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KODAK PORTRA 400

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KODAK PORTRA 400





*The Filmmama
magazine*

Filmmama magazine



The most successful areas of film industry





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A person is sitting at a wooden table, writing in a notebook with a pen. On the table, there is a white coffee cup on a saucer, a glass of water, a smartphone, and a tablet. A black bag is on the table behind the notebook. The background is a brick wall.

First of all:

the birth of film

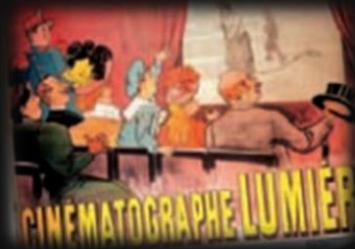
The birth of film

In 1995, the world celebrated the centenary of film, marking the date the Lumière brothers had patented a device that displayed moving images. From the late 19th century into the first decades of the 20th century, the love affair with film grew.





□ The Arrival of a Train at a Station (L'Arivée d'un Train en Gare de la Ciotat, 1895) was a single-shot sequence lasting 50 seconds, filmed by Louis Lumière. The audience ducked under their seats, convinced that the train was real.



The Lumières' first showing □ of the Cinématographe Lumière attracted little attention, but the crowds swelled, and soon, more than 2,000 people were lining up daily.

Korea



Korea

The fact that Korea was under Japanese rule from 1903 to 1945 did not help the establishment of a film industry, although a number of silent Korean movies were made. In 1937, when Japan invaded China, the Korean film industry was converted into a propaganda machine. However, after World War II, despite the country regaining its independence, it was soon divided into the Communist North and the Capitalist South. Two of the most important Korean films appeared in the 1960s: Kim Ki-young's *The Housemaid* in 1960 and Yu Hyun-mok's *Aimless Bullet* in 1961.

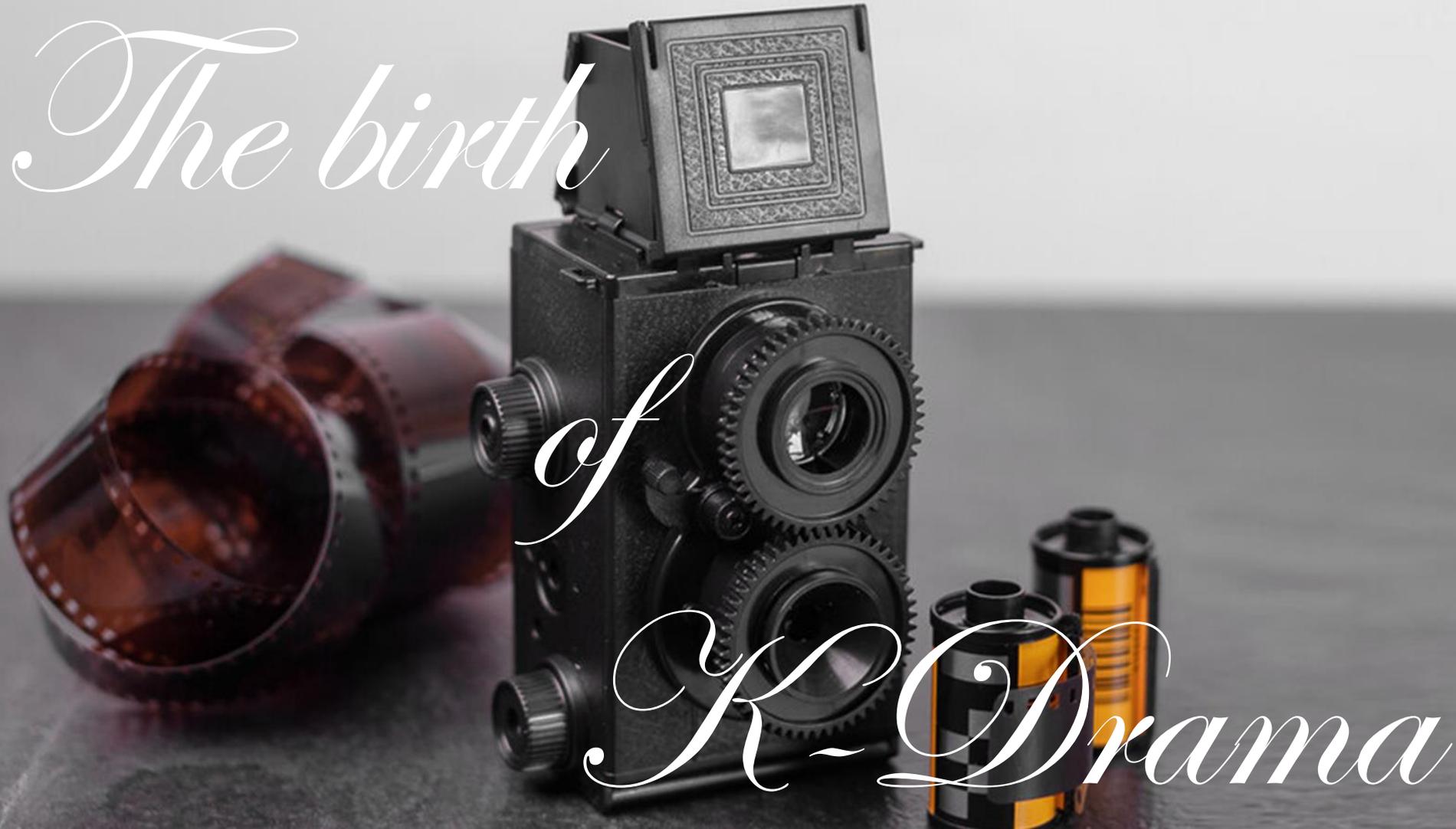
Citation from "The film book"



