



Introduction

Man has attained new heights in every field. Film making is no exception. Read the following extracts from *Limca Book of Records*.

The Friendly Alien (1993), a 35-minute video film was made by a 10-year old; it is science fiction.



Rupin Dang of Gurgaon, Haryana was 17 years and 11 months old when his documentary *A Day at Sultanpur* was telecast on DD.

Leela Ben (50), once a simple, illiterate vegetable vendor, is now a video film-maker and one of the participants at the video festival. Her film was about the problems faced by the vendors.

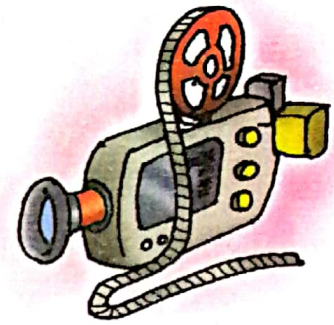
Given below are some titles. Select an appropriate title for each of the three extracts and write it in the space given.

From vegetables to film-making	Documentary on Bird Sanctuary
Video festival	The youngest documentary producer
Sci-fi film	Video film by children



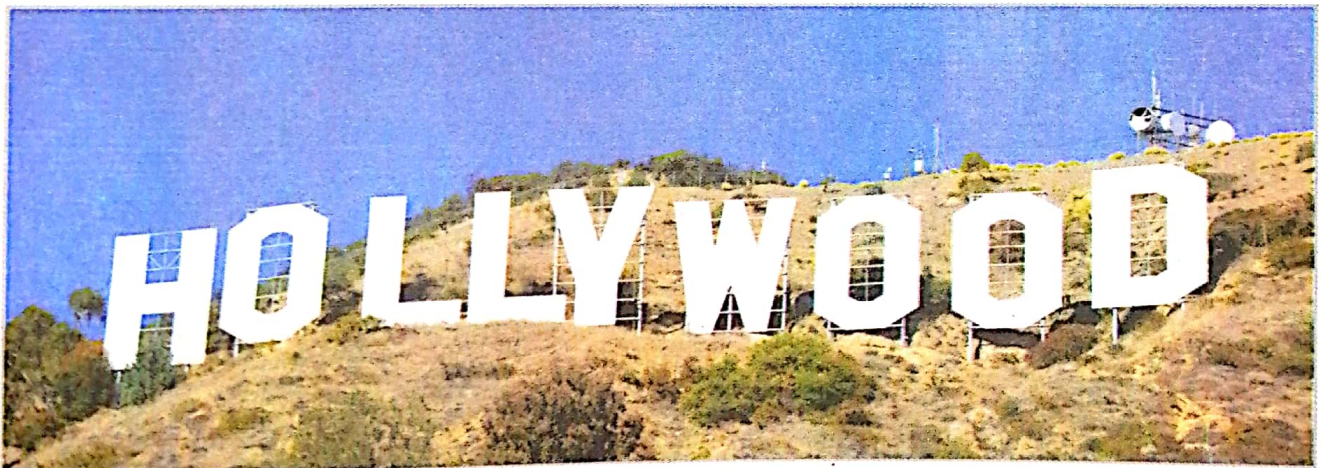
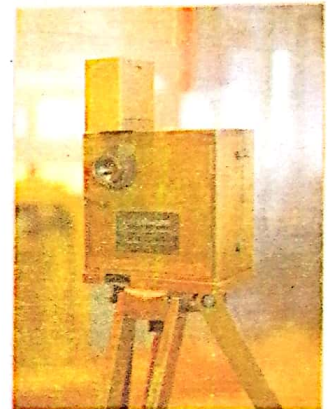
A.1.

The world of entertainment has come a long way. From the era of silent movies to the present satellite television, the presentation of sound and pictures has undergone a tremendous change. Read about the various phases of entertainment.



Sound and Pictures: In 1900, radios and moving pictures or movies had just been invented and television did not exist at all. Over the next hundred years, these new inventions created a whole new era of entertainment and completely changed our view of the world.

The Birth of Cinema: In 1895, two brothers named, Louis and Augste Lumiere, invented a machine called cinematograph, which could project moving images onto a screen. The brothers gave their first movie show in Paris in December 1895 and cinema was born. Moving pictures quickly became very popular and the craze soon spread to the United States. By the 1920s, Hollywood on the west coast of USA was the movie capital of the world.



The First Talkie: Early moving pictures had no sound but were accompanied by music from an orchestra or piano. The first major talking picture or talkie was the *Jazz Singer*, which was made in 1927. It was a silent film that incorporated musical sequences and a



few lines of spoken dialogue. The popular success of this film revealed the possibilities of sound.

In the beginning, the films were shown in nickelodeons, small theatres that usually seated less than 200 people. Admission to nickelodeons was usually a nickel, hence the name.

Hollywood, the movie capital, has been successfully leading the world of entertainment since 1900. This industry has continued to grow and prosper. One of the factors for this success is division of films into categories marked by similar styles and themes. Hollywood films can be broadly divided into three eras, i.e. the silent eras, classical films and contemporary films.

The Silent Era (1896-1927): The early pioneers in this field were George Melies, a French magician and Edwin S. Porter. Porter was the first to adapt stories from novels and plays. He and W.D. Griffith brought the art of movie making to its maturity.

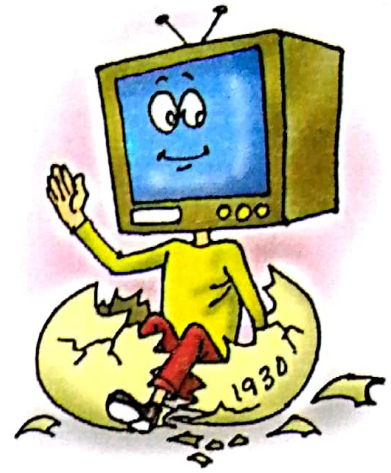


Classical Hollywood Films (1927-60): During this period we had gangster films, comedies, the musicals, the melodramas and science fiction films.

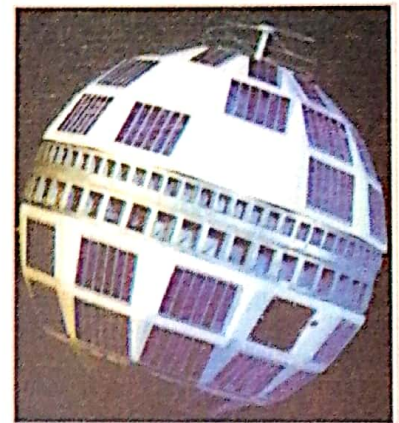
Contemporary Films (After 1960): In the contemporary period, the film industry underwent many changes, including rapidly changing social values, a younger film audience and increasingly international film market.



