



ISSUE: 35, October - December 2022

www.cinematographyart.org

RS.100/- \$5.

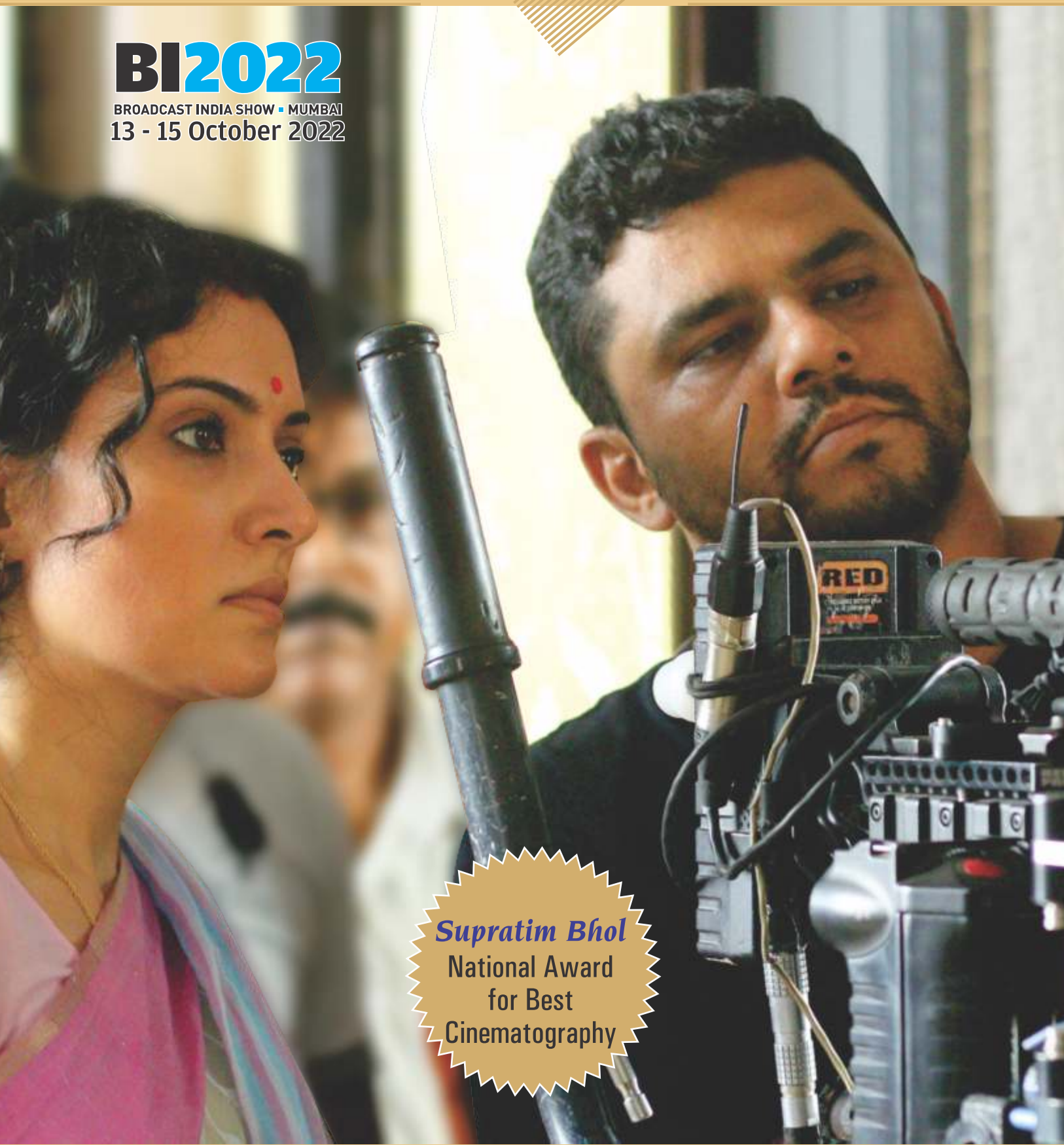


CINEMATOGRAPHY ART

A Quarterly Magazine

BI2022

BROADCAST INDIA SHOW • MUMBAI
13 - 15 October 2022



Supratim Bhol
National Award
for Best
Cinematography



ISSUE: 35, October - December 2022

www.cinematographyart.org

RS.100/- \$5.



CINEMATOGRAPHY ART

A Quarterly Magazine

EnergacAMERIMAGE

30.
INTERNATIONAL
FILM FESTIVAL

12-19.11.2022
TORUŃ, POLAND
KUJAWSKO-POMORSKIE



CO-FINANCED BY THE MINISTRY OF CULTURE AND NATIONAL HERITAGE OF THE REPUBLIC OF POLAND, THE CITY OF TORUŃ, KUJAWSKO-POMORSKIE REGION AND POLISH FILM INSTITUTE

FESTIVAL ORGANIZED
AND PRODUCED BY



EUROPEAN FILM CENTER
CAMERIMAGE

OFFICIAL SPONSORS
AND PARTNERS



STRATEGIC SPONSOR



INDUSTRY SPONSORS AND PARTNERS



PROJECT IS CO-FINANCED BY THE EUROPEAN REGIONAL DEVELOPMENT FUND WITHIN
THE REGIONAL OPERATIONAL PROGRAMME FOR KUJAWSKO-POMORSKIE REGION FOR THE YEARS 2014-2020

www.visitTorun.com

www.energacamerimage.pl

facebook.com/camerimage

[@camerimage.festival](https://camerimage.festival)

HYDROFLEX

UNDERWATER CAMERA HOUSING

FLAT & DOME Lens Ports

Alexa Mini
Alexa XT
Alexa SXT
Alexa SXT Plus
Mini LF
Red Epic
Red Dragon
Sony Venice
Phantom Flex



 **STEREOVISION**®
SINCE 1975

FOR RENTAL BOOKINGS

+91 98410 11449 | info@stereovision.biz

 [Stereovisionindia](https://www.instagram.com/stereovisionindia)



THE MOST AFFORDABLE AND RELIABLE BRAND

Wireless Audio/Video Transmission System



Mars 4k

The New Wireless Video Transmission System

- 450ft (150m) LOS range and ultra-low latency of 0.06s
- 4K UHD video transmission at 30fps
- HDMI&SDI dual interface
- Smart channel scan & selection



Mars M1

The New Wireless Monitor

- Featuring a 5.5" touch LCD screen with professional color calibration
- 1,000 nits of brightness
- Rec. 709 color gamut with 3D LUTs
- up to 450ft (150m) LOS with a low latency of 0.08s
- TX, RX and monitor—All in one



Cosmo C1

Wireless Video Transmission System

- H.265 HEVC wireless transmission technology
- 1,000ft LOS transmission range with a low latency of 40ms
- Industry-first to integrate UVC interface, supporting UVC Pull-streaming
- Smart Channel Selection



Solidcom C1-4s

Wireless Headset Intercom System

- Full-duplex wireless intercom headset system
- Wideband frequency response from 150Hz to 7KHz
- 1,100ft (390m) radius (LOS) transmission range
- No belt-pack solution
- Up to 8 users without HUB

INDEX

Amit Bhandari



Debojyoti Ghos



Ashok Mehta



Hollyland



Mithun Biswas



Sirsha Ray



Supratim Bhol



Camera & Lenses

31

*Directory Listing
of
Rental Houses*

Issue: 35
October - December 2022

Editor & Publisher:
Naresh Sharma

Associate Editor:
Anushka Tanwar

Sr. Assit. Editor:
Lalit Rao

Marketing Team:
Debadatta Mohapatra
Tanish Sharma
Atul Singh

Graphic Designer:
Ram Pratap

Photographer:
Tanish Sharma

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

B-11, IMM Building,
Qutab Institutional Area, Delhi - 110016
Mob.: +91 - 99 10 16 16 95

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

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

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



Editor's Desk



Greetings!

Hello friends. We are back again with "Broadcast India" special issue of "Cinematography Art" magazine. This is for the first time after Covid-19 pandemic that "Broadcast India" event is taking place at an entirely new venue namely 'Jio Convention Center'. This makes us doubly excited. There is another exciting news from this year. It is in the form of National Award for best cinematography to DOP "Supratim Bhol" who is lovingly known as 'Joy' among his friends. Personally, I have been observing his work for past couple of years. I am glad that his hard work has paid off.

We have reprinted some of our previous articles in this issue as we love to have them again for those who have missed the boat. Theatre lies very close to my heart and in this particular issue we are carrying a photo feature of two major NSD productions 'Dil-E-Nadan', directed by Salim Arif where Sarthak Narula as the light designer has created magic. Another production by "5 Plays in search of Ibsen" directed by Dinesh too boasts of some wonderful light designed by Daulat Vaid.

I am happy to announce that some new advertisers have been onboarded. "Mukhi & Sons" who have contributed a lot in bringing various international journals and books related to Cinema in Mumbai. It is my fervent hope that many such enterprising people join hands with 'Cinematography Art' in future to carry forward our fruitful venture.

Hope you enjoy this issue!

Cheers!!

Naresh Sharma

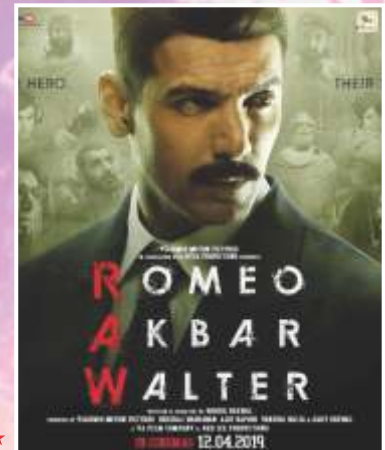
naresh.sharma@cinematographyart.org

CRAFT FILM SCHOOL

CENTER FOR RESEARCH IN ART OF FILM & TELEVISION

**Application forms are invited for the admission to
1-Year full time
PG Diploma Courses**

1. Cinematography
2. Film Direction
3. Acting & Modeling
4. Production Design | Art Direction
5. Editing
6. Sound Recording & Audio Engineering
7. TV Journalism, News Reading & Anchoring
8. Creative Writing (Dialogue, Script & Copy Writing)
9. P. R. Advt & Event Management



★

Guest Faculty in the past

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



CRAFT FILM SCHOOL

B-11, IMM Building, Qutab Institutional Area,
New Delhi-110016
Mob.: 9899251133, 9899251144, 9899251155

Selection Criteria: Interview

Session Starts : 31st August 2022 & 1st February 2023
application form available on website

www.craftfilmschool.com



★

SIGMA

"Solutions for movie production
Innovations for creative expression"

YOU ASKED, WE ANSWERED



65mm T1.5 FF



65mm T2.5 FF

FF Zoom Line



FF High Speed Zoom Line



FF High Speed Prime Line



BI2022

BROADCAST INDIA SHOW - MUMBAI

13 - 15 October 2022

Jio World Convention Centre, Mumbai

STALL NO: E 5

Importers & Distributors

SHETALA AGENCIES PVT LTD

Mount View Apartments, No. 111, Mound road, Guindy, Chennai - 600 032

Phone No: 044-42125158 / 68

Mail ID : saleschennai@shetalacamera.com

PRICE LIST



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



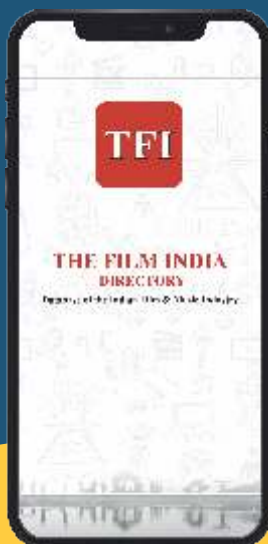
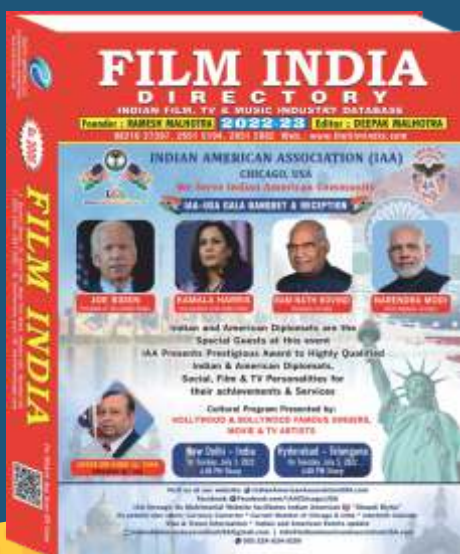
If you are known for your work
done in the Entertainment Industry,
Then you are certainly being searched
in Film India Directory

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



YASUKA[®]

Lighting Professionals

See you at

BI2022

 **PROLYCHT**
Orion 675 FS

lightstar[®]



Dyno

NANLUX

SOONWELL

www.yasuka.in

info@yasuka.in



Amit Bhandari is a second generation businessman. He joined Tinnu International in 2012. He eventually went on to complete his masters at Harvard University in the US and then returned to India to re-join the business. He diversified the company and shifted focus from television and broadcast to cinema equipments. Amit is currently the head of business development and works tirelessly towards introducing new and unique products in the Indian market. Tinnu International has since won several awards and been recognised as an industry leader in providing quality service and equipments. Today, Tinnu International represents over 30 of the top global cinema equipment manufacturers in India.

Interview with

Amit Bhandari

Director Business Development and Sales at Tinnu International

Since you have joined the company what is the value addition you have brought to sales and brands of the company?

It is my 11th year in the company. Before I joined the company "TINNU INTERNATIONAL", we were focusing on the proconsumer and broadcast segment brands which were used for TV series and high end weddings. I realized how to diversify them, and now we have cinema related brands.

Since my father started taking care of "RED" sales I had more time to bring in various brands into the company like (Leitz, Tilt, Schneider, Easyrig, Tiffen, Ignite, Kippertie, DZOFilm, Portkeys and many more...). Initially I did the sales, then in 2016 I shifted my focus to "Business Development" and "P.R".

In India "Leica" was not famous as it was very expensive, but at the same time "Carl Zeiss" was also very expensive.

I realize it is like a cycle, every lens maker has a time when they shine and everyone uses it. I have realized that everyone is using "Carl Zeiss and Cooke Optics" so there is no difference I could find as a lay person. Of course, cinematographers will make out the difference. DoPs wanted to have their own different look. Since it has become global as we are working with foreign DoPs and vice versa.

I personally know that "Leica" did not do well in India for still photography as it was expensive for the consumer market, but the cinema industry had a huge budget and the company could have invested here to promote it.