The birth

of

KQ Drama





The birth of K-Drama

The first television series was aired by KBS in 1962. Their commercial competitor, Tongyang Broadcasting (TBC), had a more aggressive program policy and aired controversial dramas as well. The first historical TV series aired was *Gukto manri*, directed by Kim Jae-hyeong, depicting the Goryeo era. In the 1960s, television sets were of limited availability, thus dramas could not reach a larger audience. In the 1970s, television sets started to spread among the general population, and dramas switched from portraying dramatic historical figures to introducing national heroes like Lee Sun-shin or Sejong the Great. Contemporary series dealt with personal sufferings, such as Kim Soo-hyun's

influential *Stepmother*, aired by Munhwa Broadcasting Corporation (MBC) in 1972 and 1973. As technology and funding was limited, Korean channels could not make series in resource-heavy genres like action and science fiction; American and other foreign series were imported instead. The 1980s saw a change in Korean television, as color TV became available. Modern dramas tried to evoke nostalgia from urban dwellers by depicting rural life.



A close-up, low-angle shot of a vintage car's headlight and grille. The headlight is illuminated, casting a bright beam of light across the scene. The grille is visible on the left side. The background is dark and out of focus.

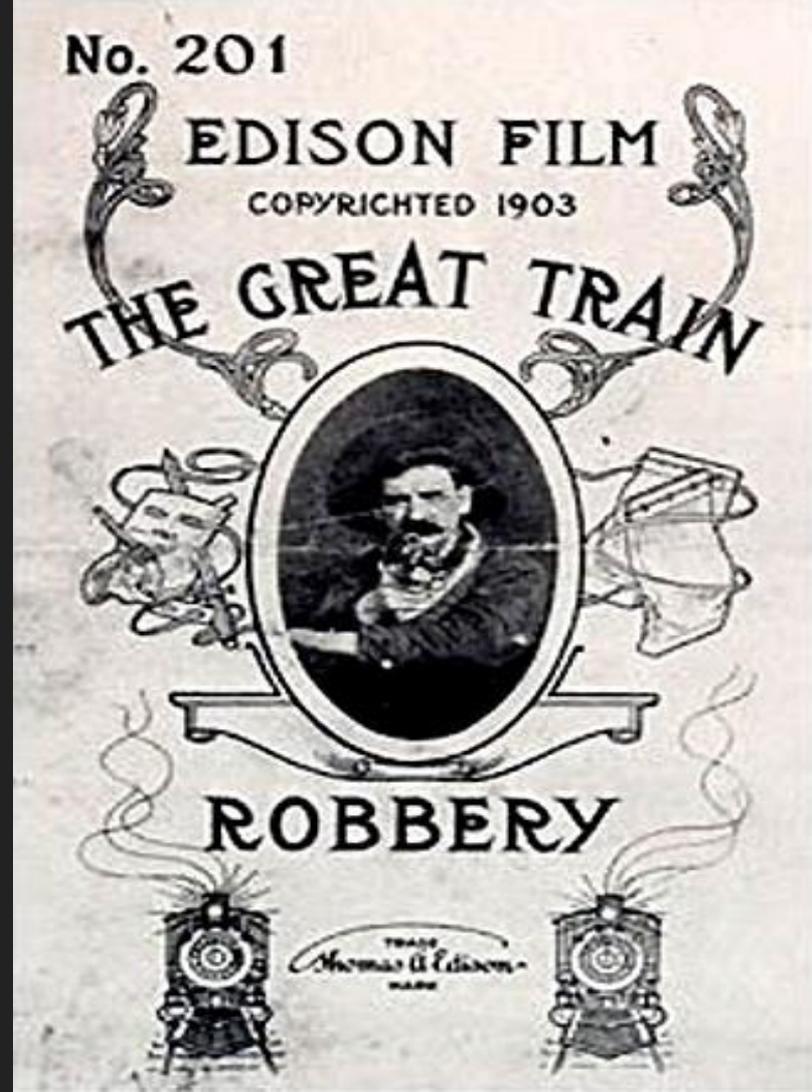
United states



United States

The history of cinema in the United States can trace its roots to the East Coast where, at one time, Fort Lee, New Jersey was the motion-picture capital of America. The industry got its start at the end of the 19th century with the construction of Thomas Edison's "Black Maria", the first motion-picture studio in West Orange, New Jersey. The cities and towns on the Hudson River and Hudson Palisades offered land at costs considerably less than New York City across the river and benefited greatly as a result of the phenomenal growth of the film industry at the turn of the 20th century. The industry began attracting both capital and an innovative workforce.

In 1907, when the Kalem Company began using Fort Lee as a location for filming in the area, other filmmakers quickly followed. In 1909, a forerunner of Universal Studios, the Champion Film Company, built the first studio. Others quickly followed and either built new studios or leased facilities in Fort Lee. In the 1910s and 1920s, film companies such as the Independent Moving pictures Company, Peerless Studios, The Solax Company, Éclair Studios, Goldwyn Picture Corporation, American Méliès (Star Films), World Film Company, Biograph Studios, Fox Film Corporation, Pathé Frères, Metro Pictures Corporation, Victor Film Company, and Selznick Pictures Corporation were all making pictures in Fort Lee





.Such notables as Mary Pickford got their start at Biograph Studios. in New York, the Kaufman Astoria Studios in Queens, was built during the silent film era, was used by the Marx Brothers and W.C. Fields. The Edison Studios were located in the Bronx. Chelsea, Manhattan was also frequently used. Picture city, Florida was also a planned site for a movie picture production center in the 1920s, but due to the 1928 Okeechobee hurricane, the idea collapsed and Picture City returned to its original name of Hobe Sound. Other major centers of film production also included Chicago, Texas, California, and Cuba.