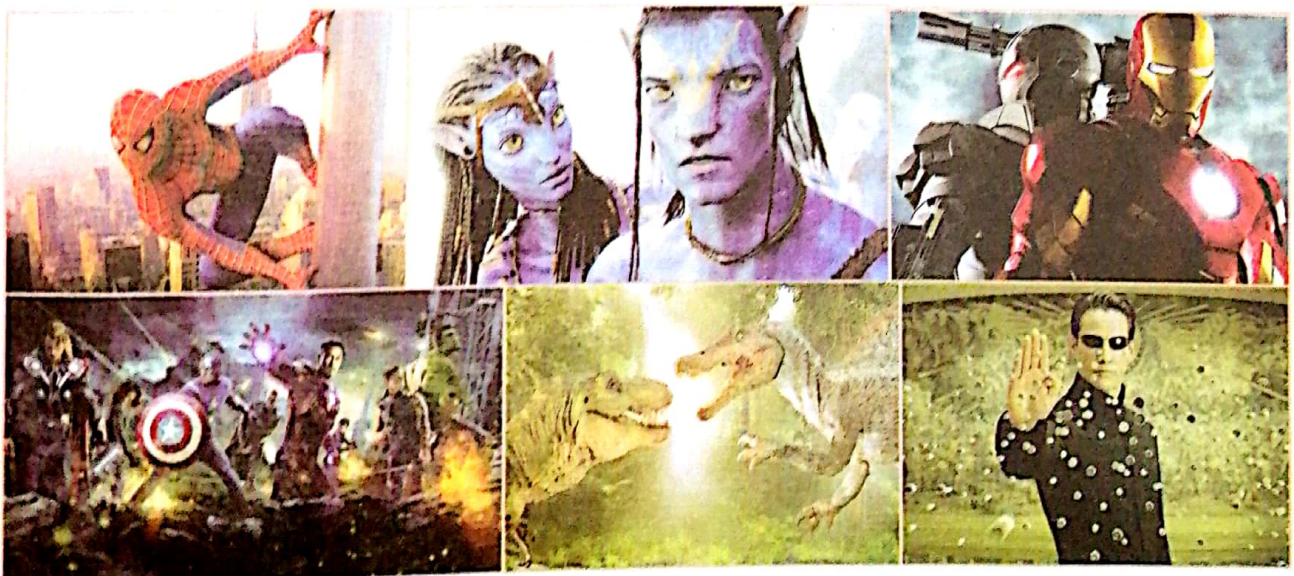
The Start of Television: The first public demonstration of a mechanical television was given by the British inventor John Logie Baird in 1926. The TV system we use today was developed in the 1930s and in 1936 the BBC began regular TV broadcasts from London. At first very few people had a TV set, as each one cost about the same as a small car. But by the 1950s, television had become the most popular form of entertainment.



Satellite Service: In 1962, for the first time, live TV pictures were sent across the Atlantic ocean by a satellite orbiting the Earth. This meant that images filmed in the United States could be shown at the same time in Europe. Today people can watch the news all over the globe as it happens and our world seems a much smaller place.



Movie Magic: By 1990, in the USA, the average teenager was spending 23 hours a week watching television. In order to compete with television, movie makers had to create more spectacular effects. In the 1950s, new techniques had been invented to improve sound and produce bigger, wide screen pictures. By the 1990s, movie companies were spending vast amounts of money on truly amazing special effects.



A.2. On the basis of your reading, complete the following table.

The Milestones	
1895	The Lumiere brothers projected moving images on to a screen.
1926	
1927	
1936	
1962	

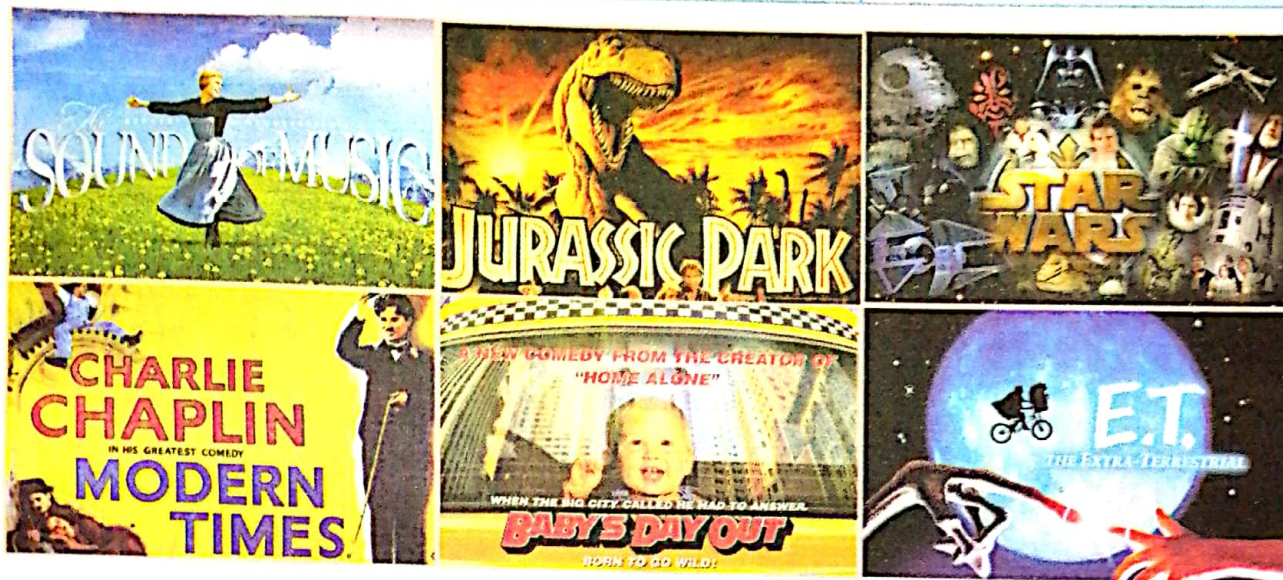


A.3. Complete the statements given below.

