartistic grounds, as well as excessive and ultimately unproductive regulations that leave no room for improvisation or new ideas that arise while shooting. Although Müller did shoot a number of films produced by American studios, he preferred to look for collaborations with exceptional, "independent" directors and

BARFLY, 1987 (Barbet Schroeder),

A Bukowski adaptation by the FrenchSwiss director Barbet Schroeder, with Mickey Rourke and Faye Dunaway in the leading roles. For this film, which mainly takes place in dimly lit

bars, Müller and his lighting crew devised and developed a special type of TL lamp that could be easily attached anywhere and altered in light intensity. Besides the beautifully illuminated bar scenes, Müller often succeeded in the daytime scenes in creating wonderful combinations of daylight and artificial light in a single shot.

Polaroid

From the late 1940s on, the American firm Polaroid developed various techniques for instant photography. In 1972, the first single lens reflex instant camera came on the market, the SX70. This camera plays an important role in the film ALICE IN THE CITIES, made by Wenders and Müller in 1974. Robby Müller has continued to take Polaroid pictures ever since in his free time, in part as a way of studying light and composition. Among other things, he has photographed hotel rooms, as well as picturesque still lifes, abstract patterns of light, reflections and urban landscapes. Sometimes he also simply experiments by photographing in difficult lighting conditions – such as with contrejour – or in situations that combine twilight and artificial light. Robby Müller's Polaroid pictures show how he "thinks" photographically in regard to color, light, shadow and composition. They also reveal more about his photographic vision, which is a hallmark of his films.

"Article is reproduced from the Press Kit of "Special Exhibition at the Museum für Film und Fernsehen: 6 July to 5 November 2017. Robby Müller – Master of Light." □□□

32nd Edition

BI2023

BROADCAST INDIA SHOW ■ MUMBAI

8 - 10 October, 2023

(Sunday – Tuesday)

Jio World Convention Centre, Mumbai

VISITOR REGISTRATION IS OPEN

Register Online. Entry through e-badge only.



**SCAN TO
REGISTER**

FILM • TV • RADIO • AUDIO • MOBILE • NEW MEDIA • CONTENT CREATION • MANAGEMENT • DELIVERY

www.broadcastindia-show.com

Follow Us:



Solidcom C1 Pro

Next-Level Team Talk



Santosh Pandit, CEO, Qizar Solutions Talks About The Solidcom C1 Pro, Hollyland's Wireless Intercom Headset Features

1,100FT (350M) FULL-DUPLEX ENC WIRELESS INTERCOM HEADSET SYSTEM

The Solidcom C1 Pro, Hollyland's first-of-its-kind full-duplex wireless intercom headset system featuring dual-mic Environmental Noise Cancellation (ENC) technology, is incredibly lightweight and easy to use. It is a true game changer with built-in ENC, ideal for production teams working in loud environments where exceptional communication clarity is essential. This new-generation headset system features a wideband audio range of 150Hz to 7kHz, and a reliable LOS communication range of up to 1,100ft (350m).

ENC-POWERED CLEAR AUDIO FOR EFFICIENT TEAM COORDINATION

Unparalleled Dual-Mic ENC

The Solidcom C1 Pro boasts unparalleled dual-mic ENC technology that delivers clear sound captured from



challenging loud environments. Its directional main mic focuses precisely on the speaker's voice range, and simultaneously, the omnidirectional secondary mic collects environmental noise from different directions as noise samples. The sound signal is processed with the advanced ENC algorithm, effectively cancelling the environmental noise and delivering crystal-clear sound quality.

150HZ-7KHZ WIDEBAND AUDIO WITH AEC

The Solidcom C1 Pro intercom system is capable of delivering authentic and clear sound even in the



most demanding production environments. Its premium Acoustic Echo Cancellation (AEC) function effectively removes unwanted echo within the 150Hz to 7kHz frequency response range, bringing in more efficient teamwork.

ROBUST WIND NOISE REMOVAL

Troubled by wind noise in outdoor production environments? The Solidcom C1 Pro offers a versatile solution that prevents airflow from directly hitting the mic. With the Y5 felt paper designed for the main mic as the wind filter as well as the microphone cushion, you can enjoy complete peace



of mind in production environments where wind noise is a major challenge.

TALK/MUTE BUTTON WITH THE PTT FUNCTION



To switch between the TALK and MUTE modes, simply press the TALK/MUTE button. You can also switch between the two modes by rotating the mic boom up or down.

To use the PTT function, press and hold the TALK/MUTE button to talk and then release the button to mute yourself.

UNCOMPROMISING SECURITY & STABILITY

The Solidcom C1 Pro offers full

support for secure communication by preventing people outside the system from hearing your conversation with its encryption technology.

With a dual-antenna design scheme for each headset, the Solidcom C1 Pro enables unparalleled interference-free communication stability and clarity with a doubled user capacity on the communication channel.

