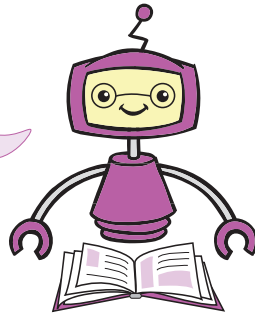


# From Bollywood ... with love

One of Peter's interests, as you know, is making films. Making films is big business. Most of the films we watch in Australia are produced in the USA, particularly in Hollywood, but have you ever watched films produced in other places, like Bollywood? Let's find out more about international films ...



## LINKS TO:

Stage 3, Module 11

Learning Object 2: *Healthy living day*

## PRIOR LEARNING:

### Stage 2

Module 5 Work Sheet 4 *Telling Tales*

### Stage 3

Module 3 Work Sheet 5 *The show must go on*

## 1 Hooray for Hollywood

Film is a relatively modern medium for telling stories. The first films were very short. They were often short scenes of quite ordinary, everyday life. For their original viewers, it was enough to see real people, animals, trees and machines brought to life!

One of the earliest films, which was made by the French brothers August and Louis Lumière is called *L'Arrivée d'un Train en Gare de la Ciotat* (Arrival of a Train at a Station). It was first shown in August, 1896, in a small salon.

The film lasts for just 50 seconds, and the title of the film is quite a literal description of the action. A single camera, mounted on a tripod, films a train as it pulls into a station. It is filmed in one, continuous shot. The train arrives from a distant point and bears down on the viewer, finally crossing the lower edge of the screen.

This first showing of the film became the stuff of legend.

### The stuff of legend

According to news reports of the first showing, members of the audience were so alarmed at the image of the train bearing down on them that people screamed. At least one woman fainted. Some say there was a stampede as the film's viewers sought to escape being mown down by the oncoming train.

Writing in the German magazine *Der Spiegel*, the journalist Hellmuth Karasek said that the film 'had a particularly lasting impact; yes, it caused fear, terror, even panic'.

Ever since, film has been associated with both spectacle and immersion. In the early days of cinema, it was enough to film an oncoming train to create a sense of immersion for the viewer.

As you are probably already aware, early films did not have sound. Instead, films were shown to the accompaniment of live music, and dialogue was represented by white writing on black screens.

In the early Australian film, *The Sentimental Bloke*, it is clear that filmgoers were expected to interact with the film. At one stage, the main character goes to a 'beano', a party at someone's home where everyone sings along to the piano. The sentimental bloke is in love with a girl at the party, and when she sings a song, the words are shown on the screen so that viewers can sing along with her.

These days, filmmakers use more sophisticated techniques to draw their viewers in, from surround-sound to 3D animation, but in some ways, at least in Australia, our interaction with films has become far more passive. Except for special types of screenings, movie-goers are not expected to sing

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along, or otherwise interact with what's happening on the screen.

In many other cultures, however, this is not the case. In India, for example, movie-goers sing and dance along with films in the cinema, cheering along the good guys, and booing and hissing enthusiastically at the baddies.

While contemporary Australian audiences appreciate quiet, and frown upon loud noises and ringing mobile phones, they make exceptions for the screening of cult movies like *The Rocky Horror Picture Show* or *Sound of Music*, which feature well-loved music and songs that inspire singalongs!

## 2 Australian film

Did you know that the first known feature-length narrative film was made in Australia? I wonder if you can guess who it was about!

Here are a few hints. He was a felon. He was famous for being an outlaw, and he wore some rather stylish headgear!



Image in public domain

*The Story of the Kelly Gang* was made in 1905 by Charles Tait.

Australia was a world leader in early film-making, producing such classics as *The Sentimental Bloke* (1919) and *For the Term of his Natural Life* (1927).

After World War I, however, Australian film-making fell into a slow decline. This was exacerbated by the British and American film companies buying distribution and exhibition chains, and bulk booking cinemas, making it difficult for local films to find a venue.

