

## Blockbusters Hit Making Risk Taking And The Big Business Of Entertainment

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.

The book that Inc. says "every entrepreneur should read" and an FT Book of the Month selection... How did the movie *The Shawshank Redemption* fail at the box office but go on to gross more than \$100 million as a cult classic? How did *The 48 Laws of Power* miss the bestseller lists for more than a decade and still sell more than a million copies? How is Iron Maiden still filling stadiums worldwide without radio or TV exposure forty years after the band was founded? Bestselling author and marketer Ryan Holiday calls such works and artists perennial sellers. How do they endure and thrive while most books, movies, songs, video games, and pieces of art disappear quickly after initial success? How can we create and market creative works that achieve longevity? Holiday explores this mystery by drawing on his extensive experience working with businesses and creators such as Google, American Apparel, and the author John Grisham, as well as his interviews with the minds behind some of the greatest perennial sellers of our time. His fascinating examples include: • Rick Rubin, producer for Adele, Jay-Z, and the Red Hot Chili Peppers, who teaches his artists to push past short-term thinking and root their work in long-term inspiration. • Tim Ferriss, whose books have sold millions of copies, in part because he rigorously tests every element of his work to see what generates the strongest response. • *Seinfeld*, which managed to capture both the essence of the nineties and timeless themes to become a modern classic. • Harper Lee, who transformed a muddled manuscript into *To Kill a Mockingbird* with the help of the right editor and feedback. • Winston Churchill, Stefan Zweig, and Lady Gaga, who each learned the essential tenets of building a platform of loyal, dedicated supporters. Holiday reveals that the key to success for many perennial sellers is that their creators don't distinguish between the making and the marketing. The product's purpose and audience are in the creator's mind from day one. By thinking holistically about the relationship between their audience and their work, creators of all kinds improve the chances that their offerings will stand the test of time.

From a veteran culture writer and modern movie expert, a celebration and analysis of the movies of 1999—"a terrifically fun snapshot of American film culture on the brink of the Millennium....An absolute must for any movie-lover or pop-culture nut" (Gillian Flynn). In 1999, Hollywood as we know it exploded: *Fight Club*. *The Matrix*. *Office Space*. *Election*. *The Blair Witch Project*. *The Sixth Sense*. *Being John Malkovich*. *Star Wars: The Phantom Menace*. *American Beauty*. *The Virgin Suicides*. *Boys Don't Cry*. *The Best Man*. *Three Kings*. *Magnolia*. Those are just some of the landmark titles released in a dizzying movie year, one in which a group of daring filmmakers and performers pushed cinema to new limits—and took audiences along for the ride. Freed from the restraints of budget, technology, or even taste, they produced a slew of classics that took on every topic imaginable, from sex to violence to the end of the world. The result was a highly unruly, deeply influential set of films that would not only change filmmaking, but also give us our first glimpse of the coming twenty-first century. It was a watershed moment that also produced *The Sopranos*; Apple's *iPod*; *Wi-Fi*; and Netflix's unlimited DVD rentals. "A spirited celebration of the year's movies" (Kirkus Reviews), *Best. Movie. Year. Ever.* is the story of not just how these movies were made, but how they re-made our own vision of the world. It features more than 130 new and exclusive interviews with such directors and actors as Reese Witherspoon, Edward Norton, Steven Soderbergh, Sofia Coppola, David Fincher, Nia Long, Matthew Broderick, Taye Diggs, M. Night Shyamalan, David O. Russell, James Van Der Beek, Kirsten Dunst, the *Blair Witch* kids, the *Office Space* dudes, the guy who played Jar-Jar Binks, and dozens more. It's "the complete portrait of what it was like to spend a year inside a movie theater at the best possible moment in time" (Chuck Klosterman).

