Special Effects in Pakistan and its Potential
Special Effects in Pakistan and its Potential

by
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Special Effects are one of the most advanced areas of filmmaking used around the world. The use of various techniques allow the audience to see and believe something that is beyond reality.

These techniques opened a whole new world of possibilities for filmmakers to explore and produce films with themes and subject matter beyond the realm of the existent world. Films like Jurassic Park, Star Wars, 300 and Gladiator are just a few of the examples where, special effects excellence is seen.

When these techniques were applied to a handful of films in our local, Pakistani film industry, they acted as a stepping stone and a visual treat for cinema goers back in the 80’s and 90’s. Today, advancements in modern technology allow a single software to add a wide range of special effects. These softwares are available to all interested in using these techniques, as well as professionals in the designated field. Since special effects’ technology is now available in Pakistan, a number of production houses are working with these advancements and improving gradually. It may not be the strongest area of expertise today, but its one that is on the rise.
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INTRODUCTION

Film is one of the most important and inexpensive sources of entertainment. It’s putting one’s dream on canvas where one saw them self in the same setting or aspired to be like the character they saw. The addition of special effects not only improves the quality of the film but also gives a new dimension for the filmmakers to explore. The viewer gets the opportunity to enliven every emotion, every sensation and every situation of the character.

What are Special Effects? In simple words, they are visual techniques that filmmakers use to create the unreal. For instance, King Kong, the Loch Ness Monster, Aliens and the Extraterrestial which, with the power of film are not just figments of our imagination, but with a suspension of disbelief, seem to exist. Another example of this is of dinosaurs; after thousands of years of extinction, they were brought to life in the movie ‘Jurassic Park’.

Special effects go back to a time when the camera was not even invented. The idea of special effects has evolved from the techniques used by Egyptians. They constructed huge structured gods and made them perform certain actions during rituals using techniques similar to those used by magicians to perform optical illusions.
With time and to-date, special effects are used widely in movies all around the world. Every year millions of dollars are spent in exploring new and innovative techniques for special effects. The area of special effects has diversified overtime and has come up with different types of techniques and today have become a genre on their own bringing its wonders to film.

Pakistan’s film industry has been in doldrums for a long time and when it comes to special effects one hardly gets to see any creative work. We come across a handful of movies in our industry like ‘Sar Kata Insaan’, ‘Shani’, ‘Talismi Jazera’, and ‘Zinda Lash’ that have experimented with special effects. These movies except for ‘Shani’ didn’t do well at the box office and unfortunately failed to get any acclaim at all. Since then, no one took on the challenge of experimenting with special effects, until recent times when Omer Ali Khan released ‘Zibahkhana’, a slasher / thriller film which received a positive response when showed at festivals internationally.

There are several factors which contribute to the present grim scenario, to which no one has paid much attention. This research is an attempt to identify and highlight the reasons, shortcomings and loopholes which are greatly effecting and causing the decline of this great technique in our industry.

Currently a handful of production houses are producing quality work in our local industry but all that work is being restricted to television and is not venturing towards film. The absence of proper institutions where one can learn the art of special effects is a contributing factor in itself. The question that arises now is whether our industry is capable of doing such work, given all the constraints.
Pakistan, being a third world country never had the advantage or privilege of enjoying technology in any field. Having said that, the film industry had potential which somehow got misdirected. Our films, instead of improving with time, lost their charm; our scripts lacked stories and depth, our film direction was not up to standard, and our visuals were unappealing.

Special effects create an impact which not only enhance the story but also dazzle the viewer. This field has not been explored much in our part of the world. The nearest we ever came to exploring it was through our neighbors, India and Iran. Whatever little amount of special effects work they produced, was superior to what we achieved.

As mentioned earlier, the few movies that used the techniques of special effects in Pakistan are ‘Shani’, ‘Sar Kata Insaan’, ‘Talismi Jazera’ and ‘Zinda Lash’. The first three movies were made by Saeed Rizvi, who is a director, producer, camera man and a Visual Effects’ artist and possibly the only person who has a degree in the field, from London, United Kingdom. He also has over 2000 commercials that he has produced for the Pakistani advertising industry in his portfolio.

‘Zinda Lash’, another local special effects venture, was produced by Habib Saab and directed by K. H. Sarfaraz.
'Zinda lash’ also known as ‘The Living Corpse’, is based on the famous fictional character ‘Dracula’, inspired by Bram Stoker’s movie. Zinda Lash was released on the 7th July of 1967, and is known to be the beginning of horror films in our industry. It had a simple story line which revolved around a professor who wanted to live an eternal life and accidentally transformed himself into a vampire and then typically the hero set out on a quest to slay the blood hounding creature. It was interesting to find out that this film was passed as the first ever R-rated movie of the Pakistani cinema, before which there were no such ratings.

The visual effects in this movie, along with the make up of the characters, was done during pre-production. Make up is the basic form of effects where you transform your actor into a different person. The person can be changed to look fat, thin, ugly, scarred etc. The overall impact of the character increases as you pay more attention to details such as false teeth, prosthetics, blood, wigs etc.

‘Zinda Lash’ was initially considered to be a risky venture as the makers of the film faced a lot of discouragement from the people in the industry. However, all that changed when the movie was released. It was a great success and created a lot of hype at the time of its release making a lasting impression on the audiences and critics alike. Cinema goers queued outside the cinema, standing in the rain for hours with umbrellas in the heavy monsoon season. The horror effects of the movie were so strong and real that stories about poeple dying of heart failure after watching the movie, made the headlines.

Almost two decades later, the first ever super hit Sci Fi movie, directed by Saeed
Rizvi, ‘Shani’ was released. In an interview with him he recounted the positive public response to his movie which centered around the fact that the movie was about an alien who was Muslim. When, in one scene, the alien saved the Quran from toppling off of a shelf, the audiences in the cinema shouted, ‘Allah ho Akbar’.

The story line of ‘Shani’ goes that an alien lands in a village, in his space shuttle and adapts the appearance of a local hero named Shani, who was killed by the landlord. As the alien looked like Shani, he was accepted by the villagers as someone who was one of them. In a nutshell, he discovers the human ways of life and learns human behaviour, only to return to his own world since he realized he was a misfit in this one.

This movie was a great feat at visual effects. The highlights were the arrival of the space shuttle on the planet and a scene in which ‘Shani’ disappeared off the motorbike. Other effects including the one where laser beams came out of his eyes were also a treat to watch.

