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But what's also really important is music and audio. The *Alien* trailer uses unsettling noises to create anxiety and tension. *Star Wars* uses the iconic music that everyone with half a heart will be moved by. And the *Inception* trailer – also: great music, and that foghorn noise, that really changed trailers. For a while every epic, large-scale trailer has this foghorn noise. I think it was really overused for a time. But what's super prevalent now is using famous songs or covers of them, like there was a *Batman* trailer that had Nickleback in it. Yep, that actually existed, but it gets old. However, I do think that this technique can be used successfully, like with *Immigrant Song* by Led Zeppelin. In the version in *The Girl with the Dragon Tattoo* it is much more unsettling and stressful, and the trailer is cut to each pounding beat. If used like that, music really makes a trailer extra special.

## Unit 10

### 2 g How much money goes into advertising?

### Track 28

Why do movies cost so much to make? Before we break down movie budgets, we should emphasize that Hollywood accounting is fishy at best. Studio heads always low-ball the cost of their movies to make them appear more profitable while inside sources claim exorbitant costs. The safe bet? Assume everyone is lying.

Even though specific numbers are hard to nail down, we have a good idea where studios spend their money. A film's production budget includes all costs incurred during pre-production, filming, post-production and promotion. That includes buying the rights to the script, actor's salaries, production staff salaries, set construction, special effects, wardrobe, craft services, marketing, dog training – everything! How much does "everything" cost? The average total production budget of a major studio film is around \$ 100 million.

Marketing makes up a huge chunk of modern movie budgets – \$ 35.9 million on average – largely because the fates of many Hollywood releases are sealed in the first week. Big money is spent on trailers, TV ads, billboards, and websites to pack people in on opening weekend. That strategy seems to work: *Spiderman 3* made 45% of its total ticket sales in its opening week, while *X-Men: The Last Stand* made a staggering 52% of its money in its first week of release.

When calculating a marketing budget, the rule of thumb is to spend 50% of the rest of the production costs (pre-production, filming and post-production). So if a movie costs \$ 100 million to make, you should calculate an additional \$ 50 million to sell it. Or in other words, to get your movie done for \$ 100 million, you can have \$ 65 million to produce it and then spend the remaining \$ 35 million on distribution and marketing.

For studio films, the traditional "safe bet" is to spend major money on a big-name actor. The rationale is simple: stars sell more tickets and are more recognizable or marketable to international audiences. Once a star has a few mega-hits under his or her belt, they're usually welcomed into the exclusive \$ 20 million per movie club – although membership isn't a lifelong privilege.

After a series of relatively star-free hits like *Transformers*, *Star Trek*, and *The Hangover*, – plus a growing list of superstar flops like Will Farrell's *Land of the Lost* and Julia Roberts' *Duplicity* – studios are starting to see the light. Icons like Denzel Washington and Tom Cruise are taking pay cuts up front in exchange for a bigger cut of DVD sales.

Not surprisingly, the most expensive movies of the past 20 years have had the biggest special effects budgets: *Spiderman 3* (\$ 258 million), *Harry Potter and the Half-Blood Prince* (\$ 250 million), and *Superman Returns* (\$ 232 million) are high up on the list. But so far nothing beats the \$ 378.5 million of *Pirates of the Caribbean: On Stranger Tides*. For *Transformers 2* (\$ 225 million), special effects powerhouse Industrial Light and Magic used 40 full-time animators. James Cameron, who more or less invented the super-budget special effects genre with *Titanic*, developed his own 3D technology for *Avatar* – and paid \$ 14 million of his own money to do it.

With all that money flying around, you'd think that studios could at least spot a potential hit. Not in the least. Every film is a unique product (even sequels) that enters an ever-changing market. The next big thing could be a low-budget comedy or a \$ 250 million special effects extravaganza. You never know – and that's entertainment!

