Unit

4

Films and Theatre

L7X7M4

A - Rendezvous with Ray

B - Maya Bazaar

C - A Tribute

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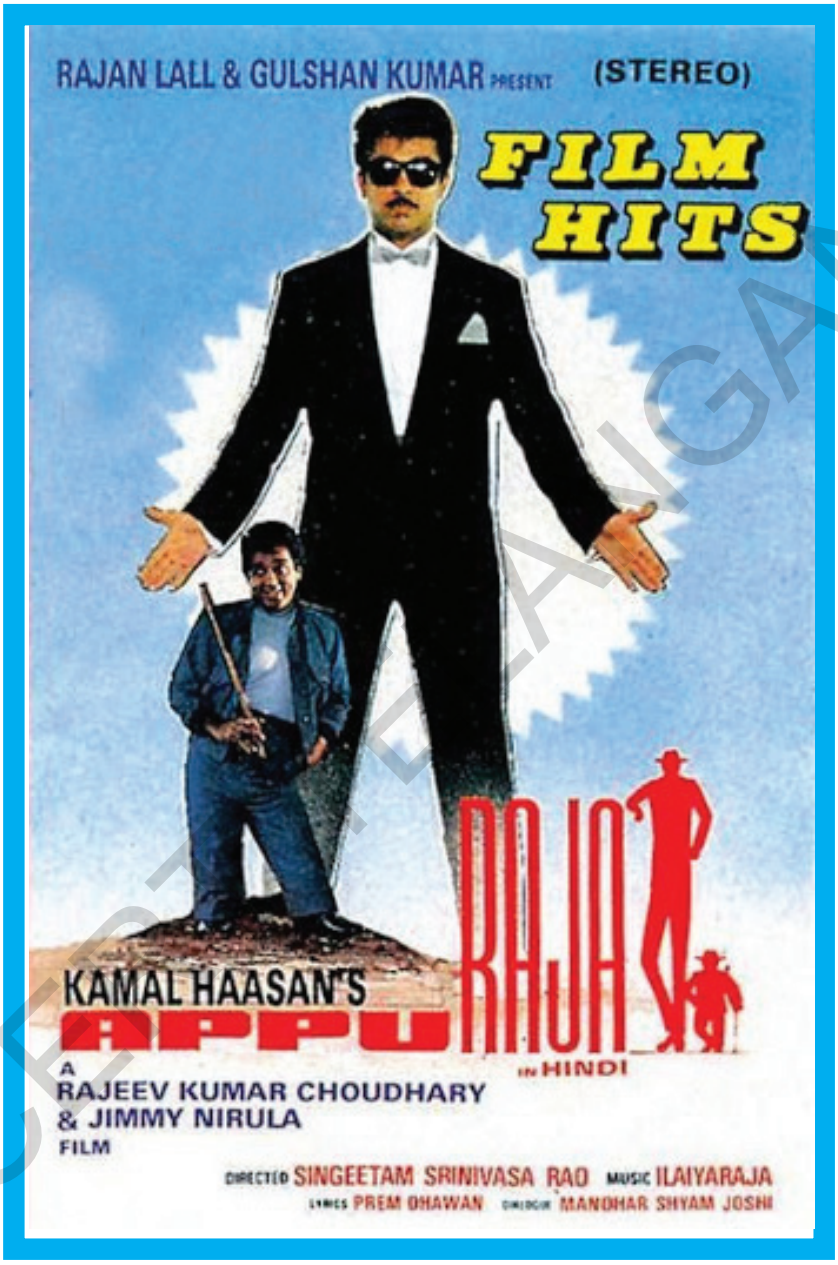
4. Films and Theatre

Look at the picture and answer the questions that follow.



1. Is this picture (a) a poster, (b) an advertisement, or (c) a painting? Justify your option.
2. Who is the director of the film?
3. Who are the people involved in the film making?

Oral Discourse : Talk about your favourite actor/film maker/film. Give reasons, why you like him/her/it.

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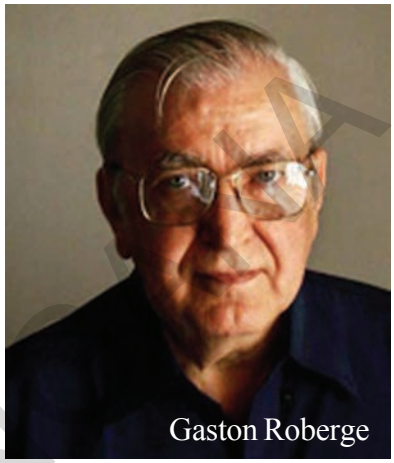
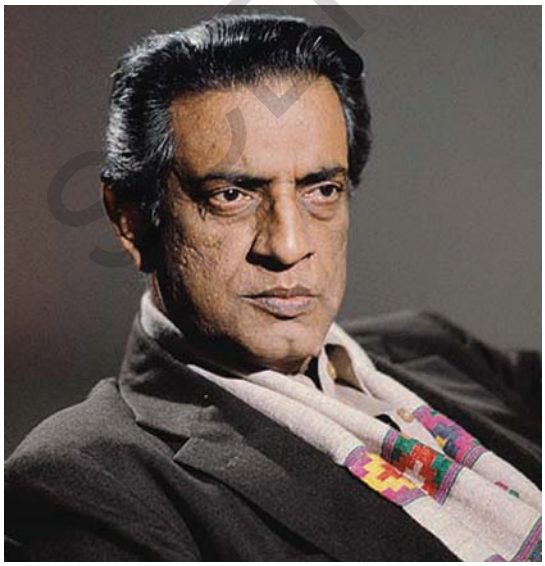
A Reading

Rendezvous with Ray

It was a unique friendship that developed between a French-Canadian priest and one of the world's greatest film directors, and had a singular impact on Bengali films both academically and practically. It was enroute to India in1961, at a stopover in New York, that 26-year- old Fr. Gaston Roberge was acquainted with the works of Satyajit Ray through the Apu Trilogy. He found the world of Apu so fascinating that he saw all three films in one sitting; and there began his longstanding love affair with the people of India and Bengali cinema and culture, which led to path-breaking work in those fields. In his latest book, *Satyajit Ray, Essays:1970-2005*, a compilation of his essays as the name suggests, being published by Manohar Publishers, New Delhi, Roberge provides a scholarly, original analysis of Ray's works, giving an insight into the greatness of Ray both as a person and as an artist.