In the tradition of Phil Knight's *Shoe Dog* comes the incredible untold story of how Netflix went from concept to company—all revealed by co-founder and first CEO Marc Randolph. Once upon a time, brick-and-mortar video stores were king. Late fees were ubiquitous, video-streaming unheard of, and widespread DVD adoption seemed about as imminent as flying cars. Indeed, these were the widely accepted laws of the land in 1997, when Marc Randolph had an idea. It was a simple thought—leveraging the internet to rent movies—and was just one of many more and far worse proposals, like personalized baseball bats and a shampoo delivery service, that Randolph would pitch to his business partner, Reed Hastings, on their commute to work each morning. But Hastings was intrigued, and the pair—with Hastings as the primary investor and Randolph as the CEO—founded a company. Now with over 150 million subscribers, Netflix's triumph feels inevitable, but the twenty-first century's most disruptive start-up began with few believers and calamity at every turn. From having to pitch his own mother on being an early investor, to the motel conference room that served as a first office, to server crashes on launch day, to the now-infamous meeting when Netflix brass pitched Blockbuster to acquire them, Marc Randolph's transformational journey exemplifies how anyone with grit, gut instincts, and determination can change the world—even with an idea that many think will never work. What emerges, though, isn't just the inside story of one of the world's most iconic companies. Full of counter-intuitive concepts and written in binge-worthy prose, it answers some of our most fundamental questions about taking that leap of faith in business or in life: How do you begin? How do you weather disappointment and failure? How do you deal with success? What even is success? From idea generation to team building to knowing when it's time to let go, *That Will Never Work* is not only the ultimate follow-your-dreams parable, but also one of the most dramatic and insightful entrepreneurial stories of our time.

How Hollywood Learned to Stop Worrying and Love the Summer

High Concept

Hit Makers

The Science of Popularity in an Age of Distraction

Destroy All Monsters: A Reckless Book

## Think Outside the Box Office

### Save the Cat

In this book, esteemed television executive and Harvard lecturer Ken Basin offers a comprehensive overview of the business, financial, and legal structure of the U.S. television industry, as well as its dealmaking norms. Written for working or aspiring creative professionals who want to better understand the entertainment industry – as well as for executives, agents, managers, and lawyers looking for a reference guide – *The Business of Television* presents a readable, in-depth introduction to rights and talent negotiations, intellectual property, backend deals, licensing, streaming platforms, international production, and much more. The book also includes breakdowns after each chapter summarizing deal points and points of negotiation, a glossary, a list of referenced cases, and a wealth of real-world examples to help readers put the material into context.

Why the future of popular culture will revolve around ever bigger bets on entertainment products, by one of Harvard Business School's most popular professors What's behind the phenomenal success of entertainment businesses such as Warner Bros., Marvel Entertainment, and the NFL—along with such stars as Jay-Z, Lady Gaga, and LeBron James? Which strategies give leaders in film, television, music, publishing, and sports an edge over their rivals? Anita Elberse, Harvard Business School's expert on the entertainment industry, has done pioneering research on the worlds of media and sports for more than a decade. Now, in this groundbreaking book, she explains a powerful truth about the fiercely competitive world of entertainment: building a business around blockbuster products—the movies, television shows, songs, and books that are hugely expensive to produce and market—is the surest path to long-term success. Along the way, she reveals why entertainment executives often spend outrageous amounts of money in search of the next blockbuster, why superstars are paid unimaginable sums, and how digital technologies are transforming the entertainment landscape. Full of inside stories emerging from Elberse's unprecedented access to some of the world's most successful entertainment brands, *Blockbusters* is destined to become required reading for anyone seeking to understand how the entertainment industry really works—and how to navigate today's high-stakes business world at large.

*The Gross* is an all-access pass to the movers, shakers, and fakers who make Hollywood run. Tinseltown is an edgy place where risk-taking is a way of life—and the risks now run into the hundreds of millions of dollars. Summertime, when the studios unfurl their most expensive and effects-laden "tent-pole pictures," has become the only season in which Hollywood makes money, and so, as this book illustrates, the summer season provides an ideal microcosm for scrutinizing the mega-budget-driven revolution that has forever changed the movie business. Bart interviews all the key players, including studio executives, producers, directors, and stars, to show how creativity and commerce hang in a dangerous balance in the new Hollywood.