The birth

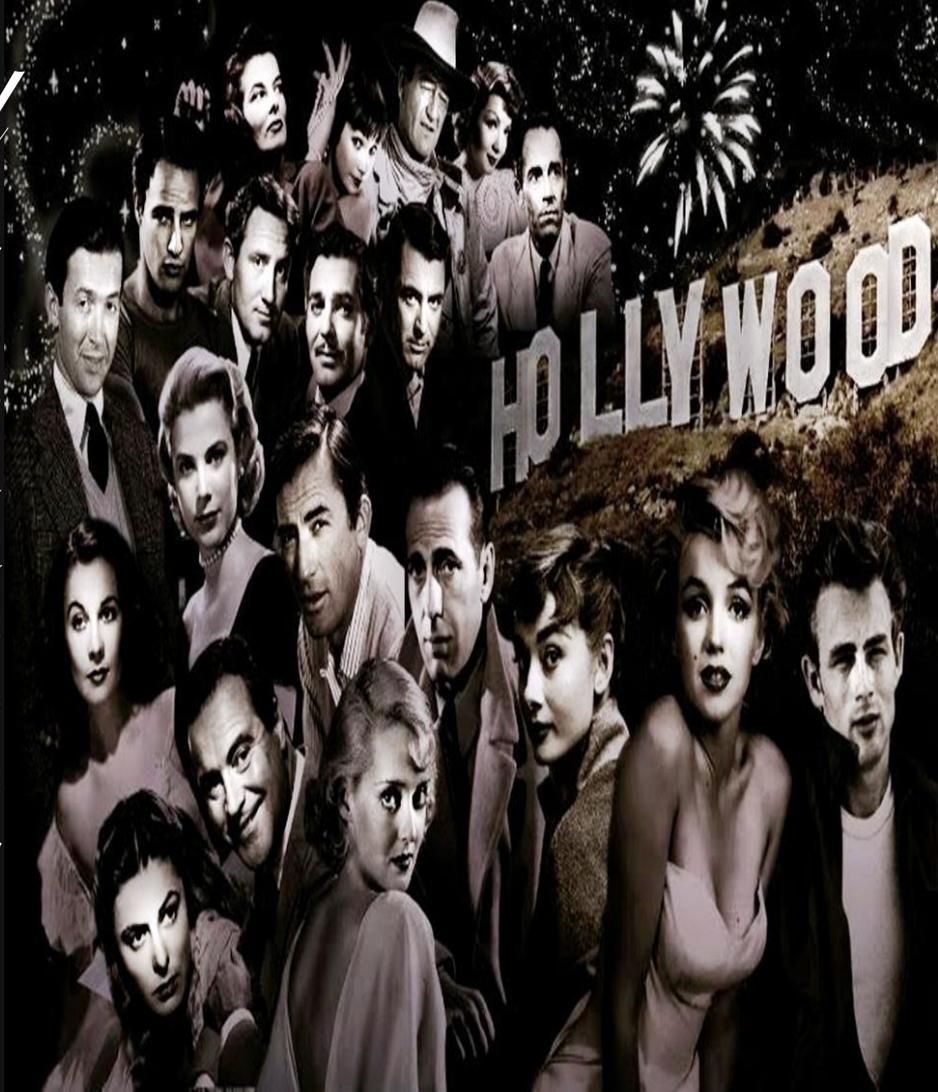
of

Hollywood film



The birth of hollywood

In early 1910, director D. W. Griffith was sent by the Biograph Company to the west coast with his acting troupe, consisting of actors Blanche Sweet, Lillian Gish, Mary Pickford, Lionel Barrymore and others. They started filming on a vacant lot near Georgia Street in downtown Los Angeles. While there, the company decided to explore new territories, traveling several miles north to Hollywood, a little village that was friendly and enjoyed the movie company filming there.