‘Shani’ was followed by ‘Sar Kata Insaan’, which was made in 1994. The story was based on the clichéd ‘bringing the dead back to life’ theme. Ghulam Mohiuddin played the title role i.e. the role of the headless man with a killer instinct.

The last movie of the series from Saeed Rizvi was ‘Talismi Jazera’ which was based entirely on a fantastical theme. It was meant to be an adventure/ fantasy/ sci-fi flick which was made in partnership with a foreign production house in the USSR. During
the interview he mentioned that ‘Shani’ was dubbed in Russian because of which he gained great acclaim, not to mention the golden opportunity of having worked with a foreign production house for the duration of the entire film.

The film did not do that badly at the box office, but it did not live up to the expectations of the viewers. In his defense, Saeed Rizvi blamed the failure of the film on the fall of the Soviet Union. This maybe justified, since the foreign audience was being greatly counted on. It was a major setback when they did not respond very enthusiastically to the film.
Special effects, as mentioned earlier is a broad term which umbrellas various effects and techniques. These are classified into categories that fall into Pre-production, On-production and Post-production. Pre-production effects include effects that are used before the shooting starts; for example make up, costumes and set designing. On-production effects are done in real time i.e. at the time of the shooting. These include gun fire, pyrotechnics and stunts etc. Post production effects are done after the completion of the shooting of the film i.e. during film editing. This is where effects like compositing, animation and sound effects take place.

**Pre Production**

Pre-production is the stage of the film that involves steps that need to be taken before the actual shooting of the film starts. This involves the script, the screenplay, the director, the actors, crew members and the location. All of these things need to be identified or decided before the shooting begins. Similarly, every effect that is worked upon before the shoot begins is termed as pre-production special effect. The most basic examples of pre production special effects are make up, costumes, set design and lights etc that are very crucial for some films like Frankenstein, Dracula, Werewolf etc as they are solely depended on makeup and costume. In movies like Big Mamas House, the fat suit that Martin Lawrence wore in order to appear like an old lady is part of pre production special effects similar to the effects used for Mrs. Doubtfire, where Robin
Williams is made up to look like an old housekeeper. Another great example is the movie The Curious Case of Benjamin Button for make up.

Deciding the location of a film according to its content is an essential part of special effects. Gladiator is one of the best examples of set design where the movie was set in the times of the Old Roman Empire. The set for the arena was made to replicate the Coliseum and the area inside it. Films like Sin City had sets that were only flat backgrounds made beforehand, these flat backgrounds came to life with strategic lighting.

Planning and preparation is the most important stage of pre-production, which if not carefully executed would result in a huge setback in on-production and post-production.

**On-Production**

On-Production is when the actual shooting of the film takes place. The film is divided into different scenes according to the story and location. The actors hired for the film follow the script and what the director asks of them.

On production special effects include stunts including car chases, car crashes, people jumping off buildings, pyrotechnics which include explosions, gun shots and weather effects that are created to show rain or snow etc.

One of the best examples for on-production special effects includes real time stunts performed in the movie The Fast and The Furious, the same goes for the scene in the movie, Bad Boys 2 where there is an actual car pile up instead of a CGI effect.
When talking about Pyrotechnics, Black Hawk, is a great example scene in which an actual war scene was shot involving a high rise building being blown up and people getting shot.

Day After Tomorrow is a movie that best displays weather special effects. During the shooting of some scenes, rain and snow was replicated on set and was shot live with the actors.

**Post production**

Post Production is the term reserved for all processes that proceed the actual shooting and start once the film is brought to the edit. Post Production include, the manual or digital processing of the film and the editing of the film i.e. the stage where the story is being told, the sound design along with music scores for the movie and special effects.

In an interview with Saeed Rizvi he mentioned that when he came back from his visual effect studies abroad, he imported a device known as the Aerial Image Optical Printer also known as ‘Rostrum’. This Aerial Image Optical Printer was used to create visual effects in film back in the old days. He also explained how the device functioned to give an opportunity of adding visual effects on the first generation of film shot on 35mm. In all his films, most of the effects were added after shooting the film. An image of the optical printer is added below (image taken from the book; ‘The Technique of Special Effects Cinematography’ by Raymond Fielding).
Model 6211 Optical effect printer by BHP
Having seen special effects done internationally, it's time to shed some light on the handful of films that have experimented with these effects locally. After several interviews with filmmakers, it was found that the execution was carried out manually, which was a painstaking but rewarding effort.

**Zinda Lash:**
A remake of the famous Dracula series, Zinda Lash localizes the plot by making the Dracula a Pakistani professor who, like Dr. Jerkll, drinks a formula and turns into Dracula. Make up was an essential element in this movie. Moreover, the second most important part was the use of false elongated teeth known as ‘fangs’ which are Dracula’s signature or ‘claim to fame’ so to speak. These teeth were imported at first but since they were not long enough to be easily seen on screen, they needed to be exaggerated. To fulfill this purpose, a dentist was called to get the precise length that the director had in mind for the Dracula.

**Sar Kata Insaan:**
This movie was a mixture of various special effects during production stages. The movie begins with a shocking scene where a dead person was resurrected with, bolt of lightning. This bolt was meant to be strong that a TV was blown up live during shooting to show that level of intensity. In a discussion with Saeed Rizvi the director,
admits that in the opening scene where the assailant severs the head of a dead body was actually a cheat shot where a goats head was actually being cut off. Later in post production, the goats head was replaced with the head belonging to the dead body. While discussing the audience’s response to this scene, the director recalled how a group of old ladies came up to him at the cinema seriously complained about the brutality of particular scene. This incident took shape of positive feedback because if the scene did not look real it would never have evoked any reaction at all.

Another scene in Sar Kata Insaan was a real eye opener to all the possibilities there are of ‘On-Production’ special effects. Towards the end of the movie, a girl is having a nightmare in which she sees the headless man walking through the door with blood gushing out from his neck. This scene was definitely one of the scariest ones in the movie.

Whenever the head was detached or re-attached to the body, a spark of light ignited, which was added during post production. Another scene, where the headless man was driving around in a car, had a background which was masked and later replaced by another, more relevant image of the streets. Extra lighting was added to give the background and overall scene more depth. One of the scenes that Saeed Rizvi was really proud of the scene where Barbara Shareef is dancing with Raphael from the cartoon ‘Teenage Mutant Ninja Turtles’ and ‘Pink Panther’. Even though the characters weren’t made to perfection, the fact that he made them dance with her is what was surely an accomplishment. To make this scene, a combination of film and animation was brought together for the first time in Pakistani films.
The headless man protecting himself against bullets with an axe and the sparks that flares from the bullets hitting the metal was achieved during post production. Another scene composed in post production was where the girl had another dream where the head crawled on the floor and breathed fire at her. Lastly, the headless man is seen walking through a blaze of fire, which was achieved by combining and layering the footage.

