

# Watching 1950s Movie in Makassar (On Disorder, Modernity, and Globalization)

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**Abstract**

This article critically analyzes watching movies activity in Makassar in 1950s. Firstly, this page aimed to expose how the people in the city still continued their activities even in the middle of chaotic situation. How did they decide to go to the cinema without paying attention to that chaotic situation or their safety? This page will also describe the citizen's enthusiasm of watching movies in cinemas. Secondly, this writing will show their respond toward the movies production, national and international films. It is shown that they easily accept western film rather than the national one. From this situation, we can conclude that there was a contradiction. In the one part, Makassar people tried to refuse the colonialism, in this case "the western". In the other part, the western movies were being popular in the playing list in the cinemas. This phenomenon can describe that watching western movies were the part of dreaming the future of Makassar by Makassar's people. From all of these circumstances, it can also be said that the year of 1950, can be categorized as 'honeymoon' stage after being free from the occupation.

**Keywords**

Makassar, Watching, Disorder, Modernity, Globalisation

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## Introduction

The declaration of Independence of Indonesia in the 1945 was the important stage of Indonesia's alteration. That was not only a moment that Indonesia accepts the acknowledgment as an independent and liberated nation, but that was also a moment to pay attention to society respond toward that moment and years after. As a nation with many regions within, it is normal when the respond of society was so complex and various. There were some regions can integrate immediately to the capital, some need time to build a good relationship, but there was also some which still resistant, they even rejected the idea of integration. It could be shown by the movement of *Negara Islam Indonesia /NII* (Islamic Indonesia Country) in some places, *PRRI-Permesta*, and *Republik Maluku Selatan* (Republic of South Maluku), and the developed movements such as *Gerakan Aceh Merdeka* (GAM) and *Gerakan Separatis Papua*.

After the declaration of the independence of Indonesia in Jakarta (Capital), *Negara Indonesia Timur/NIT* (the Eastern Indonesia Country) was established in the eastern Indonesia with Makassar as the capital city. After that *Republik Indonesia Serikat/RIS* (Republic of Indonesia Union) was also established as the equal of Republic of Indonesia (RI). It is free from Netherland involvement, but it was thought that it was an effort of Netherlands to settle back to Indonesia. However, the involvement of district representatives revealed the dynamics interest of various community and local society. The social and political dynamic in Makassar and eastern region presented the opposition toward the Capital (Jakarta) after the dispersal of NIT and RIS. In the 1950s, the former of colonial army (KNIL) still hung around, and the fight between KNIL and the citizen often happened on the road. The fight continued to the armed rebellion that led by Andi Aziz, an expert officer. The revolt reached the peak when the rebellion with the bigger scale happened which were the resistance of Kahar Muzakar and PERMESTA.

In the same time, Makassar continued its modern activity. All sorts of activity which was started since at the beginning of 21st century. Such as shops, public facilities, building with modern architecture, and all those which easily found in the city. The establishment and the flowering of urban culture was marked by the growing of cinemas in a row with the increase of the need for watching movies. Cinema became popular in the 1950s, it was shown by the enthusiasm of people to come to the cinemas. The cinemas were Capitol, Alhambra, City, Empress, Sirene, Taman Gembira, etc. These cinemas decided to play film in several times in a day because of people enthusiastic. The movies were advertised on the local newspaper several days before they were launched in the cinemas. These ads in the cinemas were always filled. Afterwards, there were always be the long queue in front of the cinema, but there were also some who did not get the ticket.

### Makassar And the Chaos in The1950s

South Sulawesi was the one of province in Indonesia that showed the conflict of interest between the district and the capital in the post-colonialism. Various political phenomenon happened due to the respond toward the Capital, it placed Makassar as the center of the issue. The movement such as NIT, RIS, the rebellion of Andi Aziz and Kahar Muzakar, PERMESTA, and other which invoke the situation chaotic and unsafe in the city. However, it is also shown that there was a competition between bands and criminals to occupy the area since the unsafe situation in the city. The army and the governor attempt to build the trust of society as the part of tranquility, and with film producer and owner of cinemas who could understand the longing of people for the entertainments in the middle of uncomfortable situation.