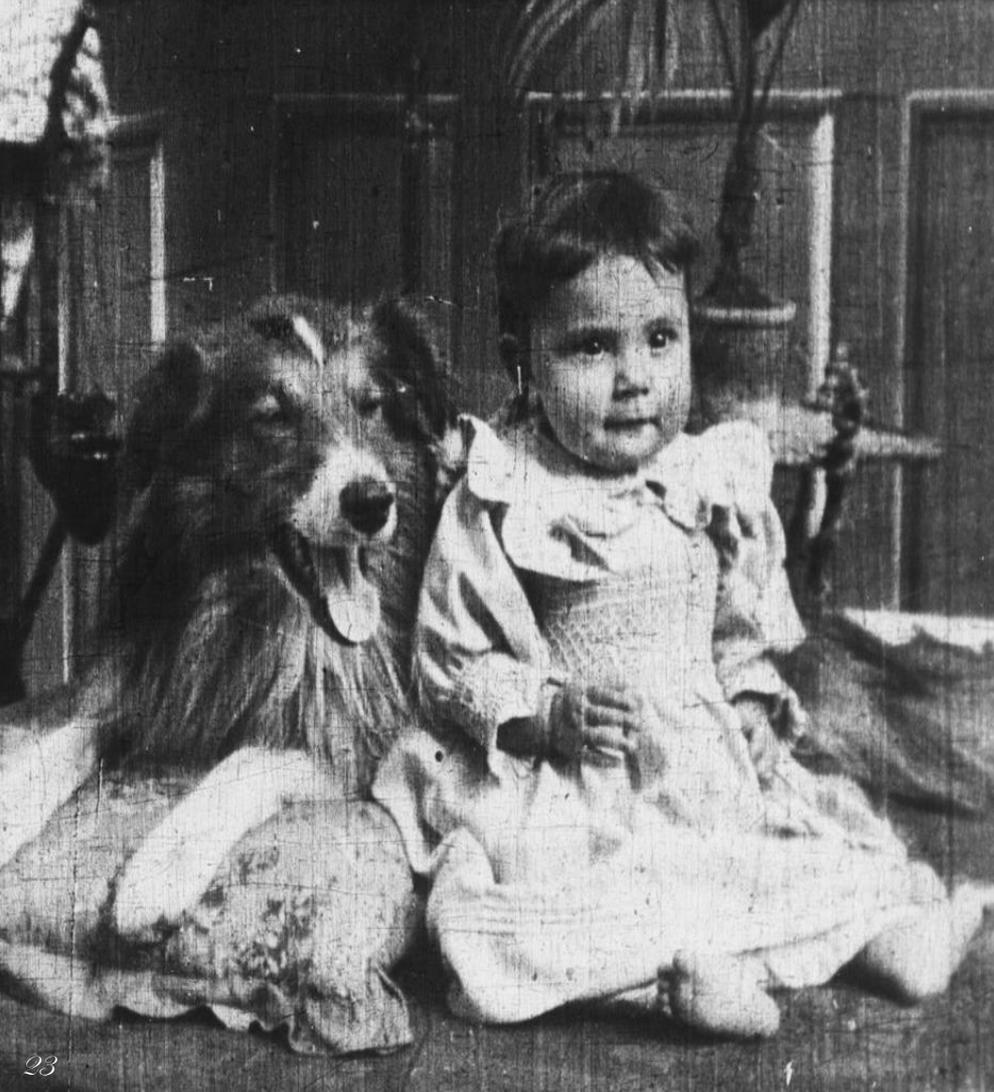
Griffith then filmed the first movie ever shot in Hollywood, *In Old California*, a Biograph melodrama about California in the 19th century, when it belonged to Mexico. Griffith stayed there for months and made several films before returning to New York. After hearing about Griffith's success in Hollywood, in 1913, many movie-makers headed west to avoid the fees imposed by Thomas Edison, who owned patents on the movie-making process. Nestor Studios of Bayonne, New Jersey, built the first studio in Hollywood in 1911. Nestor Studios, owned by David and William Horsley, later merged with Universal Studios;

; and William Horsley's other company, Hollywood Film Laboratory, is now the oldest existing company in Hollywood , now called the Hollywood Digital Laboratory . California's more hospitable and cost-effective climate led to the eventual shift of virtually all filmmaking to the West Coast by the 1930s. At the time, Thomas Edison owned almost all the patents relevant to motion picture production and movie producers on the East Coast acting independently of Edison's Motion Picture Patents Company were often sued or enjoined by Edison and his agents while movie makers working on the West Coast could work independently of Edison's control.



A close-up photograph of a hand holding a yellow pencil, writing the words "United kingdom" in a white, elegant cursive font on a lined spiral notebook. The notebook is open, and the spiral binding is visible on the right side. The background is dark and out of focus, with some pencil shavings scattered on the page. The overall mood is creative and focused.

United kingdom



United kingdom

The first British film: one of the first British production companies was founded as early as 1898, by an American, Charles Urban. Cecil Hepworth was one of the first English directors to realize the potential of the medium, his most famous film being *Rescued by Rover* in 1905, a seven-minute thriller made on a budget of 8 pounds. Two directors of the Silent Era who stood out were George Pearson and Maurice Elvey.

Some soon-to-be important figures began making films in the 1920s: producer Michael Balcon, who would be the main force behind the films produced at Ealing Studios; Alfred Hitchcock (see p.210), who was already gaining a reputation as a master of suspense with films such as *The Lodger* (1927); Victor Saville, who later directed three musicals with Britain's top musical-comedy star Jessie Matthews in the 1930s; and Herbert Wilcox, who made several films during the 1930s and 1940s. To counteract the dominance of American films, a British quota system was introduced in 1927, under which exhibitors were obliged to show a 5 percent quota of British films, increasing to 20 percent by 1935.





This led to an increase in the production of British films, but also had the adverse effect of encouraging cheap and inferior films, known as “quota quickies.” The first British talkie was *Blackmail* (1929), directed by Alfred Hitchcock, who would go on to make some of the best British films of the 1930s. Alexander Korda, a Hungarian emigré, formed the production company London Films and built Denham Studios. He directed *The Private Life of Henry VIII* (1933), which broke US box office records and gave Charles Laughton the first Best Actor Oscar for a British film. During World War II, there were some excellent morale-boosting features and documentaries by directors such as Humphrey Jennings (*London Can Take It!*, 1940); Carol Reed (*The Way Ahead*, 1944) Olivier also acted with Vivien Leigh in three films, including *Fire Over England* (1937) and *Etc*

Citation (from “The film book”)

India



India

In 1897, a film presentation by Professor Stevenson featured a stage show at Calcutta's Star Theatre. With Stevenson's encouragement and camera Hiralal Sen, an Indian photographer, made a film of scenes from that show, *The Flower of Persia* (1898). *The Wrestlers* (1899) by H. S. Bhatavdekar, showing a wrestling match at the Hanging Gardens in Bombay, was the first film to be shot by an Indian and the first Indian documentary film. The first Indian film released in India was *Shree Pundalik*, a silent film in Marathi by Dadasaheb Torne on 18 May 1912 at Coronation Cinematograph,





Bombay. Some have argued that *Pundalik* was not the first Indian film, because it was a photographic recording of a play, and because the cameraman was a British man named Johnson and the film was processed in London. The second full-length motion picture in India was produced by Dadasaheb Phalke, Phalke is seen as the pioneer of the Indian film industry and a scholar of India's languages and culture. He employed elements from Sanskrit epics to produce his *Raja Harishchandra* (1913), a silent film in Marathi. The female characters in the film were played by male actors.