INCREASED PORTABILITY & DURABILITY FOR A BETTER EXPERIENCE



Master headset	Remote headset	Time to charge
6 hours working time	10 hours working time	2.5 hours

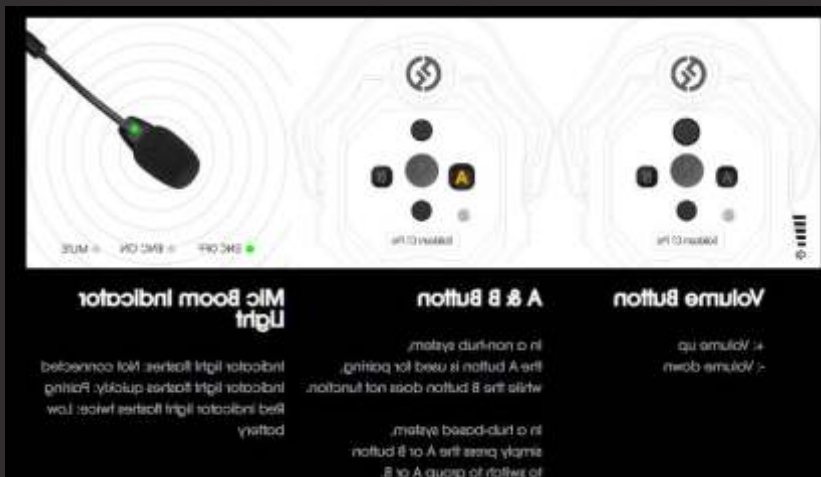
The Solidcom C1 Pro headset is crafted using PC-ABS materials, making it incredibly lightweight—a mere 170g (6oz) with the battery included and super compact. The upgraded over-ear leather cushion better fits the human ear structure for added stability and comfort, perfect for anyone who works in challenging environments. Durable on-ear foam cushions are also provided to address different wearing preferences. Simply use them as needed and enjoy the experience of incredible portability and comfort without compromising quality.

CUSTOMIZABLE AND EXPANDABLE FOR VARYING TEAM SIZES



The Solidcom C1 Pro is available in a variety of non-hub packages for accommodating team sizes ranging from 2 to 8 members. If A & B grouping and the ANNOUNCE function are desired, a hub (including a wired headset) can be easily incorporated into any number of headsets. A hub-based system supports a communication team with up to 9 members.

Feedback: santosh@qizarsolutions.com



ZOLAR VEGA AND TOLIMAN

ZOLAR VEGA AND TOLIMAN 1×1 LED LIGHT PANELS

ZOLAR is a sibling company of cinema camera manufacturer Z CAM and a new player in the lighting world. Their first light series is made up of three 1×1 LED panels (ZOLAR Vega 30C, Toliman 30C and Toliman 30S) and promises to provide high color accuracy at an accessible price. But how do these lights perform in the field?

ZOLAR moved its first steps in the lighting market back at IBC 2022 when this newborn brand introduced three 1×1 LED panels, namely the Vega 30C RGBAW, the Toliman 30C bi-color and the Toliman 30S bi-color fixtures.

So let's do a quick recap on the

new ZOLAR LED panels!

ZOLAR VEGA AND TOLIMAN 1×1 LED PANELS – SUMMARY

The ZOLAR lighting ecosystem currently consists of three LED panels that are slightly larger than the standard 1×1' size. In particular:

- ★ The Vega 30C features an RGBAW color engine and offers an extremely wide color temperature range, spanning from 2,000 up to 20,000K (CCT Mode);
- ★ The Toliman 30C is a bi-color fixture with a more standard CCT range of 3,200-5,600K;
- ★ The Toliman 30S is the “entry-level” model. It shares the same CCT

range as the Toliman 30C, but mainly lacks DMX control and provides a lower light output.

Despite being a newcomer in this field, ZOLAR is riding on Z CAM's good reputation and expertise. You can already tell they did a remarkable job in designing their first light series just by looking at the solid matte grey aluminum alloy protecting the LED panels. This also integrates a sort of color-coding convention. Indeed, the two bi-color models feature orange corner plastic parts, that are yellow on the RGBAW variant.

Each lamp weighs less than 4.5kg and integrates a convenient diffusion system, called ZOLAR Stylist. This consists of a double-sided panel that





can be easily removed and flipped to the other face in order to modify the light's beam angle. However, it's not hard to foresee that ZOLAR could expand this solution in the future.

ZOLAR LED PANELS – POWER AND CONTROL

The three lights differ in their power draw. The Toliman 30S is the least power-hungry model (around 120W) and can draw juice from DC power or a single V-mount battery that can be attached directly to the back of the light body. On the other hand, the Vega 30C and Toliman 30C come with a dedicated power supply unit with robust Neutrik power connectors but require two V-mount bricks if you want to rely on battery power.

