



CULTURE

Elementary

Celebrity

A celebrity is a person who is well known and gets lots of public attention, or attention from other people. A person whom the public knows such as a person in government might be well known but not a celebrity unless something else makes them interesting to other people. Usually a person becomes a celebrity from entertainment such as people who are in movies, people who sing songs, and someone who plays a sport.

Jobs that offer celebrity

People who act in movies and television actors, people who sing are usually celebrities. High-ranking politicians, people who tell people the news, television show hosts, people who go to outer space, major-league athletes and people who sing songs are also sometimes celebrities. Sometimes people such as Mother Teresa have achieved fame because they help people who were in need and are saintly.

Celebrity families

Individuals can achieve celebrity, but there are also many celebrity families, such as various royal families (often interest in these will be highest when scandal is involved, as with the House of Windsor) and artistic 'dynasties' e.g. the Barrymore, Cassidy (David and Shaun Cassidy), the Osmonds, Osbournes, Jackson and Baldwin families, as well as the Kennedys and some sports families.

Celebrity dislikes

Because celebrities have fame similar to that of royalty or gods in the past, some people are curious about their private lives, and dislike celebrities for their rewards. Many think that celebrities do not work as hard as non-celebrities and that celebrities do not deserve to be treated specially. Since their failures are made public celebrities can be seen as having lower moral values than most people. Not all celebrities exhibit bad behaviour and sometimes they do things that are good and help people.

A recent phenomenon has occurred where intricate marketing plans are developed in order to lure adolescents in to purchasing celebrity related goods. Some have argued that the idea of *celebrity* is self-reinforcing and becoming empty: some celebrities are not famous for their actions, but simply famous for their fame and money. For example, Paris Hilton would not be a public figure without her money, but her family's importance has created and helps her be well known and a celebrity. Hilton is a special celebrity; a part of her fame is for doing bad things other celebrities do. People call people like Paris "famous for being famous." Some believe she is doing it on purpose, but in many ways, people like Hilton and other 21st century celebrities are just doing what other celebrities did before.

Intermediate

Film

Film encompasses individual motion pictures, the field of film as an art form, and the motion picture industry. Films (also referred to as *movies* or *motion pictures*) are produced by recording images from the world with cameras, or by creating images using animation techniques or visual effects.

Films are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating — or indoctrinating — citizens. The visual elements of cinema give motion pictures a universal power of communication. Some films have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue.

Films are made up of a series of individual images called frames. When these images are shown rapidly in succession, a viewer has the illusion that motion is occurring. The viewer cannot see the flickering between frames due to an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of a second after the source has been removed. Viewers perceive motion due to a psychological effect called beta movement.

The origin of the name "film" comes from the fact that photographic film (also called film stock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including *picture*, *picture show*, *moving picture*, *photo-play* and *flick*. A common name for film in the United States is *movie*, while in Europe the term *cinema* is preferred. Additional terms for the field in general include *the big screen*, *the silver screen*, *the cinema* and *the movies*.



Source: http://en.wikipedia.org/wiki/File:Le_Voyage_dans_la_lune.jpg

Terminology used

Most people use "film" and "movie" interchangeably. "Film" is more often used when considering artistic, theoretical, or technical aspects, as studies in a university class. "Movies" more often refers to entertainment or commercial aspects, as where to go for fun on a date. For example, a book titled "How to Read a Film" would be about the aesthetics or theory of film, while "Lets Go to the Movies" would be about the history of entertaining movies. "Motion pictures" or "Moving pictures" are films and movies. A "DVD", "videotape", "video" or "vid" is a digital reproduction of an analogue film, or a product with all of the elements of an analogue film but made in an electromagnetic storage medium. "Film" refers to the media onto which a visual art is shot, and to this end it may seem improper for a digital originating work to be referred to as a "film" and the action of shooting as "filming," and yet these terms are still used. "Silent films" need not be silent, but are films and movies without an audible dialogue, though they may have a musical soundtrack. "Talkies" refers to early movies or films having audible dialogue or analogue sound, not just a musical accompaniment. "Cinema" either broadly encompasses both films and movies, or is roughly synonymous with "Film", both capitalized when referring to a category of art. The "silver screen" refers to classic black and white films before color, not to contemporary films without color.



