

High Concept Movies And Marketing In Hollywood

Italian Cinema William Hope.2005 This book explores the evolution of Italian cinema over the last twenty years, with particular reference to modern masterpieces such as Tornatore's Oscar-winning *Nuovo cinema paradiso*. The volume focuses on the work of some of the most prominent directors of recent times, combining an auteurist perspective with an incisive overview of the most important thematic and stylistic developments in modern Italian film-making. --book cover.

High Concept Charles Fleming.1999 Using the life and career of Don Simpson as a point of departure, *High Concept* takes readers on a riveting journey inside the Hollywood of the 1980s and 90s. For over two decades Simpson was Hollywood's reigning bad boy, yet through the same period he and his partner, Jerry Bruckheimer were the most successful independent producers in the Hollywood history. The revelations in *High Concept* are astounding! Through intensive research Fleming has created a dramatic tale of the rise of the key players and how the Don Simpson way became the Hollywood way. Through an interwoven narrative of the decadence and greed, hypocrisy and hysteria, profligacy and moral emptiness of the key power brokers, Fleming returns to the core concept of excess and how it continues to drive Hollywood.

Making Movies Sidney Lumet.2010-09-01 Why does a director choose a particular script? What must they do in order to keep actors fresh and truthful through take after take of a single scene? How do you stage a shootout—involving more than one hundred extras and three colliding taxis—in the heart of New York's diamond district? What does it take to keep the studio honchos happy? From the first rehearsal to the final screening, *Making Movies* is a master's take, delivered with clarity, candor, and a wealth of anecdote. For in this book, Sidney Lumet, one of our most consistently acclaimed directors, gives us both a professional memoir and a definitive guide to the art, craft, and business of the motion picture. Drawing on forty years of experience on movies that range from *Long Day's Journey into Night* to *Network* and *The Verdict*—and with such stars as Katharine Hepburn, Paul Newman, Marlon Brando, and Al Pacino—Lumet explains how painstaking labor and inspired split-second decisions can result in two hours of screen magic.

Guerrilla Film Marketing Robert G. Barnwell.2018-07-11 Create an irresistible brand image and build an audience of loyal and engaged fans... *Guerrilla Film Marketing* takes readers through each step of the film branding, marketing and promotional process. Tailored specifically to low-budget independent films and filmmakers, *Guerrilla Film Marketing* offers practical and immediately implementable advice for marketing considerations across every stage of the film production process. Written by leading film industry professional Robert G. Barnwell, *Guerrilla Film Marketing* teaches readers how to: Master the fundamentals of guerrilla branding, marketing and promotion; Create an integrated marketing plan and calendar based on realistic budgets and expectations; Develop internet and social media marketing campaigns, including engaging studio and film websites and powerful, marketing-centric IMDb listings; Assemble behind-the-scenes pictures, videos and documentaries; Produce marketing materials such as key art, posters, film teasers, trailers and electronic press kits (aka EPKs); and Maximize the marketing impact of events such as test screenings, premiers, film festivals and industry award ceremonies. *Guerrilla Film Marketing* is filled with dozens of step-by-step instructions, checklists, tools, a glossary, templates and other resources. A downloadable eResource also includes a sample marketing plan and audit, a test screening questionnaire, and more.

Open Wide Dade Hayes,Jonathan Bing.2004-09-22 How is a blockbuster made? All it takes is three days: Friday, Saturday and Sunday. Opening weekend at the height of the summer blockbuster season is a gruelling ordeal for studio execs and marketers. In *Open Wide*, Hayes and Bing take the reader behind the scenes during the first 72 hours of a film's release. They also explore the main phases in the life of a film and also offer a personal look at all the filmmakers, actors, producers and executives that help bring these films to the cinema. This really is the first book to examine, in depth, the importance of the opening weekend.