It was mainly because “Summilux” had very few rental houses in India. They did not buy it because maybe the opening was not too great or people did not get the looks, they were looking for.

So, these days everything is about “Cooke and Carl Zeiss”, people do not think about anything else.

Many lens companies don't think India is a big market to promote these lenses e.g. “Leica” but “Carl Zeiss” company spends a huge amount of money to promote their brand during the time of “Broadcasting India show” in Mumbai.

“Carl Zeiss AG” is a giant, they have medical, ‘Eyeglass Lens’ and many other segments. On the other hand, companies like “Leica” are only manufacturing cinema lenses globally and in terms of their activity. India is not getting attention from the big brands as it deserves. We are one of the biggest markets in terms of the number of films made in India.

These films are made on “Zeiss, Red, Arri, Sony Cameras”. These brands are easily available in the Indian market. If you have noticed there are two more companies who stand out “Carl Zeiss & Sony”. These are giant companies who have done aggressive marketing and the positive results of their hard work is known to all of us.

Red is the 2nd priority among cinematographers than “Alexa”. Is it because the after sale service available for “Red “ is worse than Alexa?

I believe in the beginning, “Red” was growing as an organization so services were an issue. So initially we had lots of complaints about the camera after sales services. People had actually stopped buying “RED Camera”.

So, when we send the camera to the U.S it is expensive and at the same time it is time consuming and there was no support unit in India. So, we have pushed the company to improve the service center, which they did and now the failure for the new camera is not even 5 %.



So, what we have done to tackle this is that we will not service them in India, as we don't have the technology nor we have the spare parts as lot of people are not willing to invest that much money in the service center. So, we had deal with “RED” to purchase the “loaner units” at slightly higher discount than normal deal price so that people could trust us and we can support customers. Bigger rental houses don't suffer as they have many Camera Units but the smaller ones who have 2 or 3 camera and 1 of them is down, 30% of their inventory is

gone, so “Tinnu International” is purchasing the loaner cameras every couple of months so that we can support their customers.

At this moment we have 3 loaner camera units, so whenever there is a problem with the rental house “Red” camera unit, we offer our units to them till we get their camera repaired and give it back to them.

But is this repair thing happening in India or abroad?

It actually depends on the problem. If it's a basic issue like a switchboard or SDI port got conked off and it needs to be replaced then it is done in India. If it's a serious issue like hardware failure then we send it to the U.S and the turnaround time is less than a month, which is actually needed.

Feedback: Amit Bhandari <amit@tinnuinternational.in>



Interview with

Debojyoti Ghosh



Debojyoti Ghosh is highly acclaimed color grading artist having a vast experience over a decade. In his own words "I knew that I wanted to be a colorist after I watched a making of documentary for the Lord Of The Rings: The Fellowship of the Ring. There was a segment about Peter Doyle, who was the senior colorist on all of the Lord of the Rings films. I always wanted to be in a profession which is a very unique where art and technology works together for achieving something that people will wait with lot of enthusiasm over a time and finally might enjoy. I completed my Multimedia Diploma in 2008 which benefited me in a great way by strengthening my basics of digital media. By 2010 editfx studios got into post production work and i started building myself as a colorist. Gradually i gained experience from working on more and more projects, in between i took few international trainings and here i am today kolkata's first professional colorist worked on over 200 feature films"

- Interviewed by Lalit Rao, Film Critic (FIPRESCI)

When you meet a cinematographer and the director, what is your brief to the DOP which you give before you start working with them ?

In Kolkata, when I work with the cinematographer and the director both have individual points of views. The cinematographer discuss with me about the lights and what will be the conditions of the shoot, what is the equipment to be used etc. The director generally briefs me about the story, the narrative part, the basic feel about the film like what he wants. My suggestion is always to keep the image clean and technically correct so that i can get much control during colour-correction process. Post shooting during the grading process i try to show them few references which actually can go with the film. Then the DOP starts working with me with various kind of grades for different locations until the basic look is decided . Then I start the work on scene wise grading. Most of the scenes are in various locations and when the film is shot in a different locations the light condition also changes. Like in a long day sequence when the shot is taken in the morning and shots from the same sequence has to be taken later in the day the lighting condition changes, the colour and contrast of the highlights and shadows are basically different now skin tones are reacting differently according to the sunlight, hence I am there to balance it and i should make it look like one consistent scene.

So my target is not always the film, I do not go for the film entirely in one go. I try to balance all the scenes according to the mood and emotion of the scene according to the lighting conditions of the scene, according to the natural sun or the artificially created light which they have used. Normally the director and the cinematographer gives the



basic sense of feeling how the overall look of the film should be and how the audience must feel about the film and if it should be very hard to the audience or should be softer towards the audience. So I try to incorporate different kinds of grades to build a desired look for a particular project keeping in mind about its story and genre. For example in action films, I try to give a crisper, harder, rugged look. While for a classic, i try to use more softer colours, more smoother skin tones, sometimes the story requires it should look more delightful.

Most of the times the basic discussion before starting a grading session of a project with me is like what type of light used, what are the significant locations (for example jungle, ocean, desert or city/village story) what are the camera equipment and what the lenses used and what is the basic genre of the film, these points helps me accordingly to establish my timeline setup and grading process.

In films sometime they use “cannon , or black magic and variety of cameras footage. So how do you maintain the consistency ?

As a colorist my job is to not first to go with a heavy look or with a strong tone for the film. It is firstly to balance the footage so I try to match the highlights, I try to match the shadow make it more proper on colour temperature levels, not too high or low on saturation, both graphically and visually perfect. So the point is that, I can increase everything or give it a look on a different time. When the director or the DOP comes the images are balanced. Now we can go for any heavy look, we can push colour contrast together without hurting the balance of the scene. We can make it darker, make it brighter or give it separate color tones. Stronger your





balance the better and proper the images people will watch in a cinema hall or television.

They will be more into the mood of the scene.

How much the machines on which you do the color grading give you the comfort level for you to do the grading?

That is very important machine on which we work. Like there are quite a lot of grading systems, grading software now a days, let us say davinci resolve, assimilate scratch and others but the most famous which I like is "Baselight". I have used all of them quite a lot but for past 7 years, I am using Baselight, because it is probably the most strongest software system.

The images from various camera's have different types of codecs. So all the codecs reacts differently on the software like sometime the software crashes and handling all these footages get very complicated during big budget films. They have a limited time, so I have to finish it may be within 10 days' time or 15 days' and working on a slow machine will not

help me. So I have to work on a faster machine with good hardware based software and very good support system with a very strong IT department. When I am grading there is a team working along with me for the footage. If there is any kind of problem in the footage or a missing shot, a drop frame or a glitch they instantly get that shot from the server or drives and then send me back.

The Baselight also has a very strong network based hardware engineer sitting in United Kingdom. When I rarely face any kind of crash or anything like that they instantly get into my machines by network tunnel and resolve that problem. It is in this manner during the important session there is no time waste. In studio while working on 5th floor and the server may be on 2nd floor, or 4th floor. So I am getting the footage from mother server maintained by IT professionals, who are sitting there for 24 hours, managing our footage which the clients give. In a big project the VFX comes every now and then, for example may be in an half and hour interval VFX comes so their job is to manage all VFX sorted by name, date and folder structure put it and inform me and the conformist of the project.

My conformist, another guy is sitting in another Baselight conforms all the footage. For example he is putting all the footage inside the timeline in perfect areas. They replace the raw shots with the VFX shots, their job is to do that and match the edit. They also coordinate with line producers and vfx departments and inform me that edit changes have been carried out or the VFX has been sent correctly. I get the information and again I sit back in the machine and correct the footage they are sending or they are incorporating. So it can be said that there is a network of people working together with me.

Imagine that for a 2 hour film if you get all VFX footage done previously and they give the footage to you at one go, what is the ideal time you would like to have to grade the film?

It depends on many factors .For example what are the cameras they have used ? If they have used 4-5 camera's the footage balancing time will increase, if the film is shot with a single camera and in a restricted lighting environment not too much of outdoors, not too many locations or may be a bedroom drama, then ideally it should not go for more than 7-8 days.

I recently graded "HAWA" - which is a Bangladeshi film sent for the Oscars. It has done brilliantly, probably the best film in like 10-15 years' time in Bangladesh.

They give me like almost a month to grade the film and this is very rare. It was required because the entire film was shot in "Bay of Bengal" and it was totally an outdoor shoot. So there was no restricted lighting condition. The wind was blowing, sometime it was very dark, sometime it was very bright. Obviously the characters are not in a consistent skin tone every time as sun burns them up. Makeup was good but couldn't be controlled always. There were a lot of underwater



shots and the DOP used Black Magic and Gopro to do water shoots. But when you see the film or the trailer of the film we were very satisfied because it was seamless, there were no major jerks in the film.

I tried to keep the film real yet giving it a unique look with a real raw skins and texture .

Interestingly there was no heavy VFX in form of green screen shot in the entire film.

There are also time when very often people say “Post Mein Dekh Lenge ”. Comment.

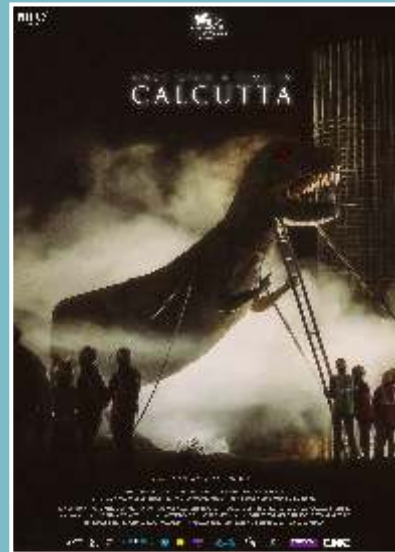
A lot of things cannot be done in color correction. For example like you cannot change a character’s skin tone entirely. This is the first point. If you want realistic color, correction go to a certain point where it looks real, the change looks real. It should not look fake, if you want to do a correction like making it very white and bright without any skin details or any skin texture then it will all look fake. So that is not what we want, so extreme level of skin correction should not be done.

Making little bit of smoother skins with the glows that can be achieved in a realistic way but extreme brightness or extreme darkness cannot be achieved in a realistic way. So a person with dark skin character cannot be made a white skin character just in grading.

Some actors give special instructions to the DOPs and the director to make them more fair. More brighter is ok, looking fresh is ok but it shouldn't be fairer because the skin tone is natural and pushing it making it fair will look weird and fake. We can increase the white level of the skin in VFX when the skin is being properly matted out with an alpha matte layer being created and has been given to the grading. In grading, the highlights and the mid tone of the skin is increased which gives you brighter glowing skin . Mostly we do this part in grading also but to a certain point. Above the certain point, the VFX department gives us an Alpha matte and we increase it accordingly.

“

Important Films of Debojyoti Ghosh as Colourist



”

“



A graded frame of real sky lightning.
Movie : Hawa



A graded frame from Movie : Jonaki



A graded anamorphic frame of jungle.
Movie : Sherdil



A graded frame from Bahrupiya, Ray(Netflix)

”

This is not also restricted to skins, there are some other parts of the images that also has restrictions in grading, for example sky texture. We can change the colour of a sky but cannot put clouds without doing a VFX work. It is very much restricted to a certain part of the grading tool, if we have to do that VFX support is needed. There are a lot of things that cannot be done in grading, for example we cannot make a evening shot appear like a day shot. During an action sequence if there is a lot of time taken and the sun was going down but the crew had to continue the shooting, they aren't getting the 2 o'clock light and most of the intercuts might look dark and different. That is the reason why i try to balance it to the maximum. I do that to maximum possibility but it never look perfect.

A normal looking day shot, a day scene that cannot be achieved like matching a 2 O' Clock with a 5 O' Clock shot .

So all that cannot be done in grading .

Which is the most difficult thing that you have encountered so far while you did the grading ? Something which gave you a nightmare ?

After 12 years of work, grading is not that difficult work for me. Technically it is not very challenging but the

challenging part before grading is understanding your director and DOP which is the most important thing and the most difficult part.

Different DOPs and directors come from different parts of India and the world. Understanding them, what kind of a look they want for the film, what is their approach, what are their target audiences that has to be understood precisely otherwise whatever I do is not right. Maybe I like the grading very much like it's a beautifully graded film but if it do not agree with the director and the DOP's taste and not connect with their visual thought then it is not done. Hence my job is to sit with the director firstly to understand what he wants and then again sit with the DOP to bring them on to the same page. Sometimes they are on a different page. I work as a technical mediator. If I am able to do the job properly then I think 50% of the difficult part has been done. Now my job is to let them go if they want to.

It is like : you do the shooting and other works. I will finish the grading work and then will call them back and then ask them to do the preview, do the necessary corrections, whatever required.