Moreover, in the corner of the city, people gripped by the fear of murder, rebellion, kidnapping, burning, and various forms of attack against them (*Pedoman Rakyat*, 5<sup>th</sup> September 1953). This condition reflected on 'Tadjuk Rentjana' (opinion), *Pedoman Rakyat* newspaper on 27<sup>th</sup> January 1954;

*".... since the declaration of Indonesia proclamation, especially South Sulawesi experienced phenomenon that caused other people called the province as 'The Chaotic Area'. Other people could not mention Makassar and South Sulawesi without offering questions; have it controlled? Did you have any other incident again? Firing? Kidnapping? Etc...."*

The chaos increased when *Tentara Islam Indonesia/TII* (Indonesia Islamic Army) announced the

declaration of War and set the entry into force of Islamic law. This decree was signed by Kahar Muzakkar, and a copy was sent to the Imam of the Islamic Republic of Indonesia in Java. This decision was signed by Kahar Muzakar, then the carbon copy sent to Republic of Indonesia Islamic Priest in Java. Outside the mess by the bands, people or certain groups in the sense as pure criminality taking chances in the situation. Various forms of crime increasingly bold, thieves generally dismantle the houses and take the valuables, and even murder (Pedoman Rakyat, 14<sup>th</sup> January 1954). Pickpocketing in public places had become common and much opened, but the theft of the most prominent is bicycle theft and wallet pickpocketing in crowded places, and others.

The legitimate rulers of the city, both the City Government, and in particular the authority of military and metropolitan police, tried to portray themselves as the authority with the policies and operations. All the activities of the security authorities confiscated in an attempt to restore security. Until 1953, the restoration of security in the city of Makassar under the direct handling of the special units of the Makassar Military Command. Almost every day the military operation was performed in every corner of the city. 'The sweeping' throughout the year conducted by military. In September 1953, for example, in the southern part of Makassar (Mariso), these forces have arrested dozens of kidnapers. But a few days after the abduction occurred again against the Chinese and the Dutch. In a variety of the operations the military not only managed to catch the perpetrators but also managed to confiscate weapons. Pickpocketing was also very common around the cinema, and several times when entering the city, criminal gangs threw a grenade in front of the cinema and opened fire around that way. Around late 1953 and early 1954, was one of the peaks of terror in the city. Once, about 50 members of bands attack Kampung Kalukuang, and fired mortars at Jalan Mesjid Raya. The attacks are often launched by gang Abdullah Haddade. A sizeable clash occurred between local people of Tidung, east of the city, conducted by the Makassar Military Base lead by Andi Mattalata. The force intensively conducts some operations in the city until the bands and the gangs retreated outside of the city such as in Bontoramba, Bontotjinde and Likulue in Gowa. Since the operations are intensively conducted in the city, the gangs' movement becomes limited. They more freely conduct their crime outside of town. As well as a gang known as 'GM' (Guerilla Muslims) who did the chaos in the islands around Makassar. They came to every home and required to pay a contribution of Rp 100, by threatening and intimidating inhabitants. Hence, they got the title such as Gelaran Balang lompoo Island, Polobadi, Balang tjadi and Satandu Island.

Likewise, deterrence is often done on the road leading to the city of Makassar. In March 1954, deterrence often happens around KM.17 outside Sungguminasa. In June 1954, a mob of the equivalent of one company blocked the motorcade of soldiers while traveling from Tjamba to Makassar. In this crossfire, two employees of the Department of Information Makassar died, 22 soldiers died, 9 were seriously injured and three were missing, while 10 hordes were killed. One of the major operations performed were besieging hordes in the Lakkang swamp, northeast of Makassar where an estimated 300 gangs to survive, for more than 80 hours. The figures for 1955 were not much different, when the Armed Forces conducted 632 operations, 291 gunfire and arrested 1119 member of gangs. Armed Forces lose 25 people, 94 died, 45 escape from the unit. From the hordes there were 1322 died, and 764 captured.

A fragment description above was the reflection of political dynamics in a big scale which influenced the living and daily condition in the urban, especially in safety aspect. But that harmful condition did not make people in the city stop coming to cinemas and enjoyed the movies. On the contrary, they were enthusiastic of watching movies and ignored the criminality news of Makassar in the 1950s.

