This book demonstrates how government bureaucracy is portrayed in the top ten box office grossing films from 2000–2015. Perhaps unsurprisingly, government is generally portrayed poorly, but individual government bureaucrats are typically depicted positively.

Shelton Jackson «Spike» Lee is one of the most culturally influential and provocative film directors of the twentieth and twenty-first centuries. Bringing together seminal writings - from classic scholarship to new research - this book focuses on this revolutionary film auteur and cultural provocateur to explore contemporary questions around issues of race, politics, sexuality, gender roles, filmmaking, commercialism, celebrity, and the role of media in public discourse. Situating Lee as an important contributor to a variety of American discourses, the book highlights his commitment to exploring issues of relevance to the Black community. His work demands that his audiences take inventory of his and
their understandings of the complexities of race relations, the often deleterious influence of media messages, the long term legacy of racism, the liberating effects of sexual freedom, the controversies that arise from colorism, the separatist nature of classism, and the cultural contributions and triumphs of historical figures. This book seeks to stimulate continued debate by examining the complexities in Lee’s various sociopolitical claims and their ideological impacts.

Taking the findings of behavioral economics from the cocktail party to the boardroom. Experimental economist Kay-Yut Chen leads an economics lab at Hewlett-Packard—the first of its kind at any company. His groundbreaking research into human behavior has turned into tangible results for HP. He has saved the company millions of dollars, simply by explaining why people really do the things they do. MoneyLab offers practical lessons being put to use right now at HP and other leading companies. It explains, for instance, how to: ? Use incentives to influence employees, suppliers, and buyers ? Determine whom to trust, and how much ? Reduce the negative effects of irrational behavior by noticing patterns that don’t seem logical ? Take advantage of the human tendency to game the system In the spirit of Predictably Irrational, but with a more practical approach, Chen shows how to translate the findings of behavioral economics into concrete actions to achieve new levels of success.

“An informative and amusing look at the close relationship between Golden Age Hollywood and West Coast horse racing. A fascinating read.” —Christina Rice, author of Mean . . . Moody . . . Magnificent! Horse racing was so popular and influential between 1930 and 1960 that nearly 150 racing themed films were released, including A Day at the Races, Thoroughbreds Don’t Cry, and National Velvet. This fast-paced, gossipy history explores the relationship between the Hollywood film industry, the horse racing industry, and the extraordinary participation of producers, directors, and actors in the Sport of Kings. Alan Shuback details how all three of Southern California’s major racetracks were founded by Hollywood luminaries: Hal Roach was cofounder of Santa Anita Park, Bing Crosby founded Del Mar with help from Pat O’Brien, and Jack and Harry Warner founded Hollywood Park with help from dozens of people in the film community. The races also provided a social and sporting outlet for the film community—studios encouraged film stars to spend a day at the races, especially when a new film was being
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released. The stars’ presence at the track generated a bevy of attention from eager photographers and movie columnists, as well as free publicity for their new films. Moreover, Louis B. Mayer, Bing Crosby, Fred Astaire, Betty Grable, and Don Ameche were all major Thoroughbred owners, while Mickey Rooney, Chico Marx, and John Huston were notorious for their unsuccessful forays to the betting windows. “The more entertaining vignettes pair the names of old-time screen stars with ribald tales of racetrack depravity.” —Thoroughbred Daily News


"Hollywood is a place where they'll pay you a thousand dollars for a kiss and fifty cents for your soul." – Marilyn Monroe

It is over 100 years since Hollywood became the centre of American cinema and, while it has always presented itself as a place of glamour and home to the beautiful and talented, from its very creation there was a darker side to Tinseltown. Film-makers didn’t just move to southern California for its sunny weather, they went West to evade the patent laws restricting the use of movie cameras. From its earliest days, Hollywood, the home of fantasy, created a hothouse of excess – too much money, too much adulation, too much expectation and too much ego. Some actors would trade sex in the, often vain, hope of career advancement, mobsters muscled in on the unions and extorted the studios, while the accountants appear to be among Hollywood’s most creative people, managing to ensure that even the Star Wars films haven’t yet shown a profit. But while stars have always been indulged, once their moment in the limelight has passed, their fall can be cruel. From the setting up of the studios by the movie moguls to the corporations that run them today, from drug addictions to McCarthy-era witch-hunts to the Mob, Dark History of Hollywood is the story of sex and excess, murder and suicide, ambition and betrayal, and how money can make almost everyone compromise. Intensively researched and superbly entertaining, Dark History of Hollywood reveals that the stories behind the silver screen are at least as gripping as many of those on it.