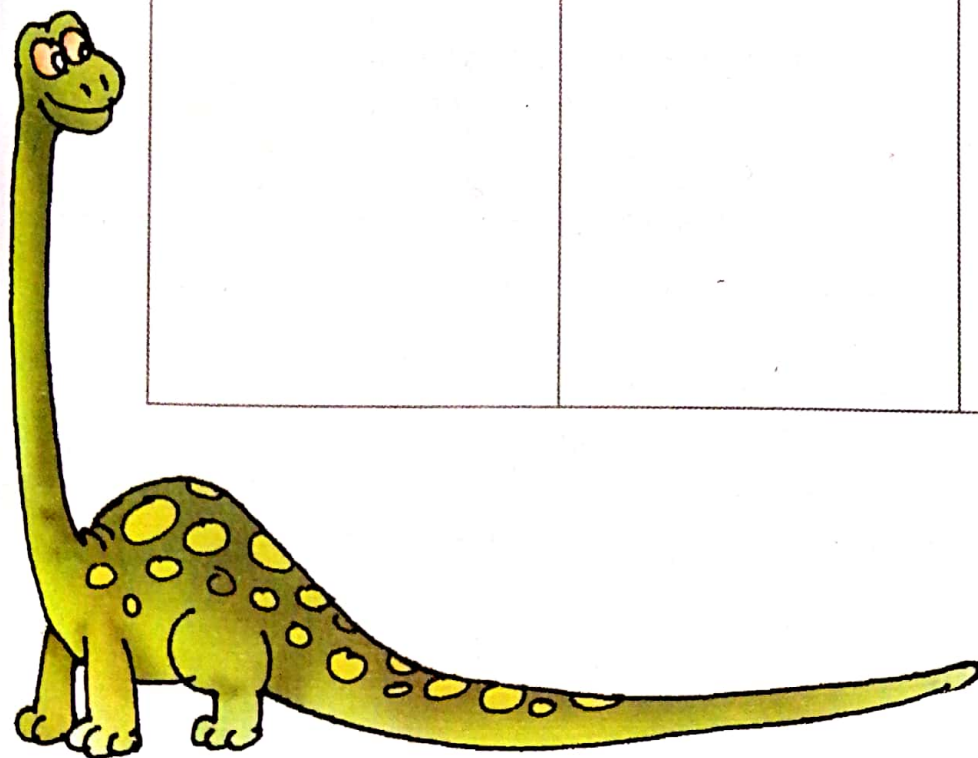
- (a) Cinema was born when _____
- (b) The craze for motion pictures spread very fast and soon Hollywood _____
- (c) Live music from orchestra or piano was played _____
- (d) Nickelodeons were early theatres _____
- (e) In the beginning, it was difficult to buy a TV set because _____
- (f) The satellite TV has made it possible to _____
- (g) Movie makers are ready to spend large sums of money for creating special effects as _____

A.4. The names of some famous motion pictures are given below. Discuss what these films are famous for. Put them in the appropriate category and complete the chart. (Take help of your parents, teachers, elders, etc.)

<i>Sound of Music</i>	<i>Jurassic Park</i>	<i>Home Alone</i>
<i>Star Wars</i>	<i>Wizard of Oz</i>	<i>Modern Times</i>
<i>Baby's Day Out</i>	<i>ET</i>	<i>My Fair Lady</i>



Musical	Science Fiction	Comedy



A.5. HOTS

A **review** is a critical evaluation, a piece of writing that gives an opinion about a book, film, play, etc.

Write a short review of your favourite film.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or printed text on the page. The right edge of the page shows a slight shadow, suggesting it's part of a bound notebook.

A.6. Values

Movies are our favourite sources of recreation but there is more to the world of entertainment than just the glitz and glamour of cinema as there are films that strongly add up to our value system.

(a) Which is your favourite movie?

(b) Enlist at least five values it promotes.

(c) Describe how it inspires you to be a better person.

A.7. Find out words from the passage which are opposite in meaning to the words given below.

(a) slowly (Para 2)

(b) written (Para 3)

(c) failure (Para 3)

(d) private (Para 6)

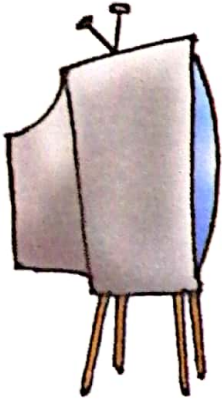
(e) electrical (Para 6)

(f) ordinary (Para 8)

(g) deteriorate (Para 8)



A.8. Get into groups of four. Discuss the following points and jot them down.



- For how many hours do you watch TV every day?
- What are your favourite programmes and why?
- Do all the members of your family watch TV together?
- Are you forced to watch some programmes?

If yes, why and which ones?



On the basis of the discussion carried out, one representative from each group will present the recorded points before the whole class.



B.1. Write the names of some present and past famous film-makers in the table given below.

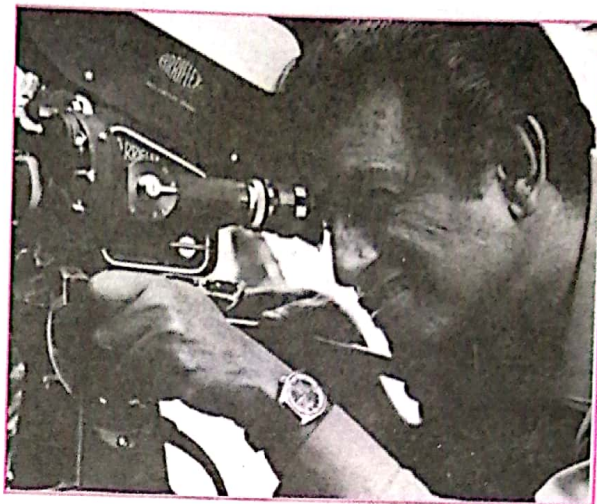
Of Present Times	Of Past Times



B.2. Given below is an extract from the memoirs of one of the world's greatest film-makers, Satyajit Ray.

Making Movies

In this extract Mr. Ray shares some of his experiences of shooting *Pather Panchali*—his debut film that established him as a film-personality of international repute.



The film *Pather Panchali* (The Song of the Road) was shot over two and a half years—although, naturally, we did not shoot every single day during that period. I was then working in an advertising agency. I could shoot only on holidays, or by taking time off from my work. We did not have a lot of money. When we ran out of what little we had, there was nothing we could do but wait until more money could be raised.

Finding suitable actors was a big task before the actual shooting could start. When it proved totally impossible to find a boy of about six to play the role of the young Apu, we had to place an advertisement in the papers.

A room was hired in Rashbehari Avenue in Calcutta (Kolkata). Every evening, boys of that age were brought there for us to look at. We saw a number of them, but none struck us as suitable. One day, a boy arrived with visible traces of talcum powder on his neck.