**Shani:**

Shani was the first ever successful science fiction movie made in Pakistan. The most important effect used in the film was the making and landing of the UFO, done completely in Post Production on the ‘Aerial Optical Image Printer’ mentioned earlier. This effect was extremely time consuming as the whole process had to be consistent till the end.

The space ship landing in the village in the beginning was mimicked by putting lights on a crane. This acted as the main source of light for the actual spaceship which was later masked. Initially the process started by first masking out the crane and adding a black background, which made it look like an open sky with a blue glow. The space shuttle was made by making an initial matt of the spaceship and adding in the details later with the use of lights which were made to flicker. The thruster glow at the bottom of the space ship was made with the help of HMI lighting. The motion of the space shuttle was made by increasing and decreasing the frames.

In the movie, a gang of thieves riding on horseback. Invade the village to cause commotion and chaos, killing innocent people. The scene required shooting at people
and using grenades to blow up houses. The element of gun fire was seen through these movies and were done with precision and realism in some of the scenes. The effect was carefully planned using the device known as ‘squibs’ which are attached onto the actors. The squib has a small charge and a pack of fake blood which is triggered when shot at, puncturing a hole through the flesh and causing blood to gush out of the body. Giving the effect of the person being hit by the bullet. Since there are no artificial bullets or blank rounds available in Pakistan; it was interesting to bring the scene together.

In some long shots, the actor holding the gun had to fake the movement of the gun recoil to make it look real. The actor was made to fire a real round in open space which was later cheated (edited) with the shot of the victim lying on the ground, supposedly dead because of the gunfire. This effect has been done for a long time in our industry since we, as mentioned earlier, lack the proper resources to shoot scenes involving these effects.

The appearance of the alien, from the space shuttle had a silhouette of a human made of bright white light. An interesting scene from the movie was when the alien looks at a picture of ‘Shani’ the local hero and scanned it to transform himself into him. The scanning was shown by adding rays of light that were emitted from the alien to hit the picture and bounce back to him. A disappearing effect was also used in this film. A famous scene where Barbra Shareef and Shani, the alien, disappear while riding a bike and reappear in the jungle, is one of the basic techniques of special effects but the challenge lay in the fact that it had to be done on a moving vehicle.

A new effect explored in the movie, was where Shani was shown running at the speed
of lighting. This was done by increasing the frames and adding layers of the same film over it with a delay of a few frames giving a trail behind him to make it look like he was running at lightning speed. Later in the movie there was also a scene where both Barbra Sharif and Shani run into a cave and are attacked by black bats. These bats were made on a matt and were then composed over the film. In the same scene Barbra Sharif lies unconscious on the floor, bleeding from a gun shot wound. Shani walks up to her and touches her injured leg. A bolt of light was added to show that he is actually healing her.

‘Shani’, being an alien from outer space has all the characteristics of Superman including his laser ray eyes, super strength and everything except being unable to fly. He can shoot laser rays or control things with his eyes which is shown by a red glow that was added around the eyes.

One really amazing effect that became a personal hit was when ‘Shani’ picks up an assailant and throws him on the ground and he just disintegrates into dust; it was well executed and a good special effect.

Another effect the same as in ‘Sar Kata Insaan’ is when ‘Shani’ rips out the arm of an assailant was done with a dummy’s fake hand. One thing that I noticed in all the films was that Saeed Rizvi used a lot of lightning and the effects of it. In another scene an electric wire drops onto Shani and he is being electrocuted and was shown by adding bolt of lightning in post production. Another scene was where the sky during the day turns into a night sky which shows lightning as if it’s the beginning of a thunder storm. This was done just by compositing a layer of the film with the footage of lighting onto the film and masking out the day time sky.
A couple of other complex effects used in this movie were in a scene where both Barbra Sharif and Shani are bound to the train tracks and the train is coming towards them. The scene continues as Shani wakes up and touches the track on one side and with his powers which is a band of red glowing line that moves along the tracks from his hand to the train turns on the brakes to stop it. Another kind of effect which was something that you would find in any science fiction movie was where Shani holds Barbra’s hand and they travel into a vortex where they space jump through the stars to Shani’s home planet where you see all sorts of destruction happening. Again the laser effect was used at the end of the movie where at the villain’s hideout they show a laser that’s melting a copper statue. In this, ‘Shani’ shows how powerful he is because he can actually melt anything in his path. I think it was a nice effect since the copper statue was shown as actually burning and melting down.

**Talismi Jazera:**

Evil Dead 3 is the movie that I could relate to when I was watching Talismi Jazera. The plot is somewhat like evil dead and a couple of characters also resemble the zombies and skeletons from the movie.

A major part of the effects were based on pre-production effects including set design, make up and costume. The environment created was of an African tribe with the use of tribal costumes and village. The lair of the witch was made in the form of a castle previously noticed in the movies such as Sinbad and Aladdin. The costumes of the witch’s army were made to look like creatures from outer space with huge silver laser guns which were bigger than them. There were also evil mummified zombies living in a
ditch where the hero falls.

A scene in the movie where a sea monster rises up from the water and tries to eat the actors. This was an on-production special effect that they used and since it was a life size monster it became one of the most interesting elements in the area of Pakistani special effects. A lot of detail went into the making of the monster which had moving eyes and nostrils that were so close to reality that it left the audience chilled and thrilled. Smoke was another element that was used in order to give an environmental depth in some scenes, cutting out the background as well as to show some areas burning. For instance, in Talismi Jazera, when the evil witch dies and turns into a skeleton, smoke was released from pipes placed in some areas of the skeleton that showed that she actually burned to death.

A couple of special effects of the movie which were done during post production included a skeleton head in the sky in the opening scene where they go out on a boat ride. The skeleton appears with rays of blue light and makes the boat disappear which is yet again one of the basic effects.

The use of rays is something that Saeed Rizvi has done in all his films and is further repeated in the film where the witch in her hideout opens a portal like a TV to show these stranded travelers, somewhat like a crystal ball and again in all the fight scenes with the enemies where they have big laser guns and shoot laser rays from it that disintegrate when it hits someone. It is more like the disappearing act that is done in the film.

