

PROGRAMMANUS



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RADIO POPREEL

Hollywood and Bollywood

Pamela:

Bollywood and Hollywood - stars and glamour, but also hard work and sweat to become a part of the **silver screen** dream.

I'm Pamela, and this is Radio Popreel.

Song: "Silver Screen", by Beat Connection

*Best version of what I could imagine
just happened
and I'm on the shore standing*

*but it's hard in the sand so she holds my hand
and says, "follow my lead"
found her in the sunset*

*but it was all a dream
I had it planned out on the silver screen
found her in the sunset*

*but it was all a dream
I had it planned out
on the silver screen*

Pamela:

Beat Connection with "Silver Screen". The LA kids on Hollywood Boulevard don't really know too much about Bollywood.

Tarl Jones:

About Bollywood?

Robert Havelka:

Isn't that in India? Is that what it is? Like, they have an Indian film production or something like that? Yeah, I was going to say I don't know that much about it. I've heard about it. I heard it makes more movies than Hollywood, that's for sure. But I haven't seen too many.

Krischanna Jaime:

People dress Bollywood, they do films in Bollywood, yeah.

silver screen
filmduk



Pamela:

In a **shopping mall** in Mumbai, I spoke to Mahak Agarwal, Nikita Gandhi, Pushpa Tiwari, Amrita Kadam, Shantanu Godambe and Ibrahim Khan, and asked them what kind of movies they **prefer**.

shopping mall
köpcentrum

prefer
föredra

Mahak Agarwal:

We love both Hollywood, Bollywood. We watch both. I mean, whatever they're showing good, we show that, we watch that.

Ibrahim Khan:

Preferably Hollywood. As in, like, *Fast and Furious*, and all. We are, like, great fan of Vin Diesel and all. So, yeah. We love to watch their films.

Shantanu Godambe:

Bollywood movies are not only emotion. There are so many different kinds of scripts going on. It's just a **perception** people have that it's only emotions.

perception
uppfattning

Pushpa Tiwari:

I would opt for the Bollywood ones. My children would love it, and me. It's a family thriller. Any Bollywood movie, and we come out smiling.

Song: "Jaande (the Bollywood hit)" by Aneela

Keshav Uppal:

My background's Indian. I'm from Canada myself, though. I've... I was born in Canada, I was raised in Canada, and I've spent about seven years in India. And then I went back to Canada for university, and high school, so I was there for a bit.

Pamela:

Canadian-born Keshav Uppal got tired of his economic studies at university, and he decided to become an actor. He had two choices. He chose India and the Whistling Woods International Film School.

Keshav:

It was either Los Angeles or it was Mumbai, but I was more **inclined toward** the Hindi film industry, because I still spent a lot of time just watching that growing up. So, that's why I chose Mumbai. And when I looked into the film schools, which one was the best one here, Whistling Woods came up on most of the websites, so I chose Whistling Woods.

inclined toward
lutade åt



What I love about acting is I actually get to step out of my **comfort zone**, because

I was a very shy person and then I started growing out of my **cocoon**, you can say. It took me a while, so I get to be someone I'm not **on a daily basis**. So, sometimes I'm a doctor, I'm a lawyer, I'm an old person, I'm something, I'm something... So, just stepping out of my comfort zone, becoming someone I'm...I'm not... That's so I...what I really like about being an actor.

Living in India, I did learn a lot about India and how...how people work here. The language - I was very comfortable with Hindi, I was comfortable with Punjabi.

So, moving here... The hardest part was me...was just changing my lifestyle. Because the lifestyle I came from was totally different than what we do in Mumbai.

In Canada, it was university. You go to class, you go to the gym, you come home, you meet your friends. So, I just kind of left everything behind, and it was a **huge transition**. So, coming here the first two months was hard, because I didn't know the ways around the city, I didn't know what to buy from where...

Pamela:

You described the university life in Canada: "I was like, go to school, gym..." How does a typical day look here, then?

Keshav:

Here, it's you wake up early in the morning. Over there, you get to make your **schedule**. So, you wake up in the morning over here. I have my breakfast and I drive down. And then, over here we have starting off classes. Sometimes we have yoga or we start off with **martial arts**, or we start off with voice class.

So, it's a different class every day, but we start off early in the morning. And we kick start our day and then we roll into our acting classes, and from there we roll into sense-memory classes. So, it's just basically a lot of performance and learning and performing. Learning, performing, learning, performing. And it's a long day.