"An Atlantic senior editor presents an investigation into the lucrative quality of popularity in the 21st century to share economic insights into what makes ideas, productions and products successful, "--NoveList.

You Don't Have to Be Blind to See

Briefs

The Music Industry

The Long Tail

How Moviegoers Shape the Films We Love

hit-making, risk-taking, and the big business of entertainment

Tales from the New Abnormal in the Movie Business

*Applying the Complexity Theory, the author sheds light on the intricate world of consumer behaviour. In doing so, he helps managers to identify the emerging patterns and forces that lead to a hit in the market, and the triggers that will enable businesses to capture and sustain it. First published in 1998.*

*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.*

*Discover the fascinating and secretive process of audience testing of Hollywood movies through these first-hand stories from famous filmmakers, studio heads, and stars. Audience-ology takes you to one of the most unknown places in Hollywood—a place where famous directors are reduced to tears and multi-millionaire actors to fits of rage. A place where dreams are made and fortunes are lost. This book is the chronicle of how real people have written and rewritten America's cinematic masterpieces by showing up, watching a rough cut of a new film, and giving their unfettered opinions so that directors and studios can salvage their blunders, or better yet, turn their movies into all-time classics. Each chapter informs an aspect or two of the test-screening process and then, through behind-the-scenes stories, illustrates how that particular aspect was carried out. Nicknamed "the doctor of audience-ology," Kevin Goetz shares how he helped filmmakers and movie execs confront the misses and how he recommended ways to fix the blockbusters, as well as first-hand accounts from Ron Howard, Cameron Crowe, Ed Zwick, Renny Harlin, Jason Blum, and other Hollywood luminaries who brought you such films as La La Land, Chicago, Titanic, Wedding Crashers, Jaws, and Forrest Gump. Audience-ology explores one of the most important (and most underrated) steps in the filmmaking process with enough humor, drama, and surprise to entertain those with only a spectator's interest in film, offering us a new look at movie history.*

*Tinderbox tells the exclusive, explosive, uninhibited true story of HBO and how it burst onto the American scene and screen to detonate a revolution and transform our relationship with television forever. The Sopranos, Game of Thrones, Sex and the City, The Wire, Succession...HBO has long been the home of epic shows, as well as the source for brilliant new movies, news-making documentaries, and*

*controversial sports journalism. By thinking big, trashing tired formulas, and killing off cliches long past their primes, HBO shook off the shackles of convention and led the way to a bolder world of content, opening the door to all that was new, original, and worthy of our attention. In *Tinderbox*, award-winning journalist James Andrew Miller uncovers a bottomless trove of secrets and surprises, revealing new conflicts, insights, and analysis. As he did to great acclaim with *SNL in Live from New York*; with *ESPN in Those Guys Have All the Fun*; and with talent agency CAA in *Powerhouse*, Miller continues his record of extraordinary access to the most important voices, this time speaking with talents ranging from Abrams (J. J.) to Zendaya, as well as every single living president of HBO—and hundreds of other major players. Over the course of more than 750 interviews with key sources, Miller reveals how fraught HBO's journey has been, capturing the drama and the comedy off-camera and inside boardrooms as HBO created and mobilized a daring new content universe, and, in doing so, reshaped storytelling and upended our entertainment lives forever.*

*Don Simpson and the Hollywood Culture of Excess*

*The Movie Business Book*

*Data Analytics and Practical Theory for Movies, Games, Books, and Music*

*Writing the Blockbuster Novel*

*Hollywood, Fans, and the Limits of Exclusivity*

*Orson Welles and Roger Hill: A Friendship in Three Acts*

*How Brokers, Agents, Dealers, and Everyday Matchmakers Create Value and Profit*

With the rise of the Internet, many pundits predicted that middlemen would disappear. But that hasn't happened. Far from killing the middleman, the Internet has generated a thriving new breed. In *The Middleman Economy*, Silicon Valley-based reporter Marina Krakovsky elucidates the six essential roles that middlemen play.