## Unit 10

### 3 b Listening to a movie

### Track 29

**Speaker:** Day. In New York City. A gothic mansion on the corner of a leafy street. Inside. A tour guide.

**Guide:** So, the Aldridge Mansion is the only 19<sup>th</sup> century home in New York City preserved both inside and out. At the time of its construction, it was one the most elegant homes in existence, featuring every luxury including a face bidet and an anti-Irish security fence. Uh, over here you can imagine Sir Aldridge entertaining his wealthy guests. It's said that in this very room, P.T. Barnum first had the idea to enslave elephants. If you will follow me, please.

**Speaker:** The group surrounds the guide outside a closed door.

**Guide:** Now, I'm gonna tell you something a little spooky. On the morning of October 25<sup>th</sup>, 1894, Sir Aldridge awake, furious that his breakfast was not waiting for him. So, he called to his servants, but none of them responded ... Why? ... Because, during the night, one by one, they had each been stabbed to death in their sleep.

**Speaker:** Guests scare.

**Guide:** It was later discovered that they were murdered by his eldest daughter Gertrude Aldridge. Sir Aldridge once wrote in his diary, "I know God makes no mistakes, but I believe he may have been drunk when he built Gertrude's personality." Now, to spare his family public humiliation, instead of turning her in to the police, they locked her in this basement. And they fed her through this slot. Years later, when a new owner moved in, they dug out her remain. But, after repeatedly hearing strange sounds, he sealed it shut. That's right. No one has opened this door since then.

**Speaker:** A candlestick falls off a dresser beside the door. The guide looks anxious.

**Guide:** Okay. Follow me.

**Speaker:** Guests follow him, walking apprehensively, stepping over the candle stick. What they don't spot is a mechanical contraption beneath the dresser, fizzing with blue energy. As the light fades outside, the lanky tour guide is alone inside the Aldridge mansion. Carrying a rucksack, he turns out the light and picks up the candle stick. He studies the base of the stick and grins, clicking a remote which activates a small metal pin in the base used to topple the candle, putting it back and walking away he hears something and looks around. Frowning he slowly walks back towards the closed locked and bolted basement door. He blinks confused and his eyes widen as he nears the door and spots the ornately engraved doorknob twisting, as if it's been manipulated from the other side. The guide bolts and grabs the exit doorknob which glows in red light. He recoils, then he is flung against the wall by an invisible force. He scrambles up and runs into the study, picking up a chair.

**Guide:** Sorry, Sir Aldridge. I got to get out of here!

**Speaker:** He throws it at a window, but the chair stops dead in mid-air and comes flying back at him. He hurries out of the room and nips through the opening basement door, then down a wooden staircase. Realizing where he is, he's alarmed as cracks in the basement floor glow bright green.

**Guide:** Oh Gareth, you idiot.

**Speaker:** The door slams shut and green slime bubbles through the cracks and he finds it all over his hands. He runs up the stairs which buckle, then break. As the staircase collapses beneath his feet, he desperately grabs a ledge and dangles above the rising slime. Looking around he finds something rising and forming in a cloud of smoke.

**Guide:** No, no, noooooo ...

## Unit 10

### 3 d A movie review by a blind film critic

### Track 30

I didn't think this movie was going to stand a chance in hell. Coming out of the theatre, I was a little bit torn. I had mixed emotions. I laughed a lot, but there were a lot of times when I didn't care either. Some of the characters in the movie I really liked, some of them are kind of a little bit unbelievable, then some of them were ... non-existent.

Kristen Wiig does what you expect her to do: she's a shameless, toned-down kind of character who's got good timing. Similar to Kristen Wiig, Melissa McCarthy does what you expect her to do. You know, she's a bit loud and a little rash. She's a likable character, she's fun. My favorite performance and character is Leslie Jones as Patty. So likable, so much fun, so natural. It didn't feel like she was working at all. Her character's the most genuine and I think that's the way it's written, because she's not delivering a joke every single second. You know she's just natural and it works.

Kate McKinnon plays Jillian Holtzman. Now this is one of the things about the movie that confuses me a little. I had mixed emotions here. I wasn't quite sure what to think. The first 45 minutes of this movie I wasn't quite sure where she was. She hardly spoke. It just felt like the character wasn't fully developed. I think she might have left her script at home for part of the film.

