

UNIVERSITI TEKNOLOGI MARA

**PYROTECHNICS IN THREE FILMS IN
RELATION TO ACTION FILM GENRE**

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ABSTRACT

The purpose of the study is to analyze the methods employed in pyrotechnics in the three films selected which includes *Gerak Khas the Movie 2* (2002), *Bodyguard 2* (2007) and *Shiri* (1999). Based on pyrotechnics employed in the three films, the study attempts to examine the liability faced by pyro-technicians as a sample of the importance, impact and challenges the Malaysian pyro-technicians may face. At the end of the study, a guideline is proposed towards the accreditation of Malaysian pyro-technicians in Malaysian Films. Additionally, this study will highlight new developments in the area of pyrotechnics and emphasize the importance of the use of pyrotechnics in Malaysian films at the present time as well as the future. This study employs the qualitative approach through participant observation, interview and content, analyzing scenes from the films rather than from written sources. Purposive sampling is selected to convey the limited resources from pyro-technicians, pyrotechnics and past research regarding Malaysian as well as Southeast Asian films. It is hoped that this study will contribute towards accrediting the Malaysian pyro-technicians due to their complex skill and expertise, liability and their overall impact upon the look of Malaysian action films.

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CHAPTER ONE

INTRODUCTION

1.1 INTRODUCTION

Personally, I have been involved in the Malaysian film industry for almost 14 years, since early 2000. My first experience in the film industry was as production assistant in one tele-movie entitled *Inilah Duniaku*, directed by Razak Mohaideen.

My involvement in pyrotechnics started in 2002 when I was doing my internship at a production house named Cosmo Vision Production Sdn Bhd. During that time, Cosmo Vision Production was filming two TV series entitled *Skuad Elit* and *Peronda Lebuhraya*. I was asked by the producer Zamin Fakri Zainol to get involved in the *Skuad Elit* production team as assistant props man. During my involvement, the *Skuad Elit* TV series was already in the third season of filming. That was my first time learning how to make pyrotechnics taught by my Props Master, using the basic information shown in chapter 4. The only difference is my Props Master was using masking tape to make a mole and covering it with candle droppings to make the mole stronger. However, by using masking tape and candle droppings, even though it looks tough, when it hardens it is easy to break and makes an air hole to mole.

In 2003, after one year of my internship, the producer of *Skuad Elit* called me again and asked me to work on pyrotechnics for a special project entitled *Skuad Elit Special Edition VCD*. That was my first major involvement in pyrotechnics because I was assigned as the head of a pyrotechnics team. In this film we were using more than two thousand rounds of pyrotechnics explosives that included a gunshot, body shot and wall shot. The filming took about two weeks and it was located in Kuala Lumpur and Penang.