So, you come in at 9:00 a.m., you finish 6:00 p.m. You have to **be up on your feet**, going all the time, so that's a big difference. But I loved my life in Canada. I love it over here, as well. Here, I'm...I'm a bit depressed at times, because all my friends are there. But it's fun, though. I get to learn a lot. And this is what I want to become eventually. This is where I want to grow eventually, so... I like it here. It's fun.

comfort zone
trygghetszon

cocoon
kokong

on a daily basis
dagligen

transition
övergång, byte

a huge transition
*här: en stor omställning,
ett stort steg*

schedule
schema, tidsplan

martial arts
kampsport

be up on your feet
*ständigt vara på hugget,
på tårna*



Rahul:

We're at Whistling Woods International. We're Asia's largest film, television and movie institute. We've been voted one of the best film schools in the world by *Hollywood Reporter*, not once, but twice. Happily, for us.

Pamela:

Rahul Puri is **head of department** at the Whistling Woods Film School, a filmmaking school and college in Mumbai, India. And it is **situated** in Filmcity, Bollywood.

Rahul:

Yes, you're in the...what we call the..."the heart of it", in the middle of...of the school, where, you know, the students can come and play **cricket** and relax when their time's off from classes. Filmcity is where the **campus** is, and that's 300 acres of shooting studios and space for film and television to be produced. So, this is a little like having a medical college in the middle of a hospital. Something like that. So, yes. Our focus very much is...is the media and entertainment industry and we run courses specifically designed for that...for that end.

Pamela:

Niall Todd, from Scotland, has studied in India to become a director.

Niall:

So, the best part about this school, in my opinion, would be...it's a real mix in the classroom. But you do get to make a lot of films. You do get to be on the sets, actual practice. So, that's probably my favorite thing. That...almost all the theory is backed up by practice.

Pamela:

Coming from outside Edinburgh, did you have any difficulties? Like getting into the Indian lifestyle?

Niall:

The thing with India is, it is exactly like you see on TV. When you get here, you find out it is exactly like it is on TV, if you watch a documentary back home. So, just before I came for the first time was when *Slumdog Millionaire* had just been released, so... And obviously Danny Boyle's a British director. It was big in TV, so, I'm... Yeah, I watched the whole documentary, it was that good. I came here and it was exactly the same.

head of department
avdelningschef

situated
belägen

cricket
kricket
campus
universitetsområde



Pamela:

Wasn't it Danny Boyle who also directed *Trainspotting*, or...?

Niall:

Yes.

From the film *Trainspotting*, "Choose Life", by Ewan McGregor:

*Choose life. Choose a job. Choose a career.
Choose a family. Choose a big television.
Choose washing machines, cars, compact disc players,
and electrical **tin can openers**.*

*Choose **leisure wear** and matching luggage.
Choose a **three piece suite** on hire-purchase in a range of
fabrics.
Choose **DIY** and wondering who you are on a Sunday
morning.*

*Choose sitting on that couch watching mind-numbing,
spirit-crushing game shows, stuffing junk food into your
mouth.
Choose rotting away at the end of it all,
in a **miserable** home, nothing more than an
embarrassment
to the selfish brats that you have spawned to replace
yourselves.*

*Choose your future. Choose life.
I chose not to choose life: I chose something else.*

Pamela:

This is "Choose Life" from "Trainspotting", starring Ewan McGregor. Danny Boyle directed "Slumdog Millionaire", set in Bombay. He also directed the 90s film, "Trainspotting", set in Edinburgh.

Pamela:

Somnath Sen is an international filmmaker, and the Vice President at the Whistling Woods Film School.

Somnath:

Our **chairman**, Mr. Subhash Ghai, who's a big producer and director of the Indian film industry, of Bollywood. He decided to open a training institute because we don't have enough training institutes in India, for film and television. He went all over the world. He visited about 50 film schools, including in Los Angeles, where I first met him, and then, he took the best out of those and he made this

tin can opener
konservöppnare

leisure wear
fritidskläder

three piece suite -
tredelad kostym (väst,
kavaj och byxa)

DIY - förkortning av Do
it yourself, används om
t ex "hemmafixare"

miserable
trist, eländig
embarrassment
besvär, skam

chairman
ordförande



film school.

Pamela:

Have you been working yourself in Los Angeles as well?

Somnath:

I have lived off and on in Los Angeles for about 20 years. I went to film school there. For one thing, India makes many more films. We make 1,200 films a year.

Hollywood makes about 400. But we make films in about eleven or twelve languages, so it doesn't really count. The main film industry, which is called "Bollywood", is based in Mumbai, which used to be called Bombay. But there are a lot of other institutes also.