The expression "Sight and Sound", as in the film journal of the same name, means "film". The following icons mean film - a "candle and bell", as in the films Tarkovsky, of a segment of film stock, or a two faced Janus image, and an image of a movie camera in profile.

"Widescreen" and "Cinemascope" refers to a larger width to height in the frame, compared to an earlier historic aspect ratios. A "feature length film", or "feature film", is of a conventional full length, usually 60 minutes or more, and can commercially stand by itself without other films in a ticketed screening. A "short" is a film that is not as long as a feature length film, usually screened with other shorts, or preceding a feature length film. An "independent" is a film made outside of the conventional film industry.

A "screening" or "projection" is the projection of a film or video on a screen at a public or private theater, usually but not always of a film, but of a video or DVD when of sufficient projection quality. A "double feature" is a screening of two independent, stand-alone, feature films. A "viewing" is a watching of a film. A "showing" is a screening or viewing on an electronic monitor. "Sales" refers to tickets sold at a theater, or more currently, rights sold for individual showings. A "release" is the distribution and often simultaneous screening of a film. A "preview" is a screening in advance of the main release.

"Hollywood" may be used either as a pejorative adjective, shorthand for asserting an overly commercial rather than artistic intent or outcome, as in "too Hollywood", or as a descriptive adjective to refer to a film originating with people who ordinarily work near Los Angeles.

Expressions for Genres of film are sometimes used interchangeably for "film" in a specific context, such as a "porn" for a film with explicit sexual content, or "cheese" for films that are light, entertaining and not highbrow.

Any film may also have a "Sequel", which chronologically portrays events following those in the film. Film sequels may even be released first, e.g. Star Wars Episode IV.

Preview

A preview performance refers to a showing of a movie to a select audience, usually for the purposes of corporate promotions, before the public film premiere itself. Previews are sometimes used to judge audience reaction, which if unexpectedly negative, may result in recutting or even refilming certain sections (Audience response).

Trailer

Trailers or previews are film advertisements for films that will be exhibited in the future at a cinema, on whose screen they are shown. The term "trailer" comes from their having originally been shown at the end of a film programme. That practice did not last long, because patrons tended to leave the theater after the films ended, but the name has stuck. Trailers are now shown before the film (or the A movie in a double feature program) begins.

Film, or other art form?

Film may be combined with performance art and still be considered or referred to as a "film". For example, when there is a live musical accompaniment to a silent film. Another example is audience participation films, as at a midnight movies screening of *The Rocky Horror Picture Show*, where the audience dresses up in costume from the film and loudly does a karaoke-like reenactment along with the film. Performance art where film is incorporated as a component is usually not called film, but a film, which could stand-alone but is accompanied by a performance may still be referred to as a film.

The act of making a film can, in and of itself, be considered a work of art, on a different level from the film itself, as in the films of Werner Herzog.

Similarly, the playing of a film can be considered to fall within the realm of political protest art, as in the subtleties within the films of Tarkovsky. A "road movie" can refer to a film put together from footage from a long road trip or vacation.



Education and Propaganda

Film is used for education and propaganda. When the purpose is primarily educational, a film is called an "educational film". Examples are recordings of lectures and experiments, or more marginally, a film based on a classic novel.

Film may be propaganda, in whole or in part, such as the films made by Leni Riefenstahl in Nazi Germany, US war film trailers during World War II, or artistic films made under Stalin by Eisenstein. They may also be works of political protest, as in the films of Wajda, or more subtly, the films of Andrei Tarkovsky.