### **Cinemas: Watching Movies and Modernity**

In entertainment aspect, in this case the activities of watching movies in theaters, Makassar is one of the foremost. From the comparison of data and news reports in several big cities in Indonesia in the 1950s, it appears that news and information about the film tends to be more numerous and more festive in Makassar's newspapers. Newspapers in Makassar such as the Pedoman Rakyat, Marhaen, and Rakyat Berjuang contained movie news more numerous than newspapers in other cities. Pedoman Rakyat which had only 4 pages, in the last pages contain a lot of advertising of film shows and the advertising had almost a full page. Besides, every week, there is always a section called "Ruangan Film" (Films' room) which contained a summary or review of new movies. Other sections were also more prominent on the first page called 'Dari rumah ke kantor' (From House to Office), never stopped giving criticism on the habit of watching movies in cinema in Makassar. As

well the newspaper *Marhaen*, which always contained film shows advertising, and a few years in the 1950s it contained movie reviews almost every day, and there was always a debate about film business. Information about show times do not just exist on paper in the same day, but for the film the day after, and also two days after, or for a few days to come. If modernity interpreted as an experience of advancement of the spectacle, it could say that modernity had not only gave birth to a new customs and culture of watching to the citizens, but also gave birth to new communities as appreciation to a big tendency of watching movies in Makassar. Therefore, *Liga Film Makassar* (Makassar Movie League) was established, it organized some programs including watching film together, not in the cinema but in *Panti Penghibur/Balai Pertemuan Masyarakat Makassar* (Makassar Meeting Hall) and the film like "Salon Mexico" and "So long at the fair". In 1956 *Lembaga Seni Drama dan Film Raya/LESFIRA* (Organization of Art, Drama, and Movie Fair) was also established, the office was in Jalan Besi (Jalan Lamadukelleng no.7-now). The association had also played an active role to organize some watching activities. That time, when there was a film show, outside the theatre, such as in Bioskop Sirene or Sampurna on Jalan Gunung Lompo battang the parking and also the street would be filled by becak (pedicab), so there was no access to that street.

Based on newspaper, in the 1950s, cinema was the one of solace place and also became a modernity symbol of Makassar. There was no other solace place which was easily access, massive, and cheaper except the cinemas. Other place to relax, only in some site touristic such as Pulau Lae-lae (Lae-lae Island) which is across from Pantai Losari (Losari Beach), but people should spend a lot of money to get there. There were other places in Makassar, that can be used as entertainment places such as Hotel Negara, Balai Pertemuan Masyarakat /BPM (Meeting Hall), Pusat Kebudayaan (Center of Culture) which located in *Benteng Ujung Pandang* (Ujung Pandang Fort), and Balai Pertip (Pertip Hall) which located on Jalan Klenteng no.76, or sometimes in Balai Prajurit, Balai Wartawan, Balai Jajasan but they were so exclusive and so expensive. The first exhibition held in Makassar was *Pekan Raya Ekonomi Indonesia (PREI)*. It was an Economic and Development Exhibition organized by Orde Baru (New Order). It could also be an entertainment event for Makassar people because some famous film stars were there in the parade to entertain the visitors. (Kanafi, Susminingsih, & Fadal, 2015).

In the 1950s, there were 15 cinemas which supplied much benefits for the local government (Wolf-Powers, 2010). Some of the cinemas were not only established after Declaration of Independence, but also before it (Lapworth, 2021). Several of them were famous enough, for instance; Capitol, Alhambra, City, Cathay, Empress, Sirene, Sulawesi, Shanghai, Taman Gembira, Murni, Nam Seng, Sin Kong, Asmara, Roxy, and Sampurna (Wong, Song, & Zhang, 2021). In October 1951 one of those cinemas called Murni was owned by Mr. Null which was officially opened in October 1955. Sulawesi Theatre was opened on 8<sup>th</sup> October 1952 and changed the name on 1<sup>th</sup> May 1955 to be Royal Theatre and it was owned by KholBok. On 9<sup>th</sup> March 1954, Shanghai Theatre, was also opened. Then Chung Hua Theatre was officially launched on 20<sup>th</sup> April 1956. Sirene was upgraded before August 1951, and being the First-class cinema, so the installation slide fee changed into Rp 40 in a month. In November 1954, Cathay Theatre renovated the building and being the highest building in Makassar, with fresh air, comfort seat, and roomy and beautiful interior design. In addition, 3 cinemas were legally opened in October 1956, but one of them which located on Jalan Sultan Hasanuddin was rejected by the society, because it was not appropriate area for cinemas.

Modernization of theatre facilities was not only limited to the repair and enlargement of the building, but also to equip theaters with the latest equipment in order to compete with other theaters. In November 1956, Cinema Sampurna magnified the screen to show films Cinema Scope, Wide Screen, and Vista Vision. The improvements also included the drive-unheightened done and a half meter from six meters, the screen which was set back to 11 meters and widened to 17 meters, and the walls we recovered by celotex in order to make it sound proofed. The competition among cinemas appeared also in the use of the latest technology, it was seen for example when Technicolor technology - color film technology with better quality - was introduced. Likewise, when they use 'scope screen technology'-technology which could enlarge the screen by using high-pitched lenses. Then of course the films that being advertised must include the words technicolor or cinema scope, and it was becoming a trend since 1956. A few years earlier in the 1953 Capitol theatre has pioneered three-dimensional metoscopix technology that the audience had to use special glasses.