Overall, the ZOLAR light panels offer a good amount of flexibility when it comes to controlling the fixtures. All models feature onboard controls, come with an included remote controller and can be connected to smart devices via Bluetooth using the ZOLAR App

Furthermore, a proprietary ZolarLink protocol allows multiple units to be synced together. And lastly, the “C” models integrate wired and wireless DMX control capabilities with support to Art-Net and sACN protocols, while the Toliman 30S lacks this possibility.

PHOTOMETRICS AND COLOR ACCURACY

The panels can be dimmed from 0 up to 100% of their intensity in precise 0.1% increments using four different dimming curves. Moreover, the company claims they didn't notice any significant change in intensity or color after leaving the panels running at full punch for about 1.5 years.

While this is a bold statement, Graham used his Sekonic C-700-U spectrometer to conduct some independent measurements using the Vega 30C. As advertised, the fixture actually scored an overall CRI rating of 97+ (97.6 to be exact) and the measured color temperature was pretty

close to the chosen target:

WHAT'S IN THE BOX SOFT CASES?

While the Toliman 30S model can be stored in a single soft case, the major design drawback of the Vega 30C and Toliman 30C is that their parts come split into two different bags, one for the LED panel and the other for the power supply unit. Nonetheless, here's a full list of included accessories:

- * ZOLAR LED panel
- * Yoke mount
- * Remote controller
- * AC/DC power adapter
- * ZOLAR Stylist W panel
- * Remote connector cable
- * AC power cable

For more information, please visit
Z CAM's website
<http://www.z-cam.com/zolar/>





INTERVIEW WITH FOUNDER **PANKAJ SHARMA** OF HK ENTERPRISES

“

After complete dedication of his 22nd years in professional journey of Media, wherein he put his best endeavor to improve the pro-consumer, broadcast segment and production. He started his carrier as an Editor, Animator and VFX artist and been privileged to work in close association with various famous Advertising Agencies like Leo-Burnnet, JWT, O&M, BBC etc.

For achieving the desired goals and benefit the Media Agencies, he came through with many ordeals and established himself in the industry as also achieve a new mile stone by becoming founder of the “HK Enterprises”. In this interview Naresh Sharma finds out the subtle and nuances of manufacturing battery for Cine Industry.

”



HK Enterprises Introducing a state-of-the-art lithium-ion battery assembly plant.

We have designed and developed fully Made in India V-Mount Battery. Dedicated to customized solutions for Cine Cameras Monitors Led light panels and other energy storage applications.

There is a maxim that Invention is the mother of necessity. During Covid time evidently, the whole country had been facing the shortage of these parts, as None of the Indian company had ever executed it's full manufacturing and all Cine & Media Industry had been dependent on China.

We made sincere efforts in computing it's compatibility and made it a successful longest durability – Made in India – well Certified by BIS (Bureau of Indian Standard).

Our company's hard work in association with recognised International Engineers and continuous experiments has successfully lead to manufacture the best compatible design as well as every single part (tip to toe) of all the products and thus can proudly say "Made In India".

Company products have got a great welcome response not only from all over India but also from various countries, thereby creating good demand. Our company has set up a manufacturing plan at Noida to meet the requirement of our V-Mount Battery Models are HK-300, HK-290, HK-260.

5 Factors which shows there sults in enhancing the cost of V-Mount Battery, being imported in India, are elaborated as under :-

- * Profit of Company Margin
- * Freight charges and Custom duty
- * Dealer Margin
- * Retailer Margin
- * Lastly the GST

As we are competing with International market and here is an opportunity where a Buyer can purchase our products directly from the Manufacturer.

We are looking for our retailers & distributors in every State. Here is the time to come and work with us as retailer or distributor and we are ready to give the product and support as well.

Upcoming Model is HK-420wh Vmount battery 28.8V, which is dedicated to cater for the Light Panels application, Companies like ARRI, Aputure, Creamsource, Fillex, Kino Flo, Light Star and Nanlite etc.

We are also about to launch the Fast charger for V-mount Battery, D-Tap Plug, D-Tap Extension cables and Introducing the New Mini L-Shape Dtap plug at Broadcast India Show.

HKE brands ensures the reliability and the quality of every battery pack. Each and every cell is certified and tested as per the application in demand which has passed through all stringent tests as per Indian standard criteria.

Our Tag – Line & Moto "HKE BRANDS - BEST QUALITY, BEST CHOICE".

Make Atmanirbhar Bharat campaign to success and use Indian brands.

We can be approached by contacting on below

www.hkeglobal.com
2hkeglobal@gmail.com
Whatsapp: +91 9811611979





INTERVIEW WITH **ASEEM MISHRA**, ISC

How did this film come to you?