During the interview, Saeed Rizvi said that “The laser guns in this movie was something
I had a hard time doing”.

A couple of effects that I found to be new and different from the usual Saeed Rizvi effects which included a giant sized cat, which was shot normal and was composited over the background and was enlarged later to look like a gigantic monster. And even the very opposite of it where Reema is magically reduced down to the size of a hand. Yet again the image of Reema in the cage was composited over the hand reduced down to the precise size to make her look as if she was the size of the palm.

Another effect which was not grand was in the last fight where we see a holy man throwing a gigantic sized rock at the witch and she turns around and stops it which was basically done just by freezing the frame to that point and repeating the frames so it looks like as if she made it stop in thin air. Most of the frames were paused and given the stop effect by using freeze frames.

**Aladdin:**

Aladdin was another movie which I came across during my research that had some elements of visual effects. It’s one of the well-known movies that all of us have seen and heard of before and we all know that some form of effects have been used in it even though they were the basic form of the effects.

Effects like making the character disappear one instant and re appear the next. The ‘genie’ had a translucent body to show that she can not be seen by everyone. The most famous rug riding scene in Aladdin where the hero rides a magical carpet that flies through the air taking him from one place to another. Even though these effects were really basic and
done very late in our local industry as compared to the international industries, it was a
great effort keeping in mind the fact that it’s not easy to handle a film medium and that our
Pakistani cinema had handled it, was commendable.

Zibahkhana:

Zibahkhana was made by a new director, Omer Ali khan who is also the owner of Hot
Spot (ice cream parlour) around the country and is residing in Islamabad. The movie
is practically a reproduction of the Hollywood movie ‘Texes Chainsaw Massacre’.
Omer is passionate about horror and thrillers and is famous for restoring and owning
international rights for Zinda Lash which was mentioned in the earlier chapters.

The movie is about five friends who skip school, lying to their parents in order to attend
a rock concert. A mysterious disease is plaguing Janat Pur which is turning the locals
into blood thirsty zombies killing innocent people. On their journey they encounter a
killer in the woods wearing a burqa who sets out to kill all of them.

In a discussion with Najaf Bilgrami, who was the director of photography in the movie
it was mentioned that all the effects were done in Pakistan. Fake blood was made by
following a tutorial on the internet made out of Rooh Afza, ink, food color etc. the
zombies were rendered in make up, the part where the killer is cutting up the body in his
house was done by placing meat in the pants and the killer cutting it with a knife and a
pipe was placed inside that pumped blood making it look real. Through out the movie
there was a lot of usage of smoke. when asked the cinematographer Najaf Bilgrami
mentioned that, “Zibahkhana was a very low budget movie and we did not have enough
light that we could afford so we created a lot of fog which would caught the light and
brighten up the area, and for that we spent around 40k on buying loban. The loban that we got was a solid piece of rock, which was broken down into small pieces by the hot spot staff. This was then burned on location, kept 20-30 yards away from where the actual shooting was taking place and fans were used to blow the fog in that direction so that it would fly into the scene naturally”.

In his interview Najaf mentioned that an alternative ending was initially planed but could not be done due to cost reasons.
CHAPTER 4
MODERN DAY TECHNOLOGY AND THE POTENTIAL OF SPECIAL EFFECTS

The special effects technology has progressed greatly over the last two decades. Nowadays almost everything is done on the computer through, software’s known as CGI (Computer Generated Imagery). With the help of CGI technology, the tiring process of cutting out matte and working on layers over the optical printer prevails no more. All it takes today is to get the film digitally processed through a process known as Telecine, where the film is converted from the negative format to digital without any generation loss. It is then transferred on to the computer to be edited.

Technological advancement has opened up a new horizon for special effects, some of these techniques are available in Pakistan including realistic make up where you can make your actor look completely different characters, e.g. the zombie’s in ‘Zibahkhana’, was made possible through makeup. Pyrotechnics which include gun fire and explosions, mostly seen in scenes where a gang of bandits destroy a village looking for the hero. Stop motion is a technique where the object is photographed and moved little and then photographed again, hence the process goes on and when the series of frames are played together you get the illusion of the object actually moving. Recently, Ice Animation bought a machine known as ‘Motion Capture Device’ which is used in animation where the movement of a human being or animal is captured through the device and transferred to the computer to be then modeled over giving realistic movement to the character. ‘Rotoscope’ is a technique in animation
where the image is redrawn over a live recorded film and later on the original film is removed, this technique was used by Hassan Zaidi in a video he made for Junoon but the video could not be aired due to a ban. ‘Chroma’ is a technique which has replaced the painstaking process of cutting out matte to block areas of film in order to replace it with another image from another film. This was part of the same technique mentioned earlier which was used by Saeed Rizvi on the ‘Aerial Image Optical Printer’ for his films. ‘Chroma’ has revolutionized the whole process, which uses a screen of florescent green or blue as the background over which the action is shot. The reason for this specific color is that these two colored pigments are not present in the human skin and can be removed by keying it out on the edit table and can easily be replaced by another image. This technique is now popularly used in music videos and advertisements locally.

There are several innovations in special effects but most of them are unavailable in Pakistan. Internationally they have made some of the most amazing movies possible including Transformers, Spiderman, The Matrix, Lord of the Rings and 300 which would not have been possible a decade earlier. It will take a long time for that technology to come to Pakistan and to be used effectively to produce some good work.

As mentioned by Asif Iqbal, former CEO of Post Amazers and the owner of Ice Animations, Najaf Bilgrami the Director of Photography and Director “everything is done on the computer now days and the hardware is almost the same available through out the world. It’s the same machines that we have available at our homes these days”.

When we talk about modern day technological advancements and its implications, only a handful of production houses are seen working in that area and most of the work done by these production houses is based on media and/or music videos. Some of the best works achieved include the famous ‘Commander Safe Guard’ campaign, ‘Lifebuoy’ Germs and Milkateer ad. This body of work is commendable and refreshing along with being a great effort. Commander Safe Guard was the pioneer character series that was initially started. This project was originally handled by Post Amazers, and the duration of the project was only three months, which did not do justice to the expanse of the project and the quality suffered greatly to the extent that it was pulled out and sent to Singapore.