Hit and Run Nancy Griffin, Kim Masters.2016-01-12 *Hit and Run* tells the improbable and often hilarious story of how two Hollywood film packagers went on a campaign to reinvent themselves as studio executives -- at Sony's expense. Veteran reporters Nancy Griffin and Kim Masters chronicle the rise of Jon Peters, a former hairdresser, seventh-grade dropout, and juvenile delinquent, and his soulless soul mate, Peter Guber -- and all the sex, drugs, and fistfights along the way. It is the story of the ultimate Hollywood con job and the standard by which every subsequent business blunder has been measured. *Hit and Run* delivers rock-solid business reporting liberally laced with inside gossip and outrageous scandal -- plus a new afterword bringing us up to date on the latest fallout from the Guber-Peters legacy.

High Concept Justin Wyatt.2010-07-22 Steven Spielberg once said, I like ideas, especially movie ideas, that you can hold in your hand. If a person can tell me the idea in twenty-five words or less, it's going to make a pretty good movie. Spielberg's comment embodies the essence of the high concept film, which can be condensed into one simple sentence that inspires marketing campaigns, lures audiences, and separates success from failure at the box office. This pioneering study explores the development and dominance of the high concept movie within commercial Hollywood filmmaking since the late 1970s. Justin Wyatt describes how box office success, always important in Hollywood, became paramount in the era in which major film studios passed into the hands of media conglomerates concerned more with the economics of filmmaking than aesthetics. In particular, he shows how high concept films became fully integrated with their marketing, so that a single phrase (Just when you thought it was safe to go back in the water...) could sell the movie to studio executives and provide copy for massive advertising campaigns; a single image or a theme song could instantly remind potential audience members of the movie, and tie-in merchandise could generate millions of dollars in additional income.

The Action and Adventure Cinema Yvonne Tasker.2004-08-19 Addressing areas such as genre, film history and style, action and spectacle, stars and bodies, action auteurs and the film industry, the reader covers both Hollywood and also European and Asian action cinema.

The Way Hollywood Tells It David Bordwell.2006-04-10 Hollywood moviemaking is one of the constants of American life, but how much has it changed since the glory days of the big studios? David Bordwell argues that the principles of visual storytelling created in the studio era are alive and well, even in today's bloated blockbusters. American filmmakers have created a durable tradition—one that we should not be ashamed to call artistic, and one that survives in both mainstream entertainment and niche-marketed indie cinema. Bordwell traces the continuity of this tradition in a wide array of films made since 1960, from romantic comedies like *Jerry Maguire* and *Love Actually* to more imposing efforts like *A Beautiful Mind*. He also draws upon testimony from writers, directors, and editors who are acutely conscious of employing proven principles of plot and visual style. Within the limits of the classical approach, innovation can flourish. Bordwell examines how imaginative filmmakers have pushed the premises of the system in films such as *JFK*, *Memento*, and *Magnolia*. He discusses generational, technological, and economic factors leading to stability and change in Hollywood cinema and includes close analyses of selected shots and sequences. As it ranges across four decades, examining classics like *American Graffiti* and *The Godfather* as well as recent success like *The Lord of the Rings: The Two Towers*, this book provides a vivid and engaging interpretation of how Hollywood moviemakers have created a vigorous, resourceful tradition of cinematic storytelling that continues to engage audiences around the world.

Film Histories Paul Grainge.2007-01-11 An introduction to film history, this anthology covers the history of film from 1895. It is arranged chronologically, and each chapter contains an introduction on the key developments within the period. Various types of film history are undertaken to enable students to become familiar with different types of film historical research.

Coming Attractions Lisa Kernan.2009-07-21 Movie trailers—those previews of coming attractions before the start of a feature film—are routinely praised and reviled by moviegoers and film critics alike: They give away too much of the movie. They're better than the films. They only show the spectacular parts. They lie. They're the best part of going to the movies. But whether you love them or hate them, trailers always serve their purpose of offering free samples of a film to influence moviegoing decision-making. Indeed, with their inclusion on videotapes, DVDs, and on the Internet, trailers are more widely seen and influential now than at any time in their history. Starting from the premise that movie trailers can be considered a

film genre, this pioneering book explores the genre's conventions and offers a primer for reading the rhetoric of movie trailers. Lisa Kernan identifies three principal rhetorical strategies that structure trailers: appeals to audience interest in film genres, stories, and/or stars. She also analyzes the trailers for twenty-seven popular Hollywood films from the classical, transitional, and contemporary eras, exploring what the rhetorical appeals within these trailers reveal about Hollywood's changing conceptions of the moviegoing audience. Kernan argues that movie trailers constitute a long-standing hybrid of advertising and cinema and, as such, are precursors to today's heavily commercialized cultural forms in which art and marketing become increasingly indistinguishable.