So popular cinema in the eyes of the people of Makassar, so that functioned not only as a cinema

hall to watch, but there were also other functions were portrayed. As an example, on August 5, 1951 at Sampurna Theatre held a general meeting of Partai Kedaulatan Rakyat/PKR (People's Sovereignty Party). Then on 26 November 1951, the 6th anniversary of PKR held at the Empress Theater and after Lanto Daeng Pasewang speech as chairman of the party, the ceremony continued with the movie '10 November' which was a gift from the Department of Information Sulawesi.

Other events are sometimes held such as Maulid in Sulawesi theater (18 November 1952), and the meeting of the Gabungan Perkumpulan Hwa Ciao (joint Association of HwaChiao) in October 15th, 1952. Theaters were also used for holding a fund-raising event, as did by the committee for construction project of Masjid Raya Makassar (Great Mosque of Makassar). The theater played the movie several times, like a film about Pakistan at Sampurna Theatre which all profits from the sale of movie tickets was delivered directly to the construction of the mosque. The very large amount of funds gained where the construction project committee of Sport Stadium held the fundraising event with certain cinemas.

The theater was also occasionally used for performing arts and cultural events. As it is seen for nearly two weeks in October 1953. The film shows in the theater Sampurna discontinued because it was used for some art events organized by Persatuan Tenaga Perjuangan who performed 'Hongkong Cabaret' (Chung Hwa Nji SudKoh Bu Ton). For more specific events, the cinema very often closed with a notice that the cinema used by the military to hold meeting or entertainment event. The films show regularly coordinated by the Komando Militer Kota (Military Command City)/Garrison Makassar for each battalion and units. Such as the film 'The Fighting Seabees' and 'The Saint in New York' in July 1951 for D.T.T. BK 87, as well as for Bat. 705 and TT VII stafkwartier members. Also, the film 'Trader Horn' and 'In Old California' for sub cadres in the Mattoangin camp, for Bat. 703, for CPM Garrison/Makassar at jalanKarebosi, and for K.K.A.L. JalanLajangNo.220.

The presence and popularity of the cinema regenerated new life style and new modernity spaces. Many other businesses tried to support the new lifestyle of the residents of Makassar. Just behind the Capitol Theater namely the Jalan Udjung Pandang then stood Capitol Café, a place to spend time for the inhabitants of Makassar, It was different from eating and drinking stalls that existed previously. Then there was Restaurant Empress, with the concept of modern dining. After that there was the Cathay Hotel in Jalan Sumba no. 109, the Empress hotel, and also Capitol electronics stores, etc. The attractiveness of cinema business that could gather the audience in large number seen as business opportunities by others and proved quite successful, for instance, theads which displayed before or on the sidelines of the film show. Cinema screen was considered as ad space for the best way to sale products in those years. Almost all the latest product introduced in a cinema hall. Therefore, cinema than became a symbol of modernity and also played a role as an agent in the expansion of other symbols of modernity. One of the agencies that create a short video that was shown was Jacob Advertising Bureau that belongs to Jacob Noenoehitoe which located in Jalan Pattunuang no.20. They did business in making Cliché (bioscoop slides) (Interview; Fakhmi Syarif, Makassar August 27<sup>th</sup>2011). and handling film show in many theaters.

The advertisements of company and political party constantly became additional spectacle before screening. Indonesian Communist Party is one of the parties which had the most of advertisements. The pleasure of watching film had also spawned a new habit that need to get information about the film. Therefore, the best-selling magazine 'Film Varia' was published by Firma Pustaka Kita & Co which located on Jalan Ali Malaka Makassar.

