



## Nasser Younes focuses on 16mm

In the late 1980s Nasser Younes was a 35mm professional stills photographer. He'd worked on Durst enlargers in Kuwait and spent a year with Kodak Laboratories before moving onto large format cameras. Initially he specialised in car racing photography; now his thriving stills business covers aerial and boat racing photography.

In 2006 Younes opened Seven Media Services, a small production house in Dubai – his base for the last seven years. He undertakes daily events coverage and low-budget corporate films. But the cinema lover's dream was to own a movie camera and make his own feature.

Last year he purchased a second-hand Beaulieu R16 camera from Ayhan Duman, a Turkish commercial photographer who proffered "great advice" to the aspiring DP. "My photographic background gave me a head-start," says Younes who tested a 100-foot reel of KODAK VISION2 50D 7201 on interiors and exteriors, and over- and under-exposures. Then he used KODAK VISION2 250D 7205 on a Red Bull air race and tried time-lapse cinematography.

### Not a single grain

Next Younes purchased an ARRIFLEX 16 SR and shot a 400-foot test reel of 7201 from a helicopter. "During the test I argued about grain with my Tunisian DP friend, Hazem Berrahah. He believed that 16mm was grainy and not as sharp as 35mm, however I finally persuaded him that we should shoot our first TV spots for Abu Dhabi police on 16mm." With 22K Space Lights for the white background, two 10Ks as key lights and two 5Ks, several 2.5Ks, 1Ks and 650w, Younes shot on an ARRIFLEX SR3. He selected KODAK VISION2 500T 7218, KODAK VISION2 200T 7217 and KODAK VISION2 100T 7212. "When Hazem and I saw the commercial in Kodak Telecine Dubai, we thought it looked like 35mm. The results were amazing and not a single grain was noticeable," remarks Younes. He delved further into

16mm after reading in back issues of *InCamera* that a significant number of movies and television series are shot in 16mm format.

### Educate clients

Creative director Nestor Ong, Younes' Filipino colleague, had written a short horror script entitled *El Roho* and sought assistance to turn it into a film. "Nestor originally wanted it on DVCAM or HDV and he knew I had an HDV camera. But after I read the storyboard and recognised the low light concept, I advised him that 16mm would add reality to his story," explains Younes. The riveting seven-minute film was shot in Ong's apartment and the three actors and crew gave their time. Younes borrowed a 650w Dido, a 150w Dido soft box and two 300w ARRI Tungstens. He shot on three 200-foot reels of 7218 and used a Schneider 10-100mm T2 lens.

During the shoot Younes captured several parallel shots on a S1-2K digital camera. "I use HD-video to educate clients about the difference between film and digital. Many people here believe HD is a magic acronym to a fast result. Many of the production houses in our region don't really understand film or why it should be used. But I tell them that with film they can achieve real-life colours, not plastic video colours; shoot in slow motion; and discover numerous post-production options. My clients want good results, so I help them to achieve the best outcome with 16mm. I also tell new directors making their first short movies to use 16mm. Video is okay for news, reports and live event coverage, but everything else should be captured on film. When I shoot on video, I use PRO35 with cine lenses to give the feel of film. Yet no one shoots on film and wants it to look like video! 16mm is my baby and I use it more than anyone else in the Gulf."

And what's next for Younes? "I'm aiming to buy a 16mm ARRIFLEX 16 SII HS with a range of lenses and video assist so I don't need to rent anymore. I'm also intending to shoot my Tunisian short film and I've started to write a television series. I want it to be a Super16mm television 'first' for the Arab region!"