Gaston Roberge

"The Apu Trilogy was, in fact, my first portal to West Bengal and its people," he told *Frontline*. In his youth , all he knew of Bengal was through Mircea Eliade's *La Nuit Bengalie,* some of Tagore's poems, and a *Reader's Digest* article on Mother Teresa. If the harsh image of poverty brought out by the article on the "Saint of the Slums" haunted him, Apu's world came as a reassurance. "No. Apu, Sarbajaya, even Harihar did not need my help-but how not to love them? I thought it was fortunate that I would soon be among them," he wrote.



Roberge does not endorse the accusation of Ray's detractors that the master director made his reputation selling India's poverty to the West. "What struck me most was not the material poverty depicted in the films, but the enormous spiritual poverty of some rich people is much more deplorable than material poverty," he said. Roberge does not speak with the arrogance of the West. " I was here on a quest to know the world and in the process know

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myself. I did not come here to convert. In fact, I am the one who got converted," he said.

But it took him nine years after reaching Calcutta (now Kolkata) and joining St. Xavier's College, to muster up the confidence to meet Ray in person. "Although I wanted to meet him right away, I didn't want to just go and see him like he was a living museum piece. I wanted to prepare myself, get to know his works more, so that when we met, there could be a worthwhile dialogue," he said. When they finally met, it was the beginning of a close friendship that lasted 22 years- until Ray's death in 1992.

"It was a very quiet friendship that developed over the years. Manikda [as Ray was affectionately called by his friends] was a shy person and always very discreet about displaying his emotions," said Roberge. Though to outsiders, Ray's massive stature- physical and intellectual- might have made him come across as cold, aloof and even intimidating, he was in reality a very simple and unassuming man with a subtle sense of humour. It was an unspoken arrangement between the two of them to meet on Sundays at 9 a.m. at Ray's residence on Bishop Lefroy Road, Kolkata. Ray would invite Roberge over for private screenings of his latest films and welcomed comments on them. But this happened only after the friendship had cemented, for in the early days of their dialogue Ray's shyness prevented him from talking about his own films.

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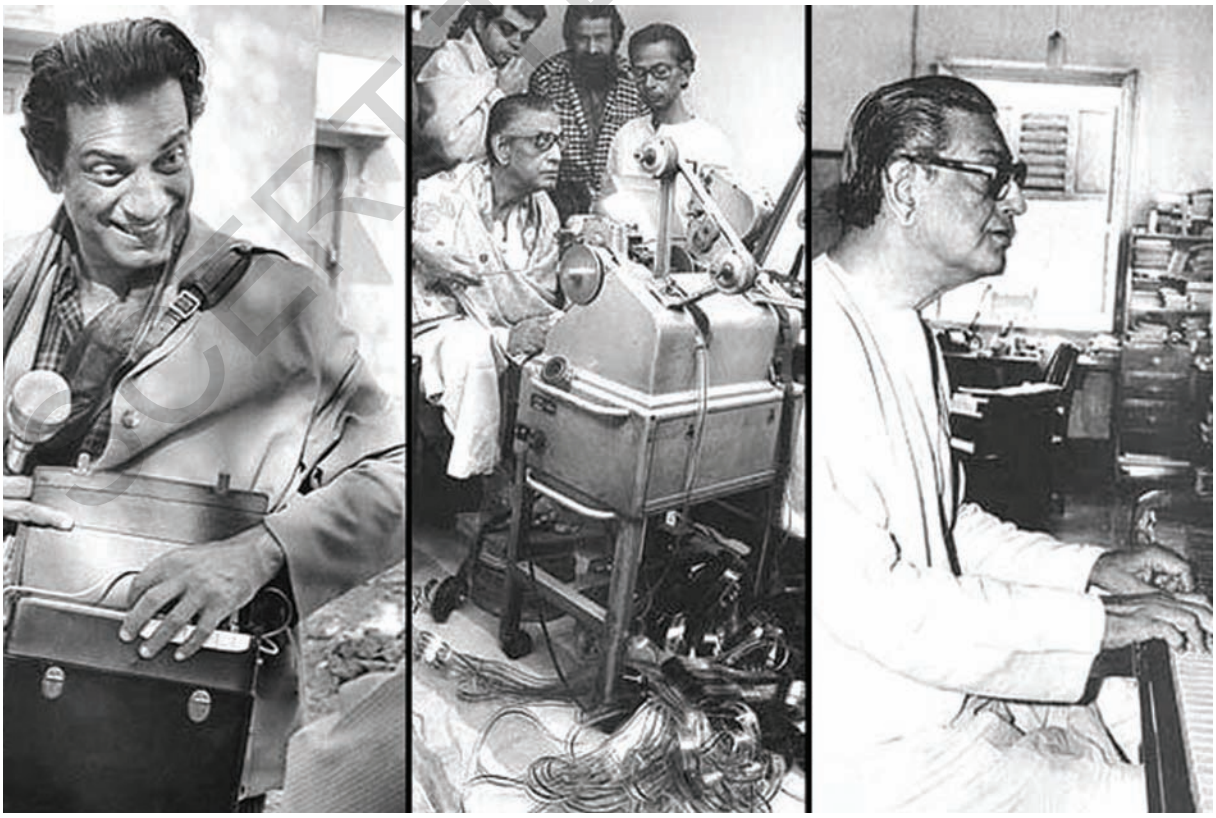
"He was even shy of receiving compliments," said Roberge. To Roberge, the greatest mark of Ray's appreciation for him was that he often addressed the French-speaking priest in Bengali, "in spite of my lack of elegance in that language, and the fact that Ray knew both English and Bengali so well."

"Ray's screenplay manuscripts were an art by themselves," Roberge says, "hand-written in Bengali, with notes in English for his set-designer, with sketches here and there, and occasional staff notation of fragments of music". One Sunday morning, Roberge found Ray in a disturbed mood. A few well –known personalities of the city had visited him earlier to go through some of his manuscripts. After they left Ray found the *Charulatha* screenplay missing. Ray was almost sure who the culprit was. "I asked him whether he was planning to take any action, and he said no, and explained to me that he did not want to hurt the reputation of the person. I was absolutely stunned by his humane concern," said Roberge.

Like Rabindranath Tagore, Ray strode his time like a colossus. Roberge writes, "It is as if all Bengal was in Manikda: the rich and the poor, the powerful and the humble, the peasants and the city persons, children, teenagers, adults and old people, men and women."