I received a call from Pooja Films and I was told that the director Tinu Desai wanted to meet me and discuss a film. I had no idea till I heard the basic story and narration and it really excited me. Actually it's a very strange coincidence that the film "Mission Raniganj" came to me. The reason being that I come from a mining town

called Dhanbad which is in Jharkhand. My father retired as the DDG DGMS. He was also an ex Indian school of mines 1953 batch official. Mr Jaswant Singh Gill was also ex ISM 1961 batch and a safety officer on whom this film is made. My first AV as a student in film school was on coal mines. Then in 2007 I made a short film called "Seventh Seam" which was based on the psychology of a surviving trapped coal

miner in Dhanbad. It went to many film festivals around the world. So what I am saying is that it is just such a great coincidence that I was called to be the DOP on this film! Nothing would have been closer to my heart than this film "Mission Raniganj". Spending childhood in a coal mine city, hearing stories of accidents and rescue operations observing things around as a child the smell of burning coal. It was a complete nostalgia trip.

How did you plan the lighting for the coal mine underground scenes?

It was quite challenging to shoot the underground coal mine sequences. This is because from a lighting perspective, I can't show my source of light as in underground coal mines there's zero light. It is pitch dark. All you have is the light of your cap lamps. There are some areas like the lift area and some more where there are a few very low voltage bulbs with insulated wires but mostly it's pitch dark. All you have is your battery operated cap lamps. You are hundreds of meters



underground. Since I was exposed to coal mines earlier in my life and documentary days I knew exactly what the approach should be. After the reconnaissance, I consulted the production design team and the VFX team and told them about my approach to the lighting. We built the set in a studio around 100 feet by 90 feet. Three long narrow corridors full of coal textured walls. Later I asked the production design team to keep the central part of the roof/ ceiling open. It was later covered by VFX. I put a long white chimera cloth and put some sky panels with soft boxes on both sides of the tunnel to make the exposure low and even. The other thing that I did was that I kept the cap lamp's light intensity under my control. I thank the production design team who worked very closely with me on this. They gave me two settings low n high beam. Intensity wise on cap lamps, I kept the foreground actors lamp the lowest and then increased in the background. This is how we achieved a good exposure on actors faces and cap lamps. We also kept some cap lamps on high intensity to give interesting flare effect. Before we went on the floor, I did proper test on Sony Venice with ultra prime lenses and with my colorist. Checking the latitude et cetera, I was little worried



about the low light exposure. I wanted to give this film a very real feel. I wanted it to be textured, full of contrast and gritty. Actually I will say that shooting documentaries before coming into cinema gave me a lot of real life situation experiences. It improved my observational skills and understanding of low light situations of surroundings.

How was the underground water sequence executed ?

The water sequence in the film is a mix of VFX shots and live water shoot on the set. Apart from the main set another set was made out of fiber. It was absolutely leak protected. I maintained similar lighting pattern so that there's no jump because it's the same mine and the same location inside the coal mine. But this time due to the reflections of the lights on the water we started cutting reflections with black clothes and diffused the lights further. It was a really an interesting experience.

There were three cameras in the water waist deep: two hand held cameras and one on a techno arm or on cable. There were so many people in the water with so much equipment in a such a small place! It all worked out

AKSHAY KUMAR

MISSION RANIGANS

THE GREAT BHARAT RESCUE

PRODUCED BY POOJA ENTERTAINMENT , DIRECTED BY
TUNU SERESH DESAI , STARRING BY AKSHAY KUMAR AND
PRANITI CHOPRA



quite well I must say. Everything was challenging! Anees Adenwala and his team from ORCA dives were handling the water safety and underwater shooting. Some of the shots we also shot on Phantom with a frame speed of 500 for which I had to pump more lights. It all looked simple but overall it was a very complex shoot!

What was your approach when you were shooting the night outdoor rescue sequences.

Well talking about the night outdoor rescue sequences, I would say that we shot in an open paddy field. I used two types of lights. One I mounted two normal 1Kw halogens on the bamboo poles which were like thirty meters apart in a circular form.

Twenty meters high making a circular boundary. It kind of worked as a source to show within the frame and also worked as backlight and ambient

light for the villagers who were watching the operation. For the central part of the ground where the rescue was actually shot, I used three 12 bank dinos with diffusion on 150 feet high cherry pickers. We would move them according to where the scene was taking place within the circle.

I wanted to keep the lighting simple, clean and real. In real life if the rescue was actually happening in 1989 they would have used similar halogen lights only! It should also be noted that when one is trying to save as many lives as possible, you won't have so much time to properly light a location because time is really important in such situations. One can't really waste any time.

Why did you choose hand held camera work for this film ?

When Tinu Desai the director of the film and I, we were initially

discussing the look and feel of the film, we together decided to give it a real feel by shooting a mix of hand held camera work, steady cam and long lenses on tripod with little breathing to give a little unsettling feeling. I think that it has worked quite well for the film. All the camera operators did a great job.

Tell us something about the color palette and grading of the film.