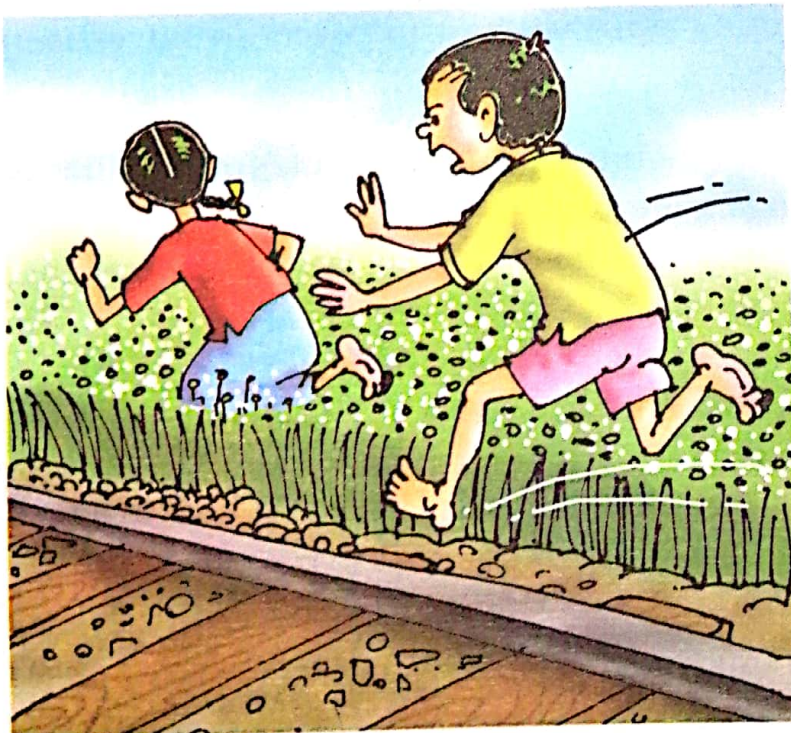
This made me suspicious. 'What's your name?' I asked. 'Tia', the child replied in a thin voice. 'Did you just have his hair cut?' I asked the man who had accompanied him as his guardian. He realised the game was up, and could no longer hide the truth. It turned out that the child was really a girl.



Her guardian had her hair cut and brought her to us, in the hope that she would get to play Apu's role in our film.

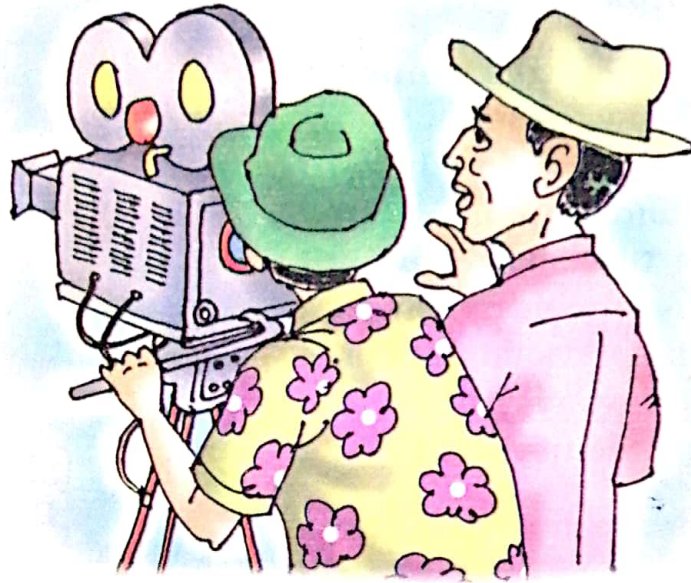
When no suitable boy could be found even after placing the advertisement, we were almost ready to give up. Then, one day, my wife, who had gone to the roof of our house for a while, climbed down and said, 'I saw a boy playing on the roof of the house next door. Why don't you call him?' Eventually, it was the boy from next door—Subeer Banerjee—who became Apu in our film.

When we began, there was a problem at the very outset. Little Apu and Durga were taken to a place called Palsit, seventy miles from Calcutta, near Burdwan. Here, by the side of a railway track, stretched huge open fields filled with Kash, a tall grass with white flowers found abundantly in Bengal. The scene to be shot was the one in which the two children see a train for the first time. It was going to be a lengthy scene, so we knew we needed at least two days to take all the shots. The first day was a holiday as it was *Jagaddhatri Puja*. We worked all the day and managed to take half the shots required. The scene showed Apu and Durga having a fight. Then Durga ran away, and Apu followed her out



to a Kash-filled meadow. Everyone in the unit—the director, the cameraman, and the two young actors—were all new, so at times people felt ill at ease, but there was no lack of enthusiasm. Having finished a day's work, we returned to Calcutta (now Kolkata). We went back to the same place in Palsit a week later. But was it really the same place? Where had all the Kash gone? It was

barely possible to recognise the area. Some of the local people told us what had happened. Apparently, cows are very fond of Kash flowers. In the past week, they had eaten all of it. If we took further shots here they would certainly not match the previous ones.



The remaining portion of the scene had to be taken a year later, when the field was covered again by fresh Kash. This time, we also took some shots of a train; but there were so many shots to be taken that we had to use three trains—one was not sufficient. A look at the time table had told us at what time trains ran on that particular line. They had to come from the same direction; those going the opposite way would not suit our purpose. One of our team members, Anil Babu, was asked to wait at the station from which these trains started. He got into the engine with the driver, to make sure that the boiler was stoked with coal as the train got closer to the spot where we were waiting. This was necessary, as without a well-stoked boiler, there would not be enough smoke. How could the scene make an impact if we did not show black smoke against the white Kash?

When seeing the film, it is impossible to tell that three different trains were used at three different times during the day. If we had to shoot the same scene today, when most trains use either diesel or electricity, we would not have been able to take those shots in the same way.