The rise of watching movies activities had caused problems that were difficult to avoid that was ticket profiteering. This practice had been characterized by the presence of middlemen who bought all tickets till the audience ran out of tickets and spectators were forced to buy tickets to brokers at a price much higher than the normal price. The existence of any threat to the perpetrator ticket profiteering had never been able to stop this practice, because this profiteering had been good organized and involved those who had authority. Besides the issue of profiteering, there was also the issue of annexation, the perpetrators are largely members of the Armed Forces who do not obey the rules, and they just want to watch without buying ticket. In addressing the issue of annexation in this theater, the city government issued a letter regarding entertainment tax in September 1955 to the cinema owners. The letter ruled that for all film show at 16.30, the cinema should reserve a number of seats for the state apparatus (A.P., M.B., and police) at a special price. But in reality, the ticket always ran out, maybe because those special tickets had been sold to the public. Although in each booth there might be an announcement about penalty for ticket profiteers, but the practice still went on. In 1956 the profiteering became more frequent, the

audience cannot do anything, their great desire to watch and the facts that tickets were sold out forcing them to buy ticket profiteering

Regarding the price of the ticket that time was almost the same with more theaters in Indonesia. Ticket prices increased almost every year. For comparison, the price of cinema ticket in Makassar in 1953, for first class was between Rp.2.50 - Rp.3.50, for second class was between Rp.1.75 - Rp.2.35, and for third Class was between Rp.0.75 - Rp. 1.20. In July 1956 there was an increasing ticket prices again, refers to the decision of the DPRD (Board of Representatives) of Makassar city date July 6, 1956 no. 69/DPRD which was signed by the Mayor H.M. Jonah Dg. Mile; Klas Loge / balcony raised Rp1, First Class ride Rp.0.50. But in August 1956, the rate rose again in line with changes in the level or class system of the cinema. Economical attorney decided that in accordance with the new regulations, the cinemas in Indonesia, including in Makassar set out in four categories; namely class B -I, B - II , A and C. The price of the ticket; Group B - I; Rp.1 set for lower grade, class II Rp.1.90, and high grade (Loge- balcony - class I) Rp.2.70. 20 % of the seats for class A Rp.1.50 costs, while the remaining 80% are exempt from pricing. Group C: For lower class Rp.0.77, middle class Rp.1.54 and high class Rp. 2:31. For class B -I, B - II and C, there was a special calculating percentage: lower grade at least 70 %, middle class at least 33 %, and high grade at least 50 %. For taxes, the municipality will charge as much as 50 % of each class. Then if the ticket price of Class B-II was increased again Rp 1.55 of Rp 3.10, till the price was Rp 4.65. These numbers in accord with the new regulation had to round the numbers into Rp. 5, and the social and construction tax by municipality about Rp 1, till Rp 6. In advance for the class 1 of cinema, the ticket price was established Rp 2.31 and increased Rp 1.15 to Rp 3.46 which was rounded to Rp 3.50 valided in cinemas of Makassar.

Since the number of cinema owners in Makassar increased, some of them formed an organization known as GABIMA-Gabungan Bioskop-Bioskop Indonesia (Asociation of Makassar Cinema). All the problems related to cinema would be handled by this organization, in 1950 the chairman was J. Noenohitoe. GABIMA members were: Asmara, Capitol, City, Empress, Sirene, Pure, Happy Garden, Sin Kong, and Nam Seng. Some other theaters did not belong to this organization, the profit of being members of this organization was that all the film schedules in GABIMA members' theatre were announced in one column together. All announcements regarding one, some, or the whole issue regarding cinemas' problem would be published directly by GABIMA.

The existence of cinema had become an important industry in the postcolonial modern world in Makassar. In addition to the birth of the organization GABIMA, cinema workers formed an organization named Sarbufis. It was this organization that has always fight for the rights of cinema workers. Until 1955 there have been several strikes were implemented. In August 1955, a strike of all cinema workers in Makassar, as a result of a long dispute between Sarbufis and Gabima. The workers demanded the welfare rights such as allowances for their wife and children as much as 5 people, but GABIMA refuse to grant these demands. Other rights demanded by Sarbufis (Huang, 2021) was overtime pay, medical insurance, and also, they complaint about their bike which were stolen and their double burden. So influential the theaters in the life of the city, attracted the attention of press and society. for five days, the news about the strike in May 1955 became headlines on newspaper in Makassar. It can also be seen by the headlines such as "Kota Makassar tenggelam dalam kesepian" (Makassar drowning in loneliness), etc.

### Globalization: Dream About Western

If globalization is simply defined as a process toward international integration, especially in cultural and economic issues, there should be a global network in the urban areas (Liu, 2021). It could be said that watching activities in Makassar became a part of culture and global production. Film was not only about watching movies and the theatre with all its dynamic but also about gave birth "the hope" through the territory and culture. In his speech, Sudiro as a governor of South Sulawesi said that he preferred to be called "a dreamer" than "a leader", he dreamed about the railway from South Sulawesi to North Sulawesi. He referred to Danny Kaye who was as a dreamer in film "Walter Mitty". That film was so famous in Makassar that time. As another example, Soekarno's speech in diner party with Eric Johnston (President of American Film Producers Association) when he visited Hollywood in 1956.