The birth

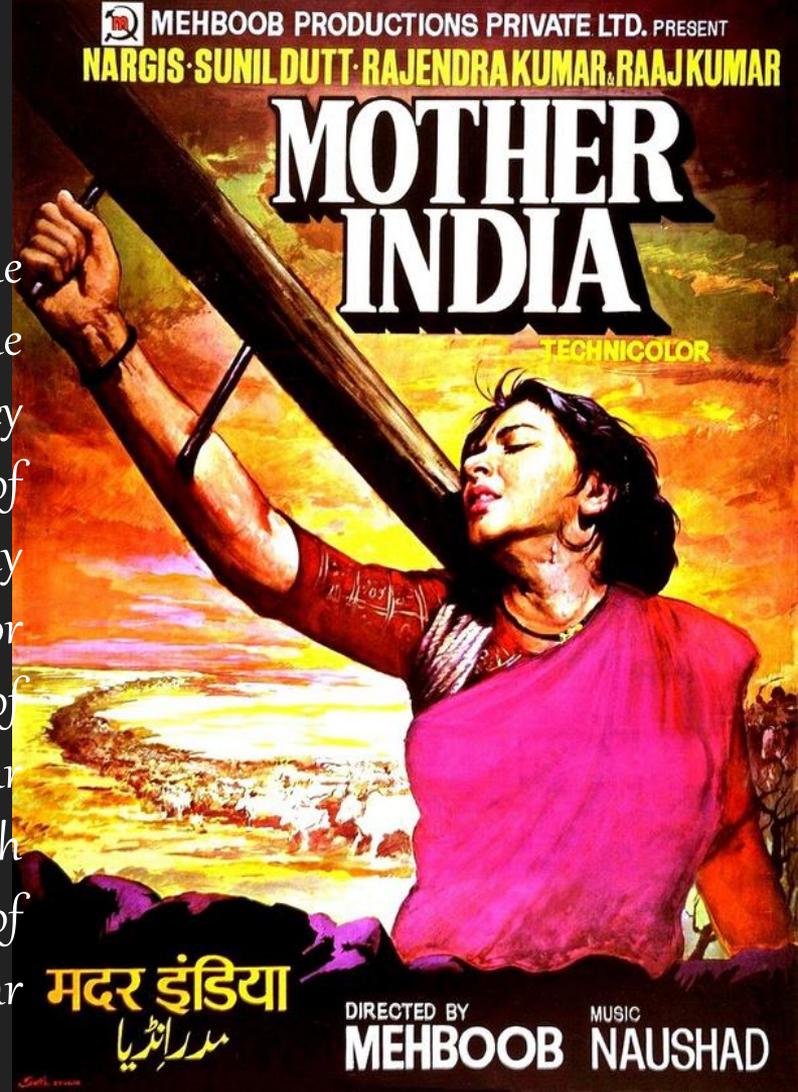
of

bollywood



The birth of bollywood

Indian films mean different things to different people. For the majority, they mean “Bollywood” (a conflation of Bombay, the old name for Mumbai, and Hollywood), and for others, they mean exquisite art movies as exemplified by the work of Satyajit Ray. The films of Bollywood tended to be rigidly formulaic Hindi-language musicals, comedies, or melodramas. In the 1990s, Bollywood musicals, the staple of the Indian film industry, became more and more popular among non-Indians in the West—mainly for their kitsch qualities. Although they came into being with the coming of sound, some of the plots were already apparent in the popular silent films.



मदर इंडिया
मदर इंडिया

DIRECTED BY
MEHBOOB

MUSIC
NAUSHAD



TODAY

1931

India's first talking film
was released

The most prominent of the early silent film director-producers was Dadasaheb Phalke, who introduced the mythological film, peopled by gods and goddesses of the Hindu pantheon. All the roles were played by men, as women were forbidden to act during the early 20th century. However, Phalke was ruined by the introduction of sound which, in a country with 18 major languages and more than 800 different dialects, inevitably resulted in the fragmentation of the industry and its dispersal into different language markets.



K Drama

K-Drama

South Korea has been stealing the show. Popularity of Korean motion pictures, TV shows and reality shows has achieved another high. This marvel is felt in Asia, as well as in the US and Europe as well. In any case, why and how did the West get snared on to K-show? The reasons are in abundance. It more often than not begins with just one individual in a friendship circle who gets snared on to a particular K-drama or a TV show, and afterwards imparts it to others in the group. The general population who appreciate Korean dramatizations fall into two classes. The individuals who comprehend it and share with others since they like it and the individuals who begin viewing on