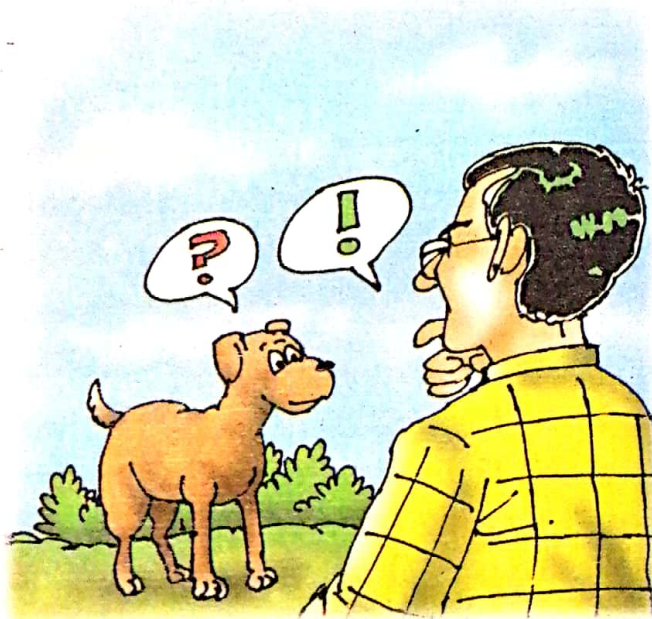
In *Pather Panchali*, the novel, there is mention of Apu and Durga's pet dog, Bhulo. We had managed to find a dog in the village, which soon became quite friendly with all of us. There is a scene in the film which shows Apu's mother, Sarbajaya, feeding her son. Bhulo is sitting in the courtyard, watching Apu eat. Apu is sitting with a bow and arrow in his hand, his back is turned, and he is really not all that interested

in eating. He is simply waiting to be allowed to go off and play with his bow and arrow.

The next shot was going to show Sarbajaya throwing away the remaining rice on a heap of rubbish, and Bhulo polishing it off. But this shot could not be taken on the same day that we took the previous ones. The light faded away, and so did the money in our pockets.

It took us six months to raise enough money. Then we went back to Boral (where the main shooting was taking place) to take the remaining shots. We learnt upon arrival that Bhulo was no more. He had died some time in the last six months. Now what are we going to do? Someone said that there was another dog which looked very much like the first one. 'All right', we said, 'get that dog'.

Our informant, it turned out, was correct. The second dog looked remarkably like Bhulo.



Not only did it have an identical brown coat, but the tip of its tail was also white, like the other one. In the end, it was this 'fake' Bhulo that was shown following Sarbajaya out, and eating all the rice from the rubbish heap. No one watching the film could ever make out that the two dogs were different.

— Satyajit Ray
— translation by Bijoya Ray

B.3.

On the basis of your reading, complete the following flowchart. (Selection of a suitable boy for young Apu's role)

An advertisement was placed in the papers _____

At Rashbehari Avenue _____

None of the boys _____

Shooting of the _____

The next door boy _____

Ray's wife spotted _____

B.4. Complete the given statements by ticking (✓) the correct answer from the choices given.

(a) The remaining portion of Kash-filled meadows was shot after a year because—

- ☐ Ray didn't have money.
- ☐ the Kash was eaten away by cows.
- ☐ it was a lengthy scene.

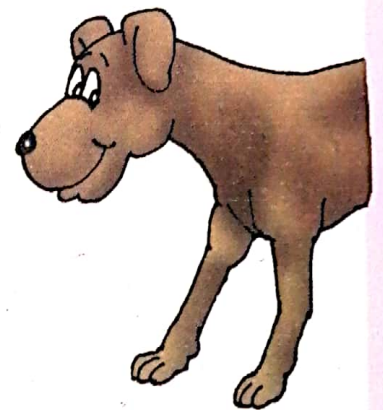


(b) Three different trains were shot for the scene in which the children saw a train for the first time because—

- ☐ the trains were running on diesel.
- ☐ the trains were coming from different directions.
- ☐ too many shots of a train were required.

(c) Ray used another dog that posed as Bhulo for some part of the film because—

- ☐ the original Bhulo did not follow the director's instructions.
- ☐ it was more friendly than Bhulo.
- ☐ the original Bhulo had died.



(d) The film *Pather Panchali* took more than two and half years to complete because—

- ☐ Ray needed to raise money from time to time.
- ☐ Ray didn't like to shoot continuously.
- ☐ the meadows took a year to be filled with Kash again.

A character sketch is a brief written description of a person's qualities.

B.5. Write a character sketch of Satyajit Ray.

B.6. Values

Ups and downs are part and parcel of life. Satyajit Ray faced many obstacles while making *Pather Panchali* but he remained diligent and persistent throughout. Thus, it is essential to possess such values that help us brave the odds of life.

Share an incident from your life describing how you successfully overcame a difficult situation and what qualities enabled you to do so.



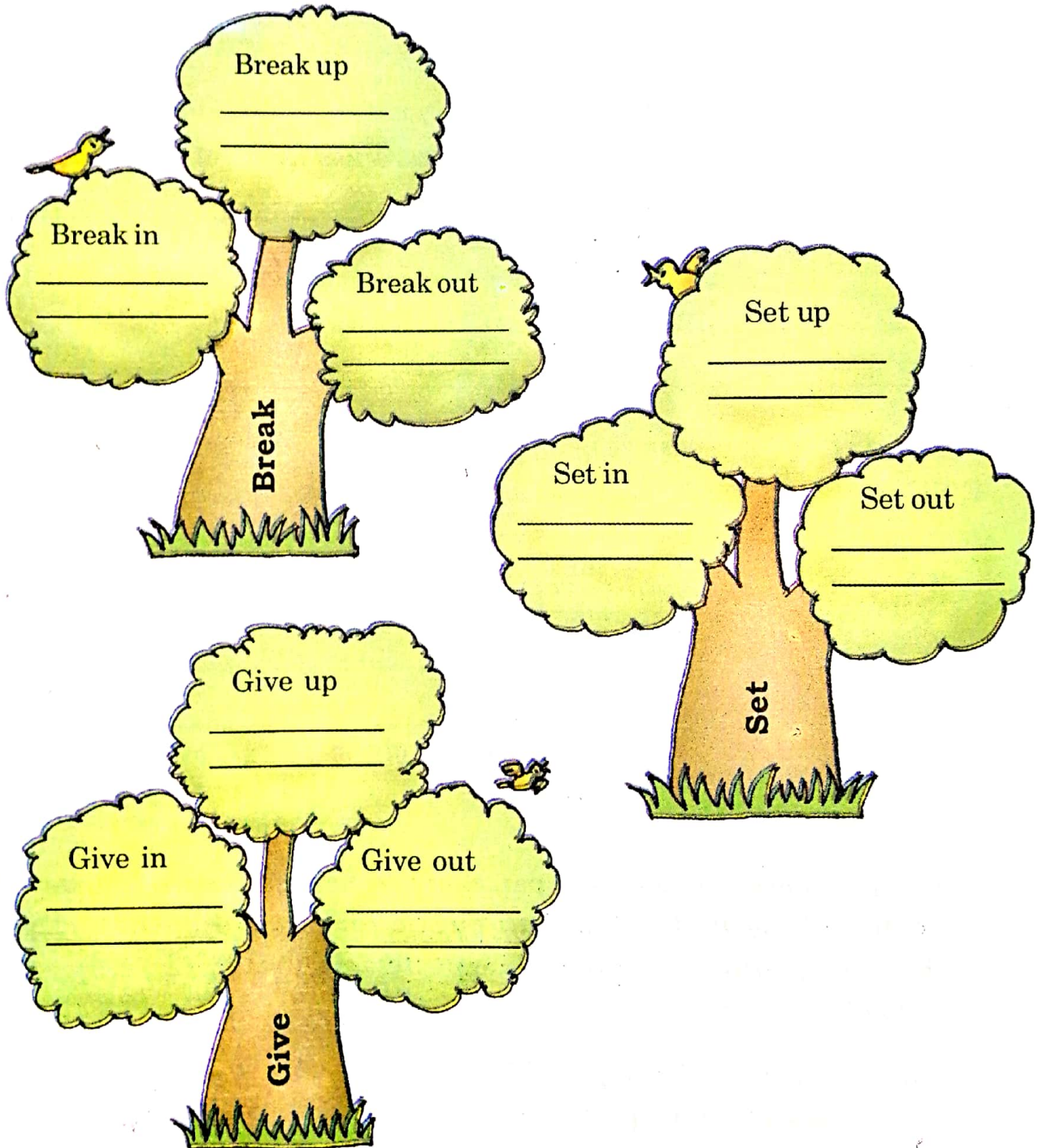
B.7.