So let's talk about the script. You know it starts out and they introduce you to the characters and it feels good. I'm starting to get attached, I'm concerned, I'm along for the ride. There's a bunch of references for people who saw the original. You know, the older part of the audience. Then there's things that are a little over the top for the teens and the kids and it's even a bit cartoony at some times. I'm not quite sure who the audience is supposed to be for this movie.

There's a lot of attempts to be funny. The jokes are written right in and they're cracking one-liners back and forth and the problem with that is there's a little too much comedy and not enough character development. The way this affected me was, by the time we got to the end of the movie, I just didn't care about them anymore. The only thing I'm waiting for them to show me is the exits.

There are some things I like about this movie. It was cool to hear the original *Ghostbuster* song. You know, the one by Ray Parker Jr. And also, the score. It's nice because they're doing different things, you hear the original *Ghostbusters* theme woven in and out of it.

You wanna know what the worst part of this movie is? The bad guy. Woah. His part was poorly written and poorly performed, I mean, what was he doing? It felt to me like they were trying to hide this guy from me. I mean there's long stretches of the movie where he's nowhere to be found. What? Worst bad guy ever.

A lot of the movie is CGI. There are CGI ghosts ... so I have to be honest, I don't really know what this is. There's also a ton of different equipment that they use in this movie, and again I don't know what that equipment looks like or even what it does. The ghosts are kind of whispering around, you know, they're just sort of whispering around the screen. So I was like, "who cares?" I think the problem with it is that they're not characters. Maybe you can have ghosts and sort of give them voices. If they had little bit of personality, it'd be a lot more fun for me. So even for a sighted person, you take all that away and what do you really want to know ... Did they win or did they lose? And that's why it always comes back to what I always think

about – content is king. Story, story, story. So for *Ghostbusters* ... I'm going with two and a half out of four eyes open. You need to see this movie twice before you've seen it once.

## Unit 10

### 4 d What is “wrong” with some movies?

### Track 31

When most of us think about Disney and Pixar movies we can't really think of anything in them that might be considered inappropriate. That isn't always the case. In fact, there have been a ton of times over the years that these kids movies have actually been censored for audiences all across the world.

#### *Lilo and Stich*

A lot of people on social media were confused by an edit on Disney+ for the 2002 film *Lilo and Stich*. In the original scene, Lilo goes to hide from her sister Nani. Nani goes to look in the laundry room. She realizes that Lilo was in the tumble dryer. Soon after, Nani gets hold of Lilo. Yet the edited version changes the hiding place. Now instead of the dryer Lilo is inside a cupboard and hidden by an old pizza box. The reason for the change is Disney doesn't want kids to replicate what they see in the film. Dryers are known for being a bit of a hazard. Instead of changing anything, it would have made sense if Disney just added a disclaimer at the start of the film.

#### *Adventures in Babysitting*

1987's *Adventures in Babysitting* is a cult classic. Yet one of the most memorable lines was changed during a later censorship. In one scene we see the kids being threatened with a knife by the cliché-named gang Lords of Hell. The angry leader of the group states, “Don't fool with the Lords of Hell” which is a weird sentence. Chris played by Elisabeth Shue then says the same phrase only with “babysitter” replacing the gang name. In the cinematic release instead of saying “fool” they said a word that rhymes with “duck”. Apparently, that was okay. Well, the more kid-friendly TV version used in broadcasts became a necessary addition because the f-word was not considered family-friendly for TV.

#### *Onward*

A film about two teenage elves who go on a quest to find their father has been in the news for a few reasons lately. The first reason was good news. The movie is the first ever Disney Pixar movie to feature an openly LGBTQ+ character, Spector, a cyclops police officer who actually makes a reference to her girlfriend. We're including it because the information recently surfaced that the character is being censored in Russia with the line about Spector's girlfriend being removed completely. Russia has long been known for its harsh treatment of the LGBTQ+ community and political leaders in the country are no stranger to censoring movies and TV shows that try to broach the subject.