This book claims that Hollywood cinema had a significant relationship with the millennial crisis of masculinity, as the
films of the fin de millennium movement reflected the cultural discourse of concern over the crisis of masculinity through a dichotomous structure of either feminine or hyper-masculine representations of male identity.

During the heyday of the studio system spanning the 1930s, ‘40s, and ‘50s, virtually all the American motion picture industry’s money, power, and prestige came from a single activity: selling tickets at the box office. Today, the movie business is just a small, highly visible outpost in a media universe controlled by six corporations—Sony, Time Warner, NBC Universal, Viacom, Disney, and NewsCorporation. These conglomerates view films as part of an immense, synergistic, vertically integrated money-making industry. In The Big Picture, acclaimed writer Edward Jay Epstein gives an unprecedented, sweeping, and thoroughly entertaining account of the real magic behind moviemaking: how the studios make their money. Epstein shows how, in Hollywood, the only art that matters is the art of the deal: major films turn huge profits, not from the movies themselves but through myriad other enterprises, such as video-game spin-offs, fast-food tie-ins, soundtracks, and even theme-park rides. The studios may compete with one another for stars, publicity, box-office receipts, and Oscars; their corporate parents, however, make fortunes from cooperation (and collusion) with one another in less glamorous markets, such as cable, home video, and pay-TV. But money is only part of the Hollywood story; the social and political milieus—power, prestige, and status—tell the rest. Alongside remarkable financial revelations, The Big Picture is filled with eye-opening true Hollywood insider stories. We learn how the promise of free cowboy boots for a producer delayed a major movie’s shooting schedule; why stars never perform their own stunts, despite what the supermarket tabloids claim; how movies intentionally shape political sensibilities, both in America and abroad; and why fifteen-year-olds dictate the kind of low-grade fare that has flooded screens across the country. Epstein also offers incisive profiles of the pioneers, including Louis B. Mayer, who helped build Hollywood, and introduces us to the visionaries—Walt Disney, Akio Morita, Rupert Murdoch, Steve Ross, Sumner Redstone, David Sarnoff—power brokers who, by dint of innovation and deception, created and control the media that mold our lives. If you are interested in Hollywood today and the complex and fascinating way it has evolved in order to survive, you haven’t seen the big picture until you’ve read The Big Picture.
From David Puttnam—producer of such modern film classics as Chariots of Fire, The Killing Fields, Midnight Express, and The Mission, and the only European to have run a major Hollywood studio—an insightful and provocative history that explains the personalities and events which shaped film’s transformation from a technological curiosity into one of the world’s most powerful cultural and economic forces. From the early rivalry between its inventors to the power-brokering and political influence of today’s mega-stars; from Zukor and Laemmle to Ovitz and Eisner; from the serendipitous discovery of Los Angeles (“flagstaff no good,” wired Cecil B. De Mille. “want authority to rent barn for $75 a month in place called hollywood”) to the exploitation and depredation of Europe’s film culture in the name of the marketplace, Puttnam captures the urgency and wonder that swept through a young industry and set it spinning on an axis of money and power. Movies and Money chronicles the unprecedented collision between art and commerce, and incisively analyzes its implications in today’s global arena. Puttnam's engaging history is also an impassioned polemic: From the moment Thomas Edison stole the first crude attempt at a movie camera from the French scientist Étienne Jules Marey, Hollywood and Europe have existed, the author claims, in a state of undeclared hostility—hostility that has occasionally erupted into open battle for control of the century’s most powerful artistic medium. And this battle, he contends, will ultimately determine the nature of Europe's cultural identity. He also argues forcefully for the intelligent application of the language and techniques of cinema to education, urging filmmakers to make films that challenge and inspire as well as entertain. Ten years after his abrupt departure from Columbia, Puttnam re-enters the debate about cinema with characteristic audacity, with the irreverence of an iconoclast and the canniness of a seasoned player. Movies and Money is a book that will change our understanding of the history—and future—of film.

David A. Westbrook argues that we live in "the city of gold"—a global, cosmopolitan polity where politics are done through markets, and where global capital markets, not states, have become the dominant force in our social life.

Written by two of the field’s most eminent experts, this exciting new introduction to mass media makes connections between communication research and the reality of the media industry. Understanding Media in the Digital Age shows readers how to navigate the world of traditional and new media while fostering an understanding of mass
communication theory, history, active research findings, and professional experience.