Feedback: djdev2005@gmail.com



Ashok Mehta

Remembered By Naresh Sharma

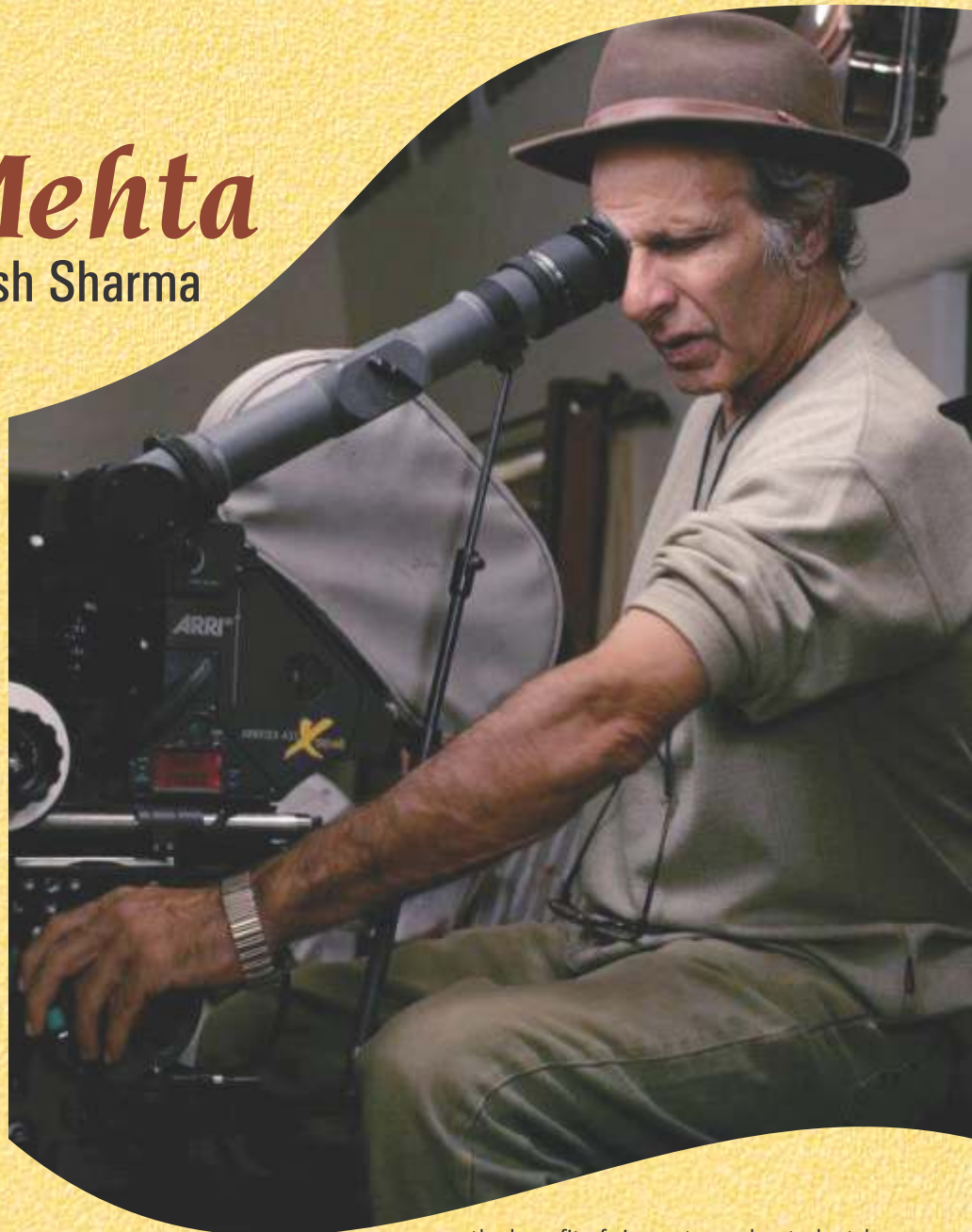
Ashok Mehta was the most sought after cinematographer in the history of Indian cinematography and the highest paid in his time. Once I finished my graduation from FTII Pune in December 1993, I contacted him. First time when I called if I can join him as an assistant, he asked "What is your experience ?". Since I was a fresh graduate, I realized that the qualification of 3 years from a premier institute is a different thing and having industry experience is something else.

Though he called me on the set as when I contacted him, but it was more of observing rather than that of an assistant. After my stint with Vikas Shivaraman, I again contacted him after a couple of months. Many a times I visited him on the set and observed him working.

I was always wondering that even if I was ready to work for free as an assistant why is he not allowing me. Later, I realized that it was his way of checking till he made sure that I was really passionate about working with him. Many FTII graduates come to Bombay with a lot of arrogance and he wanted to see if I was also one among them !

Almost after 20 to 30 phone calls and a couple of visits, one day he said why I am just standing there but I should help them (Narayan and others) which was a signal that from today onwards I was a part of the interns team. Almost for 3-4 months I worked with other 2 interns. Though I was never paid even the conveyance allowance but I was happy as every day there was something or other which I was learning.

It was during these 3-4 months that I realized that what we learnt in FTII is not the cinematography but we gained the confidence of becoming a cinematographer. The real learning



happens in the field when in day you work under pressure and all the time there is something or other which is new to be learned. I used to keep a pocket spiral diary in my back pocket so that whenever there is something new I observed, I would jot that down in my diary. One day when I told him after 4 months that I should be paid as I need to take care of rent etc.

He just mentioned that he had already paid 3 assistants and 2 senior light men. It is difficult to ask payment from the producers for 4th assistant. I knew that there were 2 other people like me who were interns with him but he suggested something which I did not understand at that time and this is the reason why I am mentioning it here for

the benefit of cinematography students' community which is keen to work with a specific cinematographer.

He suggested that I should come on his set and work whenever I am free but try to assist others where I will get paid. That way I can strike a fine balance between learning and earning. Somehow I did not understand this idea and joined Alok Upadhyay, another senior FTII graduated DOP as a paid assistant.

Fresh Graduates need to remember this. If you are determined to work with a particular cinematographer, he would already be having some paid assistants. If you work with him for 6 months as an intern which means no payment, chances are that he will recognize your dedication and may be after 6 months,

you will be start getting paid in some of the shoots where on rotation basis 2 of 3 would be called for the shoot. Whenever at any point, from being a senior assistant graduate to become an independent DOP, your chances to work as a full fledged assistant cameraman becomes more brighter.

In this article, I am sharing some of the observations during this tenure with Ashok Mehta which I still remember after almost 25 years!

Santoor Soap. Directed by Subodh Potdar :



There was a “Santoor Soap” commercial with the model Priya Kakkar walking in to a music shop. Mehta Ji took one whole day for lighting the long shot. There was a wall on which a guitar was hanging and he felt that it is not enough as it has some filled light spilling from here and there. So he asked one of the boys to make circles of 1 feet, 1.5 feet and 2 feet diameter in the ply board of 4x8 at certain points.

Now cutting a circular hole in the ply board is tricky and I was wondering how we assistants would be able to make it. While we were still discussing, he realized that we could not find the solution. He asked one of the boys to bring a wooden strip and he nailed it from one end and from another end the knob of the nail was rotated on the ply so that a circular groove was made.

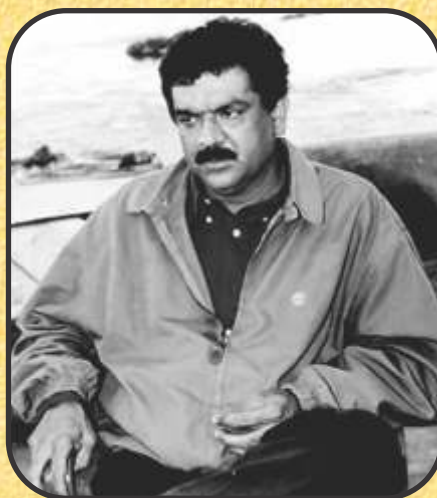
Later, he let the assistants rotate it so that after 3-4 minutes of continuous rotating the circular path of ply was out and we could see a small circular hole measuring one feet diameter. Again, we



made two more circles at various points in the plywood by using the same techniques. This may not impress you as what is so great about making these circular holes in the plywood by Ashok Mehta! Now after we did that, he asked to place it on the corner of two walls and covered the rest of the ceiling with a black cloth.

From the distance on the catwalk, he gave one 5k and now we could see 3 elliptical (circle will take the shape of an ellipse if it falls in an angular way) shape patch of light falling on that otherwise dead space where the guitar was hanging. The whole process took us almost an hour to create those 3 elliptical shape patches of highlight and when you see that backdrop in a shot you will realize how those three patches added the value to otherwise dead space.

Trimurti directed by late Mukul Anand



It was the temple set and in Chandiwali studio where a Bhajan was to be shot. One of the shots has the close up of a Dholak and a hand beating it. After the frame was set, some fill and key to highlight the round contour was done. The close up shot was done. All of

a sudden, Mehta Ji realized that the round surface on which the hand is hitting is empty.

He changed the position of the camera slightly and asked one of the assistants to hold the traditional Manjira so that its shadow could fall on the smaller surface of the Dholak. This is one classic example of how sharp was his eye for detailing.

Soap Commercial directed by Piyush Panjwani



It was shot at Natraj Studio and I reached there around 8 am for the 9.00 am shift at the particular studio floor where the shoot was supposed to take place. There was no set and I was wondering if only a pack shot will be carried out or a proper new advertisement shoot. I was not sure that I have entered the right studio floor as Natraj had a couple of studio floors. Once Narayan, another senior assistant of Mehta Ji arrived, it was confirmed that I was on the right floor but there was no set visible. Few dismantled walls were standing on one side facing the studio walls. After arriving Mehta Ji started to assemble all those pieces of walls which were lying here and there. Almost in 4 hours, once the foreground was arranged with various vessels and other properties at an elevated platform and Diyas were lit in the background. Once the lighting was done and finally a low angle track shot was happening, you got the feeling of a proper set. It was first time that I felt that the cinematographer can create the visuals. In the morning there was nothing on the shooting floor and in 4 to 5 hours time by assembling various planes you got

the feeling of a Haweli kind of set with a lady lighting up the Diyas and the feel of Diwali festival was created.

The most important part comes here. There was a pattern of the shadow falling which was created by this Haweli railing on the ground. Even if the railing pattern was created but the shadow was not deep enough. Since there was a part of Rangoli set up done near by, so we had various color powders used for Rangoli. He asked two of the assistant directors to use the tread and add Rangoli powder of dark brown color on the shadow areas to make them deep. It took 30- 40 mins as it was supposed to be done neatly but once it was done, no one could feel that they are not the real shadows but deepened artificially with Rangoli powder. Such was his amazing presence of mind.



Cream Pack shot directed by Mukul Anand.

It was at MAD studio and we had to shoot the pack shot of some cream commercial which was already shot. The composition was set and so were the other lights. The backdrop was black glass. I was wondering why did he use the black glass as a backdrop. Finally he lighted up a vertical wall which was set up of a particular color. He asked one of us to center a baby light on the colorful wall which was reflecting into the background glass where

this pack shot was set up. Later I realized how this black glass is useful where you can creating vignette effect of any small round shape of color patch blending into the black.

Also on the packet of tube he wanted to give some fill light by adding another light. He asked one of us to cut the small rectangular shape of white ivory sheet and pasted on the back of the cream case, so that it will bounce back on the backlight falling on the cream tube next to the case and will add the necessary fill, which was otherwise difficult.

There are many things which no institute will teach you. They will tell you the basic fundamentals. It is for you have a presence of mind which can make the best out of any situation given for you to light up.

Reflections on the class

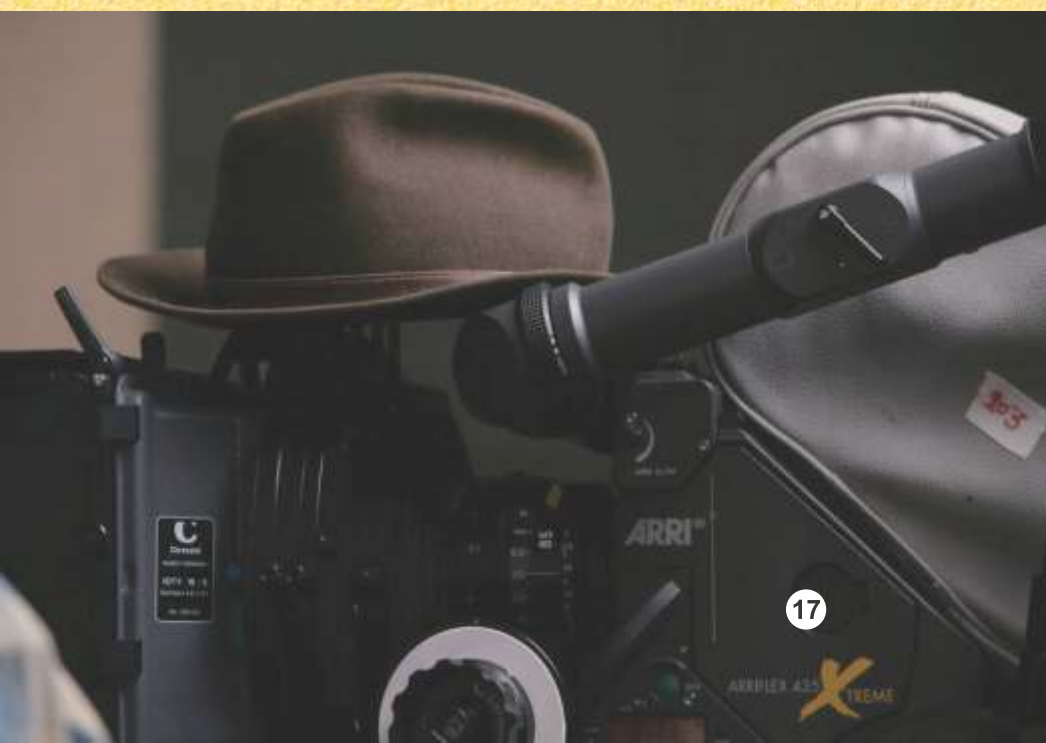
Bharat Bala Production: It was during one of the shoots where he was setting up one light through acrylic sheet on the glass of an office and many other lights. I could understand the purpose of the rest of lighting and failed to understand why he set up that acrylic sheet as it was not lighting up anything.

I had this policy that if you don't understand why a particular light was set up, try to figure it out from the lens axis. When Mehta Ji was busy I looked into the view finder and realized that the acrylic sheet was set up to create a patch of white rectangular reflection in the plain glass which was on the front part of the reception.

Normally I used to think people cut the reflections from the glass. It was on that day that I realize that sometimes you have to create the reflections too !!



**- Written by Naresh Sharma,
Editor, CINEMATOGRAPHY ART .**





Hollyland to Announce New Wireless Transmission System and Transceiving Monitor

Get hands-on with the new Mars M1 and Mars 4K

Shenzhen, China, September 9th, 2022 – Hollyland announced the new Mars 4K UHD wireless video transmission system, plus the new Mars M1 transceiving monitor. The Mars M1 transceiving monitor lets you use fewer devices for greater efficiency, by functioning as an all-in-one wireless transmitter, receiver, and monitor solution. Alongside it will be Hollyland's new Mars 4K wireless video transmission system, which combines high performance and upgraded user experience at an affordable price.

"Device simplification and experience upgrade are the core topic of the year for Hollyland's product design, and Mars 4K and Mars M1 are significant fruits just right, for their effective improving the user experience by requiring fewer devices, more simplified deployment, and higher flexibility. Hollyland is increasingly focused on practising the concept of

making professional shooting accessible everywhere and every one by higher integration and lighter weight in product development and design." said Mr. Chris, the Product Director of Hollyland.

MARS 4K WIRELESS VIDEO TRANSMISSION SYSTEM

Hollyland's Mars 4K wireless video transmission system supports 4K UHD video transmission at 30fps for the discerning videographer looking for high-resolution production capability. Its HDMI supports up to 3840x2160 30p, and is also compatible with 1080p and 720p formats. Mars 4K also supports decimal-point frame rates input from SDI such as 23.98, 29.97, 59.94, and output from the receiver's HDMI and SDI out port. Its upgraded dual-core codec chip is capable of a data rate ranging from 8 Mbps to 20 Mbps, with 12 Mbps as the default. This new product offers 450ft (150m) LOS range, and latency of 0.06s.

