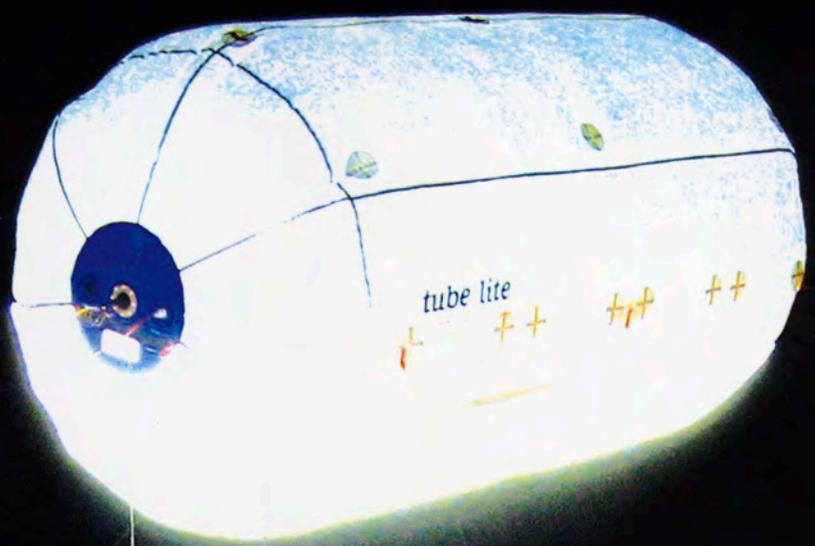


IN CAMERA

October 2004

After The Sunset
Spinotti's Latest Film

My Sister's Kids in Egypt
Family Comedy Set in Cairo



Sahara
A Desert Adventure



"A good portion of the action in **Lakshya** occurs in the Kargil and Drass areas of Jammu-Kashmir in northern India and Pakistan, where it shares a border with western China," says Cinematographer Chris Popp.

"This region is close to the Line of Control, a 450 mile-long boundary that divides the parts of Kashmir controlled by India and Pakistan. For safety reasons, the production decided to have the area around the city of Leh, which is located in the Indus valley and 11,500ft above sea level, stand in for Kargil and Drass. The only way to get equipment into this remote area was by high passes leading through the Himalayas. Some of these passes, which are up to 18,000ft high, are only open for a couple of months during the year, so we had a limited shooting period," says Popp.

Remote

"Transport was also an issue, with the cast and crew having to be flown in via the only commercial airport in the region. It was essential to have detailed pre-production when shooting in locations as

remote as these, especially when the equipment and generator trucks needed two weeks travel-time from Bombay. During pre-production it was essential that the Director and I comprehensively blocked the key scenes, as this process would tell us well in advance what equipment was needed at specific locations."

In addition to frequently working in remote locations at high altitudes, the production experienced dramatically diverse and often unreliable weather conditions over the 146 shooting days between April 15th and December 20th, 2003. "When we shot in Delhi," Popp

recalls, "the temperature would hover around 115°F accompanied

by extreme humidity and frequent dust storms. However, at altitudes from 11,500ft to 18,000ft, the temperature would get down to 15°F on the night exteriors we filmed during September and October."

To visually represent the emotional arc of the film's central character, Popp used a combination of four Kodak film stocks. "To my mind, each emulsion has a different inherent look, contrast and exposure

latitude which I used in combination with several lighting styles," says the Cinematographer.

Seriousness of war

"The low contrast and desaturation of the Kodak Vision 320T 5277, represents the main character's indecisive state and his lack of determination. However, once he's made up his mind about life, I switched to Kodak Vision Expression 500T 5284, which has more contrast and saturation than the 5277." Popp rated the 5284 at 400 ASA. "When the war breaks out," Popp continues, "I switched to Kodak Vision 250D 5246 (rated at 250 ASA) for day sequences and Kodak VISION2 500T 5218 (rated at 500 ASA) for night sequences. These two sharp, contrasty stocks stand for the seriousness of war and the perilous situations our hero is in. When the war is over, I switched back to 5284.

So the overall chart of the imagery of **Lakshya** goes from a soft appearance to a little sharper, to really sharp and snappy and then back to the initial softer tone."

Lakshya was shot in 35mm anamorphic (2.35:1 aspect ratio) format. "It's such a versatile aspect ratio," points out Popp. "You can capture intimate moments between two characters in a tight close-up, or spread the action across the frame in wide vistas." ■

Cinematographer Chris Popp goes to great heights to film the story of *Lakshya*

On The Top Of The World