Indie Cinema Online Sarah E.S. Sinwell.2020-08-14 Indie Cinema Online investigates the changing nature of contemporary American independent cinema in an era of media convergence. Focusing on the ways in which modes of production, distribution, and exhibition are shifting with the advent of online streaming, simultaneous release strategies, and web series, this book analyzes sites such as SundanceTV, YouTube, Netflix, Hulu, and other online spaces as a means of redefining independent cinema in a digital era. Analyzing the intersections among cinema studies, cultural studies, and new media studies within contemporary convergence culture, author Sarah E.S. Sinwell looks at sites of media convergence that are often ignored within most studies of digital media. Emphasizing the ways in which the forms and technologies of media culture have changed during the age of convergence, this book analyzes contemporary production, distribution, and exhibition practices as a means of examining the changing meanings of independent cinema within digital culture.

Life Or Movie Mickael L. Rozwarski.2002 Life or movie: Which comes first? is a glimpse into an aspiring screenwriter's mind as he tries to figure out the inner workings of high concept movies. The author starts out with the premise that there are very easy rules that govern storytelling, rules which are universal and tolerate no exceptions. That is how he was led to discard traditional perspectives of movie analysis one after the other (Field, Campbell, Jung, Freud) which all proved to be unfaithful to observable facts. The author proposes then a change of paradigm and a different look at storytelling: fiction is like magic; you cannot explain it or it will break the spell, ruin the magic. But when you think about it, there are no two rational ways of making a rabbit appear from a hat.

The Lord of the Rings Brian Sibley.2002 Discusses the making of the movie trilogy based on J.R.R. Tolkien's The Lord of the Rings, covering topics including filming locations, special effects, costumes, battle scenes, characters, and music.

Argylle Elly Conway.2024-01-09 NATIONAL BESTSELLER • The globe-trotting spy thriller that inspired the action blockbuster Argylle, featuring a star-studded cast including Henry Cavill, Bryce Dallas Howard, Samuel L. Jackson, and John Cena, and directed by Matthew Vaughn of Kingsman trilogy fame A luxury train speeding towards Moscow and a date with destiny. A CIA plane downed in the jungles of the Golden Triangle. A Nazi hoard entombed in the remote mountains of South-West Poland. A missing treasure, the eighth wonder of the world, lost for seven decades. One Russian magnate's dream of restoring a nation to greatness has set in motion a chain of events which will take the world to the brink of chaos. Only Frances Coffey, the CIA's most legendary spymaster, can prevent it. But to do so, she needs someone special. Enter Argylle, a troubled agent with a tarnished past who may just have the skills to take on one of the most powerful men in the world. If only he can save himself first...

Film As Product in Contemporary Hollywood Nick Lacey,Roy Stafford.2019-07-25 This teaching pack, suitable for AS/A2 Media and Film Studies, offers a suitable case study for industry and institution and help students demonstrate an understanding of key concepts and contemporary Hollywood.

In Theaters Everywhere Brian Hannan.2018-12-26 Conflicts among Hollywood studios and exhibitors have been going on for years. At their heart are questions about how films should be released--where, when and at what speed. Both sides of this disagreement are losers, with exhibitors using the law via various Consent Decrees and studios retaliating by tightly controlling output. In the Silent Era, movies were not released nearly as widely as they are now. This book tells the story of how the few became the many. It explores the contraction of the release cycle, the maximization of the marketing dollar, and the democratization of consumer access. It also offers a comprehensive list of wide releases and rebuts much of what previous scholars have found.

Blockbuster Tom Shone.2004 But somewhere along the line, the beast they awakened took on a life of its own, and by the 1990s production budgets had escalated as quickly as profits. Hollywood entered a topsy-turvy world ruled by marketing and merchandising mavens, in which flops like Godzilla made money and hits had to break records just to break even. The blockbuster changed from a major event that took place a few times a year into something that audiences have come to expect weekly, piling into the backs of one another in an annual demolition derby that has left even Hollywood aghast..