Our **storytelling** style is very different from Hollywood storytelling style, which is why Hollywood films don't do well in India. And, consequently, Indian films don't do very well in Hollywood, either. Those are the main differences I find between Hollywood and...and Bollywood. The average Indian in a...in a smaller town, or a village, if he watches a Hollywood film, he'd be like, "Why doesn't anybody sing or dance?" A Hollywood **audience** would be like, "Why does everybody sing and dance in these movies?" So... So, culturally the stories don't...don't **cross borders**.

Song: "Hollywood Meets Bollywood", by Wyclef Jean

*Good morning America
I wanna welcome y'all to Egypt, the land of the pyramids,
yeah
We got the UK in the house, U.S., India
Jerusalem, people in Israel, shalom!*

*In the New Jerusalem, Jersey, you heard me
China, Africa, South America
my people in Russia, I see y'all in Brooklyn*

*Canada, Asia, okay, let's go, yeah
Hollywood to Bollywood
Get ready India, I'm coming!
Wyclef, Chamillionaire, talk to them...*

Pamela:

"Hollywood Meets Bollywood", by Wyclef Jean
When they pull them guns 'cause they firing...

Pamela:

Let's hear what the Bollywood actors to be, Esshan Katara, Shristi Mitra, Abinav Sharma, Chiragi Patil, Nirhomi Mali and Stalia Pinto prefer when it comes to non-Bollywood films.

storytelling

historieberättande

audience

publik

cross

passera, gå över

borders

gränser

Esshan Katara:

Hollywood... Godfather, for sure.

Nirhomi Mali:

I like Pulp Fiction and Scarface.

Chiragi Patil:

Scarface.

Shristi Mitra:

I like more romantic movies. So, like, Titanic...

Stalia Pinto:

Well, a favorite for me is Leonardo DiCaprio, so *Shutter...Shutter Island* and which was that film? *Inception*, yes. *Inception*. *Inception* for me.

Esshan Katara:

Well, for me there are quite a few. I love all Spielberg films, *Saving Private Ryan* and all those. I love all Tom Hanks films. A lot of Al Pacino's. *Scent of a Woman* is nice. *Gone with the Wind*, the last scene that one line of "Frankly, my dear, I don't give a damn." That is brilliant.

Pamela:

"Tara's Theme" from the film, "Gone with the Wind".

Shernaz:

To learn anything takes time.

Pamela:

Shernaz Patel is Head of Acting at the film school.

Shernaz:

Most of the students who come are wanting to get into Bollywood. Even the, you know, international students who come. Their final dream... They're here because they want to get into the industry here. Like, when we're training here, we have to train them for dance as well.

But, you know, I think cinema is changing so much, including Indian cinema. More and more, we are going towards pure realism. And... Sort of I think a more international form of **performance**. So, I... I mean, our training is more towards truthful performance the way it would be anywhere in the rest of the world.

performance
föreställning



Pamela:

“Fascination Street”, by The Cure

Pamela:

The first Indian zombie movie was made by actor Luke Kenny and director Devaki Singh, and they have always enjoyed traditional Bollywood movies.

Devaki Singh:

Oh, yes.

Luke Kenny:

Absolutely, absolutely. They’re part of our lives. You can’t escape that.

Devaki:

It’s the big happy monster that’s not going away. It’s there. But, besides that, we also have room for little movies like what we are doing. And, I think there’s a growing market, not just among the people who want to create that, but also to consume that. So, both the sides of the whole market is growing. And I think we’re happy to add to that bit.

Luke:

And I think because also of the internet and because of technology the...the audiences are also evolving. So, up till **recently**, maybe let’s say five or seven years ago, the only Hollywood films that were released in India would be the ones that...that the **distributors** or the **exhibitors** would think would do well.

But now, even the most **obscure** festival films, all the Oscar films and so on and so forth. Everything gets released over here, because they believe that there is, even if it’s a small audience, there is still an audience who will come and watch it.

So, that way you slowly change the **mindset** of the audiences as well also. It’s not going to happen overnight.

Devaki:

Yeah.

Luke:

But it’s an effort. You’ve got to keep pushing, **shoulder to the wheel**. So, yeah.

Pamela:

George R.R. Martin, the author of “A Song of Ice and Fire”, has spent many years working in Hollywood before “Game of Thrones” made it big time.

recently

nyligen

distributors

distributörer

exhibitors

utställare

obscure

dunkel, svårbegriplig

mindset

inställning, tänkesätt

shoulder to wheel

att lägga manken till, att använda all sin kraft



George R.R. Martin:

You know, Hollywood is a broad generalization. There's...there are many Hollywoods. There are many studios and networks. There's... First of all, there's two major parts: There's film, and television, which are quite different.