American films were considered having a great role in the revolution occurred in Asia at present time. Hollywood movies show through the films that the poor people can find out what they can reach as free nation, so they have same opportunity as other people. American people helped them to fight for the better things. Revolution would never happen without that.

Obviously, globalization can not only be read and interpreted with a little quote above, since the elements of globalization is surely complicated and complex. But in an effort to explore global relationships, its influence in real world can be placed side by side with facts. The excerpt seemed to reinforce that the presence of the film has an impact on many people in thinking, arguing, even finding inspiration. The insights and views influenced by the audience watched a movie. There are thousands of movies playing in cinemas Makassar in the 1950s. The importer film takes a role and a huge advantage over it. Makassar movie audiences are very familiar with American film producers and importers that have a monopoly position and are known as "The Big Ten", such as: MGM, 20th Century Fox, Paramount Picture, R.K.O., Warner Bros, Universal, Columbia, Allied Artists, Frieder Films, United Artists, then there is also Arthur Rank, the British films importer. Almost all the western movies can be played in cinemas Makassar, and those films are very popular. One of the very popular films is "Breakthrough" which tells the story of their landing in Normandy. About the adventures of military forces and wars with modern weapons, including the introduction of the weapon named bazooka. The large number of people who like this film made Bioskop City extended regular playing time each day and add an extra hour on Sunday. The most popular films in the early 1950s is 'Samson and Delilah' and "On the Circus Arena". In fact, the film 'On the Circus Arena' was played at the same time by 4 cinemas (Bioskop City, Empress, Nam Seng and Shanghai).. One of the few Indonesian films exist, the most popular among them is 'Rodrigo de Villa'. A color film made in Manila, starring Rd. Mochtar, NettyHerawaty, Sukarno Rd. Although this movie using Indonesian language and Indonesian stars, but the background story was in Europe. It tells about the situation in the Kingdom of the Castilian (Spanish) in the Middle Ages. It described the power of the nobility and intrigues in the power struggle. Persari as the film's producers said that the reason why they use the background story is to fill 'the demand' of audience who loved western movies. Another Indonesian film that was so popular was the winner of the Indonesian Film Festival 1955 "Liwat Djam Malam" playing at BioskopSirene.

#### Films presented to Indonesia and controlled by Movie Censor Agency, in1948-1952

NATIVE COUNTRY	YEARS				
	1948	1949	1950	1951	1952
America	302	296	660	660	844
England	93	70	57	40	34
France	60	24	13	8	6
Russia	4	-	8	22	3
Italy	3	3	3	4	10
China	115	121	76	182	161
India	5	34	12	8	22
Pakistan	-	-	-	22	-
Egypt	14	5	8	27	9
Philippines	3	5	3	7	30
Malaya	5	2	3	13	30

Most of the new films counted significant, have been contained its synopsis or review on newspaper one or several days before showing. They are *Misteri Street*, *Ladri di Biciclette* (Italian Movie about bicycle thief), *Men and Music* (the adventure of world maestro), *Andalousie* (the story of an adventure of a businessman from Alcarazas in Andalousie village to South America as a bullcombatants), *Above and Beyond* (life journey of an officer being in charge of striking down the A-bomb in Hiroshima), *Kafedo, Hunted* (the adventure of 6-years-old kid harnessed by criminal namely Lelyd), *The Golden Idol* (trove and historical things commanded by Bomba), *The Diamond Queen*, *Rentjong dan Surat*, *Gulnaar* (Romeo and Juliet Story played with Indian Version), *Ulysses*, *Mastana*, *Unchained* (the story of prisoner), *East of Eden* (The Romance rejected by the woman's father), *Silver Chalice* (the story of Christian Religion Development), *Loveis Many Splendo-Red Thing*, *The Sea Chase*, *Pete Kelly's Blues* ( The story of the reality when jazz music began to appear in