#### *Abominable*

People everywhere were surprised to learn that the adorable movie *Abominable*, about a teenage girl from Shanghai named Yi who finds an abominable snowman on her roof who embarks on a journey to reunite him with his family, had been banned in certain Southeast Asian countries like Vietnam, the Philippines and Malaysia. It turns out it wasn't because of any of the movie's themes were particularly offensive. But one moment depicted something that has long caused a lot of tension between China and the Southeast region. At one point in *Abominable* Yi pulls out a map on which something called the nine-dash line was depicted – for those who don't know, this series of dashes is a long fought over demarcation line that China established claiming a large part of the South China Sea as its territory. It is widely believed that this claim violates a handful of maritime laws as well as the UN Convention laws of the sea.

#### *Mulan*

Disney's live-action *Mulan* has had a long hard road to the big screen since the idea was originally pitched in 2015. This new movie is going to be a more faithful retelling of the incredibly treasured Chinese fable which sadly for some means that it won't feature Mushu, the great stone dragon, or Li Shang, the dreamy love interest of Mulan from the Disney version. Instead, Mulan's new romantic love interest is Chen Honghui but it might not deliver the same level of romance that American audiences are used to. When a version of the film was screening for Chinese studio executives, they asked that Disney remove a kiss scene between Mulan and Chen Honghui. Disney agreed and *Mulan* will be released worldwide with no kiss.

## Aladdin

Censorship of Disney movies has gone back a really long time with one incident in 1993's *Aladdin* that everyone who was around then still remembers. You could argue that there are quite a few things in *Aladdin* that might be offensive to those of Arab descent. Some have taken issue with the exaggerated stereotypes of everyone except Jasmine and Aladdin. But the real controversy came with a couple of lyrics from the opening song *Arabian Nights*. Originally the song featured these lyrics "where they cut off your ear if they don't like your face, it's barbaric, but hey, it's home". Understandably some members of the Arab community took issue with that line and the American-Arab Anti-Discrimination Committee requested that the lyric be changed. The songwriters agreed and it was changed to "where it's flat and immense and the heat is intense". They left in the whole barbaric thing, but you know: baby steps.

## Unit 10

### 5 a What is fanfiction?

### Track 32

Have you ever seen a really bad series finale, or read a book that you were really enjoying up until the ending? And it's like ... you devoted so much energy to this work; you cared about what happened to the characters, and then they just ... completely ruined it? Well then you can perhaps understand why 1.6 million people signed a petition for *Game of Thrones* to remake their final season. Of course, they're not going to remake *Game of Thrones*. But that desire to take a work of fiction you love, keep the characters, and just change some things up about it in a way that you prefer, is that same desire driving a lot of people to write fanfiction.

The primary difference, of course, between signing a "remake *Game of Thrones*" petition and just writing a fanfiction where you kind of remake it yourself is just whose hands you're placing the power to change things up into. I mean, it's easy to say, "this isn't perfect, and I want to see it changed", but taking the time to exercise that creativity yourself, even if those changes aren't technically legitimate, can definitely be inherently rewarding, especially when you do so in a community of like-minded people.

Generally speaking, "fanfiction" is a fairly broad term that could theoretically apply to a variety of works. The definition, at least according to Wikipedia, is "a work of fiction based on characters or settings originating in another work created by fans of the original work rather than its creator". This can cover a lot of stuff, and some of it is fairly obvious. You've written a story about you and all your friends entering the *Hunger Games*? That's fanfiction. Someone writes about Captain America and Iron Man falling in love? Fanfiction. An epic musical tale detailing Godzilla's fight with Robocop? That's fanfiction, baby!