As you know film making is a great team effort. A film works when all the department sare in synchronization with each other. It is also because it's a period film set in 1989. We had long meetings with costume and production designers. We consciously selected bland colors faded colors and avoided strong colors for coal miners. The director and I, we were absolutely clear about the look of the film from the day one. For all the above the underground scenes we gave a warm tone which we



called life and the underground which we called near death, we kept a different tone of warmth in the skin tone which is very subtle. We also wanted the coal to register as coal. It had to be textured and black. I think that thanks to all the departments working together, we have achieved the tone and feel which we were looking for in this film. My colorist Manoj on

this film and I, we were always connected with each other throughout the shooting of this film for discussing the grade tone and color of the film. Our focus was to ascertain how to hide the source of light in the coal mine scenes yet maintaining the highlights of the cap lamp. Overall for me, it was a very satisfying experience since I had seen and heard stories on /of coal

mines since my childhood days. It's really a very special film for me personally and cinematographically. I would like to give special thanks to my team for working really hard on this film.

- Interviewed by Lalit Rao, Film Critic (FIPRESCI) □□□



DIRECTORY LISTING OF RENTAL HOUSES

24 karat entertainment	9052211117
A M Television	9435041488
A R CINE ENTERPRISES	9949118945
A.M. Videos	9821343637
Accord Equipments	9594066077
Ad focus	9959015551
ADNT RATHNA	9500185936
ALAMUS STUDIO PRIVATE LIMITED	9940299963
Alan Bartley(lens Repair)	99620 04599
All Media Services	9276 159 555
AMAN CINE VISION	9967129012
Amit Joshi	9769654202
Amma Cine productions	9880100079
Anamika Enterprises	9594099832
ANIK DATTA	9831090060
ANIK DATTA	9831096308
Aniket Mitra	9372557729
Anima Media Productions	9961304001
ANJALI VIDEO VISION	9004108984
Anushri Vision	9821059399
Appa eco Equipment	9346988849
Ascom system. bom	98200 67783
B	
Big bull cinema's	7012618253
Bollywood tools leasing Pvt Ltd	9920284903
broadcast Imaging	9820080844
C	
Candid camera unit	94440 82884





www.redrumentertainment.com
ph. 75064 63745

Red Rum Entertainment LLP
 S5, Mhada Shopping Complex, Infinity IT Park Road, Near
 Raheja, Goregaon East, Mumbai, Maharashtra 400065





Bringing to you - the 'Terrific Anamorphic' delivering
 striking beauty of a vintage look in modern mechanics !

ATLAS ORION SERIES 32,50,80,100 MM
WITH 1.6X ATLAS LF EXTENDER
(PL TO PL & PL TO LPL MOUNT OPTION)



ATLAS LENS CO.

FOR RENTAL BOOKINGS

info@stereovision.biz | +91 98410 11449

 Stereovisionindia

Chitralaya Studios	7403040574
Cine Focus	95027 95553
Cine Grip Services	99877 10678
CINEGEAR	9820068035
CINELINK	86527 54171
D	
Day Night Equipment	9820214397
DIGITONE STUDIOS	98200 42693
Divyashree camera equipment	90041 23752
Dream Fly 3J	9619021741
Edit FX studio	62922 64964
E	
Editfx Studios	9831195601
EMPIRE CINEQ	98908 54693
EYESIGHT MAGIC	9820042798
F	
Fine Arts	9820731630
FutureWorks Media Ltd	74982 85584
G	
G.S. Video	9820366846
GARUDA CAMERAS	9686254682
Gaurang Jalan	9831070929
Ghosh Brothers	9930244057
Gopala Media	9999997219
Gyaan Vision	9820600710
H.	
H.P. Illuminations	9820573432
J	

For Advertisement Contact: Mr. Naresh Sharma - +91 9910161695
E-mail: naresh.sharma@cinematographyart.org

Jagmag Electric Co.	9821055728	PIXELPITCH	98491 11511
Jaiswal cine india	9869110439	Pooja Electronics	9920095173
Jehangir Chowdhary	9821060903	Prasad Equipments	9820317120
Jimmy-Jib Triangle	9821098018	Prime Focus Ltd.	7738356566
Judhajit Sarkar	9674856042	Puneet Khanna	9987958113
Just Video Broadcast	9820181866	R	
jyotsna enterprises	9967722586	R D Equipment Pvt. Ltd.	98214 48049
K		Rabab music productions	8195911111
K.L. Enterprises	9820799230	Rijin John	9895050030
K.R. Enterprises	9892221020	S	
Kan singh sodha	9831021789	Sagar rental studio	8088168768
Kanuri Studios	9642252999	Sarthak Dasgupta	9820190902
Keerthan cine services	9845332259	Sathiyam cines pvt. ltd.	9994083312
Khanna incorporate	98201 37556	SERA'S EQUIPMENTS	9967766275
Kitty Cine Equipments	9820662783	Shabnam equipment	9665222961
Kshitij Entertainment	9820234706	Shabnam equipment	9665222961
L		Shruti Cine equipment	9820669798
Lakshmi Balaji Enterprises	9500066776	Shubh Films	7666020804
Lib Movies	90001 06007	SINGH CINE EQUIPMENT	9892856219
Light n light	98204 23098	SK EQUIPMENTS	8097109503
M		SK FILMWORKS	9841043024
MALVIKA EQUIPMENTS	9820027698	SPARK VIDEOTECH LLP	98211 19960
MANOJ AHIR PRODUCTIONS	9913282424	SPE Camera rental house	9841588634
MEGA FOCUS	8606115631	Sree Bhaskara movies	9000877460
Mithun Shaw	9324007444	SRI POOJA ENTERPRISES	9710459334
Mojo films	9811611979	SRIVAARI PRODUCTIONS	9916156999
Muvi Media	9095566677	STEREOVISION	9841011449
P		Sterling International	9821332916
P.m.communication	95949 30030	Subhrajit Mitra	9830426006
Perin Equipments	9819090060		