Most of the music videos nowadays use a lot of special digital effects done on digitally recorded footage. A great example of digital effects in a music video is in the video of the song ‘Jhoom Deewaney’ by Abbas Premjee, It is a 2D animated video in which the figures are created on the computer using 2 dimensional bitmap graphics. It was made by Shariq Chapra using the special effects software, ‘After Effects’. It took two years to complete and was a remarkable effort in this area where something like this hasn’t been done up till now in Pakistan. Many who don’t understand the effort that goes into making such work possible and especially in Pakistan, have greatly criticized it.

Since the innovation of digital tapes life has become much easier as it is more convenient than the medium of film. Star Wars, is a great example where the entire film is shot digitally and then brought to the edit table to be Chroma Keyed. Further effects can be added without the cost of shooting on film and then converting to a
digital format. Hassan Zaidi prefers the digital format due to convenience. In Pakistan they have access to the 35mm cameras but there are no labs available for the film to be processed so the film has to be sent abroad and then it goes through the Telecine process and it costs a lot of money.

When asked whether he would shoot his recent feature film on digital format or film and he said “ I was thinking of doing it on a 35mm but then again I am more comfortable with digital because when you are shooting, you shoot every day and you need to view the footage that you have captured the next day to make sure there were no problems. If shot on 35mm you would have to wait for the whole shoot to end and only then will you get to see what all you have shot after it goes abroad to be process and if there is a problem then you are in deep trouble”. Since special effects are done digitally, the digital format becomes a preferred medium to work with especially in Pakistan, where the field of digital effects is still in its primary stages.

During the course of this research, I came across two projects that were outsourced by Hollywood to a production house in Pakistan that goes by the name of ‘Post Amazers’ that worked on several Hollywood projects including ‘Exorcist, The Beginning’ and the ‘Son of Mask’, and certain parts of the movie were composited locally. When asked about his experience, Asif Iqbal mentioned, “the project I got for these two films was based on my personal contacts and the whole experience was really good for us. They really liked our work and appreciated it”. However Irfan Khairi said that, “it was below standard, I was really disappointed. I have seen some what they have done for Exorcist and it could have been done better since it was a single mans job, the compositing that they were doing was very simple. For the ‘Son
of Mask’ the effects that they made were surprisingly disappointing 3d wise for such a big company. Everything looked fake and the effects were very plastic so it was not aired. This is a common hype that is being spread I don’t know how it was never put on air. I was disappointed, because Post Amazers were given a lot of funding, they had a lot of resources and they could have made it into something really good, I think it was just bad management. They had so much money such big talent pool they just had to manage it right and supervise it right to get the proper output but they couldn’t manage to do that”.

An article mentioned that India has become a platform for the Hollywood industry as they produce work that is of premium quality as well as highly cost effective. When asked about why India is becoming more and more popular in this field as compared to Pakistan, Hassan Zaidi (not directly related to special effects) said, “India has a bigger workforce than Pakistan and are better trained in terms of film. For instance, there is no comparison as far as the entertainment industry goes. Pakistan is trying to get its foot in where as India has been since the beginning. Even Asif Iqbal mentioned that Pakistan’s reputation in the foreign countries is not great. There are a lot of factors involved, primarily the political instability followed by other factors including bomb blasts, shortage of electricity, religious differences etcetera. However if the work produced in Pakistan is good and affordable people would come to get the work done.

Even Irfan Khairi supported the fact that India has an advanced, established infrastructure and educated people. Hassan Zaidi is justified in saying that putting out a good word for people will bring in a lot of work but no one is willing to invest
in this troubled area apart from a couple of production houses who are working primarily with animation.

When Hassan Zaidi was asked if given the opportunity of using special effects in his films given an ample budget, would he do it locally or would he think of an alternative abroad, he replied, “Ideally I would certainly want to do it here because my entire point of the particular film that I was working on was that, what was happening in Pakistan was that all these big films, by big films I mean very low budget films but big for Pakistan were all being done abroad. Either they were being shot abroad or the editing and processing of those films was being done in India, which is fine for the film maker but it doesn’t really feed into our country because you’re using technicians from outside, you’re using infrastructure from outside. It is completely alright that the infrastructure isn’t available here so you would have to do it but the problem over here is that before Kara began there weren’t any film institutes. There are a couple of small departments that are being set up but it’ll take time for them to produce something good. The issue is in the short run, what do you do? One way for people to learn is through working with already established trained people because over here not even the training is available as to what all goes in making a film. Now that training is not going to come to our local people because it all is being shot abroad. Our plan was to pick 3-4 major people, who come here but part of that plan was that we have our local people attached to them. It won’t happen in one film, maybe not in two but in the third or fourth film perhaps the people here will have gained enough experience to actually not get those people to work here from abroad”.
When Irfan Khairi was asked about what the best way to learn this art is, he said, “very strong foundation for any animation or post production work is arts, I firmly believe that. If they can even take a couple of years of art education it would give them a strong edge. Because a lot of time I’ve seen people who come to this field can learn technicalities but aesthetically they don’t know what to do because they haven’t been taught composition and design principles. So it’s a very haphazard way of working, because if you know those principles you know how and which tools to use and you achieve that more efficiently and quickly. But if you don’t know that rules and even though your aesthetics are good, you’ll keep trying until you come to a stand still. Most of the time people don’t have good aesthetics so they have to be taught these. As for training resources there aren’t many of these resources over here so if a person wants to do something they have to do it on their own. However the good thing about this generation is they have access to the internet and I think that’s a big boom and there are a lot of things that can be found on it. People should use all the knowledge available to them. However it’s more difficult if you have to go through trial and error process of learning, it could be much easier if someone can give you the structure”.
CONCLUSION

Anyone aspiring to enter the field of filmmaking, or special effects in particular, in Pakistan, needs to have passion to keep striving. First, as its a struggle make every effort to be updated with new every changing technologies of this day and age. There are no formal institutions in Pakistan where special effects techniques are taught therefore no proper training facilities are available to those who wish to enter this field. For those who are financially capable, they have an advantage as they can go abroad and acquire the desired knowledge.

However, for those who can’t may make use of the internet, as it is one of the greatest tools literally bringing the world at you finger tips, breaking all barriers and distances. Today, despite technological paralysis, there are production houses like Post Amazers that are working hard in this field and are producing work of considerable quality.

There is no dearth of talent in Pakistan, and there are several young aspirants, whose talent and creativity is getting wasted.