The Lucas Effect: George Lucas and the New Hollywood Patti J. McCarthy.2014-10-25 A filmmaker, visionary, and entrepreneur, George Lucas has not only changed the way we experience film and filmmaking, but also revolutionized film industry practices and standards. George Lucas, on an economic, aesthetic, and cultural level, has contributed more than any other individual to the shaping of the New Hollywood and is one of the most important figures in film history. His contribution to the film industry and our culture can be defined as the Lucas Effect. Until now Lucas' work has been studied categorically. That is, popular books have been written that focus specifically on his life, his marketing skills, his films, his fans, or his various business accomplishments and practices. This is the first book to weave these threads together into a cohesive, rigorous study that illustrates the far reaching impact and importance of his creative genius. This book is important not only for film academics, students of film criticism and theory, popular culture scholars, and film devotees, but also for industry power brokers, Lucas fans and anyone who is interested in the work, life, and legacy of one of film's most important visionaries, George Lucas.

Sleepless in Hollywood Lynda Obst.2013-06-11 The veteran producer and author of the bestseller Hello, He Lied takes a witty and critical look at the new Hollywood. Over the past decade, producer Lynda Obst gradually realized she was working in a Hollywood that was undergoing a drastic transformation. The industry where everything had once been familiar to her was suddenly disturbingly strange. Combining her own industry experience and interviews with the brightest minds in the business, Obst explains what has stalled the vast moviemaking machine. The calamitous DVD collapse helped usher in what she calls the New Abnormal (because Hollywood was never normal to begin with), where studios are now heavily dependent on foreign markets for profit, a situation which directly impacts the kind of entertainment we get to see. Can comedy survive if they don't get our jokes in Seoul or allow them in China? Why are studios making fewer movies than ever—and why are they bigger, more expensive and nearly always sequels or recycled ideas? Obst writes with affection, regret, humor and hope, and her behind-the-scenes vantage point allows her to explore what has changed in Hollywood like no one else has. This candid, insightful account explains what has happened to the movie business and explores whether it'll ever return to making the movies we love—the classics that make us laugh or cry, or that we just can't stop talking about.

Think Outside the Box Office Jon Reiss.2010-01-01 As the digital revolution has democratized film production, a new hybrid model of distribution is the way independent filmmakers can take control of their own distribution. This approach is not just DIY or Web-based - it combines the best techniques from each distribution arena, old and new. In Think Outside the Box Office, Reiss explains audience identification and targeting, negotiating split-rights agreements, the new role of film festivals and more.

Contemporary American Independent Film Chris Holmlund,Justin Wyatt.2005 This anthology addresses the salient aesthetic, ideological and economic determinants of independent American cinema over the past three decades.

Pitch Like Hollywood: What You Can Learn from the High-Stakes Film Industry Peter Desberg,Jeffrey Davis.2022-02-15 Inside tips on how to craft pitches that seal the deal—no matter what industry you work in—and banish presentation anxiety forever From impromptu elevator pitches to full-board presentations, sales and marketing professionals face an “audience” daily—often with make-or-break consequences. As the person delivering the performance, you need to know you have a great script and are able to maintain composure throughout. To help you perfect both pitch and performance, there are no better coaches than clinical psychologist Peter Desberg and writer/producer Jeffrey Davis. With experience and insights from both the film industry and the corporate world, they understand the pitch process. In Pitch Like Hollywood, they show you how to up your game substantially—no matter what business you're in—by incorporating elements of a classic Hollywood pitch: driving emotion, piquing

curiosity, and ultimately winning over decision makers with powerful persuasion and performance. They take you on an insider's tour of the entire process, from defining the fundamentals to designing effective presentation strategies to overcoming stage fright. With chapters that include Persuasion Boot Camp, The Pitch Panic Cycle, and Creating the Pitch II (The Sequel), Pitch Like Hollywood provides a front-row seat in a master class on giving great performances for any audience, every time—at board meetings, sales calls, and whenever else you want to make a case to get the results you want.