Chicago), *Land of the Pharaohs*, *Rebel without a Cause*, *Sadko* (the story of the Russian hero's struggle named Sadko), *The Left Hand of God* (the adventure of American pilot stranded in China caused by air craft damage), *The View from Pompey's Head* (the adventure of an author lived in a remote island), *Detective Story*, *Westward the Momen*, *Red Light*, *Andjuran Nasib*, *A Guy Named Joe*, *Fainting the Clouds with Sunshine*, *Take me out to the ball game*, *Carmela* (a story about a girl falling in love with a man in the island of Sicilia Strait), *Rodrigode Villa*, *Northern Pursuit* (the journey on the North Pole), *My Time* (Love story film with America background), *Sunset Boulevard* (the love escapade of a screen writer), *The People Against O'hara* (the Defence of O'hara because the accusation of killing her employer), *Lone Star* (Texas Hero; pros and cons on the entry of Texas to the United States around 1845), *Don Ricardo Returns*, *Danger of the Canadian Mounted*, *Till We Meet Again* (a journey from Hongkong to San Fransisco), *Thank Your Lucky Stars*, *Angels with Dirty Faces*, *The Prisoner of Zenda*, *Fort Vengeance*, *Return of the Corsican Brothers*, *Green for Danger*, *No Leave No Love*, *Flamengo Road*, *Above and Beyond*; *Titanic*, *Go West*, *Havana Rose*, *Go West*, *Island in the Sky*, *Monte Carlo Baby*, *King Richard and the Crusaders*. Those are several movies publishing the synopsis on a local newspaper. Thus, as a matter of fact, the information and knowledge of West films story were not only gotten by watching at cinema, but also gotten from several newspaper or magazine specialized movie.

Each cinema competes for a system or program in attracting viewers. One of the famous and became a trend was a program of the film festival. The film shows performed during the week, each day with a different movie. This method was first performed by the Bioskop Capitol, the program was the International Film Festival of MGM in February 1954. The film shown are: *Ivanhoe*, *He Prisoner of Zenda*, *Million Dollar Mermaid*, *Julius Caesar*, *Plymouth Adventure*, *Above and Beyond*, and *The Merry Widow*. In March 1955, the cinema Capitol re-organized Indonesian Film Festival with the film: *Halilintar*, *Harimau Tjampa*, *Djakarta di Waktu Malam*, *Liwat Djam Malam*, *Tarmina*, and *Debu Revolusi...* The program was sponsored by PFNI (Persatuan Perusahaan Film Indonesia) with the aim to introduce Indonesian films, to improve the quality of national film techniques and to establish cultural relations and friendship among nations.

After that in May 1955, Bioskop Empress and Bioskop City also hold the film festival, with the theme - Paramount Film Festival - with the show 4 times a day, and an extra on Sundays. Films shown differently each day were: *Sabrina*, *Secret of the Incas*, *Casanova's Big Night*, *Lost Treasure of the Amazon*, *Knock on Wood*, *The Naked Jungle*, *Living it Up*. Same with the program at Bioskop Capitol before, there was no free ticket to enter cinema, and specifically for the show for hours of 6:45 and 7:00 were sold out when the program started. All of the films shown were the production of Paramount Ltd. Then Bioskop Sampurna also held the same event with the name of Festival Film Sepekan: Presented by J. Arthur Rank Film Dist. Ltd. Seven films shown are *Romeo and Julliet* (drama romance created in Verona Italy), *The Purple Plain* (the story of Air Force pilots Britain in World War II), *Doctor in the House* (the story of a bitter sweet experience of four medical students in London), *Nina* (a woman struggle for the future of their children), *Tribly and Svengali*, *At sword's Point* (swordsmen's battle), *the Seekers* (seeking adventure of Mori wild life). The success of the Bioskop City and Empress before, making these two cinemas had again made a film festival with the theme Universal International by serving seven movies of the week: *Magnificent Obsession*, *The Glenn Miller Story*, *Yellow Mountain*, so this is *Paris*, *Yankee Pasha*, *Borden River*, *Creature from the Black Lagoon*. Since then, the Bioskop City and Empress routinely made Annual Film Festival, as in July 1956 with performances during the week with the movie: *Lucy Gallant*, *The Far Horizons*, *To Catch a Thief*, *Les Orgueilleux*, *Escape to Burma*, *Woman of the River Three Stripes in The Sun*. To attract the attention of the audience, the majority of foreign films in its advertising was also given the title in Indonesian. The translation of the title as a movie *Gambling House* became "Rumah\_Judi" film *The Big Cat* into "Raja\_Hutan" I'll Get By becoming "Selama Kau\_MencintaiKu", etc.