That being said, there's definitely some grey area regarding the whole subject, and there's also a noticeable disconnect between the technical definition of "fanfiction" and what we tend to actually label as "fanfiction". Like, *Romeo and Juliet* is, in fact, not an original creation of Shakespeare's. Rather, he based his play on an Italian poem called *The Tragical History of Romeus and Juliet*, written 35 years earlier. In the original, way more people die, including the nurse. Shakespeare, a fan of the original poem, published what was essentially his own version of the story with a changed ending that he preferred. Still, we wouldn't label any Shakespeare works as fanfiction.

Or let's look at Neil Gaiman, by all accounts a very successful author who has written a lot of good stuff. His short story, *A Study in Emerald*, draws heavy inspiration from both Sherlock Holmes and Lovecraftian horror. He himself described what he created as fanfiction. But because Neil Gaiman is an acclaimed author and not a teenage girl, many people wouldn't be quick to associate his work with the idea of fanfiction. In fact, people get upset on Twitter and Co., if you talk about Neil Gaiman's writing as fanfiction.

That's largely because when we sit down and think about the types of works we've traditionally associated with the term "fanfiction", a few commonalities stand out. Primarily, people tend to associate the practice with young women. There's in fact evidence to support this. A 2010 survey of fanfiction.net found that just under 80% of the userbase was female, and that most were young adults. Keep in mind, this survey is several years old, but the perception that many fanfiction authors are indeed young women isn't baseless. This matters largely because when we think about things associated with teenage girls, they also tend to be very quickly associated with frivolity. Oftentimes even the phrase "teenage girls" makes us think of things that are silly and thoughtless, and oftentimes fans of works that teenage girls also like try to distance those works from that image in order to be taken seriously.

So, for instance, when we're looking at fanbases, the first real instance of widespread fanfiction as we know it today came from *Star Trek* and was a fanzine called *Spockanalia*. In 1967, right as Season 2 of *Star Trek* was airing, the first edition was published and distributed by two women named Devra and Sherna. This was really the origin of the "*Star Trek* fandom" as we know it today, and by all accounts most of the people driving this were young women. If you're curious and want to hear some firsthand accounts from the people involved in the *Star Trek* fandom at the time, I'll link an article on Spockanalia in the description. The reason this is interesting though, is that the stereotypical image of a "*Star Trek* fan" for many people is a guy in his mid-20s who can spout off statistics about all the fictional races at the drop of a hat. The reason I'm bringing this up at all is because the practice ... (*fading out*)

