



RAVI BATRA

Digital Dudes

Nishit Saran's death may have been an untimely loss, but other digital film-makers in the city are doing exciting work

MADHAVI SINGH

TEN years ago, it would've been hard to imagine a 25-year-old hiring a camera and shooting a film all under Rs 5-10 lakh. And that too in Delhi, not the cinematic hub of India. Today, that's no longer surprising. The Digital Video (DV) revo-

lution that took the West by storm more than a decade ago bringing with it a huge sense of freedom from traditional and expensive mode of filmmaking, is now revolutionising India and Delhi are at the centre of it all. The process was initiated by Shekhar Kapur's *Digital Talkies*, when it organised the

first DV fest in Delhi last year.

NEERAJ BHASIN

This under-30, mass communication graduate made waves with his first film, *My Friend Su*, which won the National Critic's Award at the Mumbai International Film Festival. Since then, Bhasin has moved on to other pro-

**FREEDOM FROM FILM:
Kumar (left) and Bhasin**

jects having just finished one titled, 'Sensitivity to technology', which "deals with changes in urban spaces." While another — a fiction film on "male chauvenism", is in the pipeline. Bhasin is clear about what he wants: "To make films on sensitive topics depicting real life."

Having discovered DV while working as a graphic designer, he taught himself the basics through books. Bhasin insists he'll stick with the medium since "it's almost like a home camera. So user friendly." However, DV, because it costs Rs 250-300 for a 30 min tape as against Rs 8,000-10,000 for 10 minutes of 35 MM, has been accused of making filmmakers careless. Bhasin admits, "it's true, since with DV, you can afford to shoot as much as you like." But adds, "it's like having a weapon. It frees you."

SIDDHARTH KUMAR

Carving his niche in Delhi's theatre circles, Kumar, who studied film-making at the New York University, is coming into his own as much as a film-maker as an actor.

As associate producer at Digital Talkies, he was involved in the shooting and editing of the films they produced for the fest, including Siddharth Sreenivasan's *Divya Drishti*. His recent film, *Game*, is based on a story by Milan Kundera, which, "questions traditional rules for men and

women in a relationship, going back to Ram and Sita, where the woman is subsumed and the man seeks a mother replacement, an acquisition," he says. Kumar believes DV is his medium. "It forces you to look beyond image quality and go into the story, unlike with film."

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