

# The drama of **Teen Thay Bhai**

*Teen Thay Bhai* (*There were Three Brothers*) is director Mrighdeep Singh Lambha's debut feature and his first collaboration with Rakeysh Omprakash Mehra as producer. The comedy stars Om Puri, Deepak Dobriyal and Shreyas Talpade as three brothers who fall out with each other, then end up spending the night together in a mountain-side cabin. It was shot in snow in Gulmarg, a ski resort in northern Kashmir. Heavy blizzards delayed the 23-day location shoot.

"Digital format was considered as *Teen Thay Bhai* was a low-budget film, but I was hesitant," admits director of photography Ashok Mehta. So he ran a test on Kodak 16mm stock and compared it to a commercial he had shot on digital. "The results were self-evident and it was easy to convince the producers. Moreover, capturing detail in snow on digital would have been difficult." Mehta used an ARRIFLEX 416 for his first feature on 16mm.

"I wanted a natural look; as close to reality as possible, but without compromising the drama," continues Mehta. "Although *Teen Thay Bhai* is a comedy, the treatment was not routine. It varied from a very dark to a very bright, colourful feel. The three stocks - KODAK VISION3 500T 7219, KODAK VISION3 250D 7207 and KODAK VISION2 50D 7201 - helped me to achieve consistency in extremely erratic weather conditions."

"I was very keen to correlate interior shots with exteriors, so I pushed for the cabin to be built in Gulmag rather than on set" says producer Mehra, who had worked with the DP on commercials for 15 years. Lighting the cabin was a major concern. "We needed around 60 lights for the dapple effects and hiding them in the room in which the film is primarily set proved tricky. In the end we created additional pillars and arches and rigged lights on top of them," notes Mehta. "The snow really proved challenging, as did the inconsistent light and constantly changing colour temperatures. But I knew that with film I could capture the best possible detail in the snow."

DP Ashok Mehta on the set in Gulmarg, Kashmir



"We opted for KODAK Cinelabs Mumbai as they use KODAK Kit Chemicals and provide a clean, dust-free job. Our main concern was grain structure, as the film is being blown up to 35mm for theatrical release. That's why we needed the right lab," concludes Mehta. He acknowledges the contributions of colourist Makarand Surte at Reliance Media Works and Tata Elxsi's CG/Visual Effects.

Producer Mehra summarises the processing aspects. "We are dealing with KODAK Cinelabs Mumbai on a daily basis and discussing the Digital Intermediate process and the film's finished look with them. I was uncertain how Super 16 format would blow up to CinemaScope; in particular, I wondered whether there would be issues with the grain, as most exteriors were shot day-for-night in heavy snow. There were also many shots of moving vehicles, which increased the risk of headlights burning out in

the falling snow. But having seen the blow-ups, I'm very pleased. Kodak Cinelabs Mumbai, with its KODAK IMAGECARE PROGRAM accreditation, provides reliable processing and handling. It has managed all our concerns pretty effectively. Everything's working out fine and I'm very happy," he says.

"KODAK Cinelabs Mumbai offers consistent processing and clean negatives," states manager Solomon Silveira. "The lab adopts a process control and total productive maintenance (TPM) approach which ensures

film receives the best possible treatment and a consistently high quality processing service. Process control reduces variability and improves product compliance and consistency, while TPM improves personal effectiveness and a sense of ownership, whilst reducing operational costs and throughput times. It all adds up to improved customer satisfaction."

*Teen Thay Bhai* is presented by ROMP & PVR Pictures and produced by Rakeysh Omprakash Mehra. It will be screened from April.

## Key Data at a glance

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| <b>Director</b>       | Mrighdeep Singh Lambha  |
| <b>Producer</b>       | Rakeysh Omprakash Mehra   |
| <b>DP</b>             | Ashok Mehta   |
| <b>Cameras</b>        | ARRIFLEX 416  |
| <b>Formats</b>        | 16mm  |
| <b>Film stock</b>     | KODAK VISION3 500T 7219, KODAK VISION3 250D 7207 and KODAK VISION2 50D 7201 |
| <b>Image transfer</b> | KODAK Cinelabs Mumbai   |