In the end I feel that in Pakistan there is a lot of potential and talent for producing good work. But due either to lack of training or lack of negotiating techniques we keep losing opportunities to put our work on the global market. we need to produce good work and put our portfolio out so we can be out sourced for quality work and
in turn get our market to gear towards creating a demand for special effects work in Pakistan.
Interviews:

Hassan Zaidi (Founding member of the Kara Film Society)

Asif Iqbal (Ex-CEO Post Amazers, Currently CEO of ICE Animation)

Irfan Khairi (Teacher at Szabist)

Saeed Rizvi (Director – Sar Kata Insaan, Shanni, Talismi Jazera)

Najaf Bilgrami (DOP – Zibahkhana)

Books:

Special Effects – The history and technique by Richard Rickitt

Special Effects – An oral History by Pascal Pinteau

Movie Magic – Robin Cross

E-Book – FX Faq’s

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**Documentary:**

Documentary included as a special feature in the DVD of Zinda lash, interview of the original cast of the movie.
Special Effects in Pakistan and its Potential

The creation of moving pictures in a two-dimensional environment, such as through “traditional” cell animation or in computerized animation software. This is done by sequencing consecutive images, or “frames”, that simulate motion by each image showing the next in a gradual progression of steps. The eye can be “fooled” into perceiving motion when these consecutive images are shown at a rate of 24 frames per second or faster.

An aerial image is a projected image which is “floating in air”, and cannot be viewed normally. It can only be seen from one position in space, often focused by another lens.

Aerial image technology was used in optical printers and movie special effects.
photography before the advent of computer
graphics in movie production, and also for
combining animation and live action footage
onto one piece of film.

Animation
The rapid display of a sequence of images
of 2-D or 3-D artwork or model positions
in order to create illusion of movement. It
is an optical illusion of motion due to the
phenomenon of persistence of vision, and
can be created and demonstrated in a number
of ways. The most common method of
presenting animation is as a motion picture
or video program although several other
forms of presenting animation also exist.

CGI
Computer Generated Image; a term denoting
that computers will be used to generate the
full imagery.
Chroma

A blue or green colored screen used as a background usually on which an action is recorded and later on the colored background is removed with a live footage of a background or an image created digitally.

Chroma is a modern day and easy version of combining 2-3 images together making it look like one complete image.

Compositing

The combining of visual elements from separate sources into single images, often to create the illusion that all those elements are parts of the same scene. Live-action shooting for compositing is variously called “blue screen,” “green screen,” “chroma key,” and other names.

Make up

The basic form of effects where you make your actor look like a different person. It can range from making him look fat, thin, ugly, young, old, male look like a female and vice versa etc.
Matt

A photographic plate that has a section of it cut out i.e. matted out. Once that section is removed other things can be replaced over or under it to create an effect impossible or prohibitively expensive in a traditional live action setting. Or in the case of a good digital matte painter, prohibitively expensive to model in 3D.

Motion capture

Motion capture, motion tracking, or mocap are terms used to describe the process of recording movement and translating that movement onto a digital model. Initially invented in Scotland, it is used in military, entertainment, sports, and medical applications. In filmmaking it refers to recording actions of human actors, and using that information to animate digital character models in 3D animation. When it includes face, fingers and captures subtle expressions, it is often referred to as performance capture.
On Production

Anything and everything that is done on location as the shoot is taking place. Some special effects that are done on production include pyrotechnics.

Optical Illusions

The use of shapes, color, and line distortions which trick the eye and brain. When viewing confusing images, our brain can sometimes interpret visual information and cues incorrectly, or at other times our brains fill in the missing pieces.

Pre Production

Usually only commences once a project has been developed and is green lit. At this stage a project will generally be fully financed and have most of the key elements such as principal cast, director and cinematographer in place, as well as a screenplay which is satisfactory to all the financiers. It can also mean the actors of the movie are about to shoot the movie.
Once the actually shoot is done and the footage is being taken to the editing table to be edited into the finished product. This evolves editing, color correction, titling, any special effects that need to be added onto the footage etc. CGI is also a post production procedure.

An artificial extension that replaces a missing body part or an exact replica of a body part that is used as a fake. Commonly used in scenes where is limb is being chopped of giving the effect of an actually limb being cut off.

A specially designed camera used in television and film to animate a still picture or object. It consists of a moving lower platform on which the article to be filmed is placed, while the camera is placed above on a column.
Rotoscope

Rotoscoping is an animation technique in which animators trace over live-action film movement, frame by frame, for use in animated films[1]. Originally, pre-recorded live-action film images were projected onto a frosted glass panel and re-drawn by an animator. This projection equipment is called a Rotoscope, although this device has been replaced by computers in recent years. In the visual effects industry, the term Rotoscoping refers to the technique of manually creating a matte for an element on a live-action plate so it may be composited over another background.

Special Effects

The illusions used in the film, television, theater, or entertainment industries to simulate the imagined events in a story are traditionally called special effects. It is the broader term under which all the effects come in e.g. CGI, stunts, make up, pyrotechnics etc.
### Squibs

A squib is a miniature explosive device used in a wide range of industries, from special effects to military applications. They resemble tiny sticks of dynamite, both in appearance and construction, although with considerably less explosive power. Squibs can be used to generate mechanical force, as well as to provide pyrotechnic effects for both film and live theatrics. Squibs can be used for shattering or propelling a variety of materials.

### Stop motion

An animation technique to make a physically manipulated object appear to move on its own. The object is moved in small amounts between individually photographed frames, creating the illusion of movement when the series of frames are played as a continuous sequence. Clay figures are often used in stop motion animations, known as Claymation.
<table>
<thead>
<tr>
<th>Telecine</th>
<th>The process of transferring motion picture film into electronic/digital form.</th>
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<tbody>
<tr>
<td>Visual Effects</td>
<td>Are the various processes by which imagery is created and/or manipulated outside the context of a live action shoot. Visual effects often involve the integration of live-action footage and computer generated imagery (CGI) in order to create environments which look realistic, but would be dangerous, costly, or simply impossible to capture on film.</td>
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The above definitions have been taken from [www.wikipedia.com](http://www.wikipedia.com)
APPENDICES

All of the interviews were recorded on a video format and are provided on a cd.
**Biography of Saeed Rizvi**

I Am Director, Cameraman & Has Film Studio Facilities In Heart Of City Of Karachi. We Have Produced Sci. Fic. Films In This Part Of World. We Specialise In Making Commercials And T. V. Serials/ Tele Films.

Credits: Sarkata Insaan (FF), Shanee. (FF), Tilismi Jazira. (FF).