It wasn't until the 1970s that Australian film-making experienced what is sometimes called a renaissance, with groundbreaking and internationally successful films being made, such as Peter Weir's *Picnic at Hanging Rock* (1975) and Gillian Armstrong's *My Brilliant Career* (1979) (both based on well-known Australian novels). The 1970s also produced George Miller's *Mad Max* (1979) and Tim Burstall's *Alvin Purple* (1973).

These filmmakers were influenced by two major changes in the Australian film scene. First, the establishment of the Australian Film, Television and Radio School (AFTRS), and the introduction of the 'R-Certificate'. The 'R-Certificate' meant that films from around the world could be shown in Australia, including films from what was then the newly established Cannes Film Festival.

Many Australian films feature Australian actors, settings and stories. Just like early Australian films, they frequently focus on iconic Australian characters and experiences. Australian directors and producers are fond of producing 'quirky' films featuring distinctly Australian humour and pathos, such as *Priscilla: Queen of the Desert* (1994), *Strictly Ballroom* (1997) and *The Castle* (1997).

### 3 Indonesian cinema

Cinema was introduced to Indonesia in 1900 by a group of Dutch entrepreneurs catering mainly to Dutch colonial officers and their families. By the time the first local feature film, *Loetoeng Kasarung*, was made in 1926, there were 13 cinemas in Jakarta alone. However, it was not until the 1930s, and the introduction of sound cinema, that early film production came into its own. The first box-office success for a locally produced film was *Terang Boelan*, made in 1937 and acted entirely in the Indonesian language.

When Indonesia gained its independence in 1945, Japanese-trained filmmakers such as Usmar Ismail and Djadug Djajakusuma, who had originally been trained to make propaganda films, played a major role in establishing what would later be called 'Indonesian national cinema'. Some argue, however, that Indonesian cinematic history really began in the 1950s with the emergence of a nationalist generation of *pribumi*, or indigenous filmmakers. Many prominent directors worked in this period and produced substantial works, which helped to further develop a local film audience. Film companies grew rapidly, and at least 50 films were produced annually from 1945 to 1965. Film producers such as Djamaluddin Malik initiated the Indonesian Film Festival to encourage the production of quality films.

Between 1966 and 1998, the local film industry grew and the number of imported films also increased. This was Indonesia's most prolific period for commercial film production, with more than 100 titles every year. During its peak, the industry produced many genres of films, mainly horror and melodrama. Prominent filmmakers in this period include Teguh Karya and Arifin C. Noer.

Indonesian cinema has undergone substantial change in the last ten years. Driven by new talent and the political and social changes of the *reformasi*, or reform movement, that began in 1998, Indonesia's film production is enjoying a revival. There is a diverse range of movies, and Islamic films and arthouse films have emerged through filmmakers like Garin Nugroho, the most important figure in the establishment of modern arthouse cinema in the country. A young filmmaker known only as Edwin has been a constant presence on the international festival circuit since 2003. His feature debut *Blind Pig Who Wants to Fly* (2008) was awarded a prize in the Rotterdam Film Festival while his second feature, *Postcards from the Zoo* (2012), was selected to compete at the Berlin Film Festival and the Tribeca Film Festival.

Another important feature of contemporary Indonesian cinema is the prominent role of women filmmakers. Mira Lesmana, Nan. T. Achnas, Shanty Harmayn and Nia Dinata have consistently produced work informed by feminist ideals.

The following text is an article about the film industry.

**Read the text, using all the reading strategies you have learned to date.**

After you have read the text, you will be asked to complete two kinds of exercises: comprehension questions, and a creative-thinking task.

## Dari Bollywood ... dengan cinta

*oleh G Barnum*

Sineas internasional sedang memperhatikan perkembangan menarik dalam bidang kolaborasi film. Satu cerita sukses yang menimbulkan banyak dengung dalam industri ini adalah sedang dikembangkannya hubungan produktif dua arah antara industri film Australia dan India.

Industri film India, yang sering dikenal dengan julukan 'Bollywood', dikenal karena lagu dan dansa spektakulernya yang mencolok dan dramatis. Dalam sejarahnya, banyak dari film-film ini yang dibuat dengan latar belakang India. Tapi dengan berkembangnya golongan kelas menengah yang senang bepergian, sineas Bollywood semakin tertarik untuk menampilkan latar belakang mancanegara dalam film-film mereka.