"Describing what is available, what is rare and what is valuable, the author demonstrates just how graphically interesting these theatrical prop notes are. Based on research and interviews with prop masters, set decorators and numismatics experts, this work catalogs and illustrates more than 270 types of motion picture and other theatrical prop money - including nearly 2,000 sub-varieties. The book has more than 2,000 photographs, a bibliography, and an index."--Jacket.

This is the third book in the 'Understanding the Moving Image' series. Like other books in the series, it aims to provide a strong critical and theoretical base for the study of the media. It has been co-authored by experienced Media and Film Studies tutors, offering fresh and innovative ways of talking about the key concept of representation. How is the world mediated to deliver messages and create beliefs about groups such as the mentally ill, institutions like the family and schools, minority and marginalised people and issues of nation seen through football and films? It also looks outside our ethnocentric mediated world to see how we are represented to others. The choice of texts reflects both an attempt to push the boundaries of the study of representation with new research, but also to make it accessible and stimulating for students coming into this area for the first time. Case studies reflect contemporary concerns in the media, often from different perspectives.

Broadcasting Hollywood: The Struggle Over Feature Films on Early Television uses extensive archival research into the files of studios, networks, advertising agencies, unions and guilds, theatre associations, the FCC, and key legal cases to analyze the tensions and synergies between the film and television industries in the early years of television. This analysis of the case study of the struggle over Hollywood’s feature films appearing on television in the 1940s and 1950s illustrates that the notion of an industry misunderstands the complex array of stakeholders who work in and profit from a media sector, and models a variegated examination of the history of media industries. Ultimately, it
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draws a parallel to the contemporary period and the introduction of digital media to highlight the fact that history repeats itself and can therefore play a key role in helping media industry scholars and practitioners to understand and navigate contemporary industrial phenomena.

Deflecting the attention from Hollywood, Stars in World Cinema fills an important gap in the study of film by bringing together Star Studies and World Cinema. A team of international scholars here bring their expertise and in-depth knowledge of world cultures and cinema to the study of stars and stardom from six continents, exploring their cultures, their local history and their global relevance. Chapters look at the role of acting, music, singing, painting and martial arts in the making of stars from Australia's indigenous population, Austria, China, Egypt, France, Germany, Greece, India, Iran, Japan, North and South Korea, Nigeria, the Philippines, the former Soviet Union, Spain, North and South America. Since the very beginnings of cinema, actors and stars have been central to its history and have been one of the medium's defining characteristics. They have also been fundamental to the marketing of cinema and have played a major part in the reception of films in many cultures. Stars in World Cinema examines stardom and the circulation of stars across borders, analysing how local star systems or non-systems construct stardom around the world. Contributors put into practice their local knowledge of history, language and cultural systems, to consider issues of hybridity, boundary crossing, the mobility of stardom, and embodied spectatorship, in order to further the understanding of stars in light of recent interest in reception theory. Rooted in a multidisciplinary and polycentric approach, this book throws light on unexpected connections between stars and stardoms from different parts of the world, cutting across chronology, geographies and film history.

"Movie Money" unravels, demystifies, and clearly explains the film industry's unique, arcane, "creative" accounting practices. It examines a film's various revenue-generating and revenue-consuming components and presents numerous film-industry definitions of "gross" and "net" profits and the many ways these figures are calculated. It also provides in-depth discussions of profit participations, audits, and contract negotiating. NEW to this third edition, in addition to a complete update of all current industry practices, is a lengthy chapter on new media and how it is changing the all aspects of the film/TV/video financial landscape. Also new to this edition os a section that discusses...
the financial aspects of doing film industry business (producing, distributing, etc.) in China"

Hollywood's Film Wars with France examines how Hollywood was able to establish a permanent dominance over the French market for motion pictures by using monopolistic trade practices and diplomatic pressure.

This book explains how to turn an $8m investment in one movie into a billion dollar fortune by investing in my movie creation process. This investment is based on my eight year study into billion dollar grossing movies. Half of this book is about the dangers of investing in Hollywood movies. The other half of this book is about how to overcome those dangers and invest in movies that make money. This book is essentially a very detailed investment proposal. For an investor who wants to know that their money is being invested wisely, this detail will be refreshing. The purpose of this book is to find a professional investor with $8m or more to invest in one movie project. This book is not for people who wish to make money from their own movie projects. This book may also be interesting to people who want a general insight into the movie making business, particularly from the investing side rather than the celebrity side.