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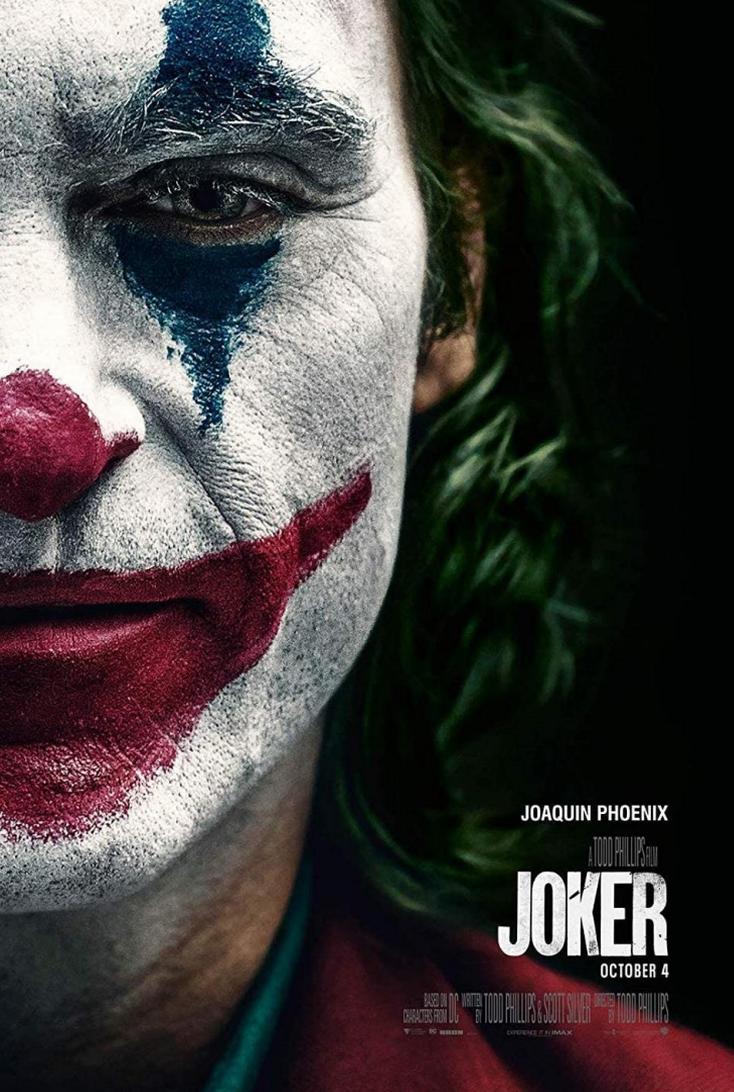
the grounds that there is a demeanor of sentiment when they don't completely comprehend what is going on. Continuously, outside viewers begin acknowledging Korean society. They think it is amusing to take in some Korean and appreciate the social part of offering this to loved ones. As these dramatizations ordinarily have English subtitles, it's less demanding to get a handle on the plot. The characters in Korean dramatizations depict blamelessness and humor. They frequently have a solid feeling of good and bad. K-dramatizations concentrate on one scene for a more extended time. It appears to be all the more genuine. A considerable measure of them are based around romantic tales, however it's not excessively sexualized. Youtube, Netflix, Viki, and Dramafever too have made it simpler for K-dramatization fans to access their most loved shows. Shows with subtitles, for example, 'Beating Again' featuring

Kyung Ho-jung, So Yeon-kim, and Hyun Min-yoon and 'This is My Love' featuring Jin Mo-joo, Sa Rang-kim and Sung Hyun-baek are the most searched for shows on Netflix. The recent Descendants of the Sun featuring Song Joong-ki and Song Hye-kyo was a real hit online. In spite of the fact that the show wasn't accessible on Netflix, viewers viewed the arrangement on Youtube and Viki. A few fan-made recordings of the show has likewise turned into a web sensation, making the general population sit up and pay heed to Korean dramatization overall. There is an immense group of K-dramatization fans on Facebook, Instagram and Twitter. Regularly pics, fan-made recordings and posts of Korean show are imparted on these destinations to likeminded fans, getting the group nearer the worldwide stadium.



A black and white photograph of a vintage camera lens, likely a 50mm f/1.8, resting on a dark surface. The lens is the central focus, with its various rings and markings clearly visible. The word "Hollywood" is written in a large, elegant, white cursive font across the center of the lens. In the foreground, to the left, there is a small, round, textured object, possibly a lens cap or a piece of film, and a portion of a lens cap with markings like "10", "15", and "20". The background is dark and out of focus, showing parts of the camera body.

Hollywood



Hollywood

One year into a devastating pandemic, something about *Godzilla vs. Kong* is getting audiences into movie theaters. While you can't account for taste, perhaps it has something to do with the gloriously straightforward premise of two iconic monsters facing off on-screen. Or maybe it simply came along at the right time: Theaters are opening. Vaccination rates are rising. Regardless, for the first time in at least a year, Hollywood is celebrating its first clear-cut box office success of the COVID era. The film has pulled in \$48.5 million domestically and \$285.8 million worldwide. (These numbers from the Box Office Mojo by IMDbPro, a popular industry resource.) That makes it easily the highest-grossing U.S. film of 2021 so far, and places it in