Tourism Victoria telah menyambut tantangan itu, dengan menyediakan dukungan bagi film-film Bollywood yang dibuat di Australia, yang menampilkan lokasi-lokasi dan alur cerita Australia. Dukungan yang mereka sediakan berupa pendanaan dan jasa pencarian lokasi.

'From Sydney ... with Love' dibuat di dan sekitar Sydney. Selain daripada menampilkan nama kota tersebut dalam judulnya, film itu menyertakan tayangan atraksi wisata kunci seperti jembatan Sydney Harbour, Circular Quay, Kebun Raya dan pelabuhan Darling. Lebih dari 500 anggota kru dipekerjakan dalam pembuatan film itu.

Para sineas gembira: film itu dibuat di lokasi yang eksotis, dengan cuaca yang baik, anggota kru Australia yang hebat dan banyak macam dukungan lainnya. Industri pariwisata Australia juga gembira karena ditampilkan dalam film yang akan ditayangkan di negara di mana 23 juta orang pergi ke bioskop setiap hari. Diperkirakan bahwa 50 juta dari orang-orang India yang menonton film itu akan pergi berlibur ke luar negeri dalam waktu 10 tahun mendatang.

'From Sydney ... with Love' akan menampilkan musik, cinta, patah hati dan sebuah akhir yang bahagia ala Bollywood. Tentu saja, film itu juga akan menyertakan beberapa tampilan musik yang begitu kita cintai, di mana serombongan penari bernyanyi dan berdansa besar-besaran. Kita tidak sabar untuk menontonnya!

### A word on the side

Have you ever worn a **bandanna** and **pyjamas** while sitting on a **cushy** sofa on the **veranda** of your **bungalow**, eating **chutney** sandwiches and sipping on a cup of **punch** while admiring the **bangles** your friend is wearing as they row past in their **dinghy**?

If so, you've enjoyed using a range of Indian words, like those in bold above, that have been adopted for use by Australians.

Others include: **jodphurs**, **jungle**, **cot**, **guru**, **khaki**, **loot**, **juggernaut** and, of course, **curry**.

Punch comes from the Hindi word *paanch*, which means five, because the original recipe for punch had five ingredients.

## Exercise 1

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### Reading comprehension

First, let's see how well you have understood the text.

**1.1** What are the main ideas in the text? Summarise, in English, the main ideas in each paragraph of the text.

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#### Paragraph 2

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#### Paragraph 3

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#### Paragraph 4

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#### Paragraph 5

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**Paragraph 6**

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**Sidebar**

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**1.2** Were there particular words or phrases that you found difficult to understand? What strategies did you use to understand these words or phrases, or to understand the text as a whole?

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**1.3** What benefits are there for Australia in supporting Bollywood films being made here?

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**1.4 What are the benefits for Indian filmmakers of making a film in Australia?**

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**1.5 Based on both the article and any prior knowledge you have of Indian films, what are the key features of a Bollywood movie?**

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**Hint!** Some Bollywood-style films you may have seen include *Slumdog Millionaire* and Baz Luhrmann's *Moulin Rouge*. If you don't have any experience of watching Bollywood films, you can base your answer purely on the article, or undertake some research to find out a little more detail.



**1.6** The article includes a sidebar about some of the Indian words used in English. Do you know any Indonesian words that are used in English, or English words used in Indonesian?

**1.6.1** Write down any Indonesian words you can think of that are used in English.

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**1.6.2** Write down any English words you can think of that are used in Indonesia.

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## Exercise 2

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### Creative thinking

In the article, you learned about Indian Bollywood-style films being made in Australia. From what you have learned about Bollywood films and Indonesian films, can you imagine a film featuring Indonesian settings or stories? What destinations could it feature? What storyline would bring young Indians to Indonesia?

**Use your creative-thinking skills to create a synopsis of an imaginary Bollywood film to be made in Indonesia. Write your synopsis in Indonesian.**

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