The Mars 4K features superior corrosion and wear resistance for outstanding durability. The well-thought-out design optimises operational functionality for fast configurations with disassembly-free, bullet-styled antennas attached. Power supply options include DC, batteries and USB-C chargers.

MARS M1 WIRELESSTRANSCEIVING MONITOR

The Mars M1 is an all-in-one transmitter, receiver, and low-latency monitor solution. The bright 5.5-inch touch LCD screen supports Rec. 709 Color Gamut, professional color calibration, color temperature adjustment, and comes with

News Highlights

- 4K UHD video transmission (Mars 4K)
- TX, RX and monitor - All in one (Mars M1)
- 5.5-inch touch LCD (Mars M1)
- 450ft (150m) LOS range
- Ultra-low latency of 0.06s (Mars 4K), 0.08s (Mars M1)
- Dual HDMI and SDI interfaces
- App monitoring



five 3D-LUT preset files. This new product offers 450ft (150m) LOS range, and latency of 0.08s. It features a color LCD and a new user-friendly UI design.

In addition, the Mars M1 supports 4K/30fps HDMI input and output, SDI input, and DC power out for external devices, plus a USB-C interface for expanded connectivity and compatibility. Auxiliary functions include 4x zoom, focus assist, exposure assist, and waveform display. The Mars M1 can be used with Hollyland's Mars 4K, Mars 300Pro, Mars 400s Pro, and the future Mars Pro/4k series.

ABOUT HOLLYLAND TECHNOLOGY

Shenzhen Hollyland Technology Co., Ltd. ('Hollyland' or 'Hollyland Technology') empowers global customers with professional solutions that are expressly designed for wireless data, audio and video transmission, and wireless intercom solutions – since 2013.

Rapidly becoming the most competitive global wireless device and solution provider, all Hollyland's technological advancements, innovations, and services are dedicated to better facilitating collaboration in any professional setting where real-time audio and video transmission or communication are required.

Hollyland serves many markets, including film-making, television shooting, video production, broadcast, live streaming, live events, exhibitions, broadcast media, production, general events, theatres, houses of worship, rental houses, and so on. Our products have consistently met production and communication requirements of varying sizes and complexity.

For more information,

visit <https://www.hollyland-tech.com/>,

Hollyland Facebook, and Hollyland Instagram.





Mithun Biswas

Challenging Moments as DOP

Mithun Biswas After completing his cinematography course from CRAFT Film School acquired the floor knowledge while working with various cinematographer. He has shot more then 500 documentary, corporate, Advertisement Films independently. Mithun Biswas recollects his experiences of various challenging moments in his career span of last one decade as a DOP with Lalit Rao Film Critic (FIPRESCI)

After completing my cinematography course from CRAFT Film School in 2012, I acquired the floor knowledge while working with various cinematographers. I started to work independently and also as an associate DOP. I have shot more than 500 documentary films, corporate films, AD films, music videos and feature films.

The challenges for a cinematographer starts right from the beginning once we hear the script. We go for location scouting with the director. We choose the location according to our film with help of director. Later, we decide lighting setup, equipment setup. We also check the location height,





create the morning warm sun light. We used mirror with quarter CTO and haze. It was in this manner that we achieved that effect.

Now I will talk to you about one good experience. Once I got a call from one of my friends who asked me to shoot a short film for him. As the budget was obviously very high, he put his own money to complete the film. So we didn't have any idea where we can cut down the budget because for shooting we needed camera, light gears and set designing. Hence, we decided that if we both learn editing online we can save some money. This is the reason why we started learning that and it was easy for me to polish the editing of the film as when I was learning my cinematography from CRAFT, we needed to attend the editing class too while learning cinematography.

We needed to convince the director and producer of this film that we need this kind of Camera, lens, lights, panther dolly, rigs, filters, gel fillers etc. For every film we need to work on it. We need to work with the production designer team to decide the color according to the film, layering on the set. We also guide them frame to frame to design the set. Sometimes we suggest the background wall color according to the brand color palette.

Feedback: mithun.biswas@live.com

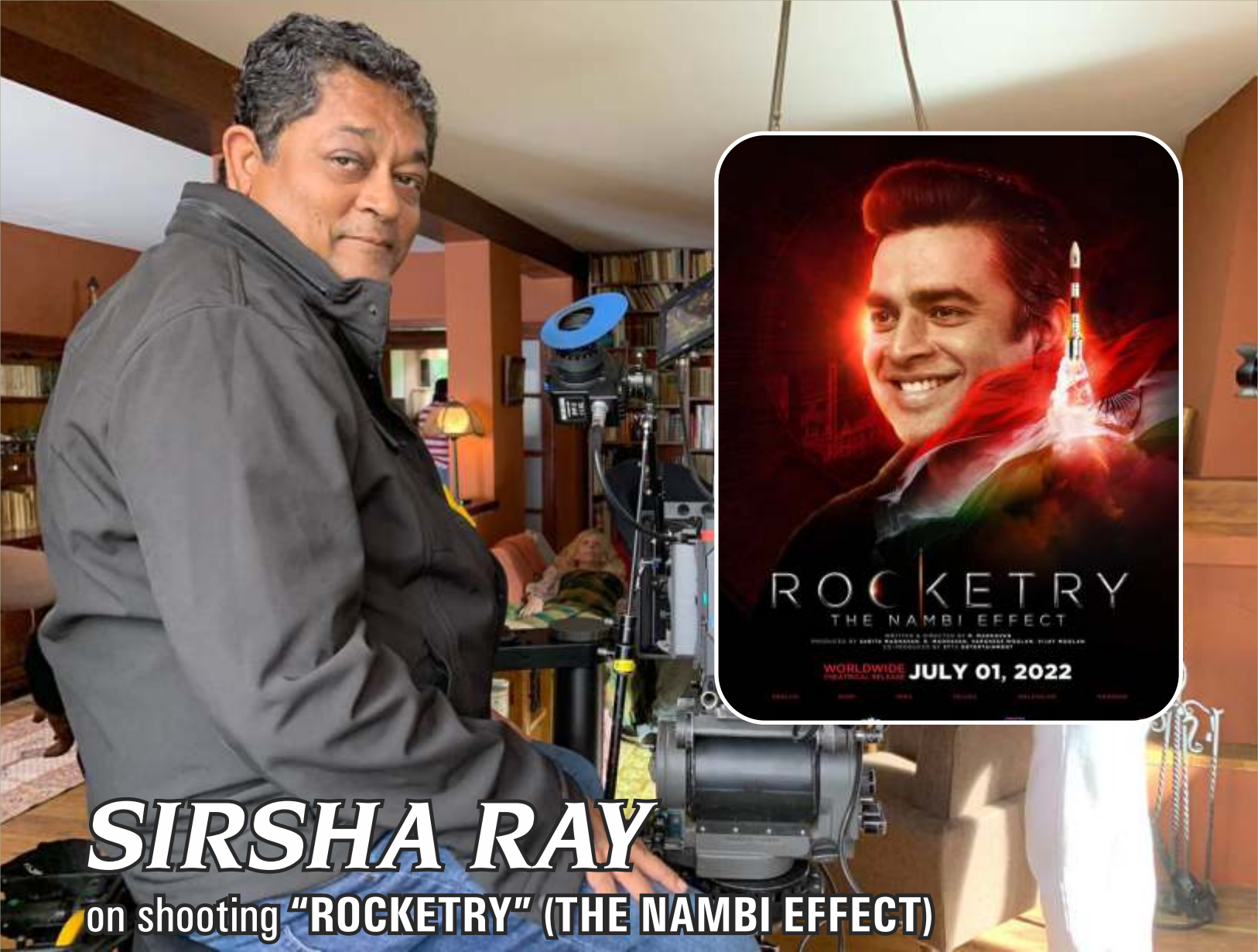


natural light source like window or door if we are shooting in a day light setup or we need to shoot the night sequence in a day then how we can cover those parts smartly from where day light is coming so that it looks like night in a day time. We use practical light in the background to make it night.

I remember when we had to shoot an action sequence in the interior of a car on road with full traffic with a renowned cast. The challenge consisted of the fact that we were not allowed to take that kind of risk for shooting the sequence. We then decided to shoot this sequence in an open parking area to get the feel of traffic. We shot the plates from the actual location and we played those plates on the project screen. For street lights on the road, we had to create which did by dropping down inside the standing car. For that purpose we placed the baby light on the T stand on both sides of the car. We rotated the T stand (I will send you the video so that you can edit it)

I recollect that when we were shooting the advertisement film, we had to shoot a sequence in the afternoon when sun was on top and the scene was early morning. We had to create the morning sun light falling into the room from the window and the challenge was that we didn't have any hard light like Deno or Molebeem in order to





SIRSHA RAY

on shooting "ROCKETRY" (THE NAMBI EFFECT)

Madhavan is a director and actor from south. How did the joining of both of you together happen for this project?

I got a call from the EP, for this project with whom I have collaborated in the past. I didn't know Madhavan personally before this. Then we had a meeting over a zoom call and I joined the pre production within a few days. It was a great experience meeting him and knowing the clarity he had about each aspect of the film .

Once it was decided that you would be shooting this project, What kind of particular model of the cameras and specific lenses you opted for ?

I thought of Arri Alexa and LF had just arrived in 2019. Madhavan wanted to explore different shooting aspect ratios and formats so we shot on various formats. For example, we composed for 4:3 for the sequences when Madhavan is being interrogated, which gave a claustrophobic effect.

We were shooting with two cameras and one was framing for 4:3 and another for a wide aspect ratio. The scene where he is offered a cup of tea and someone kicks it on the face, we used a Mini Alexa. Also, I used a little bit of Monstro right at the beginning of the film. This helped us give a

different sense when we were passing from each phase of his life. The way the film begins, when the interview starts, and when we start with his younger days at ISRO. All of that has been shot in a normal aspect ratio of 4:3 with Alexa camera. But, when he went to Princeton and France, we opted for a large format.

How did you manage to mix all these varieties of format because the final film consists of only one aspect ratio ?

The Russian section that I had shot in it was really looking fantastic in anamorphic. But when we were assimilating everything, the top and bottom of the anamorphic part was getting a little bit cut from the 2.35:1 ratio. So, to fit it into the frame we had to kind of zoom in and I felt that the charm of shooting in anamorphic style got lost.

When the film opens with a cosmic zoom and then you enter into the house with the same long shot, who's idea was it?

This was entirely Madhavan's idea. He wanted it to start from the space, then come down to the lane in Trivandrum and go into the house. It was a little tricky as we didn't know the pace and the rhythm of the CG part of the cosmic zoom.

So for that, a drone was used, which came in from about a height of 500 feet to the lane on the ground and it was stitched to a Steadicam shot. The problem was to match the exact matching of the image of the drone with the lens of the Steadicam. So, I had to do the lensing of the Steadicam keeping in mind what I am going to see inside. That particular thing was shot on the Monstro Camera and I had to use its full sensor, 8K.

What was the focal length for both the shots ?

If I remember it correctly then I would say that it should be 24 mm.

In the film, there were a few beautiful top-angle shots. Was it your idea or was Madhavan's or it was collectively decided?

It all happened rather organically. There is this one-shot when he first steps into NASA and he is near a telescope. The camera comes down on him with the telescope in the foreground. That was a drone shot. Another scene I can mention is that, when the testing of the Indian engines occurs in the French facility and the Indian engine which he had made supersedes any other engine's performance, one of the highest points of the film. That was Madhavan's perspective. We shot it with a jimmy jib. So there, if one watches carefully, after a certain point of time, in all the shots of Indian scientists, the camera starts from top and moves downwards, so they emerge larger than life. For all other scientists who were non-Indian, the camera moves in the opposite way. All of those were reaction shots but they were conceived beautifully. And the whole 8 or 9 minute sequence we shot in a single day.

Tell us something about shot taking in the sequence of testing of Indian engines in France.

Testing of the engine was a CG thing. There was a thin white layer of ice over the engine because it was happening



Important Film of Sirsha Ray as DOP



in December. As the engine is ignited, with heat the ice melts and the Indian flag is revealed. And about these track shots of these testing stands, I had taken plates. We were shooting in Serbia, it was a big corn field, so I had placed some stands, which you know is the reference.

We just did some camera movements so that there is not much of a perspective change. Mostly, the movement was lateral. At an infinite distance you get a sense of movement but you do not see much of perspective change. I would put a stand just to have a sense of distance about how far the



camera is from the Testing Platform because the test stands were almost 100 feet high.

When this Indian Scientist who is being called to France, hears the news that his son is dead, you see his face is brightly lit with hard light than the rest of the shots though it is an interior part. Please offer your comment about it.

I had to use a little bit of direct light on his face. The reason obviously is to add in a bit more drama. So, in that scene, he and Madhavan are standing in the shadow and when he comes towards Madhavan, he steps into that light. But, before he steps into the light, the shot gets cut. So that actual transition of him, coming from the shadow under to the direct light is not there.