What's behind the phenomenal success of entertainment businesses such as Warner Bros., Marvel Enterprises, and MGM – along with such stars as Jay-Z, Lady Gaga, and LeBron James? Which strategies give leaders in film, television, music, publishing, and sport an edge over their rivals? Anita Elberse, Harvard Business School's expert on the entertainment industry, has done pioneering research on the worlds of media and sport for more than a decade. Now, in this groundbreaking book, she explains a powerful truth about the fiercely competitive world of entertainment: building a business around blockbuster products – the movies, television shows, songs, and books that are hugely expensive to produce and market – is the surest path to long-term success. Along the way, she reveals why entertainment executives often spend outrageous amounts of money in search of the next blockbuster, why superstars are paid unimaginable sums, and how digital technologies are transforming the entertainment landscape. Full of inside stories from Elberse's unprecedented access to some of the world's most successful entertainment brands, *Blockbusters* is destined to become required reading for anyone seeking to understand how the entertainment industry really works – and how to navigate today's high-stakes business world at large.

The next book in the red-hot RECKLESS series is here! "Oh man, this book pushed every crime fiction button for me...Bliss." –PATTON OSWALT Bestselling crime noir masters ED BRUBAKER and SEAN PHILLIPS bring us a new original graphic novel starring troublemaker-for-hire Ethan Reckless. It's 1988, and Ethan has been hired for his strangest case yet: finding the secrets of a Los Angeles real estate mogul. How hard could that be, right? But what starts as a deep dive into the life of a stranger will soon take a deadly turn, and Ethan will risk everything that still matters to him. Another smash hit from the award-winning creators of RECKLESS, PULP, MY HEROES HAVE ALWAYS BEEN JUNKIES, CRIMINAL, and KILL OR BE KILLED—and a must-have for all BRUBAKER and PHILLIPS fans!

It's a typical summer Friday night and the smell of popcorn is in the air. Throngs of fans jam into air-conditioned multiplexes to escape for two hours in the dark, blissfully lost in Hollywood's latest glittery confection complete with megawatt celebrities, awesome special effects, and enormous marketing budgets. The world is in love with the blockbuster movie, and these cinematic behemoths have risen to dominate the film industry, breaking box office records every weekend. With the passion and wit of a true movie buff and the insight of an internationally renowned critic, Tom Shone is the first to make sense of this phenomenon by taking readers through the decades that have shaped the modern blockbuster and forever transformed the face of Hollywood. The moment the shark fin broke the water in 1975, a new monster was born. Fast, visceral, and devouring all in its path, the blockbuster had arrived. In just a few weeks *Jaws* earned more than \$100 million in ticket sales, an unprecedented feat that heralded a new era in film. Soon, blockbuster auteurs such as Steven Spielberg, George Lucas, and James Cameron would revive the flagging fortunes of the studios and lure audiences back into theaters with the promise of thrills, plenty of action, and an escape from art house pretension. 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. Tom Shone has interviewed all the key participants -- from cinematic visionaries like Spielberg and Lucas and the executives who greenlight these spectacles down to the effects wizards who detonated the Death Star and blew up the White House -- in order to reveal the ways in which blockbusters have transformed how Hollywood makes movies and how we watch them. As entertaining as the films it chronicles, **Blockbuster** is a must-read for any fan who delights in the magic of the movies.