Subscription Form

CINEMATOGRAPHY ART

Yes, I would like to subscribe to CINEMATOGRAPHY ART (Quarterly Magazine, 4 Issue in a year) Discount Offer for Three (3) Year (12 Issues) Indian Subscription: Cover Price Rs. 1200/- You Pay Rs. 1000/- You Save Rs. 200/-

First Name Last Name

Company Designation

Delivery Address

City State Pin Code

Tel. Cell

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)

If you want Online payment please pay by : **PayTM / Google pay/ Phone pay @ 9910161695 (Naresh Sharma)**

please Mail this form along with your Cheque, DD to:

"Center For Research In Art of Film & Television" B-11, IMM Building, Outab Institutional Area, Delhi - 110016

Ph.: +91 99101 61695 | E-mail: naresh.sharma@craftfilmschool.com

Signature



Interview with *Amitabha Singh* as DOP

How did you choose the location for the panchayat?

While on recce we looked for 4-5 villages according to the requirement of the story. The building of the Panchayat Bhavan was thought to be set in the outskirts of the village. A physical separation was required between the houses and the panchayat building; and this happened to be the only village where the panchayat was constructed outside. We had been looking for a real panchayat building to fix our location. But this building had an extra room, therefore we had blocked off the door of one room. Our story required only two rooms, which was a major consideration while identifying the location. Another important consideration was to find a place which allowed high quality sound, because we were to shoot with live sound. Also, this village had an access road which led to the main road. As a result there was no disturbance of traffic or noise during the shoot, apart from the sounds from the village which had to be controlled. We were actually lucky in a way to have got an interior village situation, and we managed to shoot it in one location. The total geography for the whole of 8 episodes that we did, was not more than 500 metres. 90% of the location was in a very limited area, which made us productive in many ways. Only for a few locations like the bazaar and the D.O office, we had to go a little away. But otherwise, the entire village was in one place.

What was your approach for lighting in daytime and at night, especially when you know that there'll be no light at

“



”

night in the village area?

Basically I believe in an idea, and I feel that reflects in my work too. I feel that cinematography should be invisible, and that's the key principle I try to practice. The audience should never be able to feel the presence of any lighting. Therefore, to get that we completely depended on the available lights whether it was night or day. Wherever the location was, we recreated the lighting as seamlessly as possible, considering the existing light which was there. One challenge which the location offered to us was that its facade was east facing to a zero degree accuracy, i.e., the sun would rise exactly straight on us. The face of the building was completely front lit, till around 11 or 11.30am. Only after the sun went overhead, the face used to come under the shadow - hence that used to take half a day to shoot. It had come as a challenge for us, because half the time the building was in light and for the rest of it, the building was in shadow. The shadow used to affect the characters standing in front of the facade. However we tried to merge it seamlessly with the natural light. Moreover, we shot the whole program in transition of seasons. We started to shoot in February and kept shooting till May. Hence naturally, the quality of light differed and we experienced many patches of rain and clouds in shoot. We faced the summer sun, and then many scenes were split like that; some scenes were partly shot in winter and partly in rain. The quality of light changed completely. There were some scenes where I used certain lights like HMI, but of course it was still visible. There was no other solution. So you can figure out artificial light, especially in outdoors.

When the marriage preparation goes on we see half of the part has a shade where people are sitting, and the rest has a bright patch of light. Did you use artificial light to boost up the scene with soft daylight?

That particular scene was critical in several ways. It was shot between 4:30 and 5:30 in the afternoon, hence there was no way to balance the light under the shade and outside. Therefore we waited for the sun to become a bit soft

and under control, and the exterior was brought to a certain level. We used soft natural HMIs to elevate the light level inside to produce a balanced state. However in some of the later shots, it had become evening already and it's kind of dull comparatively.

How did you manage the light setup in such a congested situation in the interior scenes?