Read this sentence—When no suitable boy could be found even after placing the advertisement, we were almost ready to ‘give up’.

‘Give up’ is a phrasal verb and it means ‘ready to accept defeat’.

Verbs often combine with different prepositions (e.g. into, from, out, of, etc.) to form **phrasal verbs**. Some combinations have meanings which are not easy to understand from those of the individual words, e.g. give in, give up, etc.

With the help of a dictionary, find the meaning of the phrasal verbs given below and complete the following trees.



Making of a film/serial is a team work. This team consists of the director, editor, costume designer, music director, etc. Taking help from the given clues, find out the role of each of these persons in the making of a film/serial.

Cartoonist	Editor	Costume Designer
Music Director	Script Writer	

- (a) Person who decides the dresses to be worn by different characters of the film.



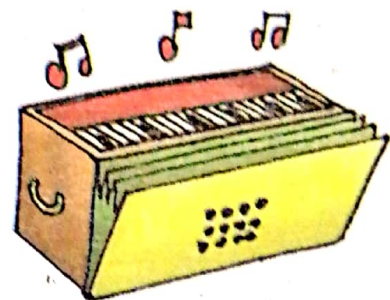
- (b) Person who draws cartoons for a TV programme/film.



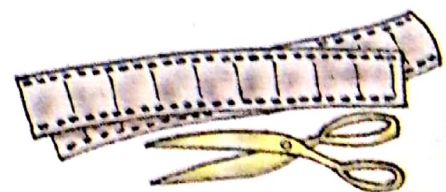
- (c) Person who divides the story into different scenes and writes dialogues for the film/serial.



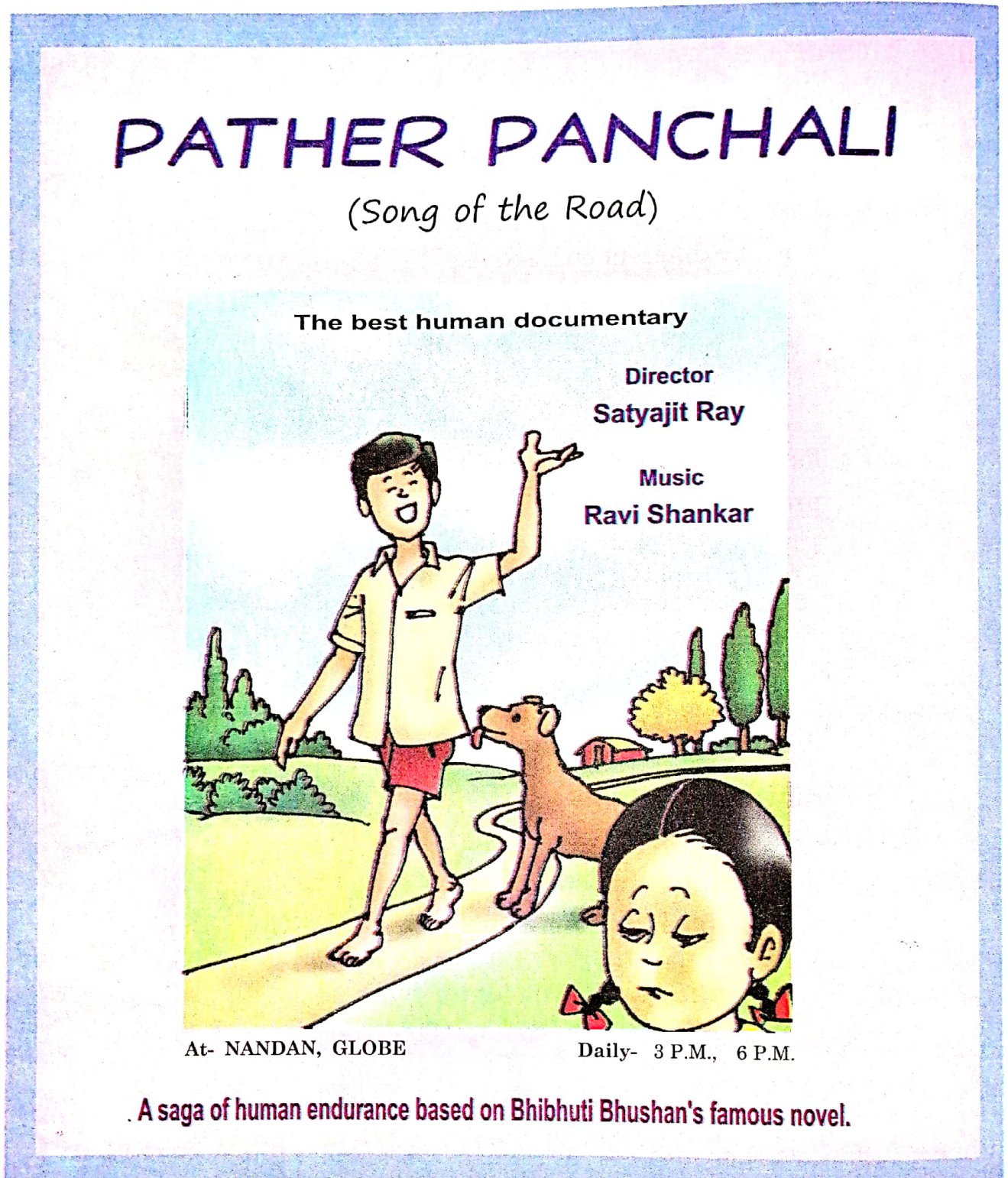
- (d) Person who gives music for the film.