The same film may be considered educational by some, and propaganda by others, such as some of the films of Michael Moore.

Production

Filmmaking

At its core, the means to produce a film depend on the content the filmmaker wishes to show, and the apparatus for displaying it: the zoetrope merely requires a series of images on a strip of paper. Film production can therefore take as little as one person with a camera (or without it, such as Stan Brakhage's 1963 film *Mothlight*), or thousands of actors, extras and crewmembers for a live-action, feature-length epic.

The necessary steps for almost any film can be boiled down to conception, planning, execution, revision, and distribution. The more involved the production, the more significant each of the steps becomes. In a typical production cycle of a Hollywood-style film, these main stages are defined as:

1. Development
2. Pre-production
3. Production
4. Post-production
5. Distribution

This production cycle usually takes three years. The first year is taken up with *development*. The second year comprises *preproduction* and *production*. The third year, *post-production* and *distribution*.

The bigger the production, the more resources it takes, and the more important financing becomes; most feature films are not only artistic works, but for-profit business entities.

Crew

Film crew

A film crew is a group of people hired by a film company, employed during the "production" or "photography" phase, for the purpose of producing a film or motion picture. *Crew* are distinguished from *cast*, the actors who appear in front of the camera or provide voices for characters in the film. The *crew* interacts with but is also distinct from the *production staff*, consisting of producers, managers, company representatives, their assistants, and those whose primary responsibility falls in pre-production or post-production phases, such as writers and editors. Communication between *production* and *crew* generally passes through the director and his/her staff of assistants. Medium-to-large crews are generally divided into departments with well defined hierarchies and standards for interaction and cooperation between the departments. Other than acting, the crew handles everything in the photography phase: props and costumes, shooting, sound, electrics (i.e., lights), sets, and production special effects. Caterers (known in the film industry as "craft services") are usually not considered part of the crew.

Technology

Film stock consists of transparent celluloid, acetate, or polyester base coated with an emulsion containing light-sensitive chemicals. Cellulose nitrate was the first type of film base used to record motion pictures, but due to its flammability was eventually replaced by safer materials. Stock widths and the film format for images on the reel have had a rich history, though most large commercial films are still shot on (and distributed to theaters) as 35 mm prints.

Originally moving picture film was shot and projected at various speeds using hand-cranked cameras and projectors; though 1000 frames per minute ($16\frac{2}{3}$ frame/s) is generally cited as a standard silent speed, research indicates most films were shot between 16 frame/s and 23 frame/s and projected from 18 frame/s on up (often reels included instructions on how fast each scene should be shown)^[5]. When sound film was introduced in the late 1920s, a constant speed was required for the sound head. 24 frames per second was chosen because it was the slowest (and thus cheapest) speed which allowed for sufficient sound quality. Improvements since the late 19th century include the mechanization of cameras — allowing them to record at a consistent speed, quiet camera design — allowing sound recorded on-set to be usable without requiring large "blimps" to encase the camera, the invention of more sophisticated filmstocks and lenses, allowing directors to film in increasingly dim conditions, and the development of synchronized sound, allowing sound to be recorded at exactly the same speed as its corresponding action. The soundtrack can be recorded separately from shooting the film, but for live-action pictures many parts of the soundtrack are usually recorded simultaneously.

As a medium, film is not limited to motion pictures, since the technology developed as the basis for photography. It can be used to present a progressive sequence of still images in the form of a slideshow. Film has also been incorporated into multimedia presentations, and often has importance as primary historical documentation. However, historic films have problems in terms of preservation and storage, and the motion picture industry is exploring many alternatives. Most movies on cellulose nitrate base have been copied onto modern safety films. Some studios save color films through the use of separation masters — three B&W negatives each exposed through red, green, or blue filters (essentially a reverse of the Technicolor process). Digital methods have also been used to restore films, although their continued obsolescence cycle makes them (as of 2006) a poor choice for long-term preservation. Film preservation of decaying film stock is a matter of concern to both film historians and archivists, and to companies interested in preserving their existing products in order to make them available to future generations (and thereby increase revenue). Preservation is generally a higher-concern for nitrate and single-strip color films, due to their high decay rates; black and white films on safety bases and color films preserved on Technicolor imbibition prints tend to keep up much better, assuming proper handling and storage.