Philosophically too, Roberge feels, Ray took off where Tagore signed out. If one compares the last major prose piece by Tagore, " Shabhyatar Sankat" (Crisis of Civilisation), which he wrote at the beginning of the Second World War, which contains his immortal



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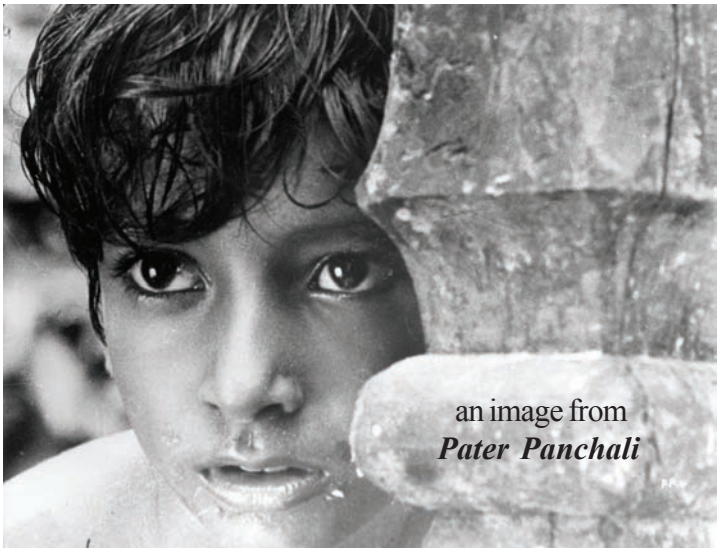

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dictum that in spite of what was happening it would be a sin to lose faith in Man, and the last three films of Ray- *Ganashatru, Shakha Prashakha,* and *Agantuk*- the analogy becomes clear.

"In these three films Ray was at his most personal and when some critics saw the films as didactic and verbose, he felt deeply hurt. For, in these last films, Satyajit was directly talking to us, conveying his personal message on society and civilization. If the impulse that motivated his earlier films was aesthetics, in the last three it was self-expression. And there we were denying him his right to speak. As the saying goes, no one is a prophet in one's own country," said Roberge. An agnostic throughout his life, it is possible, Roberge feels, that in the face of death Ray was searching for an answer. This was suggested by some of the music that he used in *Shakha Prashakha*.

The last time the two friends met, Ray was in hospital, on his deathbed. It was a Sunday and Roberge, true to habit, arrived on the dot at 9 a.m. "He had grown so weak that he looked frail as a child. I did not stay long, and as I was leaving, Manikda said, *'Bhalo laglo'* [it was nice]. Those were his last words to me," said Roberge.

One important fallout of this friendship was the establishment of Chitrabani, a communication and film institute, the first of its kind in West Bengal, which Roberge founded in 1970 and to which Ray, as a token of friendship, lent his name as co-founder. Ray was in the first governing body and after a few terms readily agreed to be the institute's adviser. Roberge arranged most of the initial funding from Canadian agencies. "I had no reservations applying for them, for I feel richer countries in the West are indebted to countries like India," he said.

For 26 years Roberge was the director of Chitrabani and under him the institute not only produced important documentary features, but also became breeding ground for local talent for film-making…

Frontline, July29-August11, 2006

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Glossary

en route (*adv*)	:	on the way
stopover (*n*)	:	a halt in a long journey
path-breaking (*adj*)	:	totally new
portal (*n*)	:	an entrance
trilogy (*n*)	:	a set of three films with the same artists or characters
haunted (*v*)	:	obsessed
accusation (*n*)	:	the act of charging somebody
detractors (*n*)	:	people who criticise
arrogance (*n*)	:	showing pride
muster up confidence (*idiom*)	:	gain confidence
dictum (*n*)	:	a statement that is believed to be true and followed
analogy (*n*)	:	a feature that is similar
aesthetics (*n*)	:	the art of judging beauty
fallout (*n*)	:	result
agnostic (*n*)	:	a person who does not know whether God exists

Comprehension

I. Answer the following questions.

1. What did Ray's detractors accuse him of? Did Roberge agree to their accusation? If not, why?
2. 'I didn't come here to convert. In fact, I am the one who got converted.' Who said these words? What different shades of meanings do you find in the words of the speaker?

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3. Roberge took nine years to meet Ray in person after joining St. Xavier's college. Why did he take so long? What would you do if you were in his place?

4. How was Ray perceived by the outsiders? Was this perception true of Ray's real character?

5. What is meant by the line, 'Ray took off where Tagore signed out.' What was Ray searching for?

6. How did Roberge try to take 'Chitrabani' forward? How did 'Chitrabani' help film-making in Bengali?

7. The theme of ' Rendezvous with Ray' is... (Tick any two options.)

   a) To explain the efforts of Chitrabani.

   b) To picturize the illustrious life of Ray.

   c) To explain the experiences of Roberge with Ray

Vocabulary

I. Read the following passage and notice the underlined words.

It was a Sunday evening. It was already dark. We wanted to watch the film 'Gajani'. We had a square meal and came out. There were no lights. There was a power cut. It was pitch dark. It was bitterly cold. We looked here and there.....

The word pairs 'square meal', 'pitch dark' and 'bitterly cold' are found together. That means they co-occur. Such co-occuring words or word combinations are called collocations (co + locate = collocate). These expressions are natural.

Let us look at another example.

We say	We don't say
Ride a motor cycle	Drive a motor cycle

Read the following report and fill in the blanks with the word from the box below that collocates with the underlined words or phrases.

standing	fitting	outstanding	thunderous

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The venue of the celebration was 'Ravindra Bharathi', Hyderabad. It was the 100 days' celebration of the film 'Animals Forever'. Avinash, the hero, was full of life with his _____ performance in the film. He was admired by everyone. In fact, he was considered to be the main reason for the success of the film. The hall resonated with _____ clapping when he came onto the dais. The auditorium with packed audience honoured him with a _____ ovation. The producer felicitated every one in the unit in a _____ manner. The event was momentous and unforgettable.

II. One-word substitutes

'Rendezvous' is a one-word substitute for 'a meeting place'.

You can work in groups and pick out similar one-word substitutes from the text equivalent to the meanings given below:

1. A short stay between two places in one's journey
2. A person who brings out new books
3. A group of three films that has the same characters or subject
4. An impressive entrance to a building
5. A person who tries to make something less good by criticising it
6. A person who is extremely important or large in size
7. A person who is responsible for a problem or a crime
8. A hand written document
9. A statement that expresses something people believe is true and is to be followed
10. Using more words than needed
11. Something designed to teach people some moral
12. A person who is not sure about the existence of God
13. A branch of philosophy that studies the principles of beauty in art
14. A result of a situation or of an action
15. A film that gives facts about something

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III. In the lesson 'Rendezvous with Ray' we come across certain words / expressions that are not from English. e.g.: en route. This means 'on the way'. These expressions are taken from languages like Latin, Greek, and Portuguese and so on. There are certain instances where these expressions are used in English perhaps because of their precision in meaning. Some of them along with their meanings are given below...