This book provides a critical political economic examination of the impact of increasingly concentrated global media industries. It addresses different media and communication industries from around the globe, including film, television, music, journalism, telecommunication, and information industries. The authors use case studies to examine how changing methods of production and distribution are impacting a variety of issues including globalization, environmental devastation, and the shifting role of the State. This collection finds communication at a historical moment in which capitalist control of media and communication is the default status and, so, because of the increasing levels of concentration globally allows those in control to define the default ideological status. In turn, these concentrated media forces are deployed under the guise of entertainment but with a mind towards further concentration and control of the media apparatuses many times in convergence with others.

With the chick flick arguably in decline, film scholars may well ask: what has become of the woman’s film? Little attention has been paid to the proliferation of films, often from the independent sector, that do not sit comfortably in
either the category of popular culture or that of high art—films that are perhaps the corollary of the middle-brow novel, or "smart-chick flicks". This book seeks to fill this void by focusing on the steady stream of films about and for women that emerge out of independent American and European cinema, and that are designed to address an international female audience. The new woman's film as a genre includes narratives with strong ties to the woman’s film of classical Hollywood while constituting a new distinctive cycle of female-centered films that in many ways continue the project of second-wave feminism, albeit in a modified form. Topics addressed include: The Bridges of Madison County (Clint Eastwood, 1995); the feature-length films of Nicole Holofcener, 1996-2013; the film roles of Tilda Swinton; Rachel Getting Married (Jonathan Demme, 2008); Blue Jasmine (Woody Allen, 2013); Frances Ha (Noah Baumbach, 2012), Belle (Amma Asante, 2013), Fifty Shades of Grey (Sam Taylor-Johnson, 2015) and Jane Campion’s Top of the Lake (Sundance Channel, 2013-).

This all-encompassing encyclopedia provides a broad perspective on U.S. politics, culture, and society, but also goes beyond the facts to consider the myths, ideals, and values that help shape and define the nation. • Offers approximately 225 entries covering U.S. politics, culture, society, and beliefs • Includes an introductory overview of the forces that have shaped and continue to shape American political culture and a concluding essay that gathers key thematic threads and looks toward the future • Covers the myriad ways in which American political culture influences other aspects of American society • Examines how cultural symbols and beliefs are manipulated to advance political interests and establish government authority • Connects new issues such as social media and sexual politics with the political culture

This book features four essays that illuminate the relationship between American and Soviet film cultures in the 20th century. The first essay emphasizes the structural similarities and dissimilarities of the two cultures. Both wanted to reach the masses. However, the goal in Hollywood was to entertain (and educate a little) and in Moscow to educate (and entertain a little). Some films in the Soviet Union as well as in the United States were conceived as clear competition to one another – as the second essay demonstrates – and the ideological opponent was not shown from
its most advantageous side. The third essay shows how, in the 1980s, the different film cultures made it difficult for the Soviet director Andrei Konchalovsky to establish himself in the US, but nevertheless allowed him to succeed. In the 1960s, a genre became popular that tells the story of the Russian Civil War using stylistic features of the Western: The Eastern. Its rise and decline are analyzed in the fourth essay.

This volume is the first in-depth study of the relationship between Hollywood and its financiers from the early film entrepreneurs who established the trade at the turn of the century, through the present day multinational, diversified film corporations that dominate the communication/entertainment industry of the world. Specific case studies are drawn from primary sources and crucial questions of financial control and corporate power are examined in light of their broader implications for media production and distribution.