- (e) Person who puts together the different parts of the film/TV programme in a suitable sequence.



- B.9.** When Ray wanted his first film *Pather Panchali* to be screened, his friends helped him in promoting the film. They designed a poster for its publicity.



A **poster** helps in promoting something—films, dramas, events, or any other presentation. It highlights the important aspects of the events, its venue, date, etc.

- B.10.** Your school has decided to screen a film on coming Sunday, in the school auditorium to raise funds for CRY (Child Relief And You). The entry fee is ₹ 50 per person. Choose any film of your choice, collect relevant information about it and make a poster to be put up in the school premises informing students about it.





- C.1.** Stars draw crowds. People love them and glorify them. Their lifestyle is admired and copied by their fans. But only a few know how lonely or sad they sometimes are even in the middle of the thunderous applause and cheering!



- (a) Consult a dictionary and write the meaning of 'applause'.
- (b) The poem 'Applause' very beautifully expresses the feelings and life of a famous personality who is admired and mobbed by the people.

Listen to the audio CD titled *Listen & Comprehend* (Class-VI). After listening, answer the questions asked in the audio CD verbally. Listen to the tape script once again and attempt the given question. The tape script is also given on page no. 166.

- C.2.** Listen to the tapescript and complete the following passage as you listen.

Our stars lead a very superficial life. They are mobbed by _____
crowds. Their fans try to _____ them, _____
them and carry them on their _____. They treat them like
_____. But not even a single person knows about the stars'
_____ or their _____.

- C.3.** Get into groups of four and discuss about your favourite media personality and share with the whole class why you admire him/her.
- C.4.** Mr. X is a famous media personality. He is known for the kind of entertainment he provides to his audience. He receives a fan mail from a boy called Deepak. Read this fan mail given on the next page.

Dear Mr. X

I am a 12-year boy staying in Delhi. I am your great admirer and am impressed with the way you anchor your chat show. Your shows are amzaing. The topics that you take up are very sensitive. Your confidence and witty remarks make your shows very interesting. I want to become as successful as you are and have planned to work hard for it. Please send me your signed photograph.

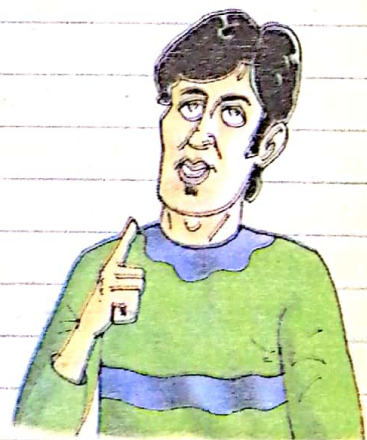
Admiringly yours

Deepak



- C.5.** You are Mr. X, who receives this mail from Deepak. Send him a reply thanking him for his admiration and advising him to concentrate on his studies at this stage. Also enclose your signed photograph.

Dear Deepak





Read it Yourself

Read the experience shared by Brad Herzog of his participation in a game show.

► “I Wanted To Be A Millionaire”

I had all the answers until it was my turn in the hot seat. —Brad Herzog

I sat on my sofa one January evening with my eyes glued to the television, my fingers drumming on the armrest and a small fortune on the line. As the drama unfolded, the pressure got the best of me. I stood up and screamed at the screen. ‘Go for it! Show some courage!’ The wimp didn’t. I slapped my forehead. ‘Can you believe he choked on that one?’ I turned to my sister, Amy, and declared, ‘I could do better than that.’



I was a game-show armchair champion. And I wasn’t alone. The quiz show *Who wants to be a Millionaire*, first produced in Britain, is a worldwide TV phenomenon. In America it has audiences of 35 million. It allows sofa-dwelling second-guessers to test their general knowledge and shout useless advice at contestants who can’t hear them. I stopped. I groaned. Finally, Amy couldn’t take it anymore. ‘Why don’t you try out?’ she prodded, as the number to phone flashed on the screen. I laughed a superior laugh. After all, I’m hardly the type to pop up on a game show. But she handed the phone to me with a put-up-or-shut-up look in her eyes. So I dialled.

It began as a lark. I’d kick my feet up and smirk as I listened to the automated voice of host Regis Philbin enthusing about the show. Soon, though I was captivated by the lure of the challenge, I started calling daily, surprised at how my heart quickened as each increasingly difficult trivia question was tossed my way.

By the time I'd passed the first round and received a lucky random phone call, my Millionaire moment had evolved into a downright possibility. Before I knew it, I was down to my final set of five questions. Answer these correctly and quickly enough, and I'd be one of ten people flown to New York City to tape the show.

Two dizzying weeks later I found myself in the Green Room at ABC studios. Sitting with me on off-white couches and nibbling pastries were my co-competitors. A straight-backed, immaculate gentleman silently sipped coffee while an easy-going man offered his hand to anyone in shaking distance. A middle-aged lady piled a plate full of cakes as a shy blonde huddled quietly with her husband. We were the fortunate few, whittled down from some two million hopefuls.

Before long, a swarm of producers appeared. Clipboards in hand, they perched on the arms of the couches and the edges of the tables, probing our personal histories to provide fodder for the always-awkward host and contestant banter. The room, curiously quiet at first, erupted in a cacophony of interrogations.