1. *en masse* = all together, in large numbers.
2. *viva voce* = a spoken exam
3. *in toto* = totally
4. *alma mater* = mother of the soul (school or university)
5. *ex officio* = included because of the rank or job/ by virtue of office
6. *in absentia* = in the absence of
7. *detour* = a longer route we take to avoid a danger
8. *verbatim* = word for word, exactly as spoken or written
9. *status quo* = situation as it is now
10. *ad hoc* = not planned in advance
11. *bona fide* = genuine, real or legal
12. *lingua franca* = link language
13. *magnum opus* = the greatest work
14. *sine die* = indefinitely

Read the following paragraph and fill in the blanks with appropriate expressions given in the list above.

Children for Films

On the 14th november, on the occasion of children's day, the children across the state requested the officials to conduct children's film festivals more often. They submitted a memorandum to the Secretary to the Government in Hyderabad in this regard.

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The Government conceded to the request and came out with a proposal to set up an _____committee to serve the purpose before a permanent body is in place. It was proposed by the Government that the committee would be led by a department official as an _____ president. The committee should conduct a written exam along with a _____ to identify student representatives at mandal, district and state level to strengthen the culture of film festivals among the children. The _____ of the students should be verified for such identification. The proposal made the screening of at least a _____ of a director mandatory every year. The children were thrilled to bits on this.

Grammar

I. Arrange the following sentences in proper order and write a paragraph. You may insert appropriate linkers wherever necessary.

Stream of Comedy

In every Indian language, a comedian is an essential character of films. In Telugu, Relangi and Ramanareddy provided comedy which made the audience laugh heartily. Their appearance appealed to the film lovers.

Relangi was fat and short.

Their accent amused the film lovers.

Ramana Reddy was lean and tall.

Padmanabham and Allu Ramalingaiah followed their footsteps.

His name found place in the Guinness Book of World Records.

Rao Gopal Rao's stint as villain-cum-comedian has been admired by all.

Mr. 101 Districts, Nutan Prasad left an indelible mark in the hearts of the audience.

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Ali and Sunil are comedians.

He has a world record.

Brahmanandam has had a long career.

People have been laughing.

Rajababu came later.

Sorrows of people are taking a back seat.

He amused the people for long.

They are also considered heroes.

II. Prepositions following 'adjectives' and 'verbs':

In 'Rendezvous with Ray' we come across certain verbs and adjectives followed by Prepositions. For example, *acquainted with, brought out , prevented from, explained to*

Read the following sentences and observe the underlined words.

1. I am amazed at you, Victoria.
2. Victoria, a precocious girl of ten, was dressed in colours.
3. He is trying to adapt himself to the regrettable occasion.
4. He was very fond of Jimmy.
5. I am sure I am sorry for it.
6. You've been waiting for me to begin tea.
7. I see the little trifles that belonged to father lying around.
8. This always appealed to me.

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In the above sentences, the underlined adjectives and verbs are usually followed by certain prepositions.

A. Here is a list of adjectives and verbs. Tick(✓)the prepositions that follow the adjectives and the verbs.Later, use them in sentences of your own. You may use a dictionary.

Adjective / Verb	Preposition(s) that follow(s)							
	of	with	in	to	at	from	on	for
proud								
married								
good								
different								
keen								
famous								
capable								
responsible								
believe								
shout								
think								
agree								
depend								
recover								
belong								
apply								

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B. Fill in the blanks with suitable prepositions.

1. All last winter Sharath suffered _____ coughs and colds.
2. Anand is unaccustomed _____ the heat.
3. Kumar was afraid _____ his enemies.
4. Sriram was always arguing _____ his brother.
5. Sindhu was dedicated _____ her job.
6. Priyanka was shocked _____ the hatred they had shown.
7. I said _____ you, "I am thinking _____ going to America. I have actually dreamt _____ it."
8. I want to talk _____ the group about their exams.
9. I was terrified _____ her.
10. I've always been terribly fond _____ you.
11. If you continue to support someone who is in trouble you are loyal _____ them.
12. If you don't understand any of these words, you could refer _____ a dictionary.
13. It wasn't his car, in fact I don't know who it belongs _____.
14. My problems are very similar _____ yours.
15. People started to shout _____ the driver.
16. She had always been bad _____ languages.
17. She listened _____ me and then told me _____ her problems.
18. The accident sadly resulted _____ the death of a man.
19. The buses are often late, so you can't depend _____ them.
20. They may feel jealous _____ your success.

III. Read the following paragraph and notice the use of the past perfect and simple past.

A. As all the actors had taken their positions, the curtain rose. They started acting as the director had asked them to. The audience enjoyed the play very much. The hero kicked the comedian since the comedian had done mischievous things. The musician fell off his chair after the comedian had fallen on him. The power went off after the musician

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had landed on the cables. There was darkness and silence everywhere. After a while two persons in the audience started a conversation.

B Read the following conversation and fill in the blanks with appropriate verb forms ie., past perfect / simple past.

Sarath : Oh! What _____ (happen)? Everything _____ (be) disturbed before the play _____ (come) to an end.

Bharath : Damn it! The play _____ (be) very interesting. Someone on the stage _____ (do) something when the hero _____ (throw) him off.

Sarath : I too _____ (see) it. It was the comedian. The hero _____ (hurl) him since he _____ (do) a mischievous thing.

Bharath : How disgusting! I _____ (pay) one hundred rupees before I _____ (enter) this theatre. Everything has become a chaos.

Sarath : Where _____ (be) the director? Had he _____ (try) to set things right before the audience _____ (start) leaving, it would have been nice.

Bharath : The electrician _____ (restore) the power before the audience _____ (leave). Thank God! At last the play resumed.

IV. Editing

Given below is a paragraph with ten errors in the areas of 'concord, tense, prepositions, punctuation and articles'. Edit the paragraph.

The Indian film industry has witnessed sweeping changes in the past hundred years. It started of with mute (*mooki)* films . Even then, people liked this new form of entertainment. There was several intervals in a film show because of a single projector. Later, the technological changes made a talkie films possible. A theatre of those days is like a rice mill. This type of theatre were called 'Touring Talkies'. But these didn't tour. There were bamboo screens to served the purpose of walls of the modern theatre. 'Cut Shows' were a luxury of those days. Have you ever watch them Now, the modern theatres is completely different. Multiplexes with dts, 3D and 4D are a present reality.

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Study Skills

Read the following passage and rewrite the underlined idioms without changing the meaning of the passage. Refer to the dictionary.