With high-profile Academy Award nominations and an increasing number of big-name actors eager to sign on to promising projects, independent films have been at the forefront in recent years like never before. But the roots of such critical and commercial successes as The Hurt Locker and Precious can be traced to the first boom of independent cinema in the 1960s, when a raft of talented filmmakers emerged to capture the attention of a rapidly growing audience of young viewers. A thorough overview of a thriving area of cultural life, Directory of World Cinema: American Independent chronicles the rise of the independent sector as an outlet for directors who challenge the status quo, yet still produce accessible feature films that not only find wide audiences but enjoy considerable box office appeal—without sacrificing critical legitimacy. Key directors are interviewed and profiled, and a sizeable selection of films are referenced and reviewed. More than a dozen sub-genres—including African American cinema, queer cinema, documentary, familial dysfunction, and exploitation—are individually considered, with an emphasis on their ability to engage with tensions inherent in American society. Copious illustrations and a range of research resources round out the volume, making this a truly comprehensive guide. At a time when independent films are enjoying considerable cultural cachet, this easy-to-use yet authoritative guide will find an eager audience in media historians, film studies scholars, and movie buffs alike.
In an increasingly global market, the Hollywood film industry is evolving rapidly. Once a stand-alone entity, the Hollywood blockbuster is now integrated more closely than ever with the internet, computer games and news media. This growing synergy has given rise to a new phenomenon: the event film. As a work that transcends the boundaries and expectations of conventional film, Peter Jackson’s epic trilogy The Lord of the Rings makes a perfect case study for this emerging phenomenon. In a carefully-structured collection of essays, the authors cover every aspect of the event film from its inception through to marketing of the finished product. The financial implications of planning and producing an event film are examined, with clear analyses of tax breaks and marketing strategies. Consideration is also given to the philosophical and social impact of event films, including effects on national identity and tourism in an age of globalization. The twenty-five contributors to this volume come from an eclectic range of backgrounds, but share a perspective grounded in Aotearoa, New Zealand, the land of Middle-earth. Their expertise in fields as diverse as business, communications, geography, music, film and media studies combines to provide a clear understanding of how ‘creative industries’ will figure in future economics. Studying the event film offers a unique entry point for studying twenty-first century media, and is essential reading for fans of The Lord of the Rings and for anyone interested in contemporary Hollywood as a global industrial and cultural phenomenon.

Motion pictures, television, radio, music, theater, publishing, sports.

"Aquinas and His Role in Theology is full of synthesis and insight. Experts have considered it to hold some of Chenu’s finest pages on Aquinas: there succinct descriptions of church and society in the Middle Ages lead to luminous lines on the interplay of nature and grace. Every reader, beginner or lifelong disciple, will find in this book new perspectives and engaging ideas."

Publisher description

A study of the representation of the Latina body in US popular culture, from "Latin bombshell" Carmen Miranda in the 1940s to Jennifer Lopez and Salma Hayek. It not only sheds light on how meaning is produced through images of the
Latina body, but also on how these representations of Latinas are received, revised, and challenged.

The distribution of a motion's picture's "profits" is, for most filmmakers, a murky, labyrinthine domain ruled by studio/distributor accountants and lawyers. "Movie Money" unravels, demystifies, and clearly explains the film industry's unique, arcane creative accounting practices. It examines a film's various revenue-consuming components and presents numerous film-industry definitions of gross and net profits and the many ways in which these figures are calculated. It also provides in-depth discussions of various aspects of profit participation terminology, accounting practices, and deal practices along with chapters on audits, claims, and negotiating tips and tricks. This Second Edition greatly expands the first edition's coverage of basic cable providers and new rulings regarding motion picture industry financial reporting practices and new material on vertical integration (i.e., studio self-dealing).

Provides facts on over 100 fields of study and career prospects for each major Hollywood's Cold War

When most people think of movie musicals, films like "Singin' in the Rain", "Sound of Music", "The Red Shoes", "On the Town", "White Christmas", "Ziegfeld Follies", "Top Hat", "Funny Face" and "Funny Girl" immediately come to mind. Such films are included in this book, as are many of the works of major stars, including Fred Astaire, Bing Crosby, Gene Kelly, Betty Grable, Shirley Temple, Julie Andrews, Elvis Presley, Lucille Ball, Alice Faye, Jeanette MacDonald, Maurice Chevalier, Nelson Eddy, Doris Day, Dick Powell, Betty Hutton, Eleanor Powell, and Al Jolson. But attention is also drawn to less lavishly produced but very pleasant musical offerings from both major and minor studios (including perhaps the finest "B" musical ever made). In all, 125 pictures are reviewed and detailed with full cast and technical credits, plus songs and musical numbers, awards, release dates and other essential background information.
According to the results of recent surveys, Americans overwhelmingly believe that HEAVEN exists, though a much smaller number believe that HELL exists, with only one-tenth of one percent believing they will go there when they die. Gary Frazier helps readers: Discern what beliefs are based on fact or fiction Discover the truth in the midst of so much deception Understand the depth of Scripture that speaks of HELL more than HEAVEN. Hell is for Real is a clear search for truth, and truth matters for the simple reason that we all have a divine appointment with death. What if those who do not believe in HELL die one day and find they made a tragic and eternal mistake? Where do we turn for real answers? Should we look to movies, television, and stories of personal experiences, psychics, or religion? Cemeteries and mausoleums dot the landscape of America as evidence and reminders of the sad reality of death. The good news is there is a source of hope that provides answers for each and every one who cares to seek the truth. Join the search and choose wisely because, eternity is too long to be wrong and Hell is for Real.

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