High Concept Justin Wyatt.1994 Steven Spielberg once said, I like ideas, especially movie ideas, that you can hold in your hand. If a person can tell me the idea in twenty-five words or less, it's going to make a pretty good movie. Spielberg's comment embodies the essence of the high concept film, which can be condensed into one simple sentence that inspires marketing campaigns, lures audiences, and separates success from failure at the box office. This pioneering study explores the development and dominance of the high concept movie within commercial Hollywood filmmaking since the late 1970s. Justin Wyatt describes how box office success, always important in Hollywood, became paramount in the era in which major film studios passed into the hands of media conglomerates concerned more with the economics of filmmaking than aesthetics. In particular, he shows how high concept films became fully integrated with their marketing, so that a single phrase (Just when you thought it was safe to go back in the water . . .) could sell the movie to studio executives and provide copy for massive advertising campaigns; a single image or a theme song could instantly remind potential audience members of the movie, and tie-in merchandise could generate millions of dollars in additional income.

Marketing to Moviegoers Robert Marich.2013-01-30 While Hollywood executives spend millions of dollars making movies, even more money is poured into selling those films to the public. In the third edition of his comprehensive guidebook, *Marketing to Moviegoers: A Handbook of Strategies and Tactics*, veteran film and TV journalist Robert Marich plumbs the depths of the methods used by studios to market their films to consumers. Updates to the third edition include a chapter on marketing movies using digital media; an insightful discussion of the use of music in film trailers; new and expanded materials on marketing targeted toward affinity groups and awards; fresh analysis of booking contracts between theaters and distributors; a brief history of indie film marketing; and explorations of the overlooked potential of the drive-in theater and the revival of third-party-financed movie campaigns. While many books have been written on the business-to-business aspect of film promotion, Marich's volume is one of the few that focuses on the techniques used to sell motion pictures to those in a position to truly make or break a film—the public. A highly navigable handbook that breaks down a complicated process into manageable strategies in an easy-to-read style, *Marketing to Moviegoers* is a must for all professionals and students in today's rapidly evolving film industry.

Celluloid Symphonies Julie Hubbard.2011-03-02 *Celluloid Symphonies* is a unique sourcebook of writings on music for film, bringing together fifty-three critical documents, many previously inaccessible. It includes essays by those who created the music—Max Steiner, Erich Korngold, Jerry Goldsmith, Elmer Bernstein and Howard Shore—and outlines the major trends, aesthetic choices, technological innovations, and commercial pressures that have shaped the relationship between music and film from 1896 to the present. Julie Hubbard's introductory essays offer a stimulating overview of film history as well as critical context for the close study of these primary documents. In identifying documents that form a written and aesthetic history for film music, *Celluloid Symphonies* provides an astonishing resource for both film and music scholars and for students.

The Entertainment Marketing Revolution Al Lieberman, Patricia Esgate.2002 Entertainment is now a \$500 billion industry that reaches into every corner of human life. *The Entertainment Marketing Revolution: Bringing the Moguls, the Media, and the Magic to the World* profiles that industry, from film to print, music to theme parks—and shows exactly how to find and reach your market in today's insanely competitive marketplace. Discover the driving forces, key synergies, new opportunities, and advanced marketing techniques today's top companies are riding to success... and learn how to create tomorrow's blockbuster properties, starting today.

Go Teen Writers Stephanie Morrill, Jill Williamson, Shannon Dittmore.2020-12-03 You have a story to tell, don't you? Or maybe you simply want to try your hand at fiction writing. Perhaps you've given it your best effort, but simply didn't have enough tools in your tool box to finish that first draft. Wherever you're at with this novel-writing thing, popular bloggers Stephanie Morrill, Jill Williamson, and Shannon Dittmore totally understand. They know it's hard to finish a first draft. To stay motivated until the end. To feel like a real writer. They know because they've been there too. In *Go Teen Writers: Write Your Novel*, you'll learn: There is no such thing as one right way to write a novel. How to take an idea and give it a beginning, middle, and end. What story structure means and how it strengthens a book. Different approaches to plotting a novel. How to develop characters worth reading about. Strategies for creating memorable storyworlds and settings. What theme is and how to use it to enrich your story. What to do when your first draft is finished. There's no doubt about it. Learning to write a novel from beginning to end is a challenge. But with this book as your guide, you'll see that when you're in possession of the right tools, you're capable of finishing what you start. You'll be empowered and encouraged—as if you had a writing coach (or three!) sitting alongside you.