Tragedy in Comedy

"Cut! .... Shot OK", shouted the director. The funny face of the comedian suddenly wore a worried look. He said to the director, "sir,... ." The director did not allow him to say any thing. He said, 'Yes, you can go.... .' Where should he go? The comedian really did not understand what the director had meant. He could not make out what he said. As per the original plans, the comedian had to attend the schedule for 15 more days continuously. This put the comedian in soup as his wife was seriously ill. He was referring to the break he needed to visit his wife and maybe the director was referring to the sets. Perhaps both of them were talking to cross purposes. He had always been loyal to the firm that brought him into the limelight.But he could not help his wife. He was in a tight corner then. Yes! He had to face difficulties, yet he had to make people laugh. This was the paradox of his life. Wasn't it a 'tragedy in comedy'?

Listening

Listen to the radio program read by your teacher and tick (✓) the right answer to the following questions.

1. What was the programme about?

   a) Ray b) Jewels of India c) film-making

2. Which film inspired Ray?

   a) Agantuk b)Bicycle Thieves c) Shantiniketan

3. The highest civilian award Ray received was

   a) Oscar Award b) Bharath Ratna c) Padma Vibhushan

Oral Activity

Make a short speech of 2-3 minutes about the film you have seen recently. You should include the following points in your speech.

-What the film was.

-Why you liked it so much (You can talk about the direction, actors, costumes, music, songs, etc.)

You can make notes on a sheet of paper and look at it as you speak.

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B Reading

Maya Bazaar

K. V. Reddy's *'Maya Bazaar'* has been voted as the 'Greatest Indian Film' in an online poll conducted by a television news channel. The poll was conducted to find out India's greatest film till date, on the occasion of 100 Years of Indian Cinema and people chose *'Maya Bazaar'* over other Indian classics. The film is considered one of the enduring classics of Indian cinema and was christened as a landmark achievement in Indian film's cinematography, art direction and VFX with the available technology during that time. The following is a review on the film when it celebrated the Golden Jubilee in 2007.

'Maya Bazaar' forever!

Fifty years ago, director K.V. Reddy or for that matter, producers Nagireddy and Chakrapani, would not have imagined what they were unleashing when they decided to make *Maya Bazaar*- a bilingual in Telugu and Tamil.

The finished product hit the screen in 1957 to become a landmark movie in the Telugu film industry. It became a hit not only for the sterling performances of the star-ensemble that it had right from S.V. Ranga Rao, Savitri, NTR, ANR, and Gummadi, but also because K.V. Reddy was in full control over every frame of it.

There is little else one could expect when all time greats like Marcus Bartley (cinematography), Ghantasala (music), M.L.Vasantha Kumari, Leela, Suseela and Madhavapeddi (playback), Gokhale (art), Pasumarthy(choreography) and Pitambaram(make-up) got together to weave magic around an episode from Mahabharatha, *Sasirekha Parinayam*.

However, the greatness of *Maya Bazaar*, about which much is said and written, is not just because of these facets alone.

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It is a tribute to Telugu culture, language and customs of the land. The film was watched repeatedly soon after its release because people identified every character of the film with someone they knew in their immediate vicinity and the audience still do the same now.

The dialogues written by Pingali Nagendra Rao (as well the lyrics) were the same that the people were hearing or using in their conversations every day - if not, those became a part of Telugu life thereafter. Sasirekha's, nay Ghatothkacha's *Manadi Sodara Prema…* became immortalized as much as *Suryakantam's antha alamalame kada* which has become a way of life in greeting people.

As for songs, *Aha naa pelli anta* still reverberates in marriages and *Vivaaha bhojanambu* is yet another must.

An entire repertoire was added to the Telugu dictionary by the film. Take for example *Talpam* used for denoting a cot or a bed. Were Telugus using *Gilpam* as an antonym of it till the movie's advent? Nor did anyone tell so emphatically until Ghatothkacha that *Evaru puttinchakunte maatalela pudathayi* and hence if friends are to be called *Asamadiyulu* then enemies could be termed *Tasamadiyulu*. Will anyone forget the expression *veyandira veediko veeratadu*? No exception to *hai hai sodara* and *hai hai naayaka* .

The story itself is woven around the love of Sasirekha-Abhimanyu. With Krishna and Balarama having difference of opinion over it, their wives too take sides as is inevitable in any family. To introduce the theme , the director uses a magic box, (an equivalent of a TV

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screen) which displays whatever is dear to the viewer's heart.

Sasirekha naturally sees Abhimanyu and Balarama gets to see his *sishya*, Duryodhana on it. His wife laps up the sight of an array of jewellery and the audience laughed heartily because they knew that someone back home was equally attached to the riches.

When Balarama curtly tells his sister, " *Subhadra! Aagadalu, aghaayityalu naaku paniki raavu*", when he was confronted with the latter's indignation at his decision to separate Sasirekha and Abhimanyu , womenfolk among the viewers sighed recalling their own tribulations in the hands of such brothers.

Frame after frame impacts viewers with similarities. The greatness of the director lies here- he successfully reduces all characters to ordinary mortals displaying all the follies of human beings except Ghatothkacha and Krishna. And then he injects into the Yadava household a Telugu atmosphere, full with its simile, imagery, adage, sarcasm and wit.

The result — a feast for the eyes and soul. That is *Maya Bazaar* for you. Mind you, this is a story of *Paandavas* and *Kauravas* with the *Yadavas* pitching in. But one never sees the *Paandavas* throughout the film. We only hear of them.

If any NRI asks you to suggest ways to teach Telugu culture just ask him or her to introduce them to *Maya Bazaar* first. Further, if they seek to know about their uncles, aunts and cousins back home, bring in their names , "look, this is your Balarama…"

Any better way of doing it?

Then onwards it's all *Laahiri, laahiri, laahiri lo…*

-The Hindu, 21 April 2006

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Glossary

VFX	:	Visual Effects shortened to Visual FX and then to VFX
the vicinity (*n*)	:	the area around a particular place
reverberate (*v*)	:	have a strong effect on people for a long time
repertoire (*n*)	:	all that a performer can do
advent (*n*)	:	arrival
array (*n*)	:	an impressive collection of things
indignation (*n*)	:	a feeling of anger
sarcasm (*n*)	:	a way of using words that are the opposite of what one means to make fun of somebody

Comprehension

I. Answer the following questions.

1. You have read the review of the film 'Maya Bazaar'. List the things that the review focuses on.
2. Do you think this review of the film is positive or negative ? Substantiate your view.
3. What made 'Maya Bazaar' a landmark film?
4. Why is 'Maya Bazaar' watched repeatedly?
5. What is the central theme of 'Maya Bazaar'? How have the Telugu speakers settled abroad looked upon 'Maya Bazaar'?
6. The purpose of the review is ...
   a) ...to give an account of the stars of the film
   b) ...to establish the element of Telugu culture in the film
   c) ...to help NRIs understand Telugu culture.
   d) ...to praise the producer of the film.
   e) ...to advertise the film.