Normally I do not do such a thing, exaggerating emotions through direct light. But in this particular situation because of the way the character has been shown previously, in the last

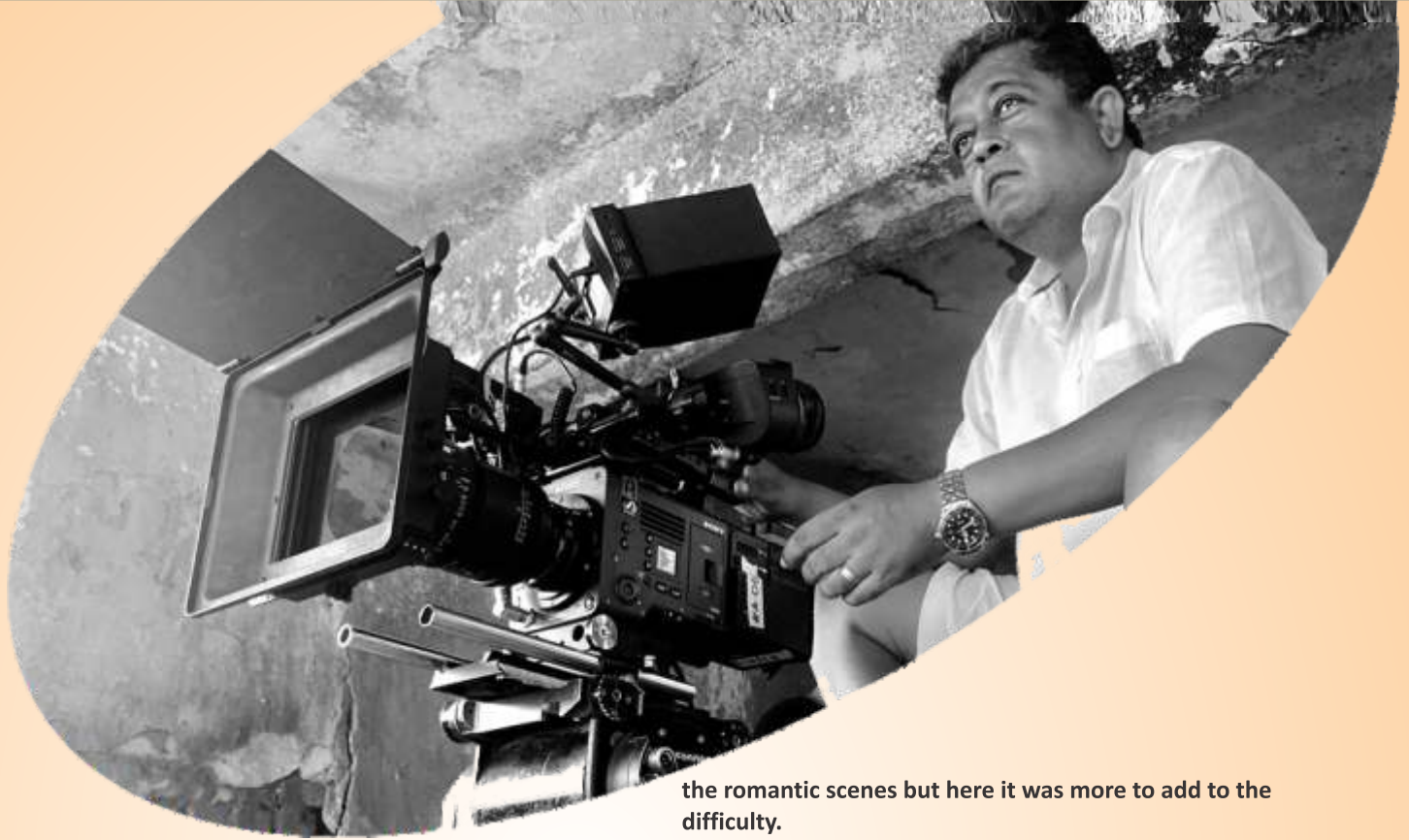
four-five sequences, I thought this might add to the drama.

Normally when one shoots in ice, there are certain problems one might encounter, for example, the battery can fail. Did you face problems while shooting in the ice?

Actually, no. For that particular sequence, we got the camera from Georgia only, as they would know their weather conditions and their equipment better than we would. Also, If you're shooting abroad, you cannot carry batteries in a plane anyway. So, since they were working in those conditions every day, they knew how to charge their batteries and handle their equipment. We shot the whole sequence with one camera and in one day from eight o' clock to four o' clock.

Though, there was a bit of a problem with focussing. As the lenses they were calibrated in meters, while we are normally used to lenses calibrated in feet, it became a





littledifficult at the beginning for the focus puller to judge the distance in meters but he managed beautifully.

Please comment on the interrogation sequence where you have very hard light entering from the window.

The idea is that Madhavan was not taken into a police station. He was taken into some kind of old guest house, which was abandoned. So, What we did was we covered the windows with newspaper, as a result it cannot be seen from the outside what is happening on the inside. And, when you are filtering light through newspapers it gives a nice and diffused light. At the same time if you tear up the newspaper in a few places, you can have those small patches of light for the punch. So, that was the way lighting was done for that particular scene. It gave the gloom and the proper feel we wanted.

There was a Steadycam from close-up to close-up. Also by that time in the film I have changed the lighting contrast. When we came back to the interrogation, we really wanted the audience to empathize with his situation. To enhance that feeling, we compressed the aspect ratio and highlighted that through contrast lighting and camera movement. In fact, everything changed from that point of time onwards compared to the first half of the film.

For example, Madhavan was standing and the other guy came in. So we move from the back of his head to his face. And then, from his face we go down to the sticks, where he picks up the sticks. There are movements which are almost as if the audience are peeping into the situations. Just one tight close up to the other.

In the scene, when he goes out with his wife with a file and it's raining outside. normally we try to connect rain with

the romantic scenes but here it was more to add to the difficulty.

Yes, the scene was that she was being taken to the clinic and they had to get a vehicle, but the auto rickshaw driver threw them out. So, their helplessness is magnified by the rain. After that, what happens is that the camera travels to a post which has the Indian flag. The rain makes the flag droop down. So, that was another idea to have the Indian flag in the foreground while we are looking down at them. We shot that scene in Bombay around 7.00 pm around sun set. We were lucky enough to get it in just one take.

How did you collaborate with the guy with the computer graphics so that the thing becomes easier later on?

See all the Rocket things, the rocket stands were something they started working on before I joined. For the CG part I was in constant touch with Anuj, the CG artist and whenever I wanted him on set he was there. I am well versed with shoots that involve computer graphics and in my view there was not much of complicated CG in film except for the scene that involved the aircraft. That aircraft was a CG aircraft which took off in Siberia and I think it was done beautifully. I did a small sketch right at the spot and we imagined where the plane should be. That is how we broke down the shots and we had only one day to shoot it.

When it comes to the DI, do you have a specific person in the mind or do they provide someone?

Actually I prefer to and try to work as much as possible with Ashirwad. We have built a good synergy over the time. He kind of understands what I mean by black and what I look for in image quality.

Feedback: Sirsha Ray <sirsharay@yahoo.com>





Master Class with CRAFT Cinematography Students by
This Year's National Award Winning

DOP for Avijatrik

Supratim Bhol

Poster of Avijatrik - National Award for Best Cinematography



Supratim Bhol is an FTII alumnus who has shot various feature films, commercials, short films and documentaries. Among the feature films, his works have mostly catered around Western & Indian literature, adaptations, and biopics; out of which three are in Black and White. “Panchlait”, “Dada Lakhmi”, “Sahaj PatherGappo” (National Award Winner), “Abyakto”, “Avijatrik” and “Aparajito” to name a few. His last two in Black and White has garnered applause across the country and world in theatres and festivals. “Avijatrik” which is the sequel to the Late Satyajit Ray’s Apu Trilogy – the concluding part of the novel Aparajita by Bibhutibhushan Bandyopadhyay. The film won him Best Cinematography Award, Filmfare East and the prestigious age-old Best Cinematography Award given by West Bengal Film Journalists’ Award committee. The film was in competition at many national and international festivals including Miami, along with Majid Majidi’s Sun Children. His recent venture “Aparajito” a film based partially on the late master Satyajit Ray’s life and his days of making “Pather Panchali” which has been recently considered similar to Mank which is the making of another classic “Citizen Kane” by MiD DAY. It is the backdrop of how the man with changed the history of Indian Cinema in front of the world through his first feature. The cinema has been running full house in PAN India and still in theatres.

Supratim received his NATIONAL AWARD for Best Cinematography this year. In his master class with CRAFT students of Cinematography he shares his variety of experiences.

Once any director decides that he likes to work with you on a particular project and then obviously he narrates the story, screenplay to you etc. How do you start visualizing the work which you going to do with them director?

First of all, it is very important to spend some quality time with the director. It is more than cinema. I feel it is a human-to-human connection which is the most important thing. Unless you spend some time with the director to understand how he is, how he has grown in cinema, how he perceives the field of cinema ... this is very important for me. We all are individual human beings and we all are different; we all have different thought processes ; we all have our own upbringing too. So all these things matter a lot when it comes to a filmmaking project. Hence, it is a culmination of lot of things. It is very important to spend some time with the director to understand what he/she is thinking. And then I slowly start sinking into the script which he/ she plans to shoot. Our job is to help the director to achieve what he wants. It's a director's medium. As it is a director's medium, it is our job is to give as much input as possible. This will add to the production value.

After the director narrates the scenes and the individual shots, how do you design your lighting scheme for a scene and what are the changes you go through shot to shot?

The lighting scheme of one particular scene is driven by the entire lighting scheme of the film in totality. It should not

stand out that in one scene I am lighting which is too good and the other scenes are falling flat. So there has to be a parity in the entire film. There has to be a curve which will take the film somewhere. Obviously, there are scenes which have more importance and less importance, which will be of longer length and smaller length. I make sure that I always give importance to each and every scene and shot. So, keeping the balance of the entire film is important. All the scenes are important. Suppose there are 100 scenes so all the 100 scenes should be in sync. Now it comes to what kind of content you are shooting and how you are going to light them up ? We all know what a three-point lighting is. But how to explore more as a cinematographer when you work is what makes the difference.

In my last film only I did not realize. It happened on a very subconscious level throughout the entire film and a very good DOP friend pointed that out. I have seldom highlighted the protagonist by any back light. As I get into the story then at the back of my mind what I am achieving while shooting that is something which will automatically flow. It's like a river, it's like a journey. In both the black and white films, I shot, there are two iconic characters. One is Apu and other one is Satyajit Ray himself and how he made "Pather Panchali". So, in both the place Satyajit Ray before becoming the celebrated and iconic director he was like a next-door man working in an advertising agency. This is the same with Apu who is a philosophical, down to earth and sensitive





personality. It was a natural process about not giving a back light and if you are going with the flow, you will not feel that need. Probably that character inside a room needs no light, one sunlight source with an ambience fills and that is it. I don't need to put any extra light on that character separately to make things look very prominent. So the moment you are pursuing things which are on a scene level which sir was talking about and also in that particular scene how many characters are there also makes a difference. In my film "Panchlait", there were few scenes where there were n-number of talkies artists. "Panchlait", is the film based on a cult story by "Phanishwar Nath 'Renu'", in the history of Indian Literature. It was shown in IFFI Goa 2018 and is currently being shown on "MX Player".

So, when there were like 14-15 talkies artist in one scene, then my objective is different. I have to use intelligence to place those characters in the outdoor area in such a way that even if I am not lighting them up, yet those characters are coming out very prominently in terms of storytelling. So, when they are group of characters and you don't want to use so much of light, you know and just give importance to people who are the most important. So it is the placement of those people in the frame or you just put them in such a position that you are lighting only for them. It depends from situation to situation what the scene demands from there. What is the storytelling part ?

Do you also recollect any particular moment from which you think that when the director told you something which

is kind of challenging in terms of whether it is the location or whether it is the demand by director to do something which can take lot of time or may be which is you don't have that much resources or you don't have that particular gadget to do it, execute easily because sometimes they design something without realizing that they don't have that kind of infrastructure.

These are the places where I feel that every day is not a Sunday LOL... these are the places where I feel to go back to where river started. One goes back to the basics : "I don't know what to do kind of situations", but I know my photography skills... I know what is my master shot. I know that if this scene can be broken up into a master shot, 2 close ups and probably 2 inserts, then I am sorted. But the idea is that it should look good. It should not look like that it has been taken too easily. I never get into the zone of complacency or getting to the zone of taking that thing very easily. For example : in Avijatrik, there was one particular scene where there is a walk of a couple on a very small lane inside a village and the lane is next to a pond so you don't have the place to place your lights, it was supposed to be shot during day. The artist arrived late. So we had to shoot in the evening. So how do I light it up? There were four – five houses on the right and a little gap in between them. If I placed those lights in those gaps it will look like I have done zonal lighting which is impossible in a realistic zone of a night in 1940. The only possibility during night is the sky light ...a kind of existing street lights or whatever it is. Street lights in 1940 were not there in the villages. So, overall the sky light

which is falling on the entire village also fell on that particular lane. I was thinking that I just had 10 -15 minutes when the artist was already there discussing with the director. Suddenly I realized that the entire road on which we were shooting in 2019 had municipality's small CFL bulbs almost like zero watt giving very soft shadowless feel. After the sun had set and I was shooting in Red Monstro, which is a very powerful camera in terms of low-key lighting. So, I decided : let me expose in that light. They are walking back to the camera. What did I do just behind the camera ? I just put 1 HMI PAR with a lot of diffusion papers in order to just enhance the entire soft feel keeping the sanctity of night life. Hence, the sky light feel in the night does not get disturbed. I was killing all possibilities of getting slightest noise in my image. On that night itself, the footage was firstly sent to the DIT and later to the colourist to get checked. It turned out to be noiseless. This is the reason why sometimes you have to use intelligence, keeping your eyes, ears open to sense and rely on your own strength and resources.

I also wanted to know that today there is digital technology and we have the expensive camera like "RED" and we also have also an expensive camera like "ALEXA". Of course, the lens make a lot of difference where there is "Cook Optics" whether it is something else but how much do you think that you shoot with the same set of lenses on a upgraded model of "RED" or any model of "ALEXA" that matter would make a difference in terms of the overall look of the film considering the fact that "DI" was done on the

same console by the same person ?

"DI" : I am coming to it later. First when I am reading the script or when I am discussing with the director about the kind of visuals, R&D starts in your mind such as what camera body and what lens you are going to choose for this particular film. For example : there are two black and white films that I have shot which have been released. There is one film which I shot in "Red Monstro" with Cooke Optics and there is another film I shot with same camera body with a series of Sigma. As one film needed a very poetic approach and the other film was about how Ray was struggling to make a film was very realistic and that was prosaic. It is basically what kind of permutation and combination the "DOP" is making to get the desired images. Coming to the DI part. It is a tool given to us for making corrections and changes. The main job has to be done on shooting floor. Whatever major corrections have to be done on camera and then when you go for DI, it is not the tool but the Colourist who is the key person. There is a very popular term, "*Post Mein Dekh Lenge*". So, I tend to not depend on post. Whatever corrections needed to be done have to be done during the shoot. Because I am from a photography background and I think it in that way. Perfecting it in the shoot is a must, post is just there to help you. It's a tool given to help enhance the image to a certain extent and the colourist is also making his own film but helping the DOP and the director to get the kind of film they want to achieve, the kind of images which they have perceived. So, the point is that one shouldn't don't depend too much on post.





How much do you feel that the console of the machine on which you do the colour corrections would enhance your visual rather than it is the Colourist who is more important?

I feel the colourist is more important who is going to do the job. Because software can be handled by anyone, you just need to learn the software but again I support what I spoke earlier... it is the human-to-human interaction... how he is perceiving the images, he has got a study and sense of colour and he has been working on the software for a number of years. At the end of the day, he is using his mind to explore the images so it is not the software which is telling him how to build the images.

Let me rephrase my question : how much would the software help if you do DI on a very upgraded and advanced software ?

It becomes a cakewalk when you are working on a superior software. There are challenges you are not able to do it on an inferior one. I prefer to work on "Baselight".