Address: S.R. INTERNATIONAL. 190,C - BLOCK 2,, P.E.C.H.S. KARACHI , PAKISTAN., PAKISTAN

I AM SAEED RIZVI S/O LATE RAFIQ RIZVI. {FILM PRODUCER & DIRECTOR.} I DID MY GRADUATION FROM KARACHI UNIVERSITY. AFTERWARDS JOINED MY FATHER AS APERENTICE AS CAMERA ASSISTANT. SOON I BECAME CAMERAMAN AND AFTER PHOTOGRAPHY OF FOUR FEATURE FILMS I STARTED MAKING COMMERCIALS, AND TILL NOW I HAVE PRODUCED 2500 COMMERCIALS FOR DIFFERENT AD.AGENCIES & DIRECT CLIENTS. DURING THIS WORK I BUILD MY OWN STUDIO IN THE HEART OF KARACHI AND THEN PRODUCED, DIRECTED & PHOTOGRAPHED FOUR FEATURE FILMS. I HAVE IN MY STUDIO AERIAL IMAGE OPTICAL PRINTER, ON WHICH I CREATE VISUAL EFFECTS. THESE DAYS I AM PLANNING TO START MY NEW VENTURE BASED ON HIGH TECH. VISUAL EFFECTS. THIS FILM WILL BE A JOINT VENTURE WITH INDIA. DUE TO MY VAST EXPERIENCE IN FILM TRADE, I HAVE BEEN
ELECTED UNAPPOSED CHAIRMAN OF PAKISTAN FILM PRODUCERS
ASSOCIATION. WE ARE HERE TO EXTEND ANY FACILITIES CONCERNED
BY THE ENTERTAINMENT INDUSTRY. PLEASE LET US KNOW HOW WE
CAN HELP YOU.
Computer generated imagery is where the future of film-making might lie. It’s all very high-tech and full of dollars. Pakistan has finally joined in the game and is building bridges with Hollywood, bidding for a market share of an industry with an estimated value of $25 billion, with an average growth rate of 30 per cent, per year. Jeff Kleiser’s pioneering work in computer animation has spanned the history of the medium. His company, Kleiser-Walczak, established with his wife Diana Walczak, is rated amongst the top ten animation houses in the US, with groundbreaking visual effects in movies like Tron, Stargate, Judge Dredd, Mortal Kombat Annihilation and X-Men. In the martial arts thriller The One, Jeff’s innovative face replacement techniques enable Jet Li to battle his evil self. Kleiser-Walczak was also involved with X-Men 2 and is currently working on Jim Carey’s The Son of Mask, while bidding for a number of other Hollywood projects. Jeff Kleiser, the creative director, president and co-founder of the company was in Pakistan recently to establish the possibility of out-sourcing work, and perhaps establish co-productions for animated feature films like Jungle Book and Shrek. Such projects would cost upward of $150 million if done in the US, and $40 million if executed in Pakistan. “In our discussions with the Hollywood studios, we found that they’re all very much interested in doing computer-generated films, but they’re not interested in paying the top dollar that Pixar or Dreamworks pays to get those films done. So, working with Asif Iqbal and his team at Post Amazers struck us as a smart way of keeping the quality up and the price down. That’s been the motivation for this collaboration,” says Kleiser, whose only apprehension in coming to Pakistan was
whether the language barrier would inhibit work. “Once here, I found everyone to be very warm and generous with his or her time, and very conversant with the English language.

High-end animation is one of the most difficult types of footage to create, says Jeff, and it can be extremely costly, slow and tedious work. Some of the frames take as much as eight to 12 hours to calculate on a fast computer, and a whole animated sequence can have 24 or 30 frames per second. The cost can vary from several hundred dollars per second to tens of thousands of dollars per second, depending on how complex the work is and what output medium is involved.

How does a new project unfold, and what does it entail? For a feature film’s visual effects, we speak to the director and get an idea of what he has envisioned. We might do some experimental work to show him how we would approach solving his problem. This would lead to an award of the contract to do the visual effects for the movie. We’d visit the set and see the live action photography, and make a note of the lighting, the set, the camera lens, and all the other detail. Appropriate information is necessary when we add the computer-generated elements to that scene. Then they shoot the film. We get the film from them, digitize it and put it into our computers, create the effects, composite our effects with the background imagery and then put it back onto the film. For theme park rides we would typically draw up storyboards with details of what a ride might look like. Then, when we have the contract, we have our teams go in and build the models and do the animation, render the images, and put back onto whatever projection mediums they need for the attraction. It’s computer-generated imagery with live action. It varies quite a bit.
While Jeff is not particular about the hardware, as long as it is as fast as possible and reliable, the software that Kleiser-Walczak use is called Maya, developed by a company called Alias. Their relationship goes back to 1985 when they were just starting out. They get access to the software before anybody else, and Alias gets access to real world feedback. Visual effects serve to exaggerate reality, and there is invariably a moral dilemma there. How does Jeff cope? Asif Iqbal is quite excited about the link with Hollywood and Kleiser-Walczak. However, he laments the lack of trained human resource. “We have developed 10,000 square feet of purpose built operational space here in Karachi, but there is no institute for animation. We have to do all the training in-house. If the Pakistani government wants to benefit from the estimated $400m potential export revenues from this field, then it will have to allocate funds to develop the human and physical resources. This is a high valued-added industry, and each animator has potentially $100 to contribute per day.” This was Jeff’s first visit to Pakistan, and he just loved the local cuisine! “I’m a big fan of spicy food and I have a lot of hot sauces at home,” he added, on a lighter note. With a little help from the government, this mutual love for hot curry and animation could blossom into a meaningful employment generator for Pakistan.
Hollywood now outsources to India for visual effects


Hollywood now outsources to India for visual effects

By indiaabroad

Wednesday Apr 2 12:10 PM

Mumbai, April 2 (IANS) Ever since ‘The Golden Compass’ won an Oscar this year, the Indian animation and visual effects sector is going places. More Hollywood movies are being outsourced to the country for visual effects.

Director Chris Weitz’s ‘The Golden Compass’, starring Nicole Kidman and Daniel Craig, outsourced most of its visual effect shots to the Mumbai set-up of Culver City, the California-based firm Rhythm & Hues.

Although it is primarily for cost reasons that Hollywood began to look eastwards, the talent shown by Indian animators and Computer Generated Intermediary (CGI) experts is unquestionable.

Some of these Indian visual effect set-ups are doing an incredible job for Hollywood productions, though out of the glare of publicity.