(Put a tick (✓) on the options that indicate the purpose of the review.)

Vocabulary

I. In the review of 'Maya Bazaar' the expression, 'language and custom', has two words linked with the conjunction 'and'. We also use expressions like 'cup and saucer', 'near and dear' etc.

These pairs of words joined by a conjunction 'and' are called 'binomials'. In these expressions, the word order never changes. For example, we say 'near and dear' and not 'dear and near'.

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Here are some sentences with 'binomials' underlined.

1. Sports is a part and parcel of education.
2. The new theatre is rough and ready.
3. Music is not only Rahman's bread and butter but also his passion.
4. The film industry is expanding in leaps and bounds.
5. The customer can pick and choose anything he likes. It is for him to decide.
6. 'Give and take' policy is always helpful.
7. Ray gave his heart and soul to reading books.
8. He stood by me through thick and thin.
9. The main goods were shifted first. Then the odds and ends were taken.

Match the following binomials with their meanings and use them in your own sentences.

Column - A		Column - B
1. part and parcel	( )	a. unimportant things
2. rough and ready	( )	b. livelihood
3. leaps and bounds	( )	c. difficult times
4. bread and butter	( )	d. dedicated
5. pick and choose	( )	e. help one another
6. give and take	( )	f. a large choice
7. heart and soul	( )	g. big leaps
8. thick and thin	( )	h. an integral part
9. odds and ends	( )	i. almost finished

II. Read the following conversation that took place in the classroom of a film institute.

Professor Paul: As a part of our 'Diploma in film-making' we have discussed certain aspects of film technology, right? I hope by now all of you are familiar with those concepts. If you have some more queries, we can discuss them. Now the class is open for questions.

Rishi: I think what is included and excluded in an individual shot is called 'Frame'. Am I right?

P P : Yes, you are. What is brought to the viewer is called a frame.

Prudhvi: Which shot is used to show a happy reunion,Sir?

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P P: It is called 'Arc'. The camera moves in an arc around the subject (artistes). Any more questions...?

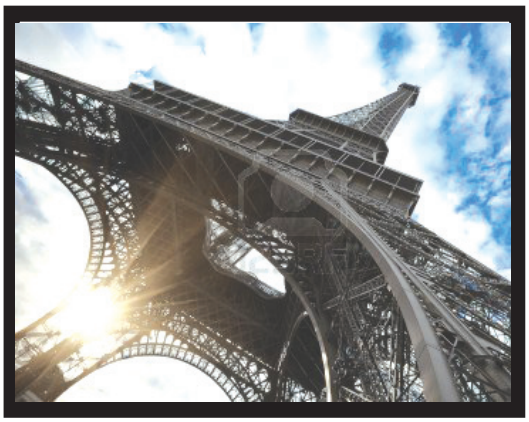
P P: Here is a list of camera shots that helps you to have a clear idea about different shots in film-making.

Shots and Angles

1. **Establishing shot:** It is usually from a greater distance to establish setting. (familiarises the scene or setting)
2. **Close- up:** It refers to the image occupying at least 80 percent of the frame.
3. **Two shot:** Two people in the frame are showed equally.
4. **Dutch angle:** It is neither vertical nor horizontal. It's oblique.
5. **Bird's eye shot:** It is shot directly and vertically down at the subject.
6. **High angle:** Camera is above the subject. It creates an impression that the subject is weak or powerless.
7. **Low angle:** The camera is placed below the subject. The subject appears larger than normal.
8. **Rack focus:** Here the focus is shifted from one subject to the other where the subject that is not in focus is blurred.
9. **Footage:** It is the total exposed film.
10. **Montage:** Different images are assembled to build an impression.

Here are some visuals. Identify their features and label them. You may choose the labels given above.

shot



shot

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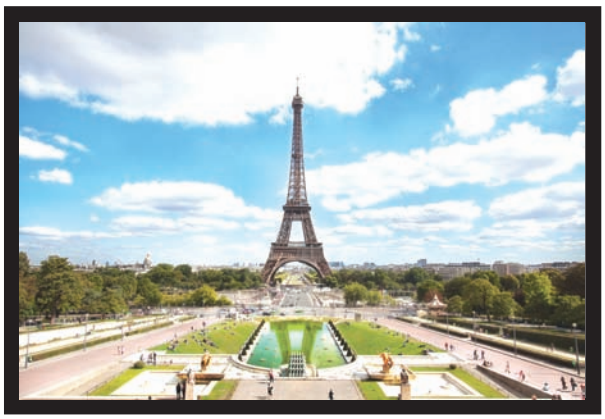
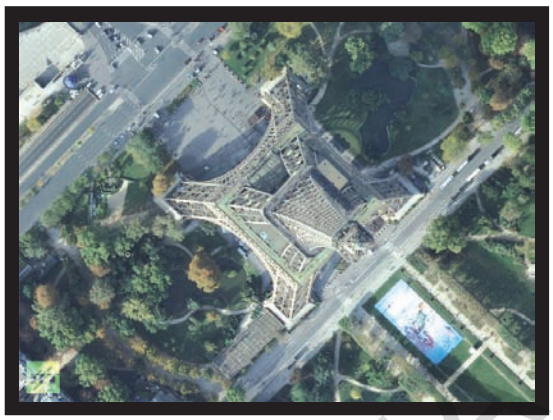


shot



shot

Grammar

Modals

The following is a conversation between two artists.

Shankar: Shanti, yesterday the ABC Movies called me up seeking my opinion.

Shanti: What is that?

Shankar: They've a role for a heroine in their film that is going to sets very soon. They wanted to offer that role to you. **Will** you accept it?

Shanti: Did they really mean it? I've two doubts about it. First, **can** I do it? The second, **should** I do it?

Shankar: Yes, you **can** certainly do it. Regarding your second doubt -I think it's not that you **should** do it, you **must** do it.

Shanti: Why?

Shankar: We may like some roles and others we may not. But we accept them for the sake of our career.

Shanti: Mmm... .

Shankar: Certain roles we **should** accept for the sake of satisfaction. That's why, I said you **must** do it.

Shanti: Then I take your word as final to me. I **shall** do it. Tell the ABC Movies that I have accepted the offer.

The words given in **bold** letters in the above conversation perform different functions. They are called **modal auxiliaries** or **modals**. Their functions are given below.

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Modal	Function
shall	obligation, offer, order, suggestion,
should	obligation, advice
can	ability, possibility, permission
could	request, suggestion, permission, possibility,ability
will	certainty, intention, futurity , purpose
would	offer, preference, past habit, future of the past
may	permission, possibility, wish
might	possibility
must	compulsion, inference

Some important points about modals:

1. Modals take any subject before them. There is no Subject-Verb agreement problem.
2. No two modals co-occur in a sentence.