Yeah, when Hollywood... I've been on both sides of the **adaptation** things. I mean, my...my first job in Hollywood was on *Twilight Zone*, where I adapted short stories by people like Roger Zelazny and Phyllis Eisenstein and Terry Mats and other people. So, I was working with someone else's material and seeing sometimes the changes that are necessary to be made. And now, I've also had my own work adapted.

You know, Hollywood will give you **dump trucks** full of money. But they...they're much stingier about giving you any kind of meaningful creative control. Sexiest word in Hollywood is "no". If they come to you and...and want to give you a dump truck full of money, you don't have to take it if you're afraid they're going to mess up your work. You can say, "no".

Or you can say, "Well, I'll take half a dump truck, but I want to write the **screenplay**." Or you can say, "I want to direct the movie." You can say many things. And of course in most cases, then you don't get the dump truck of money because they...they walk away.

I...I actually... You know, every case is different. So, generalizations are...are tricky. But I do have a problem sometimes with...with...book authors, novelists or short story writers, who take the dump truck of money and then **complain bitterly** and **publicly** that their work has been trashed. You know?

You should have known going in you didn't have to say yes. Don't take their money and then piss all over them in public. That's, to my mind, **rude**. Turn down the money, you know? Give back the check if you don't want them changing anything. Or take a smaller check, make your own movie, you know? Technology is going... We can do a lot of low-budget movies and, you know, things like that. And try to do a good job with them.

Well, I think Peter Jackson's *Lord of the Rings* trilogy is amazing. It's...it's a... Yeah, I know there are some **ultra-purists** who are upset about it because Tom Bombadil was...was left out. But, I have to confess, that if I'd been Peter Jackson, I, too, would have left out Tom Bombadil. I would have left him out of the book.

adaptation

anpassning, bearbetning

dump truck

tippvagn, dumper

screenplay

filmmanus

complain

klaga

bitterly

bittert

publicly

offentligt

rude

oartig

ultra-purists

extremt renläriga



But, you know, Jackson loved the material. And I think that love comes through in every frame of those...those movies. He's...he's trying to...to get that stuff on...on the screen, and I think he does...he does an amazing job of it. And that's, to my mind, that's one of my key things is, you know, if...if you are adapting a book, you should love the book.

The...the director they hire, the writer they hire... First thing is they should love the book, you know? And that doesn't always happen in Hollywood. Sometimes you get a writer say, "I got this job adapting this book. Book's a piece of shit, but I'll...I'll improve it all." Well, he shouldn't have taken the job. I think it was **unethical** of him to take that job. But it happens all the time, sadly. No, I loved the Peter Jackson *Lord of the Rings* trilogy.

Pamela:

George R.R. Martin at Lore Con 3. When he wrote the series of books, "A Song of Ice and Fire", he thought they may never be filmed.

George:

I...I did think it couldn't be filmed. I didn't actually set out to say I'm going to write something that can't be filmed, but I...I wrote something without any regard for...for length or complexity or budget or anything like that, and my assumption was it couldn't be filmed. So, it is, you know, one of the strange...the strangenesses of life that it has...has become this very successful television series.

Certainly, there are things about...about the books and their structure that is **influenced by** my years in Hollywood. I mean, the...the **viewpoint** structure that I...that I **established, particularly** with each chapter ending, hopefully leaving you want to know what happens next about that character. That's a television act break, which I learned to do working on *Beauty and the Beast*.

You know, you have to, in Amer... I know you...you guys on the BBC and stuff don't have these commercial things that we have. But we're...we're always faced...an American television writer, particularly on a network show, how do you get them back after you've cut to the toilet paper **commercial**?

And, you know, you have to end on an act break, which can be a **cliffhanger**, but it doesn't have to be a cliffhanger. A moment of rising tension, a **revelation**, a...a twist, the introduction of a new character, death of an old character, lots of things can go out on an act break that will intrigue

unethical
oetiskt

influenced by
påverkad av
viewpoint
synvinkel
established
etablerade, här: skapade
particularly
särskilt

commercial
reklamfilm

cliffhanger
spänningshöjare
revelation
uppenbarelse



you and hopefully bring you back after the commercials. And it's a great technique. And I've...I've used it in...in the books, and it...it did come from my years in television.

Pamela:

There will be more "Game of Thrones" in the next episode of "Popreel".

For more on Radio Popreel and Popreel on TV, visit UR.se.

And don't forget to follow "Popreel" on Instagram.

Niclas Jensen, Carl Nilsson and myself, Pamela Taivassalo Wikholm, produced the program.

You've been listening to Radio Popreel.