### Textnachweis Listening tracks (MP3s)

Track 2: based on: The Infographics Show – [youtu.be/bHx2dxqxmg](https://youtu.be/bHx2dxqxmg) (adapted), Track 3: based on: Martha Holeyman, Channel 4 News – [youtu.be/Q4SIP7EZze4](https://youtu.be/Q4SIP7EZze4) (adapted), Track 4: based on: David Crystal, Tony O'Brien – [youtu.be/5Kvs8SxN8mc](https://youtu.be/5Kvs8SxN8mc) (adapted), Track 6: based on: Matt Long – [landlopers.com/2013/05/29/about-bermuda](https://landlopers.com/2013/05/29/about-bermuda) (adapted), Track 8: based on: Aparna Mehta – [www.ted.com/talks/aparna\\_mehta\\_where\\_do\\_your\\_online\\_returns\\_go/transcript](https://www.ted.com/talks/aparna_mehta_where_do_your_online_returns_go/transcript) (adapted), Track 9: based on: NPR – [www.npr.org/transcripts/688168838](https://www.npr.org/transcripts/688168838) (adapted), Track 10: based on: Siena, Teen Kids News – [youtu.be/1xpQnypd2fU](https://youtu.be/1xpQnypd2fU) (adapted), Track 11: based on: Greta Thunberg – [youtu.be/haewHZ8ubKA](https://youtu.be/haewHZ8ubKA), Track 12: based on: Megan Specia – [www.nytimes.com/2020/02/12/world/europe/london-thames-mudlarks.html](https://www.nytimes.com/2020/02/12/world/europe/london-thames-mudlarks.html) (adapted), Track 13: based on: Danièle Cybulskie – [www.medievalists.net/2018/11/childhood-middle-ages/](https://www.medievalists.net/2018/11/childhood-middle-ages/), Paxton Price, Mandy Barrow – [victorianchildren.org/victorian-children-in-victorian-times/](https://victorianchildren.org/victorian-children-in-victorian-times/), Jim Hepting – [www.bbc.co.uk/history/ww2peopleswar/stories/99/a2028999.shtml](https://www.bbc.co.uk/history/ww2peopleswar/stories/99/a2028999.shtml) (adapted), Track 14: based on: Stephanie Watson – [www.webmd.com/lung/what-do-pulmonologists-do](https://www.webmd.com/lung/what-do-pulmonologists-do), UNC Health – [healthtalk.unchealthcare.org](https://healthtalk.unchealthcare.org), Jill Seladi-Schulman, Ph.D. – [www.healthline.com/find-care/articles/orthopedists/what-is-an-orthopedic-doctor](https://www.healthline.com/find-care/articles/orthopedists/what-is-an-orthopedic-doctor) (adapted), Track 15: based on: Norman Vincent Peale – [lifeclub.org/books/the-power-of-positive-thinking-norman-vincent-peale-review-summary](https://lifeclub.org/books/the-power-of-positive-thinking-norman-vincent-peale-review-summary) (adapted), Track 16: based on: Nelufar Hedayat – [dohadebates.com/podcast/is-globalization-good-for-us/](https://dohadebates.com/podcast/is-globalization-good-for-us/) (adapted), Track 17: Laura Basu, Freddie Stuart – [www.opendemocracy.net/en/oureconomy/ourvoices-podcast-decolonising-global-economy/](https://www.opendemocracy.net/en/oureconomy/ourvoices-podcast-decolonising-global-economy/) (adapted), Track 18: David Crystal – <https://youtu.be/WZ11EjxxKkw> (adapted), Track 19: based on: Maciek Majer – [youtu.be/c1uURVbQCs8](https://youtu.be/c1uURVbQCs8) (adapted), Track 20: based on: Matthews Tech – [youtu.be/n4fCw7x7oyg](https://youtu.be/n4fCw7x7oyg) (adapted), Track 21: Ralf Mühlböck, Matthias Klammer, Brigitte Gottinger, Petra Pargfrieder (mit freundlicher Genehmigung, Verlag HPT), Track 22: based on: Kristen Bell, Sam Jones, The Off Camera Show – [youtu.be/mYUQ\\_nIzGWE](https://youtu.be/mYUQ_nIzGWE) (adapted), Track 23: based on: MTV Access – [youtu.be/OqnYXCLk5bQ](https://youtu.be/OqnYXCLk5bQ) (adapted), Track 24: based on: All Things Old... – [youtu.be/Xxe9nosWawM](https://youtu.be/Xxe9nosWawM) (adapted), Track 25: based on: Jayne Arnold – [youtu.be/pGKqGL24xOM](https://youtu.be/pGKqGL24xOM) (adapted), Track 27: based on: Marcus and the Cosmonaut crew – [youtu.be/V502wOke9xE](https://youtu.be/V502wOke9xE) (adapted), Track 28: based on: Dave Roos – [entertainment.howstuffworks.com/movie-cost1.htm](https://entertainment.howstuffworks.com/movie-cost1.htm) (adapted), Track 29: based on: *Ghostbusters. Answer The Call* (Sony Pictures Home Entertainment, DVD, 2016), Track 30: based on: Tommy Edison – [youtu.be/d\\_TOBECCu4E](https://youtu.be/d_TOBECCu4E) (adapted), Track 31: based on: Screen Rant – [youtu.be/xDZ9nE6j\\_k8](https://youtu.be/xDZ9nE6j_k8), [youtu.be/pfIGnw8GCCg](https://youtu.be/pfIGnw8GCCg) (adapted), Track 32: based on: Sarah Z – [youtu.be/H8E\\_C00dKwl](https://youtu.be/H8E_C00dKwl) (adapted)

Alle übrigen Texte stammen vom AutorInnenteam.