   Eg. The film will be released next week.
3. The main verb will always be the V_1 form after the modals.

   Eg. He cannot move the big stone.
4. Past form of some modals stands for 'politeness'.

   Eg. i) Would you like to have some tea?

   ii) Could you lend me your book?

Read the following sentences and identify the functions performed by the modals.

a) He can sing for eight hours at a stretch.

b) You could take an umbrella, it's raining outside.

c) We should complete the shooting by tomorrow evening.

d) Shall I wait till you come?

e) The time was up but the makeup person would not turn up.

f) The car hasn't arrived yet. It must've got a flat tyre.

g) There may be heavy rains tomorrow. So, why couldn't we go for indoor shooting?

h) Will you join us for tea?

i) The agreement between the two parties shall be in force for two years.

j) It might be an idea to postpone the release of the film.

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Writing

I. Now read the review once again. Write a review of a film / a TV Programme / an episode of a TV serial you have seen.

II. Read the following letter.

Hanamkonda.
Nov. 27, 2013.

To
The Editor,
The Hindu,
Hyderabad.

Sir / Madam,

I am a regular reader of your esteemed newspaper. I am very much interested in reading the news in 'Friday Review' in your newspaper every week.

I am writing to bring to your notice certain feelings I had when I watched the colour version of the movie 'Maya Bazaar'.

Recently 'Mayabazaar' was released again but this time it was a different 'Maya Bazaar', Maya Bazaar-in colour!

Thanks to the Goldstone Technologies, I was carried away to a different world of colourful visuals. Of course the audio part remained the same. But here and there the effects of digital track sound have made some difference. Such an experiment began in Hindi with 'Mughal-E-Azam' and received applause from the audience. I hope many such experiments are welcome to the film lovers.

Thanking you,

Yours faithfully,
Ramu
Govt. High School
Hanamkonda
Warangal (Dist.)

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ll. Write your opinion on the letter that appeared in the Hindu in response to the review of 'Maya Bazaar'. In your letter write whether the opinion expressed in Ramu's letter is a sufficient appreciation of 'Maya Bazaar'.

lll. Let's read the following skit.

Suhas : Amma, Amma.... .

Mother : What, Suhas?

Suhas : My friends are planning to watch a movie. I too want to join them.

Mother : Movies, movies, movies. No, I can't let you go to movies too often.

Suhas : My friends are making fun of me. They call me 'a bird in a cage'. *(Goes out disgusted taking his school bag.)*

*****

Mother : Money, money, money. He always needs money. This is not a kid. It's an apparition.

Father : *(coming)* Why are you shouting, Sarala? What did you say?

Mother : Didn't you hear? An apparition.

Father : Who is the apparition?

Mother : Who else could I mean? It's your son.

Father : Not your son? He needs money?

Mother : Yes, he needs money. He watches movies. His life is movies. He doesn't care to study. All the children in the street are doing very well. But this devil ..... *(Starts banging her head against the wall. No wounds.No blood)*

Father : No, Sarala. No, don't do it.

(Mother falls down and father brings a glass of water.)

Father : Sarala..., Sarala...., have some water.

(A pause)

Father : Sarala, we have to understand certain things.

Mother : *(Having drunk water)* As if you have understood.... . You don't worry about anything. He doesn't study at all. He is after movies.

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Father : Wait! I'll find out.

*****

Father : Suhas, you didn't take your bicycle today. You didn't take your lunch box. You look tired..... .

Suhas : Amma doesn't understand me. She always makes fuss of me. She always wants me to do one thing; study.... study..... study. I want to go to a film. That too once a week. All my friends are going. I too want to go. Is it wrong on my part?

Father : Why don't you try to understand your mother's concern? She is worried a lot about your future.

Suhas : But I am all right in my studies. I think, watching a film once a week, that too, watching a good film is not a sin.

Father : Which film did you want to watch?

Suhas : "Life of Pi". It's an interesting movie with high technical values.

Father : All right, my boy.

*****

Father : Sarala, the boy didn't want to do anything bad.

Mother : But I have my own fears.

Father : I do understand. Your fears may have reasons. But what Suhas wanted was just 100 rupees. And that too for watching an interesting film.

Mother : Maybe I was wrong. We'll ask Suhas to go to the film. He is such a nice boy. He never troubles us.

Father : Come on. Let's have supper. Come, Suhas.

Now let's ponder over these points:

Keeping in mind the features of a skit given below, prepare a skit on any subject you like the most.

A skit has all the characteristics of a play. Usually , it does have a message to convey. It has a plot (a beginning, a crisis and a resolution). However, there are certain differences with respect to time, number of characters, setting etc., The skit is more of an informal nature. The number of characters is less. The setting does not have much importance.

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C Reading

A Tribute

The Indian film industry has completed a hundred years in the year 2013. It is a fitting tribute to the world of cinema to recollect our favourite films, producers, directors, actors, and music and art directors.

Telugu audiences are proud of many great producers, directors and artistes. Savitri is one such prestigious artiste. Ever since she was eight, she evinced interest in learning dance. Later she associated herself with the theatre. She formed a theatre organization as well. She had little difficulty in entering the film field. When Savitri was twelve, she was offered a role in the film, *Agnipareeksha,* but was finally dropped as she looked too young for the role.

She was given a song sequence- *Ranante rane ranu*- in *'Pathala Bhairavi'*. Savitri's part in it was brief, but the effect of her performance was considerable. Her expressions were beautiful. A lot of film makers recognized 'a potential artiste' in her.

As a result, she was elevated to the role of a heroine by the noted director L V Prasad in the film '*Samsaaram'*(1950). On the sets, she was nervous; she had to repeat many takes and this proved a setback for her. The role was given to someone else and she was given a small role of less import.

In the film *'Devadasu'* (1953), [one of] the best picturisation[s] of Saratchandra Chatterjee's novel '*Devadas*', Parvathi comes alive in Savitri. The young Parvathi with curly hair, a lock of hair straying to her forehead, the large round black berry eyes looking out from an innocent face left an indelible imprint in the minds of all cine lovers. She portrayed Devada's love and the role of a rich man's wife marvellously. Savitri left her mark in this evergreen Telugu classic.

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Savitri established her credentials with '*Ardhangi*'(1955) . She gave an exceptionally brilliant performance as a woman forced to marry a mentally retarded person (ANR). She nurses him back to health. She also teaches a lesson to her in-laws who conspire against her husband.