The Film Cultures Reader Graeme Turner.2002 This companion reader to *Film as Social Practice* brings together key writings on contemporary cinema, exploring film as a social and cultural phenomenon.

Down and Dirty Pictures Peter Biskind.2013-01-08 In this “dishy...superbly reported” (Entertainment Weekly) New York Times bestseller, Peter Biskind chronicles the rise of independent filmmakers who reinvented Hollywood—most notably Sundance founder Robert Redford and Harvey Weinstein, who with his brother, Bob, made Miramax Films an indie powerhouse. As he did in his acclaimed *Easy Riders, Raging Bulls*, Peter Biskind “takes on the movie industry of the 1990s and again gets the story” (The New York Times). Biskind charts in fascinating detail the meteoric rise of the controversial Harvey Weinstein, often described as the last mogul, who created an Oscar factory that became the envy of the studios, while leaving a trail of carnage in his wake. He follows Sundance as it grew from a regional film festival to the premier showcase of independent film, succeeding almost despite the mercurial Redford, whose visionary plans were nearly thwarted by his own quixotic personality. Likewise, the directors who emerged from the independent movement, such as Quentin Tarantino, Steven Soderbergh, and David O. Russell, are now among the best-known directors in Hollywood. Not to mention the actors who emerged with them, like Matt Damon, Ben Affleck, Ethan Hawke, and Uma Thurman. Candid, controversial, and “sensationally entertaining” (Los Angeles Times) *Down and Dirty Pictures* is a must-read for anyone interested in the film world.

You're Only as Good as Your Next One Mike Medavoy.2013-06-25 “An under-read and engaging show-biz memoir.” -The New Yorker If I had a talent for anything, it was a talent for knowing who was talented. Mike Medavoy is a Hollywood rarity: a studio executive who, though never far from controversy, has remained well loved and respected through four decades of moviemaking. What further sets him apart is his role in bringing to the screen some of the most acclaimed Oscar-winning films of our time: *Apocalypse Now*, *One Flew Over the Cuckoo's Nest*, *Amadeus*, *The Silence of the Lambs*, *Philadelphia*, and *Sleepless in Seattle* are just some of the projects he green-lighted at United Artists, Orion, TriStar, his own Phoenix Pictures. The ultimate lose-lose situation for a studio executive: to wind up with a commercial bomb and a bad movie. Of course, there are the box office disasters, and the films, as Medavoy says, for which I should be shot. They, too, have a place in his fascinating memoir -- a pull-no-punches account of financial and political maneuvering, and of working with the industry's brightest star power, including Steven Spielberg, Martin Scorsese, Francis Ford Coppola, Kevin Costner, Robert De Niro, Jodie Foster, Sharon Stone, Michael Douglas, Meg Ryan, and countless others. Putting together the elements of a film is a succession of best guesses. Medavoy speaks out on how movie studio buyouts have stymied the creative process and brought an end to the hands-off golden age of filmmaking. An eyewitness to Hollywood history in the making, he gives a powerful and poignant view of the past and future of a world he knows intimately.

A Dictionary of Film Studies Annette Kuhn, Guy Westwell.2012-06-21 Written by experts in the field, this dictionary covers all aspects of film studies, including terms, concepts, debates, and movements in film theory and criticism, national, international and transnational cinemas, film history, film movements and genres, film industry organizations and practices, and key technical terms and concepts in 500 detailed entries. Most entries also feature recommendations for further reading and a large number also have web links. The web links are listed and regularly updated on a companion website that complements the printed book. The dictionary is international in its approach, covering national cinemas, genres, and film movements from around the world such as the Nouvelle Vague, Latin American cinema, the L'exploitation film, Bollywood, Yiddish cinema, the

spaghetti western, and World cinema. The most up-to-date dictionary of its kind available, this is a must-have for all students of film studies and ancillary subjects, as well as an informative read for cinephiles and for anyone with an interest in films and film criticism.