Sometimes there were performances of the film sponsored by the government, for example, the film *Kunjungan Presiden Sukarno ke Amerika* created by the Department of Information of the United States in collaboration with *Perusahaan\_Film Negara*. Besides that, there were also films *Pekan\_Olahraga Angkatan Perang RRT* in Bioskop Shanghai and Nam Seng. In December 1951, the film *10\_November* had been performed by the Department of Information Kotapradja Makassar in Bioskop Murni and Bioskop Nam Seng. The shows received great attention from the employees of *Djawatan\_Sosial*, *Keuangan P.T. T.*, *Economie*, *Kehakiman* and *RRI*. The activity was a continuation of the previous one which had lasted about 17 times and attended by about 15,000 people consisting of pedicab drivers, barbers, sellers' stalls, village headmen, police officers, high school students, and civil servants in the city.

Almost all the western movies can be screened in cinemas Makassar. Yet there is little about the movie in question, including the feasibility of view of the audience, the public, or the censor board. The film 'Forever Amber' is not allowed to be shown by Badan Sensor Film (Film Censorship Board) in this city, although this decision was protested by the GABIMA with their letters of protest to Panitia Pusat Pilem Djakarta regarding the removal of the ban. Another film that had not played but it got pretty strong opposition from various parties in Makassar is 'The Magic Carpet', because the film is considered to contain a great insult to the Islam (Khalifa Ali) and tarnish the sanctity of Islam. Some Muslim leaders sent a rejection letter for this movie in Makassar to Kementerian PPK dan Agama, as well as to the Chairman of the Regional Film Censor Makassar. They are: Abbas DaengMallawa (\_Masyumi), Abd Rashid Faqih (\_Muhammadiyah), Abd Rachman Rithy (\_Front\_Muballigh \_Islam), ArsyadPana (GPPI), Arifuddin H (\_pelajar Islam), M. Salim (PIL). In response to this rejection, the GABIMA said although the Censor Board had allowed her performance, but with the advice of the Governor Sudiro, finally the Bioskop Empress directors and GABIMA canceled the movie release. Another film was problematic in Makassar was Pertiwi films' production Gumfic (GunungMampu Film Coy) which are shown in a cinema Capitol, Sampurna, and Shanghai. Although these films largely filming in Makassar and the surrounding areas, but these films received strong protests from a group of people. The film talks about the customs, especially on marriage procession in South Sulawesi, with the role of romance between DaengRannu and DaengNompo deemed not reflect the true value of the culture and local customs. The consequences of the refusal established Panitia Penentang Peredaran Pilem Perusak Moral dan Adat Sulawesi Selatan (P5 MASS) led by Fachruddin Dg. Romo. Some of the actions protested such as hugging, singing and kissing in the park. The most unacceptable opponents of this movie were the scene where the parents of a female character who seemed to sell their daughter. It is considered unusual in the marriage of a woman in South Sulawesi. The description of the protests against the film was that the people were very sensitive and against the film which discredited Islam, and also if the film was deemed inappropriate according to local customs. Yet in contrast to the Western movies were actually quite vulgar, open, and even showed lust to the audience. But it seems it was not a problem for the public audience for it is not in direct contact with Islamic sentiment or self-concept as well as local customs. It is really contradictory when we were discussing the consequences of globalization.

## Conclusion

The public spaces and the life of Makassar in 1950 just like an arena of contestation between the various interests. Between the appearance of a modern city and a symbol of strong local, between a gripping condition because of security problems and the enthusiasm of the people to the movies as if to show that insecurity does not eliminate the need to enjoy the entertainment. A city will continue to move, involved in responding to the growing development advances, and remain dynamic in the most difficult situations. Watching the film is the other side of town modernity quite clearly visible and cannot be prevented by simply due to unsafe situations. Chaos could happen, but the other side of city life will also remain alive. So, the actual urban reality has many aspects that cannot be ignored even sometimes obscured by the more dominant construction events.

The presence of the cinema had become one of the alternative entertainments that was affordable and possible in this difficult situation. The cinema industry was growing so well for their chances on that occasion. The theater has been looking for ways to attract many viewers, both with improved facilities and quality cinema screening of the film. It was certain that the sense of luxury American films, which was also supported by the latest technology that had made American films became the most desirable film to the audience. Global relations clearly became an important instrument in this regard. The emerge of latest technology in terms of cinema, rules, policies, and supported institution in this situation, was a response to the progress and the pressure of globalization. In fact, the films were shown in the theater was the most salable merchandise about the Western images, which penetrates the territorial boundaries and cultures. The fact that the technology of communications media has not sophisticated at that time, made film as a product of globalization, which was bringing together various parties in various parts of the world. The experience of modernity was not only limited to the matter of the images on the movie, but also related to things that were directly related. For example, the development of news about the film led to the publication of specialized movies magazines, then the existence of cafes, restaurants, shops, and the hotel also caused by the development of cinemas.

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