Interior basically means the scenes inside the panchayat house or in any of the houses. The day interior scenes had a lot of limitations for us. One thing in overall that we had to keep in mind was the blanket challenge; and we were shooting from two cameras - both RED dragon, almost all the time. Right in the very beginning when I had conversation with the director and the creative team about this series, we had decided to have two cameras in an argumentative way, i.e., both the cameras wouldn't shoot the same thing. The idea was to basically have two different angles to the same scene, and there would also be two different magnifications. Therefore we always had two cameras, and the cameras were at 90 degrees from each other all the time. It was a rare case for the two cameras to shoot at the same axis. It was a challenge for us to keep the camera in different axes all the time.

Whether we were blocking or designing the shot or lighting it, having two cameras at 90 degrees meant that the room available for lighting was even narrower and smaller. More over during day shoots, there was no scope of putting up any light on the ceiling. We wanted the frame to be wide enough, which practically meant that either we were to bounce strong HMIs on the ceiling patches which were not in frame, or have some sort of soft light coming from one of the doors within the structure which wasn't in frame. However the biggest issue, especially in the panchayat bhavan, was that it had many windows. Therefore we were to control the light outside the windows - by using NDs or nets. Then as I said, there were two cameras and both the cameras looked in different directions - both looked at two different windows. Controlling lights outside the windows was, according to me, one of the biggest challenges that we had to face in the interiors. As we got a very limited ceiling space available, it largely bounced HMIs off the ceiling or we used some HMIs with a soft box from a distance, hidden inside a room, of which either the door was invisible or was partially visible. Therefore, light was controlled in this manner.





Due to the bi-camera set up, did you face any kind of challenge in DI in terms of matching the skin tone?

Yes, definitely. We faced many difficulties at the DI stage. No two cameras were identical.

Were both the cameras of the same model - the RED dragon?

Right, they were of the same model, same vendor, and same generation - everything was as close as possible in terms of their tech-specs. It's only when you come to DI and start bringing the images in the desired creative zone, that those kinds of differences between images begin to appear. As we started color correction, we realised that one of the cameras had a distinct green cast to the whole image as compared to the other camera. Matching them, naturally, had limitations to it when it came to balancing skin tone and other tones in any frame. That was a difficulty that we faced.

What was the number of effective shooting days for the entire 8 episodes?

We shot this over 57 days approx.

What was your brief to the costume, makeup and art direction departments, in order to get what you want?

The essential creative brief was that our story should seamlessly blend with the village. My creative interaction with the art direction team was at a very functional level, because most of the structures were as they were. We couldn't do anything with the color scheme of the things because they all have a standard color scheme, like the Panchayat Bhawan had a standard color, and the water tank had a standard color scheme. Everything was from a very real space - most of the houses that we shot had people already living in there. The biggest exception in terms of art direction was the Pradhan's house, because that house really belonged to the Pradhan of

that village. The original structure did not have that 'verandah', which we see in the series. But including that veranda, which was the idea of the production designer Tarpan Shrivastava, became a masterstroke.

How did you manage the verandah there?

It was just added to the structure. Earlier it was in the green zone, then we brought the whole thing into the warm zone. So that was a major variation done to the original color of the house. In terms of costume, most of the costumes were as close to reality as possible. My only suggestion to the costume team was to avoid narrow stripes or very fine weave, which might give some sort of jittering especially when they are in motion.

Lensing plays an important role, whether it's a rural look or a modern one. What kind of lenses do you choose and why?

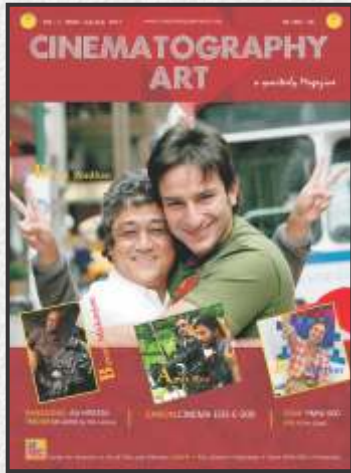
Creatively speaking, drama is not larger than life. It is everyday life - as a village person would look at an event unfolding in front of his/her eyes. And if that person has a Handy Camas he/she witnesses something, everything depends on how we choose to capture it. The kind of lenses we used, and the distance we maintained while looking at such a scenario. That has been more or less the creative approach according to which the scenes were thought of, conceived, played out, and shot. The whole idea was that the images should not stand out. Every tool of making the images was selected or applied in a way that it remained as invisible as possible.