JOAQUIN PHOENIX
A TODD PHILLIPS FILM
JOKER
OCTOBER 4

BASED ON THE CHARACTER FROM DC
WRITTEN BY TODD PHILLIPS & SCOTT SILVER
DIRECTED BY TODD PHILLIPS

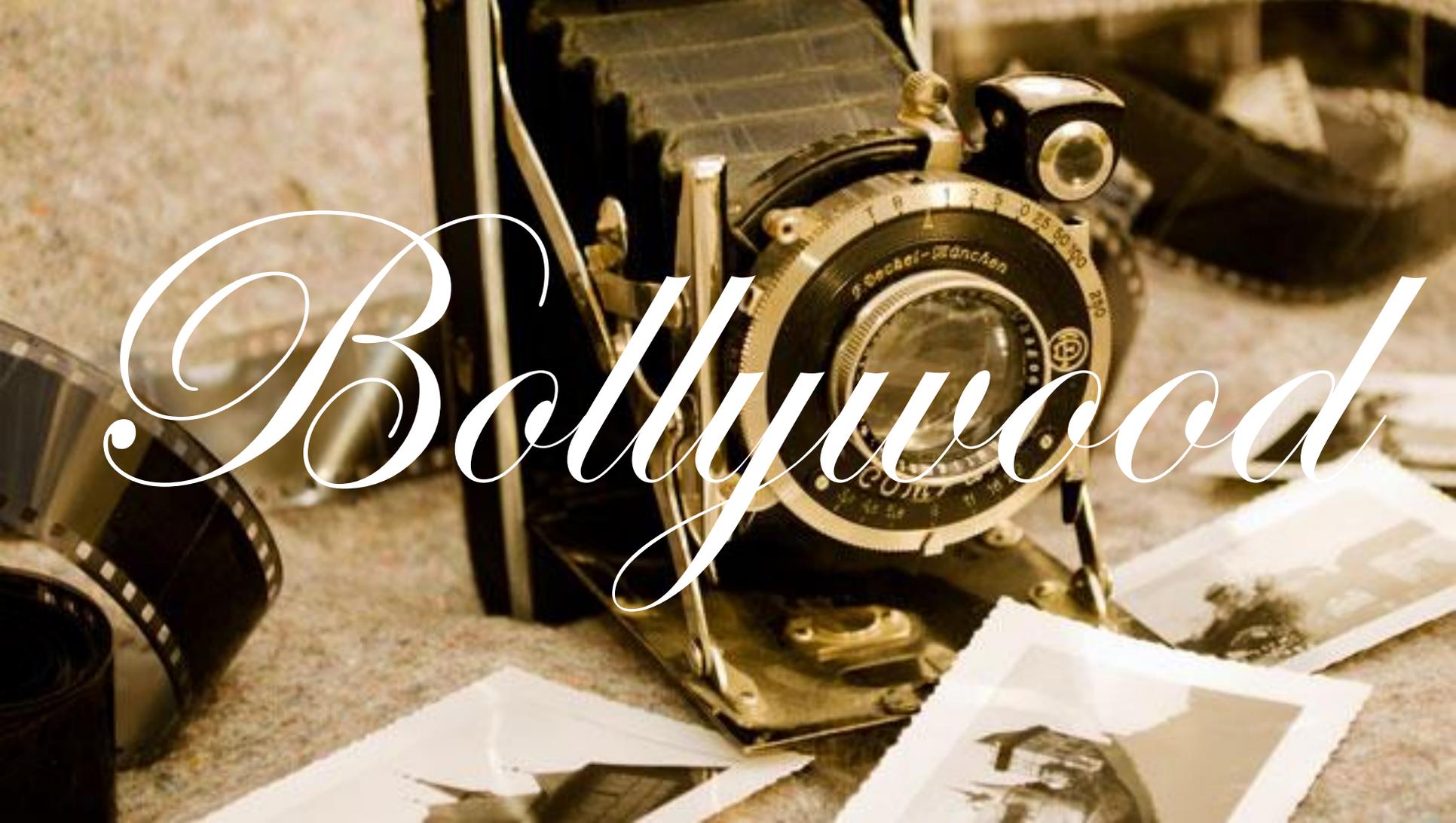
the running for the highest since the start of the pandemic — though Christopher Nolan's *Tenet*, the first tentpole movie to venture into multiplexes after the outbreak, still holds the lead. Even measuring theatrical success during the pandemic became a challenge. Back in March 2020, Comscore, a leading box office reporting agency, suspended reporting after Disney stopped releasing its own worldwide sales. With a major studio and distributor out of the running, the move was all but inevitable. This led Warner Brothers to break decades of tradition by only releasing sales numbers for *Tenet* on Sunday rather than in real-time. All of this, of course, took place against the backdrop of an unprecedented drop in movie-going. U.S. box office sales fell 80 percent in 2020, according to an annual report from the Motion Picture Association. Global sales fared only slightly better with a 72 percent decline.