Creating the Viewer Justin Wyatt.2024-04-23 A study of the largely hidden world of primary media market research and the different methods used to understand how the viewer is pictured in the industry. The first book on the intersection between market research and media, *Creating the Viewer* takes a critical look at media companies' studies of television viewers, the assumptions behind these studies, and the images of the viewer that are constructed through them. Justin Wyatt examines various types of market research, including talent testing, pilot testing, series maintenance, brand studies, and new show "ideation," providing examples from a range of programming including news, sitcoms, reality shows, and dramas. He looks at brand studies for networks such as E!, and examines how the brands of individuals such as showrunner Ryan Murphy can be tested. Both an analytical and practical work, the book includes sample questionnaires and paths for study moderators and research analysts to follow. Drawn from over fifteen years of experience in research departments at various media companies, *Creating the Viewer* looks toward the future of media viewership, discussing how the concept of the viewer has changed in the age of streaming, how services such as Netflix view market research, and how viewers themselves can shift the industry through their media choices, behaviors, and activities.

Jaws Hank Searls.1987 The lives of the Brody family have been devastated by a shark of relentless fury. To Ellen Brody it is evil incarnate and it must be destroyed.

High Concept Justin Wyatt.1994 Steven Spielberg once said, I like ideas, especially movie ideas, that you can hold in your hand. If a person can tell me the idea in twenty-five words or less, it's going to make a pretty good movie. Spielberg's comment embodies the essence of the high concept film, which can be condensed into one simple sentence that inspires marketing campaigns, lures audiences, and separates success from failure at the box office. This pioneering study explores the development and dominance of the high concept movie within commercial Hollywood filmmaking since the late 1970s. Justin Wyatt describes how box office success, always important in Hollywood, became paramount in the era in which major film studios passed into the hands of media conglomerates concerned more with the economics of filmmaking than aesthetics. In particular, he shows how high concept films became fully integrated with their marketing, so that a single phrase (Just when you thought it was safe to go back in the water...) could sell the movie to studio executives and provide copy for massive advertising campaigns; a single image or a theme song could instantly remind potential audience members of the movie, and tie-in merchandise could generate millions of dollars in additional income.

Save the Cat Goes to the Movies Blake Snyder.2013-07 Provides advice for budding screenwriters on how to handle the challenges of writing a Hollywood script and includes insider information on the most popular genres in Hollywood as well as references to 500 movie cousins to help guide the script writing process.

Convergent Wrestling CarrieLynn D. Reinhard,Christopher J. Olson.2019-03-04 This book examines how the current era of convergence has affected, and is reflected in, the world of professional wrestling, which combines several different genres, including drama, action, comedy, horror, science fiction, and even romance. Professional wrestling's business practices exist at the intersection of bottom-up fan-centric strategies and strict top-down corporate control. Meanwhile, the wrestlers themselves combine aspects of carnival hucksters, actors/actresses, comedians, superheroes, martial artists, or stuntmen, and the narratives consist of everything from social critique to geopolitical allegories, and from soap opera melodramas to stereotyped exploitation. Bringing together the latest scholarship in the field, *Convergent Wrestling* analyzes various texts, business practices, and fan activities to explore the commonalities that define professional wrestling and consider how it exists in today's new media ecology. In addition, the book considers the professional wrestling industry from several different angles, from massive multinational conglomerate World Wrestling Entertainment (WWE) to local indie federations. As such, it will appeal to scholars with interests in popular culture, media and cultural studies, and fan practices.

Mainstream Maverick Holly Chard.2020-09-01 In the 1980s and 1990s, John Hughes was one of Hollywood's most reliable hitmakers, churning out beloved teen comedies and family films such as *The Breakfast Club* and *Home Alone*, respectively. But was he an artist? Hughes, an adamantly commercial filmmaker who was dismissed by critics, might have laughed at the question. Since his death in 2009, though, he has been memorialized on Oscar night as a key voice of his time. Now the critics lionize him as a stylistic original. Holly Chard traces Hughes's evolution from entertainer to auteur. Studios recognized Hughes's distinctiveness and responded by nurturing his brand. He is therefore a case study in Hollywood's production not only of movies but also of genre and of authorship itself. The films of John Hughes, Chard shows, also owed their success to the marketers who sold them and the audiences who watched. Careful readings of Hughes's cinema reveal both the sources of his iconic status and the imprint on his films of the social, political, economic, and media contexts in which he operated. The first serious treatment of Hughes, *Mainstream Maverick* elucidates the priorities of the American movie industry in the New Hollywood era and explores how artists not only create but are themselves created.

