

Que sera sera... Super Furry Animals shoot Doris Day in India

When gaffer James Chaisty received a call on his cellphone from director Peter Gray, offering him a day's work in east London, he was, to say the least, disinclined to accept the assignment. "I was standing on the balcony of my hotel room in Bombay," says Chaisty. "Then I said to the director, 'Why not come to India? I'll be Bombay producer and we can shoot here instead.' And so we did."

"Executive producer David Burgess of The Business gave his blessings to the project whilst supporting us fully from his home base in London."

The song, *Shoot Doris Day*, deals with the changing states of human nature. There could be few better places to illustrate this than India, yet the original brief was very different. One day's planned filming on 16mm in an East End studio became a six-day 35mm shoot on the streets of Bombay, Poona and on the road in India.

Chaisty's strong network of contacts in India, which he has taken years to cultivate, helped get the shoot to some places that they would not otherwise have been able to visit, "although the tenacity of the director went a long way in making this happen," adds Chaisty.

James Chaisty has worked in the film industry for 25 years, initially as a spark at Sam Goldwyn Studios in Hollywood, then graduated to lighting and gaffer work. His résumé includes work on the features **Raging Bull**, **1941**, **The Jazz Singer**, and **The Dukes of Hazard**. Chaisty and DP Faroukh Fali Mistry

established Moon on Fire Productions in India to serve foreign directors wishing to shoot films on the sub-continent. "What I found was that everybody had a tale to tell about working in India," Chaisty recalls. "So Faroukh and I decided to act as a bridge between Indian companies and productions from abroad and with the Internet so prevalent in India, we can expedite almost any request for film production from abroad in the same day. And you can buy Kodak stock over the counter seven days a week in Bombay with the same reassurance and quality control as you would in London or LA," he added.


Shoot Doris Day is the first ever music video to go directly to DVD. In fact, the Super Furry Animals are the first group to avoid CD and cut their album directly to DVD. "The thought that our widescreen 35mm film would be shrunk straight down to DVD was a fascinating one," says Chaisty. "It certainly dictated the nature of some of the shots we were seeking. That's not to say there's a lack of subtlety or detail. The viewer will notice something different every time they watch. However, that's more to do with India and Peter Gray's energy than the film, I think."

Almost every kind of Kodak 35mm film stock was used during the shooting. "The director, Peter Gray,



▲ Peter Gray (left) and Faroukh Mistry.

and DP Faroukh Fali Mistry – whose father was one of the great Indian DPs – wanted to experiment with different film types. So we called in a lot of favours and got something of everything! The greatest compliment I can pay Kodak and Faroukh is that the viewer would never realise there had been many different film types used."

"It is obvious to me," Chaisty says, "that if you shoot in India the bonus is that you work with some of the finest film technicians in the world and with natural light that we here in the UK only dream of." 



▲ Producer James Chaisty.

Data File

Director
Director of Photography
Exec Producer
Indian Producer
Focus-Puller
Clapper-Loader
Camera Operator
Editor
Telecine Op

Peter Gray
Faroukh Fali Mistry
David Burgess
James Chaisty
Uncle Rakesh
Girish Dalavi, Anil Pardeshi
Faroukh Fali Mistry
Paul Ferdenzi
Mark Gethin

Filming rush hour trains with audience