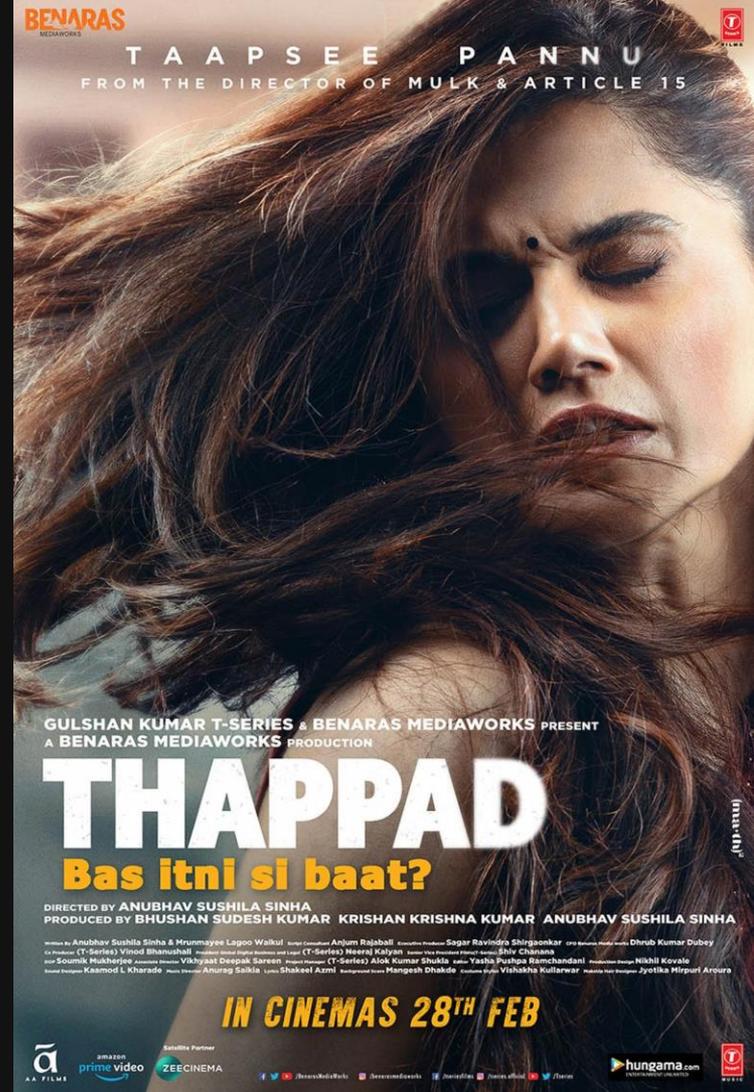


In addition, the geography of the movie industry shifted. In 2020, China and Japan matched North America in the top ten list of the highest-grossing films worldwide. The top-grossing movie of 2020, for instance, was the Chinese historical epic *The Eight Hundred*, which made \$461 million worldwide and came out in August. The top-performer out of the U.S. was *Bad Boys for Life*, which made \$426 million but came out at least two months before COVID hit America's shores. In other words, 2020 was an odd year for movies, and 2021 is still a long way from normal. For a closer look at this period, here's a sampling of the movies that hit theaters during the pandemic despite shutdowns and social distancing rules, and how they fared at the box office.

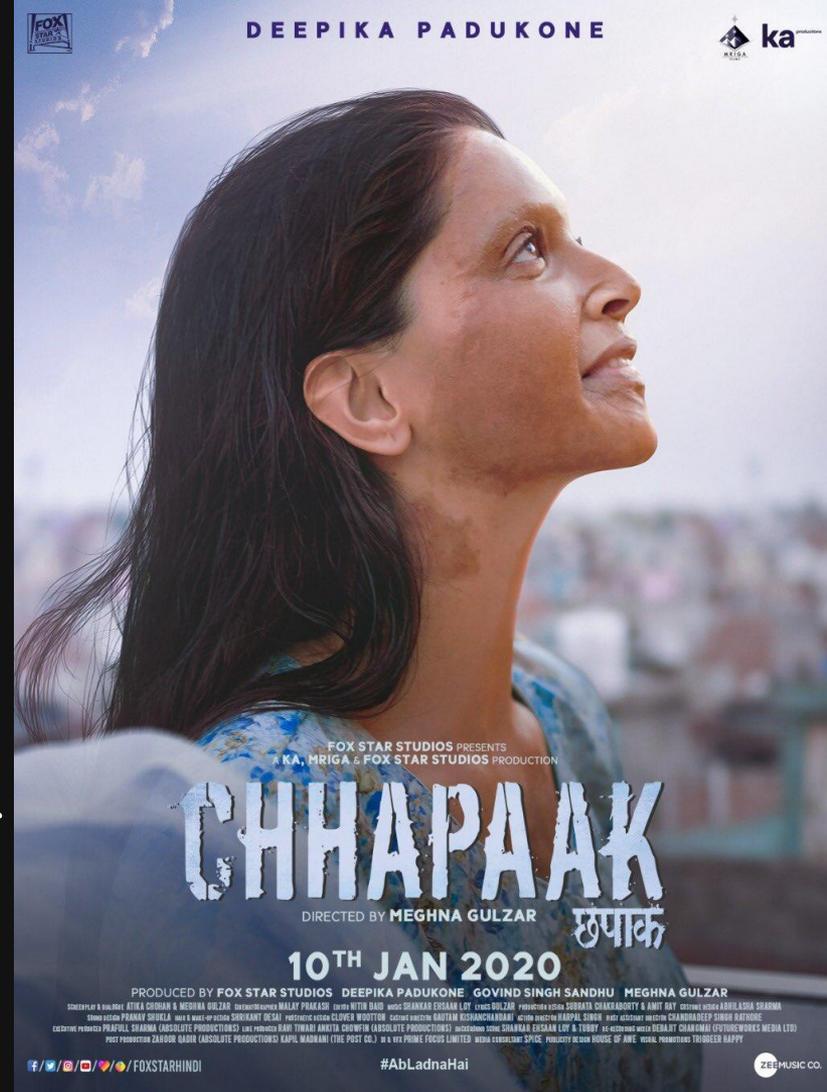
Bollywood



Bollywood's international success is a prime example of the fact that members of outside cultures have a desire to observe and understand those that are different from them while succeeding in ways they may learn from quickly. India is a particularly complex market, encompassing many languages and cultural phenomenon. Bollywood actually only refers to Indian movies made in the Hindi language, but many westerners may mistake any Indian production with high drama and customary costumes, song and dance, to be a part of the Bollywood marketing machine. The popularity of Indian films has impacted fashions as far away as Nigeria, and new releases frequently enter the top 10 lists of popular films in European regions, including the United Kingdom. Proving the point that entertainment brings cultures together, the Bollywood box office statistics have shown that



Transfluent marketing despite the fact that many of the medium's foreign fans do not speak the language, because the Hindi songs and dialogue are translated with subtitles of each vernacular language. Worldwide revenues from this mammoth industry, which churns out over 1,000 films per year is pegged by analysts at nearly \$4.5 billion. This may not seem like much compared to the \$51 billion dollar per year film industry of the United States, but observers note that it only costs about \$1.5 million on average to produce a Bollywood film, compared with Hollywood's nearly \$50 million average budget, once again proving that Transfluent cultural marketing remains a key method of improving margins and maximizing ROI on nearly any project.



Resources:



The Film book _ a complete guide to the world of cinema, www.imdb.com,

www.cheddar.com, www.time.com,

www.hollywoodreporter.com, www.timesofindia.indiatimes.com,

www.cinemaescapist.com .

Ex:

English project class students: Avin Kazemi, Negar Sharifi, Vista Galebeigi



"When Oliver Hardy died in 1957, instead of pursuing solo work, Laurel quietly retired. He was uninterested in working with anyone but his longtime friend."