Fedeback: Cinevidya Prime : cinevidya@gmail.com





**FOR
ADVERTISEMENT
INQUIRES
PLEASE CALL
9910161695**



Subscription Form
CINEMATOGRAPHY ART

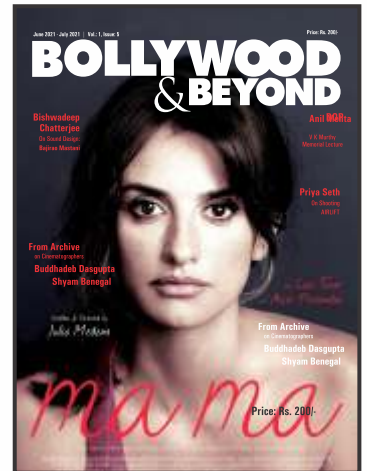
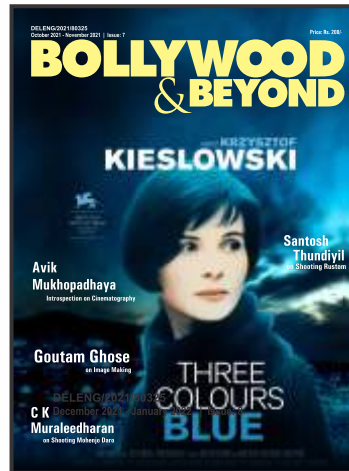
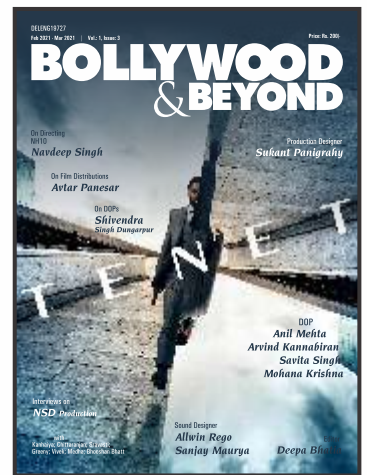
Yes, I would like to subscribe to CINEMATOGRAPHY ART (Quarterly Magazine, 4 Issue in a year) Discount Offer for Three (3) Year (12 Issues) Indian Subscription: Cover Price Rs. 1200/- You Pay Rs. 1000/- You Save Rs. 200/-

First Name Last Name
Company Designation
Delivery Address
City State Pin Code
Tel. Cell
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)
If you want Online payment please pay by : PayTM / Google pay / Phone pay @ 9910161695 (Nareesh Sharma)
please Mail this form along with your Cheque, DD to:
"Center For Research In Art of Film & Television" B-11, IMM Building, Outtab Institutional Area, Delhi - 110016
Ph:- +91 99101 61695 | E-mail: nareesh.sharma@craftfilmschool.com

Subscription Form
BOLLYWOOD & BEYOND

Yes, I would like to subscribe to Bollywood & Beyond (B1 Monthly Magazine, 6 Issue in a year) Discount Offer Indian Subscription: Cover Price Rs. 3600/- You Pay Rs. 3000/- You Save Rs. 600/-

First Name Last Name
Company Designation
Delivery Address
City State Pin Code
Tel. Cell
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. 3000/- (Three Thousand)
If you want Online payment please pay by : PayTM / Google pay / Phone pay @ 9910161695 (Nareesh Sharma)
please Mail this form along with your Cheque, DD to:
"Center For Research In Art of Film & Television" B-11, IMM Building, Outtab Institutional Area, Delhi - 110016
Ph:- +91 99101 61695 | E-mail: nareesh.sharma@craftfilmschool.com



FILM INDIA

DIRECTORY SINCE 1985

INDIAN FILM, TV & MUSIC INDUSTRY DATABASE

NOW AVAILABLE ON MOBILE APP

300+ Categories | 25,000+ Contacts
Subscription options 6 / 12 / 24 / 36 months
Updates of Contact Details done every month



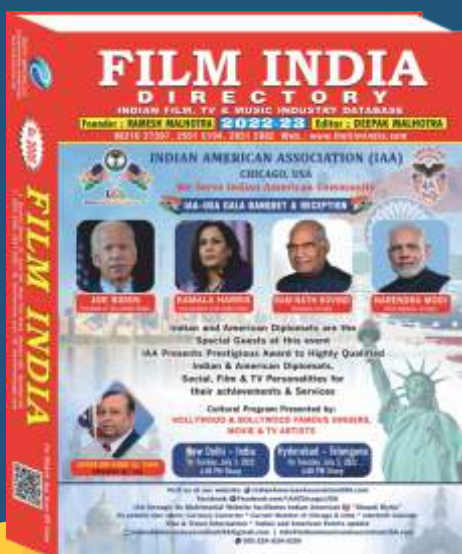
If you are known for your work
done in the Entertainment Industry,
Then you are certainly being searched
in Film India Directory

Being in NETWORK & EASILY ACCESSIBLE
is always good for your career

PURCHASE

LIST

ADVERTISE



Tel: 022 2651 5194, 2651 2882
Mob.: +91 98210 27397, 99202 60862
Email: thefilmindia@gmail.com
Web.: www.thefilmindia.com
www.thefilmindiaapp.com

Download Our App