Some films in recent decades have been recorded using analog video technology similar to that used in television production. Modern digital video cameras and digital projectors are gaining ground as well. These approaches are extremely beneficial to moviemakers, especially because footage can be evaluated and edited without waiting for the film stock to be processed. Yet the migration is gradual, and as of 2005 most major motion pictures are still recorded on film.



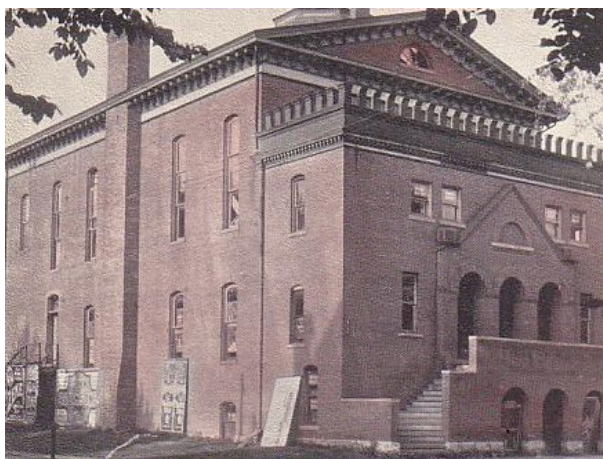
Advanced

Vaudeville

Vaudeville was a theatrical genre of variety entertainment in the United States and Canada from the early 1880s until the early 1930s. Each performance was made up of a series of separate, unrelated acts grouped together on a common bill. Types of acts included popular and classical musicians, dancers, comedians, trained animals, magicians, female and male impersonators, acrobats, illustrated songs, jugglers, one-act plays or scenes from plays, athletes, lecturing celebrities, minstrels, and movies. Vaudeville developed from many sources, including the concert saloon, minstrelsy, freak shows, dime museums and literary burlesque. Called "the heart of American show business," vaudeville was one of the most popular types of entertainment in North America for several decades.

The origin of the term is obscure, but is often explained as being derived from the expression *voix de ville*, or "voice of the city." Another plausible etymology finds origins in the French *Vau de Vire*, a valley in Normandy noted for its style of satirical songs with topical themes. The term *vaudeville*, referring specifically to North American variety entertainment, came into common usage after 1871 with the formation of Sargent's Great Vaudeville Company of Louisville, Kentucky. It had little, if anything, to do with the "vaudeville" of the French theatre. Variety showman M.B. Leavitt claimed the word originated from the French *vaux de ville* ("worth of the city, or worthy of the city's patronage.") As Albert McLean suggests, the name may have been selected "for its vagueness, its faint, but harmless exoticism, and perhaps its connotation of gentility."

Leavitt's and Sargent's shows differed little from the coarser material presented in earlier itinerant entertainments, although their use of the term to provide a veneer of respectability points to an early effort to cater variety amusements to the growing middle class. Though *vaudeville* had been used in the United States as early as the 1830s, most variety theatres adopted the term in the late 1880s and early 1890s for two reasons. First, seeking middle class patrons, they wished to distance themselves from the earlier rowdy, working-class variety halls. Second, the French or pseudo-French term lent an air of sophistication, and perhaps made the institution seem more consistent with the Progressive Era's interests in education and self-betterment. Some, however, preferred the earlier term "variety" to what manager Tony Pastor called its "sissy and Frenchified" successor. Thus, vaudeville was marketed as "variety" well into the twentieth century.



Source: <http://en.wikipedia.org/wiki/Vaudeville>