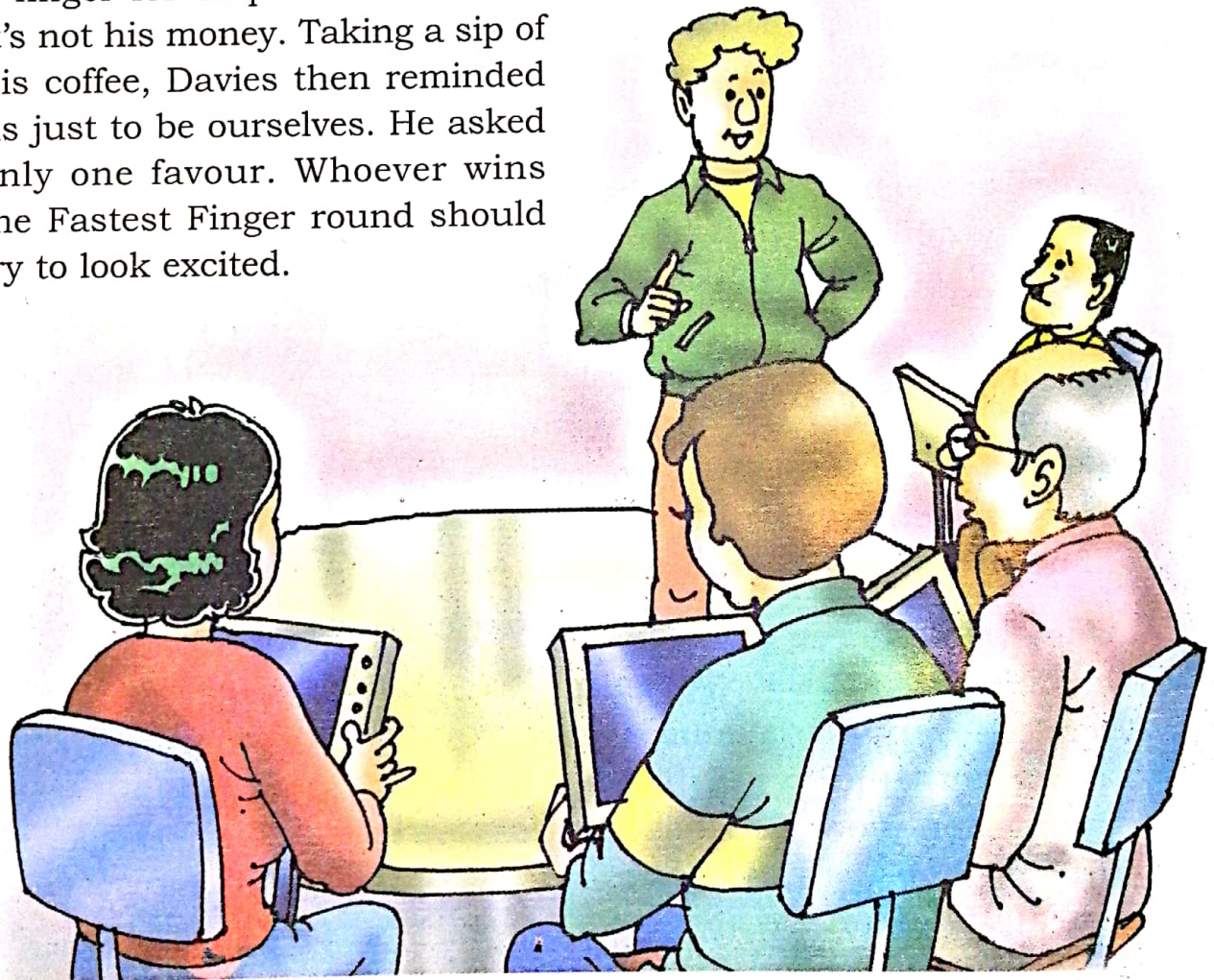
Once we had been picked clean, a young producer welcomed us with a sobering pronouncement: 'From now until we've finished taping the show, you have lost all contact with the outside world. You'll have to give us any cell phones and reading materials you may have brought with you.' Smiling maliciously, he added, 'If you need to use the toilet, tell a producer, and he or she will accompany you.' After a packed lunch of sandwiches, apples and wafers, the producers herded us into the studio for a practice session.

We had to wedge ourselves into the Fastest Finger seats, arranged in a semi-circle around a stage the size of a very small swimming pool. Encircling the stage for the 187 members of the studio audience were



hard benches crisscrossed with cables and duct tape. The show's executive producer, Michael Davies, a tall man in a crisp leather jacket, strolled around the stage and gave a speech that was part pep talk, part strategy session. He reminded us that each contestant gets three 'lifelines'. If we're stumped, we can poll the audience, erase two of the four multiple-choice answers or phone a friend. Use the lifelines, he advised, but only when necessary.

But don't, don't be influenced by Regis Philbin, he warned, poking a finger for emphasis. After all, it's not his money. Taking a sip of his coffee, Davies then reminded us just to be ourselves. He asked only one favour. Whoever wins the Fastest Finger round should try to look excited.



Six hours later, the studio audience filled in, and our wits were put to the test. My digits were blurred as I punched in one correct response after another. There was no time to think. Soon I was on my way to the hot seat.

I was still settling in when the studio lights began to dim and the audience disappeared into the black background. Spotlights twirled and danced, then came to rest on my forehead. Everything faded except for



the gleaming white teeth and the shiny silver tie of the man sitting a few feet away. It was just Regis and me.

As I answered the questions, only half of my brain was working on memory retrieval. The other half was busy handling a blizzard of thought: There must be 40 million people watching.....Am I a boring contestant?Why do I keep touching my nose?Are those his real teeth?

I used my lifelines early, just like those fools I'd ridiculed from the safety of my own sofa.

By \$125,000, I was on my own. The music rose to a crescendo, then softened menacingly. Regis rubbed his hands together and asked, 'Which of these westerns is not a remake of a Japanese film?' *The Magnificent Seven, The Outrage, High Noon, A Fistful of Dollars.*

Three things could happen here: I could answer correctly, earning \$125,000 and moving one step closer to the grand prize. I could answer incorrectly and drop to \$32,000. Or I could decide not to answer, keeping \$64,000 and ending the game.

In the comfort of my living room, without 13 per cent of the US population watching, this was where the yelling would begin. 'Go for it! Show some courage!' But I was in the hot seat on the hottest programme on television. 'I have an inkling that it's High Noon,' I told Regis. But is an inkling worth \$32,000?



I squirmed. I scratched my nose. I sighed. 'Y' know,' I heard myself say at last, 'I think I'm going to stop.' The studio lights came on. The music ended. Regis checked the correct answer on his monitor. 'Now, if you'd said High Noon,' he told me, smiling enigmatically and pausing for dramatic effect, 'You would have won \$125,000.' I can hear them screaming now.



Tape Script



Applause

Yes, I can hear the applause
The cheering crowd closing in on me,
Words of praise

Pouring like torrent rain!

The eyes all admiration;

Arms outstretched

To touch me, hold me;

They shall carry me

On their shoulders!

Reciting the songs

I wrote

moulding me into a hero!

And yet not a single soul

Knows me,

Me, my pain

My wishes my sorrows,

In this deafening noise

Not one voice

Asking me

What I lived for!

—Vijaya Goel