Rhythm & Hues, a visual effects firm that has since opened another branch in Hyderabad, is now engaged in putting together the scenes of the Hollywood thriller ‘The Incredible Hulk’. And Jeetendra G. Bhagtani is chief animator of the movie directed by Luois Leterrier.

Rhythm & Hues’ Hyderabad branch already has another Hollywood assignment in ‘The Mummy: Tomb of the Dragon Emperor’. The animator for the visual effects of the film is Tanseer Ahmed.

Directed by Rob Cohen and starring Jet Li and Brenden Fraser, the movie is due for release soon.

‘Winning the Oscar for ‘The Golden Compass’ is morale-boosting for us. It is the collective effort of the VFX supervisors and all the studios working on the movie that brought us the coveted award,’ said Prashant Buylala, who looks after the international operations of Rhythm & Hues from its Hyderabad set-up.

He said almost 50 percent of the 200-plus team in India was made up of freshers. The team’s overall supervisor was Michael Fink, who coordinated the work from Los Angeles. About 500 professionals in Mumbai and Los Angeles worked in close cooperation on about 700 visual effect shots in the movie.

Rhythm & Hues’ California studios earlier won the best visual effects Oscar for ‘Babe’ in 1995.

‘But from the standpoint of Indian CGI domain, it was a very special moment for us that the Indian VFX artists and an Indian facility contributed in good measure in getting the Academy Award for ‘The Golden Compass’.

‘It is all thanks to dedication and the leads of the mentors in LA that we could deliver such a high quality work,’ said Buylala.
Horror, Lollywood style

Horror films are meant to scare viewers or to elevate their sense of fear with the help of terrifying scripts, incredible direction and special effects. They linger in the subconscious of the viewers like a nightmare and make people look over their shoulders on their way home from the cinema. But unfortunately, the case has been exactly the opposite in this part of the world where not too many horror films have been attempted because of lack of budget, story and guts.

“Directors don’t give the horror genre the time it requires and actors opt for four songs and fight sequences rather than don false teeth, heavy make-up and be overshadowed by the magic of special effects. The loss, in both cases, is that of local cine-goers.”

When Khwaja Sarfaraz’s Zinda Laash — inspired by Bram Stoker’s Dracula and Robert Louis Stevenson’s Dr Jekyll and Mr Hyde — was released in 1967, it was termed as an ideal foundation for horror movies in Lollywood. The plot was simple — a professor, in an attempt to live an eternal life, transforms himself (accidentally, of course) into a vampire. In the end, good prevails over evil as a Van Helsing kind of hero defeats the bloodsucking Professor Tabani after a fiery ‘end ki fighting’, but not before the fake-toothed-but-heartless ‘Dracula in Pakistan’ has sucked the blood of countless innocent characters.
Soon after Zinda Laash was released and was declared the first X-rated movie in Pakistan, the thinking directors decided on their own that seductive dances and cheap one-liners would be more beneficial to them monetarily than a convincing horror film. This brought an end to what would have been a dazzling future of horror films in Pakistan. The risks involved in making a horror film kept producers away from attempting the genre, which is usually the amalgamation of suspense, thrill, murder, heart-stopping monsters and not to forget, vampires. It was only a couple of decades after Zinda Laash that Saeed Rizvi — son of veteran film-maker Rafiq Rizvi and himself an accomplished TV commercial director — decided to make Shanee — the subcontinent’s first science-fiction film.

Released in 1989, the film was unlike anything ever produced in Lollywood and witnessed on the silver screen in Pakistan. Featuring model Sherry Malik as Shanee, Babra as his fiance, Asif Khan as the zailm jagirdar and veterans Nayyar Sultana and Mohammed Ali in memorable roles, the film borrowed its theme from John Carpenter’s Starman. But unlike the Hollywood flick, the desi version was set in a remote village where an alien lands and assumes the identity of Shanee, a brave villager murdered by the henchmen of the wicked landlord. He discovers the good and bad aspects of human nature, falls in love with the dead man’s fiance, destroys the evil-doers with the help of his super powers and in the end, returns to his planet because of his health ... but only after fathering a superhuman boy.

The special effects used in the film, especially when the spaceship lands and when Shanee does his disappearing act on a motorbike, were a treat to watch. It won Saeed Rizvi the Nigar awards for Best Picture and Best Director, stretched Babra’s ailing
career and made Sherry Malik famous overnight, especially among kids, as Shanee bhai. The most important factor in the success of Shanee was the lack of songs which, according to Saeed Rizvi, increased his belief in special effects.

Shaani was followed in 1994 by Sar Kata Insaan, based on the popular bringing-the-dead-to-life theme. It featured Ghulam Mohiuddin in the title role as a headless creature with a killer instinct, supported by Izhar Qazi, Babra Sharif, Ajab Gul, Qavi Khan and the late Agha Talish, Nayyar Sultana and Aslam Latar. Sar Kata Insaan was the story of a man who was created by a mad scientist, with the experiment going horribly wrong and resulting in a monster. Ghulam Mohiuddin’s memorable acting helped this movie become a box-office hit while late musician Kamal Ahmed’s Kyun tu ne mujhe helped vocalist Tehseen Javed get a Nigar award and lyricist Qateel Shifai the praise he so rightly deserved.

After two amazingly fantastic films, the trilogy came to an abrupt end with Tilismi Jazeera, which was produced in collaboration with the former USSR’s Soviet State Corporation. Termed as an adventure/fantasy film rather than a horror/sci-fi flick by the director, the film had all the ingredients of a successful film as it featured a fire-breathing dragon, a gigantic cat, picturesque locales et al. Despite doing fine business at the box office, it dented Saeed’s reputation as a man who could make a difference. According to the director, who laments the fact that the fall of the Soviet Union was the main reason why his film couldn’t live up to expectations, Tilismi Jazeera would have been a finer film had the USSR not disintegrated. Keeping his track record in mind, one doesn’t doubt his claim. After all, it was the Russians who offered him to direct the movie after watching Shanee dubbed in Russian!
Zinda Laash is believed to have given a woman a heart attack in the movie theatre. Shanee made children ask their parents to go to theatres as it was a sci-fi/horror flick targeted mostly at kids. All was going well when suddenly, Lollywood lost the way due to many factors. Maybe it’s because directors don’t give the horror genre the time it requires or maybe it’s because of the actors who would rather opt for four songs and fight sequences rather than don false teeth, heavy make-up and be overshadowed by the magic of special effects. The loss, in both cases, is that of local cine-goers and it seems it would take more than a Saeed Rizvi to revive this bloodied, battered and murdered movie genre.