Film Firsts Ethan Alter.2014-02-17 This forward-looking exploration of contemporary American film across the last 40 years identifies and examines the specific movies that changed the film industry and shaped its present and future. Since the mid-1970s, American cinema has gone through enormous changes, such as the birth of the modern summer blockbuster, the rise of the independent film industry, ongoing technological advancements in special effects, and the ever-evolving models for film distribution. Written by a professional film critic and film buff, this book tells the story of contemporary American cinema in a unique and engaging way: by examining 25 key movies that demonstrated a significant creative, technological, or business innovation that impacted the industry at large. Each chapter in this chronological survey of contemporary film is divided into two sections: *The Film*, which offers a critical overview of the film in question; and *The First*, which describes the specific innovation achieved by that film and places that achievement in the larger historical context. Two additional appendices in each chapter explore other significant aspects of both the film and its groundbreaking nature. The broad coverage—ranging from action movies to horror films to science fiction favorites—ensures the work's appeal to all film fans.

New Hollywood Cinema Geoff King.2002-03-29 New Hollywood extends from the radical gestures of the 'Hollywood Renaissance' of the late 1960s and early 1970s to the current dominance of the corporate blockbuster. Geoff King covers new Hollywood dynamically and accessibly in this thoroughly modern introductory text. He discusses diverse films as well as the film-makers and film companies, focusing on the interactions between the film texts, their social contexts and the industry producing them. Using examples across Hollywood and its genres, King reveals how the positions of studios within media conglomerates, together with the impact of television, advertising and franchising on the New Hollywood, shape the form and content of the films.

Delve into the emotional tapestry woven by JR Anderson in *Experience High Concept Movies And Marketing In Hollywood*. This ebook, available for download in a PDF format (Download in PDF: *), is more than just words on a page; it's a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

Table of Contents High Concept Movies And Marketing In Hollywood

1. Understanding the eBook High Concept Movies And Marketing In Hollywood
 - The Rise of Digital Reading High Concept Movies And Marketing In Hollywood
 - Advantages of eBooks Over Traditional Books

2. Identifying High Concept Movies And Marketing In Hollywood
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an High Concept Movies And Marketing In Hollywood
 - User-Friendly Interface
4. Exploring eBook Recommendations from High Concept Movies And Marketing In Hollywood
 - Personalized Recommendations
 - High Concept Movies And Marketing In Hollywood User Reviews and Ratings
 - High Concept Movies And Marketing In Hollywood and Bestseller Lists
5. Accessing High Concept Movies And Marketing In Hollywood Free and Paid eBooks
 - High Concept Movies And Marketing In Hollywood Public Domain eBooks
 - High Concept Movies And Marketing In Hollywood eBook Subscription Services
 - High Concept Movies And Marketing In Hollywood Budget-Friendly Options
6. Navigating High Concept Movies And Marketing In Hollywood eBook Formats
 - ePub, PDF, MOBI, and More
 - High Concept Movies And Marketing In Hollywood Compatibility with Devices
 - High Concept Movies And Marketing In Hollywood Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of High Concept Movies And Marketing In Hollywood
 - Highlighting and Note-Taking High Concept Movies And Marketing In Hollywood
 - Interactive Elements High Concept Movies And Marketing In Hollywood
8. Staying Engaged with High Concept Movies And Marketing In Hollywood
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers High Concept Movies And Marketing In Hollywood
9. Balancing eBooks and Physical Books High Concept Movies And Marketing In Hollywood
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection High Concept Movies And Marketing In Hollywood
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine High Concept Movies And Marketing In Hollywood
 - Setting Reading Goals High Concept Movies And Marketing In Hollywood
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of High Concept Movies And Marketing In Hollywood
 - Fact-Checking eBook Content of High Concept Movies And Marketing In Hollywood
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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