Feedback: Supratim Bhol
<filmsforjoy@gmail.com>



DIRECTORY LISTING OF RENTAL HOUSES

CAMERA & LENSES

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

Cooke S8/I Full Frame Plus T1.4 Prime Lens (PL Mount) For Rent in Delhi



25MM T1.4 50MM T1.4
32MM T1.4 75MM T1.4
40MM T1.4 100MM T1.4

CineVidya

For Booking Contact

Debdutta | Cell+what app: 99685 05584



LAVIN FILMS INTERNATIONAL
www.lfifilms.in

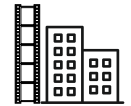
MUMBAI | PUNE | INDORE



www.droneexpertsindia.in



MADHURAM J SOLANKI
CINEMATOGRAPHY



LFI REALTY MEDIA
www.lfirealtymedia.in



FOR RENTAL BOOKING CONTACT: 9096661050
FOR PRODUCTION BOOKING CONTACT: 8446117343
FOR IN-LINE PRODUCER BOOKING CONTACT: 9302956549

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	

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		



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

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

indiajoy EDITION

REC

HD 4K 99%

CALL OUT FOR EXHIBITORS

IFM 2022

INDYWOOD FILM MARKET



01-02 NOV 2022

HYDERABAD INTERNATIONAL CONVENTION CENTRE
NOVOTEL,HITEC CITY HYDERABAD

CAMERA | LIGHT EQUIPMENT | AUDIO & MUSIC | OTT
VISUAL EFFECTS | 2D & 3D | BROADCAST TECHNOLOGY
INTERACTIVE MEDIA | EDITING | STORAGE & ARCHIVES | ANIMATION



in association with
indiajoy



Kavitha Shyam : +91 95390 03638 | kavitha.shyam@indywood.co.in
www.ifm.co.in

13 - 15 October 2022

NEW VENUE

Jio World Convention Centre, Mumbai

BI2022

BROADCAST INDIA SHOW ■ MUMBAI

www.broadcastindia-show.com

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



**PARTNERSHIP
BEYOND BUSINESS**

#WeCare

NürnbergMesse India Pvt. Ltd.

Varun Gaba

Portfolio Director

T: +91 22 6216 5303

M: +91 99458 26427

varun.gaba@nm-india.com

Pranali Raut

Asst. Director - Projects

T: +91 22 6216 5313

M: +91 99458 26440

pranali.raut@nm-india.com

www.abis-expo.com

INDEX

5-Plays in Search of IBSEN



14



Dil-E-Nadan, NSD



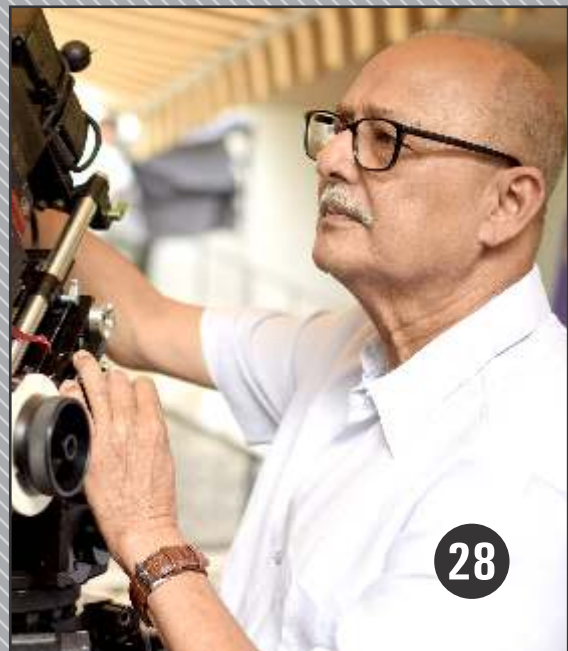
BROADCAST INDIA SHOW



Madhuram J Solanki



Barun Mukherjee





V-RAPTOR™ XL

FLAGSHIP V-RAPTOR

8K VV SENSOR

**IN AN ALL-IN-ONE SYSTEM SUITED FOR
STUDIO CONFIGURATIONS AND
HIGH-END PRODUCTIONS.**

Premium Dealer

Tinnu International Private Limited

D1/47, Snehdhara Society, Dadabhai X.3, Vile Parle (W), Mumbai 400056.

M: +91-9819846750 | T: +91-22-26712106

E: info@tinnuinternational.in

www.tinnuinternational.in

Tinnu

A man with a beard, wearing a plaid shirt, is operating a large professional video camera. The camera has various attachments, including a monitor and a microphone. The background is slightly blurred, showing what appears to be a film set with some equipment and a window.

Recollect his Experiences as DOP *Madhuram J Solanki*

My perseverance towards cinema was always present from an early age - but the translation of my wishes to endeavours started when I enrolled for diploma in photography from Barkatullah University of Bhopal in 2006. Followed by this, I further honed my skills as I graduated from Film and television institute of India (FTII).

Through FTII I was swiftly plummeted into the world of Short fiction where I helmed my role as the Director of Photography making a number of films, Such as Juhale, Ardhviram, Return gift and many more. One such film called Aushadh—The Medicine, which I was the DOP of receiving the National award of India.

The learning curve never stops I also completed a course of Digital Advertising Management & Strategy from IIM-Indore to have better understanding of brand building and marketing and infusing it with my learnings of cinema.

As a cinematographer I have also carved a niche, by preference and also skill development, in the automobile film cinematography. My ventures as a DOP in automobile ad films include TATA, Eicher Motors and ISUZU amongst many others. And I helmed as Sole DOP of feature films myself, working on 'Yun hi' and 'Tu fakhthoMhann' amongst many.

Cinema came to me at a very young age. The ideas, the aesthetics and the approach all intrigued me and pushed me to seek the finest of educations to wield, if not a lot, at least a fraction of the power of cinematic essence to leave a distinct mark. The thirst for knowledge led me to FTII, but the thirst never quenched. Experience honed my craft and challenges never let me spirits dull. One such challenge was the TATA Car Commercial.

It started off as an automobile ad film - One that I have confidence in delivering as automobile cinematography is a niche I have finessed over the years and gained expertise through multiple renderings of multiple brands - But this was only the shell. Masqueraded as an automobile film, the TATA film was a rare breed wildlife shoot - called, 'Quest for the ghost'. One that required us to capture a snow leopard in the midst of the unforgiving strides of the mountains of ladakh. Relating the Car to the robustness of a wildlife exploration.

My director, Porus Khareghat was also a wildlife photographer, who had a keen sense of capturing the wild life into one frame and how to slowly and cautiously always move towards it. I have learnt a lot from him. His expertise was our only hope for a certain triumph. My job was to keep in mind the aesthetics of automobile Cinematography and blend it with the ideas and essence of picturing wild animals to infuse it with the beauty of wildlife.

HUGO



Tinnu

Authorised Dealer

Tinnu International Priivate Limited

D1/47, Snehdhara Society, Dadabhai X.3

Vile Parle (W), Mumbai 400056

M: +91-9819846750 | T: +91-22-26712106

E: info@tinnuinternational.in

www.tinnuinternational.in

We chose cameras that were compatible in these Run and gun situation along with all the other equipment allowing us to move light. But still not withholding anything that would let the glamour of a car shoot dip. The choice of lenses were the major decisions that we had to make, something that was creative - realising the words of our writer, Louella Rebello, into a motion picture and something that was essential - that would be allowed under the watchful eyes of our producer Ravikanth Mishra.

We mostly chose long focal length and fast autofocus Zoom lenses for capturing the snow leopard and a healthy mix of both for the rest of the wildlife in the kaziranga. When it came to the car, We had multiple cameras with different lenses to render not just the car but the car in its surroundings. Capturing large images. Cinematic images. Lighting didn't seem like as much of a challenge as the timing of the shot with various elements in the frame. The weather was such that the heavens didn't change colour after dawn and until dusk. Not much to throw us off guard at least. It was a peaceful blue grey overcast with long, flavory sunsets.

Our guide Zingmit manoeuvred us through the trickiest of terrains and come nightfall he was doubly helpful. We split our team in a group of three and all captured specific terrains



from pre-decided angles and ready for improvisation in the ever changing situations of the wilderness. Through a bit of consistence, that spanned over 3 days and a bit of luck and quite bit of multiple camera deployment, we were able to capture the snow leopard. Kaziranga was a sanctuary for the wildlife. And there, it wasn't as much trying to capture by solely harnessing the virtue of patience, since animals were all around. It was more about whatever we capture - It had to have the sense of cinema to it, and fit perfectly with the cross-cuts of the cars. The car's themselves were given a certain spirit animal and we ventured to magnify those attributes in every frame, even if the effect was subliminal, it was present. We had a whole team riding in the jeep with 4 cameras pointed in all directions. Though some may imagine this to be chance, but if it was left to chance we would be left with shots of equal superiority as those from found footage reels that would be a bane for the editor. We preplanned our compositions for specific animals and decided before hand the spots and angles to fortify it as vantage points. Much was the outcome of honest pre-production and much was the staggering experience of our director. The rest was taken care of by happy accidents.

Of course, the help and compliance of the government officials proved to be the key in making all the footage we captured worthwhile. Their guidance in locations and their unending knowledge of the roads - the weather - and the animals enabled us to make more informed decisions and execute exactly what was intended - and at times, even more.

Feedback: films8madhuram@gmail.com





ALEXA 35

RAISING THE BAR

- Industry-leading image quality at native 4K and 120 fps
- 17 stops of dynamic range with filmic highlight roll-off
- "High ISO" up to EI 6400 and Enhanced Sensitivity Mode
- Richer color rendition through REVEAL Color Science
- More creative control via ARRI Textures and wide lens choice
- Complete range of accessories and workflow tools



ARTEMIS 2 TRINITY 2

One modular system, two new stabilizers

ARRI introduces its second-generation camera stabilizers. Intuitive and easy to learn, the new modular system offers LBUS connectivity, enhanced user interface and balance, intelligent power management, and unprecedented creative camera moves. The purely mechanical ARTEMIS 2 can be quickly upgraded to the hybrid TRINITY 2.

ARRI CAMERA STABILIZER SYSTEM, TRULY CINEMATIC.

5th generation intelligent hand unit

Hi-5 is the most sophisticated hand unit on the market, providing reliable wireless control of camera and lenses. Weatherproof and solidly built, it features an exceptional radio link range and unique, swappable radio modules for different territories and shooting challenges.



Hi-performance | Hi-versatility | Hi-speed | Hi-tech | Hi-reliability

For more information please contact

www.arri.com/camera-systems



Cineom Broadcast India Ltd.
C-4, Goldline Business Centre, Link Rd
Malad (W), Mumbai 400064.
022-42109000 | sales@cineom.in | salesupport@cineom.in

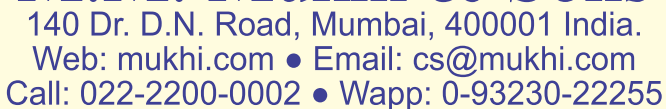


WE HELP YOU BUY & SELL CONTENT

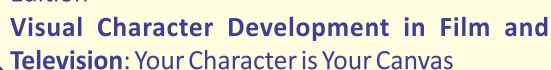
www.globalcontentbazar.com



**Email: contact@globalcontentbazar.com
Mobile: +91 9820214311**



Life Long Learning is now a necessity



TRENDS . TECHNOLOGY . TRANSFORMATION



Organised by
NÜRNBERG MESSE

SHOW PREVIEW **BI2022**

BROADCAST INDIA SHOW • MUMBAI

13/14/15 October 2022

Jio World Convention Centre, Mumbai

Premium International Venue for Best-In-Class Exhibitions

www.broadcastindia-show.com

FILM • TV • RADIO • AUDIO • MOBILE • NEW MEDIA

CONTENT CREATION • MANAGEMENT • DELIVERY

INDIA'S MOST FOCUSED EVENT FOR THE BROADCAST AND INFOTAINMENT INDUSTRY IS SET TO BE HELD FROM 13-15 OCTOBER, 2022

The 31st edition of Broadcast India Show under the aegis of Asia's Broadcasting and Infotainment Show (A.B.I.S.) will take place from 13-15 October, 2022 at an all-new venue Jio World Convention Centre, Mumbai. Organised by

NuernbergMesse India, A.B.I.S. is an umbrella brand showcasing the entire global media & entertainment ecosystem which includes the brand new content marketplace - Content India Show in its 2nd year, the Broadcast India Show

in its 31st year and the SCAT India TradeShow (Satellite & Cable TV) in its 30th year. The theme of the A.B.I.S. Conference 2022 is 'Entertainment & Media: Riding A New Wave of Transformation'. The 3-day conference

session will feature panel discussions, workshops and is an opportunity to network with top industry players and keep abreast with the latest trends and technologies in this exciting world of Media, Entertainment and Technology.



BI2022
BROADCAST INDIA SHOW • MUMBAI

SCAT2022
SCAT INDIA TRADESHOW • MUMBAI

CONTX2022
CONTENT INDIA SHOW • MUMBAI

36+ COUNTRIES
500+ BRANDS
19,000+ SQ MTRS

15,000+ VISITORS
24+ CONFERENCE TOPICS

Register here
to get your
personalised badge
delivered to your mobile.

Entry through e-badge only.

Entry for Trade Visitors above 18 years only.
The upcoming event will be held under all the mandated safety and security guidelines.



SCAN QR CODE
TO REGISTER AS A VISITOR

For More Information, Visit

www.broadcastindia-show.com

Save the Date

13 - 15 October, 2022
Jio World Convention Centre, Mumbai

For Press and Media Queries

Tasneem Muchhala, M: +91 9819816226
E: tasneem.muchhala@nm-india.com

For Space Bookings

Pranali Raut, M: +91 9945826440
E: pranali.raut@nm-india.com

Mobile Content Creation
Radio Content Creation
New Media Delivery
Content Creation
Film
Audio
Radio
New Media
Content Creation
TV
Delivery
Management
Audio
New Media
Content Creation
Delivery
Mobile
New Media



Sonia Prashar

Managing Director and
Chairperson of the Board,
NuernbergMesse India

"Broadcast India Show 2022, in its 31st year, continues to evolve with the market and delivers the best platform for exhibitors to showcase their new products."



Peter White

CEO,
International Trade Association for
Broadcast & Media Technology
(IABM)

"It is great to see how quickly the Broadcast & Media's community comes back together. Broadcast India will be a testimony to the wealth of talent and creativity in the Indian market today."



Satish Aggarwal

President,
All India Broadcast Manufacturers
and Distributors Association
(AIBMDA)

"Broadcast India Show has always brought the latest technology to the doorsteps of the broadcasters and has provided a healthy forum with good environment for networking."