Savitri captured the audiences with her charm and magnificent acting. She was able to convey a wide range of feelings through her expressive eyes. Her mischievous look - it captivates anyone; the look of fake anger provokes, the look filled with real anger pierces the heart. The look of passion while waiting for her lover; the pain filled look when her love fails; the confident look that seems ready to face any situation, all these myriad emotions are hidden in her eyes .The dimensions are endless and pages can be filled to describe the magic spell of her eyes.

Savitri's amazing talent was in full form in '*Missamma*', a hit comedy that established Savitri's place firmly as a star. Mary in the film comes into an agreement with a Hindu youth, Nandamuri Taraka Ramarao (NTR) to pretend as a couple in order to get a job in a school. Mary was a Christian to the core, whereas Rao was a tolerant Hindu. What results in is a three hour pure comedy for the audience!

Savitri was adored for the matchless ease in expression. Meena Kumari,the heroine of Hindi films said, "when I watch Savitri's acting, I usually get doubts about my own acting". Her strikingly expressive eyes and her superb sense of timing made her one of the greatest actresses. Amitabh Bacchan felt, 'Savitri was one of the first actresses with unbelievable spontaneity'.

Maya Bazaar is another film that brought fame to Savitri. She played the role of Sasirekha. Recollecting the *16-annas Telugu lass clad in parikini,* in the song '*allibilli ammayiki…*' reminds us of the rich Telugu culture of yesteryears. In the final part of the film, Savitri plays the role of

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maya(not real) Sasirekha(Ghatotkacha in disguise).She walks in a masculine manner imitating the legendary SV Ranga Rao acting as Ghatotkacha in the film to perfection.

The theatre rocks with laughter when Lakshmana Kumara (Relangi) is teased by maya Sasirekha. She switches from the feminine to the masculine in the twinkling of an eye and needless to say, a female artiste displaying masculine demon qualities with a club in hand has no parallel.

Savitri gets totally involved in whatever role she plays. '*Chivaraku Migiledi*' is one such film. She played the role of a nurse in a psychiatry ward. In a particular scene the nurse has a nervous breakdown and cries uncontrollably. The shot was over. "CUT", the director said, but Savitri who played the role could not stop crying! Everyone in the set had to run to her and pacify her. The film became a milestone in her career!!

Savitri was awarded the title '*Mahanati*' (the Supreme artiste).She also received the Presidential award for her performance in '*Chivaraku Migiledi*', the *magnum opus* of Savitri. She was the recipient of '*Kalaimamani*' and '*Nadigayar Tilakam*' from Tamil film industry. Savitri had nearly 300 films to her credit. Her career was nearly 30 year long. She was equally admired by Telugu and Tamil film lovers. She also acted in a few Kannada and Hindi films. She had a lion's share of films when she was at the zenith of her career. Her passion for films was so strong that she directed and produced a few films, in spite of certain adversities.

Savitri was a humane artiste. She was generous to the people who were in need. Once, she donated all the jewellery she was wearing to the Prime Minister's fund. Her rise as a star was like a meteor. She left the world in 1981 leaving an envied and unsurpassed legacy behind her.

Savitri is no more. But she is among us with her unforgettable roles. Her versatility lives on and on and on.

Paying tribute to her, the director and producer Dasari Narayana Rao said:

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"... Many artistes are forgotten soon after the death. But, it is not so with Savitri. SHE WILL BE REMEMBERED AS LONG AS CELLULOID LIVES ON.

'All her films would amount to an 'Album of life' due to their range of themes; they encompass human lives and passions in their full diversity. What is cinema? Is it a fiction or a reality? Many people say many things. But Savitri gave a different definition. She said that cinema is ' Life'. Life is eternal. So is cinema because life runs through it. AND SAVITRI IS ETERNAL SINCE SHE GAVE THAT LIFE TO CINEMA."

Glossary

magnum opus (*n*)	:	the greatest work
16-annas Telugu lass (idiom)	:	an expression which means *a perfect Telugu girl.*
lion's share (*idiom*)	:	major portion / part
zenith (*n*)	:	peak

Comprehension

Answer the following questions.

1. Have you ever seen any of the films in which Savitri acted? List them. Which of them do you like most?
2. Savitri's qualities and her acting have been mentioned in the tribute. Which of Savitri's qualities fascinates you most?
3. Why was Savitri taken away from her main role in the film, 'Samsaaram'?
4. How do you think Savitri was able to strike back after she was replaced from the main role in 'Samsaaram'?
5. The purpose of the tribute is ...*(choose the appropriate answer)*

   a) to sympathize with Savitri

   b) to admire Savitri's acting and her abilities.

   c) to understand savitri's acting and qualities

   d) to express different opinions about Savitri

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Project Work

Collect the information about the people who are involved in making a film . Fill the details in the following table

Name of the film :

S. No	Area	Name of the person	Role
1	Direction		
2	Production		
3	Story/script		
4	Music		
5	Cinematography		
6	Costumes		
7	Fights		
8	Make up		
9	Publicity		
10	Acting		

Write a report about the people from the above list and their contribution for the success of the movie by giving relevant examples to substantiate your opinion. Present the report to the class

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Self Assessment

V6P9E9

How well have I understood this unit?

Read and tick (✓) in the appropriate box.

Indicators	Yes	Somewhat	No
Reading: I read and comprehended the text:			
A: Rendezvous with Ray			
B. Maya Bazaar			
C. A Tribute			
Vocabulary: I was able to			
• answer the questions given under comprehension of 'Rendezvous with Ray'.			
• fill in the blanks with the words that collocate with the underlined words or phrases given under vocabulary.			
• pick out one-word substitutes from the text equivalent to the meanings given under vocabulary.			
• fill in the blanks with appropriate expressions given in the list under vocabulary.			
• write the meanings of the suffixes and prefixes given under vocabulary.			
• analyse the words in terms of the prefixes, roots and suffixes and their meanings.			
• think of some words that begin and end with the prefixes and suffixes given under vocabulary.			
• match the binomials with their meanings given under vocabulary.			

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Indicators	Yes	Somewhat	No
Grammar: I was able to			
• arrange the sentences in proper order and write a paragraph and insert appropriate linkers given under grammar.			
• use the adjectives in sentences of my own.			
• fill in the blanks with suitable prepositions given under grammar.			
• fill in the blanks with appropriate verb forms of past perfect and simple past given under grammar.			
• understand and identify the functions of different modals.			
Writing: I was able to . . .			
• write a review of a film / a TV programme / an episode of a TV serial.			
• write a rejoinder to the letter given.			
• prepare a skit on the subject I like most.			
Study Skills:			
I was able to rewrite the given passage replacing the idioms.			
Listening and Speaking:			
I listened to the radio programme and answer the questions given.			
I was able to make a short speech about the film I have seen recently.			
Project Work:			
I was able to write a report about a successful movie and the different people involved in its production.			

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