Ujwal N. Nirgudkar

Oscar Academy Member & Chairman,
Society of Motion Picture and
Television Engineers (SMPTE)
India Section

"Broadcast India is an eagerly awaited show by the Media & Entertainment Technicians as well as Corporates from India and globally."

Who should visit Broadcast India ?

Key decision makers, specifiers and buyers from Government and Private sectors including:

- ◆ Advertising Agencies
- ◆ Audio Production & Post Production
- ◆ Cinematography/Videography
- ◆ Computer Graphics & Animation Facilities
- ◆ Digital Visual Effects Facilities
- ◆ Duplication & Replication Industry
- ◆ Film/TV Studios/Press
- ◆ Film Exhibitors and Theatre Owners

- ◆ Production & Post Production Facilities
- ◆ Sound Recording Studios
- ◆ Stage Show & Stage Promotion Companies
- ◆ Systems Designers/Integrators, Installation Engineers & Executives
- ◆ Television Stations, TV & Radio Broadcasters
- ◆ Manufacturers / Agents / Distributors / Dealers and Resellers of Hardware Technology



TECHNOLOGIES AT DISPLAY

- | | | | |
|-------------------------|---------------------|---------------------|--------------------------|
| • 2D/3D Animation | • Digital Film | • Multimedia | • Television |
| • Asset Management | • Film | • Music | • Test & Measurement |
| • Archive | • Graphics | • Outside Broadcast | • Transmission |
| • Audio | • High Definition | • Production | • Video |
| • Broadband | • Interactive Media | • Radio | • Visual Effects |
| • Broadcast | • Internet | • Recorders | • Webcasting |
| • Cable | • IPTV | • Satellite | • Widescreen and more... |
| • Cameras | • Lighting | • Servers | |
| • DAB / DBS / DST / DTT | • MPEG | • Streaming | |
| • Desktop Video | • Mobile TV | • Systems Design | |

A.B.I.S. 2022 CONFERENCE SCHEDULE

THEME: ENTERTAINMENT & MEDIA: RIDING A NEW WAVE OF TRANSFORMATION

DAY 1: 13th OCTOBER 2022

TIME	TOPIC	SPEAKERS
11:45 hrs to 12:30 hrs	THE FUTURE OF CINEMA ACQUISITION & PRODUCTION WORKFLOW TECHNOLOGY	Moderator - Peter Bruce, Sr. Channel Sales Manager, APAC Harmonic Bill Roberts, Senior Director of Strategy, Adobe Jaikumar Pillai, Assistant Director Marketing, Image Communication Business & Consumer System Products, Canon India Neil Sadweilkar, Director - Techie@ Digital Dada
12:30 hrs to 13:00 hrs	EVO SHARED STORAGE: THE AWARD-WINNING SOLUTION FOR VIDEO PRODUCTION TEAMS	James Ng, Head of Sales (Asia), Studio Network Solutions
14:45 hrs to 15:05 hrs	CINEOM	
15:50 hrs to 16:20 hrs	EIZO	Rohan Chahande, Country Head, EIZO Corporation
16:30 hrs to 16:55 hrs	ITS TECHNOLOGY SOLUTION PVT. LTD.	
17:00 hrs to 17:30 hrs	APURTURE	

DAY 2: 14th OCTOBER 2022

TIME	TOPIC	SPEAKERS
11:00 hrs to 11:45 hrs	GLOBAL GROWTH OF RISE & THE MENTORING PROGRAMME	Moderator: Peter Bruce, Sr. Channel Sales Manager, APAC Harmonic Anjali Joneja Amar, VP & Country Head, Tableau Jagruti Ghogare, Executive Engineer, TV9 News Network Mala M Prasad, Regional Director, AVI -SPL Mayura MS, Director, Digital Business, Mathrubhumi Printing & Publishing Company Rupali Sarkar, Media Tech Professional, Business Development
11:45 hrs to 12:05 hrs	EXCELLENCE IN CINEMA AND BROADCASTING	Gaurav Markan, Manager Marketing - Product, B2B Business And Strategic Alliances, Canon India
12:05 hrs To 12:25 hrs	REAL IMAGE	
12:25 hrs to 12:55 hrs	SUPERCARGE YOUR FREE-AD SUPPORTED STREAM TV (FAST)	Paul Shen, CEO, TVU Networks
14:00 hrs to 14:45 hrs	SPORTS AND BEYOND: BEST SHOTS	Moderator: Ganesh Kaushic, Client Transformation Advisor Anjali Joneja Amar, VP & Country Head, Tableau Deepak Joshi, Director, Perseverance IT Solutions Pvt Ltd Kingshuk Bhattacharya, Head - Broadcast Operations & Network Engineering, Sony Pictures Networks India Ramakrishnan Subramanian ('Ramky'), Founder & CEO, SportsMechanics India Private Limited

Continued...

A.B.I.S. 2022 CONFERENCE SCHEDULE

THEME: ENTERTAINMENT & MEDIA: RIDING A NEW WAVE OF TRANSFORMATION

DAY 2: 14th OCTOBER 2022

TIME	TOPIC	SPEAKERS
15:05 hrs to 16:05 hrs	UNRAVELLING VIRTUAL PRODUCTION FOR MOVIE	Moderator: Rahul Purav, Director Digital Imaging, FutureWorks Media Ltd Anant Roongta, Managing Director, Famous Studios Chaitanya Chinchlikar, VP /CTP/ Business Head, Emerging Media, Whistling Woods International Parth Shah, Virtual Production Supervisor, Green Rain Studios Rajesh Ramachandran, President & CTO, Qube Cinema Sasikumar, Senior Solution Architect, Nvidia Graphics, India
16:10 hrs to 16:30 hrs	COMPLETE RANGE OF CINE LENSES & SIGMA FP L CAMERA	Nishant Gala, Cinematographer
16:30 hrs to 16:50 hrs	VTI	
16:50 hrs to 17:50 hrs	FILMMAKING WITH MINIMALISTIC	Santosh Sivan, ASC & Leading Cinematographer, Film Director

DAY 3: 15th OCTOBER 2022

TIME	TOPIC	SPEAKERS
11:00 hrs to 11:45 hrs	NFT IN THE MEDIA & ENTERTAINMENT	Moderator: Ganesh Kaushic, Client Transformation Advisor Jay Chauhan, Group Practice Head, Tech Mahindra Mohan Doshi, CSO & CTO, NineStars Technology Raj Kapoor, Founder, India Blockchain Alliance & Advisor to Block Chain Cos. Subhash Dhyani, VP Technology, ABP News
11:45 hrs to 12:45 hrs	IN SEARCH OF A PERFECT SCRIPT	Pankaj Saxena, Film Maker, Broadcast Media Consultant, Cinema Academic and Writer
12:45 hrs to 13:45 hrs	RECALIBRATING INDIAN ANIMATION CONTENT - DEFINING THE PATH AHEAD	Moderator - Manoj Madhavan, Editor, Broadcast & Film Publication A.K. Madhavan, Founder/Director, Assemblage Entertainment Murtuza Kutianawalla, Country Head - Distribution & Sales - India, Toonz Entertainment Pvt. Ltd Ranjit Singh, - Tony, Creative Producer, Animation Director, Educator and Author. Suresh Eriyat, Founder and Director, Studio Eeksaurs Productions Pvt. Ltd Vaibhav Kumares, Director, Vaibhav Studios
14:00 hrs to 15:00 hrs	A COMPREHENSIVE ANALYSIS OF THE IMMERSIVE INDUSTRY INCLUDING CINEMATIC VR, VIRTUAL PRODUCTION & THE METAVERSE	Chaitanya Chinchlikar, VP /CTP/ Business Head, Emerging Media, Whistling Woods International
15:00 hrs to 16:00 hrs	Under the Wisdom Tree	Sriram Raghavan, Film Director & Script Writer in Conversation with Pankaj Saxena
16:00 hrs to 17:30 hrs	Indian Society of Cinematographers (I.S.C) Round Table at Broadcast India 2022	Top Cinematographers Round Table Discussion



NSD - Students Production

A Doll's House

Ghosts

The Wild Duck

Rosmersholm

John Gabriel Borkman

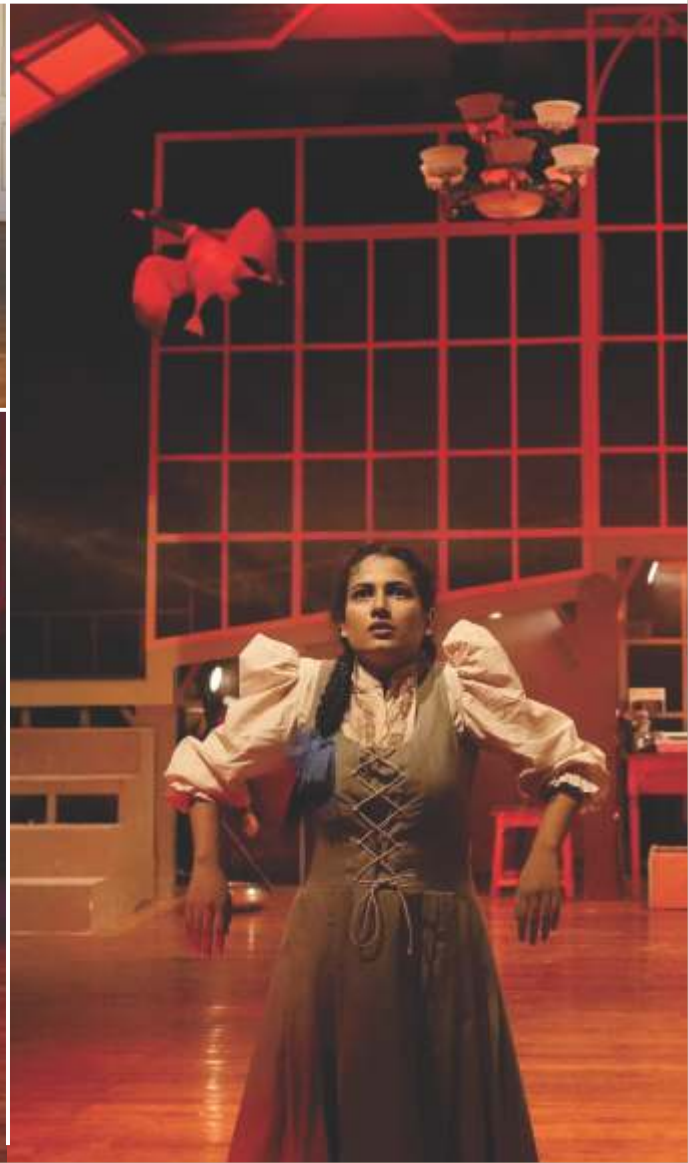


Directed By Dinesh Khanna

LIGHTING DESIGNER DAULAT VAID



5-PLAYS IN SEARCH OF IBSEN



October - December 2022

Photo Feature by Naresh Sharma



NSD - Students Production

A Doll's House

Ghosts

The Wild Duck

Rosmersholm

John Gabriel Borkman

5-PLAYS IN SEARCH OF IBSEN

Directed By Dinesh Khanna





NSD - Students Production

A Doll's House

Ghosts

The Wild Duck

Rosmersholm

John Gabriel Borkman

Photo Feature by Naresh Sharma



5-PLAYS IN SEARCH OF IBSEN

Directed By Dinesh Khanna



LIGHTING DESIGNER DAULAT VAID



NSD · Students Production

A Doll's House

Ghosts

The Wild Duck

Rosmersholm

John Gabriel Borkman

5-PLAYS IN SEARCH OF IBSEN

Directed By Dinesh Khanna





NSD - Students Production

A Doll's House

Ghosts

The Wild Duck

Rosmersholm

John Gabriel Borkman



5-PLAYS IN SEARCH OF IBSEN

Directed By Dinesh Khanna



Photo Feature by Naresh Sharma

LIGHTING DESIGNER DAULAT VAID

October - December 2022



NSD - Students Production

A Doll's House

Ghosts

The Wild Duck

Rosmersholm

John Gabriel Borkman

5-PLAYS IN SEARCH OF IBSEN

Directed By Dinesh Khanna



Photo Feature by Naresh Sharma
LIGHTING DESIGNER DAULAT VAID



NSD - Students Production

A Doll's House

Ghosts

The Wild Duck

Rosmersholm

John Gabriel Borkman

Photo Feature by Naresh Sharma

LIGHTING DESIGNER DAULAT VAID

October - December 2022



5-PLAYS IN SEARCH OF IBSEN

Directed By Dinesh Khanna





NSD - Students Production

A Doll's House

Ghosts

The Wild Duck

Rosmersholm

John Gabriel Borkman

5-PLAYS IN SEARCH OF IBSEN

Directed By Dinesh Khanna



Photo Feature by Naresh Sharma
LIGHTING DESIGNER DAULAT VAID



NSD - Students Production

A Doll's House

Ghosts

The Wild Duck

Rosmersholm

John Gabriel Borkman



5-PLAYS IN SEARCH OF IBSEN

Directed By Dinesh Khanna



Photo Feature by Naresh Sharma

LIGHTING DESIGNER DAULAT VAID

October - December 2022



NSD - Students Production

A Doll's House

Ghosts

The Wild Duck

Rosmersholm

John Gabriel Borkman

5-PLAYS IN SEARCH OF IBSEN

Directed By Dinesh Khanna



Photo Feature by Nareesh Sharma
LIGHTING DESIGNER DAULAT VAID

DIL-E-NADAN

(Based on Shakespeare's Twelfth Night)

Design & Direction
Salim Arif



NSD - Students Production

Photo Feature by:
Naresh Sharma



Lighting Designer: Sarthak Narula



October - December 2022





Lighting Designer: Sarthak Narula





NSD - Students Production

Photo Feature by:
Naresh Sharma





Interview with **BARUN MUKERJEE**

BARUN MUKERJEE narrates about the various challenges he faced during different kinds of shoots in his long career spanning over thirty years in ad industry and feature films - the challenges which gave him a hard thinking regarding how to meet those challenges.

FIRST ASSIGNMENT

BM -When I go down the memory lane, I find that my very first assignment was nothing but a challenge. After FTII, I have been in Bombay for more than four years struggling to get some work. All my colleagues had found something to be busy with...in the whole group I was, to be honest, the only black-sheep whose struggle had become too tortuous to be tolerated any more. So when I was about to quit, pack up and say goodbye to Bombay, I got a call for work, and that in fact was not a work but a challenge. It was a phone call from Hitendra Ghosh, a fellow acquaintance from FTII : " Hey Barun, there's a film to be shot for Shyam Benegal , Would you do it ?" When I was just thinking to tell him--"It's a joke to ask a blind man whether he needs eyes"--Ghosh threw the challenge, " Well, see, this film has been refused by many since the film has night situation, but the location they are to shoot at is available to them only during the day-time. So you'll have to create night outside the windows, and that too during the day. So think hard over the problem and only then

give your reply." My mind was thinking fast : a 'no' means an end to my career even before a beginning ; a 'yes' means to agree to commit suicide even before I express my desire to live. " O.K.," I somehow managed to say, " I just want to have a look of the location, and only then I can give you the final reply." I still remember it was Grant Road in South Bombay. I had a close look of the apartment where they intended to shoot. It was on the ground floor of a very congested area, and naturally not very sunny. Then I asked them if I could have the choice of spots for shooting. They said that I could choose any portion of that room. I was bold enough to tell them that the things would need some sort of experimentation. They had no objection to that also. So I decided to take the plunge. And what I did was to cover the window with some five to six or even more layers of black net from outside, and then to lit up some bulbs of 500 and 1000 watts on the bamboo poles outside the window. Inside I went on with normal day-light initially, but had to later give it some boost. Glass-panes of the window were closed. It gave a foggy vision of the electric-bulb light outside and the total effect was that of a night haze. Then I shot the film which to my good luck became a hit.

RAJAN SILK SAREES

BM-- I remember another equally interesting episode. I

have been in to ad world doing Forhans Flouride ad that sort of helped me get in to advertising market. Then I did Maharani Soap ad with Shyam Benegal and I was pretty busy .. One day Mathew Matthan called me and said : " Barun da, there is a film on Rajan Silk Sarees. Actually, the film has been shot and rejected. They want us to redo it. So it is a bounced project and therefore has to be handled very carefully and sensitively. They want to have a meeting with us." So we went there and were told that the film is simple -- a woman sitting on a 'jhoola' in pitch black darkness gets in to light from nowhere and recedes back in to the nowhere of that very pitch black darkness. The Sarees and their colors have to be focused only for that split second when the woman gets in to light. I said : " O.K. We need one day to think about it." They consented. The cameramen in those days used to do a lot of experimentation, and they never had the heart to say 'no'. So we tried out many things that day, experimenting a great deal. In the evening when we saw the rushes, we decided to go for the project. On the third day we shot the ad which fortunately became a hit and the things really started, as they say, happening.

To be honest, agency wanted nothing but the woman, the Sarees and pitch black darkness...no paraphernalia. I adopted a very simple path...just cut the light to the position that it falls only on the woman, and the rest of it is cut. So it was just a matter how you cut the light, and for that I decided -- not to use soft lighting as the soft lighting is difficult to be cut to precision. What I mean is that before the woman enters, I had kept a chink so that the focused moment was

not a sudden jerk but just like the melting of butter-- appeared...vanished. That did the magic.It was only a trick that worked with the grace of God. But it was an effort preceding the production.

LAKME AD

BM -- Now I tell you an episode that demanded for a post-production effort. It was a Lakme ad concerning nail enamel. Johnny Pinto was the director. He wanted to show only nails in color, rest everything in black and white -- the entire set, the woman, the hands, everything. So the set was made in black n white, most of the props were painted in black n white, and the woman was dressed in black n white...even her skin tones were all in different shades of grey. But the entire film we shot is color. Then there is a process by which you can omit and retain any of the colors out of VIBGYOR. The tricky part was to think in terms of black n white regarding set, woman, props. In color, we can get the separation easily, but in black n white it was sort of a risk. I was really scared, praying to God all the while that this trick also works. And it did, thank God. I wish I could show you the results and the effects! Any way, Lakme nail enamel with Pinto till date with me is a film that I relished the most in terms of doing a film.

HAMARA BAJAJ

BM – Ha! 'Hamara Bajaj' became a popular film mainly because of its jingle, and it was a jingle composed in a way by a cinematographer -- who else but me! Lintas wanted a jingle





based on some 'raga'. Sumantra Ghosal, though much younger, is extremely friendly with me. People used to say they were married to each other. He knew I used to sing a little and had had some initiation in Hindustani 'ragas'. So one day after the pack-up, we gulped some beer together, and Ghosal asked me to compose some jingle. I tried and tried but could think of nothing. So I went home, and the whole night my mind wrestled with the jingle. I composed about six tunes out of which the Lintas liked three, and after discussing them with the Loui Band my tune based on 'raga jay-jay-wanti' was finalized and Louis Bank ultimately composed the music and that is how 'Hamara Bajaj' materialized

CHERRY BLOSSOM

BM -- 'Cherry Blossom' ad happened much earlier. Sumantra Ghosal, had just started his production company. Obviously the budget used to be low, and there was little scope for post production. The requirement was the live shot of a shoe which must have a starry sparkle on it. We scratched and scratched our heads thinking hard what kind of light could reflect best from the leather. Incidentally, we were taking tea and, as it happened, the glass containing tea slipped out of the hands of some body. Its broken bits were lying on the ground where upon, fortunately for us, sunlight was falling. Suddenly I found the required sparkle being reflected from a broken piece of glass. I hit upon an idea. I got up with a jerk, picked up a very small splinter of broken glass and pasted it on a shoe placed in the area lit by sun light. Lo ! Cherry Blossom Sparkle was the outcome. The use of 'sparkle filter' was not a big effort, but that gave us the result to our full satisfaction.

So far as Charlie Chaplin part of 'Cherry Blossom' ad is concerned, we saw a lot of his films and concluded that speed was the key to it. So we selected the range of 12-16 frames after a lot of experimentation. To give it the look of antiquity, we shot it in black n white. Most of the sets were outdoors and the entire lighting was done from the top and we had to use stop exposures as well. Everything had to be done in the camera since the post production strategies were little attempted those days.

VIP -- AD

BM -- I have done enormous work with Sumantra Ghosal. VIP-AD IS my favourite film with him. To create the look of a railway station inside the studio was quite a challenge. The shots of train and coaches were, of course, added afterwards, but the platform was created in the studio. To give the effects of the length and depth of a real platform was a tough job, but we could create the illusion by using extreme tint and the widest lens--probably was 75mm !!-- and rest with zoom lens. We did not use normal lens at all in that ad. The most memorable part was its jingle--'kal bhi aaj bhi'--which was done by me.

HERO HONDA

BM -- 'The Hero Honda ad' --'Fill it, shut it and forget it-- was shot in Rajasthan. The temperature was 49 degree Celsius and it was shot in a desert though what is shown in the film is an oasis. Actually there was no oasis in that desert, and the oasis was artificially created. A huge pit was dug and a plastic cover was put on all the sides. About 5 to 6 tankers of water were pumped into it. Palm trees were brought from

Mumbai. And the real challenge was the camel which was to see the oasis, come running towards it, drink the water and to go away. The camel literally ran towards the oasis assuming it to be real and in no time drank water and ran away. The guys said that it would come again. And really it did come again, drank the water to its fill, and shook its head. I don't know how it happened, but indeed it happened and it shaking its head became the marvel of the ad ; it was as if the camel were literally saying -- 'Fill it, shut it and forget it'. I had to be very quick in catching its movements in one go. I enjoyed that film and it was really a wonderful stuff.

LYRIL-AD

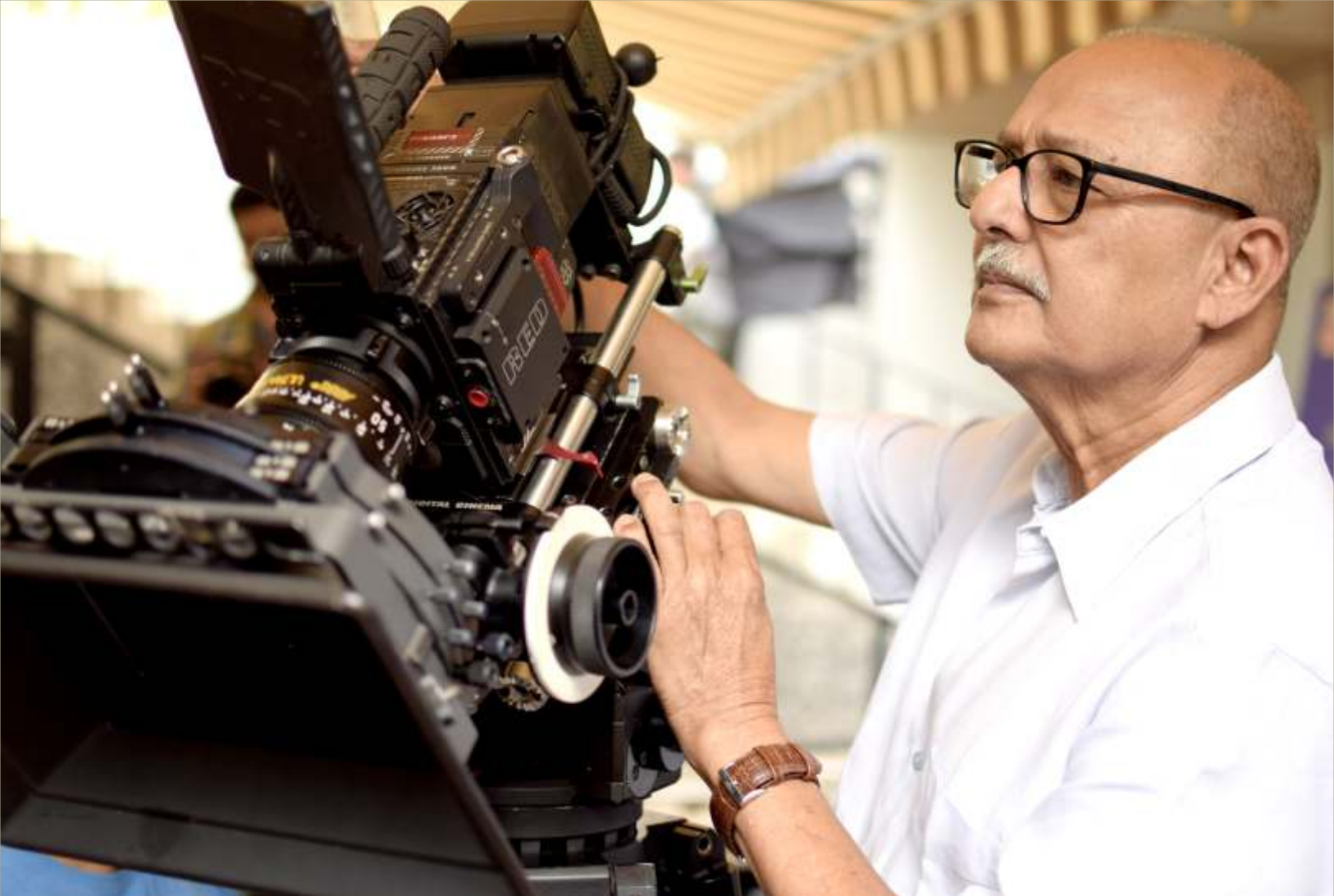
BM -- The 'Lyril ad' was purely a magic of lighting. It was done with Ram Madhvani. I don't know what were the constraints, but somehow the agency wanted to do it indoor. It took almost 3 to 4 days to create an artificial jungle and the waterfall was also artificially created. The water of the tanker was used, and needless to say the water was muddy-- certainly not as clear and clean as was needed to show a natural waterfall. But Ram insisted that the waterfall, the jungle, every bit of the scene must look completely natural. Though I had the heart to say that it would be done, but fear lurked in my mind regarding how it could be done. Then I

thought that the only thing that could be tried was to shoot the entire film from the top angle. But still the problem of lighting remained. It was a big area and so I decided to do the whole thing in sections. So I asked the lighting department to prepare banks of 5k light-- two up, two down, and one behind with a little slant, and all the banks not in a straight line or even one above the other, but one here and the other there in a scattered way. The art department had put the plants and shrubs in big polythene bags. So when it was shot from the top angle, it focused only on leaves and branches. That way the jungle looked amazing. In the part where Preity Zinta is seen walking across the jungle, we used sort of back lights that were cut from the sides. When it came to water part, I put the focus on reflections rather than on water. I used a skimmer and that made the reflections move fast. Now due to moving reflections you don't get to the muddy layer of water below. The total effect was that of crystal clear water. On the whole water was crisp and effective in Lyril-Ad"

CEAT TYRES-AD

BM - This ad was again with Sumantra Ghosal. It was shot in FAMOUS STUDIO in Mahalakshmi, No. 1. The set was big -- from wall to wall. Two cars were to be shown running at full speed. So I was given no space on the ground for lighting. I





was almost in tears. The floor was made of some shiny surface giving wooden semblance. It reflected light so much that every where there was nothing but reflection and the car was looking horrible. The walls and all were looking fine but the cars looked ugly, floors looked ugly and before that I had never shot a car commercial. I was almost in tears.

This is vinyl thing, it's a translucent but not acrylic, it is soft plastic material -which is used very often by art directors, it's like very big thin skimmer.

First completed lighting, the I had put that-soft plastic material close to the ground and just kept it to the edge of the frame, so that softener plastic thing was just out of the frame and far away from the source of the light, that helped to cut down all the spots. In the process I learnt a lesson : further the light from the softener, softer is the effect of light. That day I realized that a cinematographer can never say that he has learnt everything.

FILM VS-DIGITAL

BM -- To shift from celluloid to digital is just like leaving a rural child midst an urban setting. It would be difficult to adjust for him initially, but slowly he shall get used to the alien setting and steadily he must adapt himself completely. All my life I had worked with celluloid and I loved it. But then new techniques are bound to come. So though I miss celluloid, I am at ease with digital now. I am working mostly

with Alexa but I have done some work with Red also. It may be that I am biased, but it is a fact that I enjoyed doing work with celluloid. However, rising prices put the logistics in favor of digital.

Similarly, in the past there was no DI. We had only RGB for color correction. However, good films were made even then. There is no DI in movies like 'Baghban', 'Babul'. At that time people were very conscious that if there be a mistake, it would get revealed. So there was a precision in the working.

People were very particular about the quality of work and would pay a lot more attention to detailing. I myself belong to that category. People would complain that I took a long time to light up, but then we got good results as well.

I have worked with both big budgeted and small budgeted films. I have done some regional cinema also in Bengal. If the subject was good and I got a good director, then money did not matter much. Once I got the basic optimum amount, I would never rundown or reject a film because of money. I rather preferred a film on the merit of its content.

I was lucky that I got some very good and talented assistants. I am indeed proud of them- Binod Pradhan Chang, Anil Mehta, Murli, Mahesh Anne, Vijay khambati--all worked with me for some time or more.