**Netflix and the Culture of Reinvention**

**Only at Comic-Con**

**Perennial Seller**

**Entertainment Science**

**Audience-ology**

**Tinderbox**

**Music in the Cloud**

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

**\*\*A New York Times Editor's Choice selection!\*\*** This outrageous and hilarious memoir follows a film and television director's life, from his idiosyncratic upbringing to his unexpected career as the director behind such huge film franchises as *The Addams Family* and *Men in Black*. Barry Sonnenfeld's philosophy is, "Regret the Past. Fear the Present. Dread the Future." Told in his unmistakable voice, Barry Sonnenfeld, *Call Your Mother* is a laugh-out-loud memoir about coming of age. Constantly threatened with suicide by his over-protective mother, disillusioned by the father he worshiped, and abused by a demonic relative, Sonnenfeld somehow went on to become one of Hollywood's most successful producers and directors. Written with poignant insight and real-life irony, the book follows Sonnenfeld from childhood as a French horn player through graduate film school at NYU, where he developed his talent for cinematography. His first job after graduating was shooting nine feature length pornos in nine days. From that humble entrée, he went on to form a friendship with the Coen Brothers, launching his career shooting their first three films. Though Sonnenfeld had no ambition to direct, Scott Rudin convinced him to be the director of *The Addams Family*. It was a successful career move. He went on to direct many more films and television shows. Will Smith once joked that he wanted to take Sonnenfeld to Philadelphia public schools and say, "If this guy could end up as a successful film director on big budget films, anyone can." This book is a fascinating and hilarious roadmap for anyone who thinks they can't succeed in life because of a rough beginning.

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.

A chronicle of the massive transformation in Hollywood since the turn of the century and the huge changes yet to come, drawing on interviews with key players, as well as documents from the 2014 Sony hack

**The Art of Making and Marketing Work that Lasts**

**No Rules Rules**

**The Gross**

**Memoirs of a Neurotic Filmmaker**

**Sleepless in Hollywood**

**Stories for the Palm of the Mind**

**The Ultimate Guide to Film Distribution and Marketing for the Digital Era**

***What happens when the bottlenecks that stand between supply and demand in our culture go away and everything becomes available to everyone? "The Long Tail" is a powerful new force in our economy: the rise of the niche. As the cost of reaching consumers drops dramatically, our markets are shifting from a one-size-fits-all model of mass appeal to one of unlimited variety for unique tastes. From supermarket shelves to advertising agencies, the ability to offer vast choice is changing everything, and causing us to rethink where our markets lie and how to get to them. Unlimited selection is revealing***

truths about what consumers want and how they want to get it, from DVDs at Netflix to songs on iTunes to advertising on Google. However, this is not just a virtue of online marketplaces; it is an example of an entirely new economic model for business, one that is just beginning to show its power. After a century of obsessing over the few products at the head of the demand curve, the new economics of distribution allow us to turn our focus to the many more products in the tail, which collectively can create a new market as big as the one we already know. The Long Tail is really about the economics of abundance. New efficiencies in distribution, manufacturing, and marketing are essentially resetting the definition of what's commercially viable across the board. If the 20th century was about hits, the 21st will be equally about niches.

*This ultimate insider's guide reveals the secrets that none dare admit, told by a show biz veteran who's proven that you can sell your script if you can save the cat!*

*The New York Times bestseller Shortlisted for the 2020 Financial Times & McKinsey Business Book of the Year Netflix cofounder Reed Hastings reveals for the first time the unorthodox culture behind one of the world's most innovative, imaginative, and successful companies There has never before been a company like Netflix. It has led nothing short of a revolution in the entertainment industries, generating billions of dollars in annual revenue while capturing the imaginations of hundreds of millions of people in over 190 countries. But to reach these great heights, Netflix, which launched in 1998 as an online DVD rental service, has had to reinvent itself over and over again. This type of unprecedented flexibility would have been impossible without the counterintuitive and radical management principles that cofounder Reed Hastings established from the very beginning. Hastings rejected the conventional wisdom under which other companies operate and defied tradition to instead build a culture focused on freedom and responsibility, one that has allowed Netflix to adapt and innovate as the needs of its members and the world have simultaneously transformed. Hastings set new standards, valuing people over process, emphasizing innovation over efficiency, and giving employees context, not controls. At Netflix, there are no vacation or expense policies. At Netflix, adequate performance gets a generous severance, and hard work is irrelevant. At Netflix, you don't try to please your boss, you give candid feedback instead. At Netflix, employees don't need approval, and the company pays top of market. When Hastings and his team first devised these unorthodox principles, the implications were unknown and untested. But in just a short period, their methods led to unparalleled speed and boldness, as Netflix quickly became one of the most loved brands in the world. Here for the first time, Hastings and Erin Meyer, bestselling author of The Culture Map and one of the world's most influential business thinkers, dive deep into the controversial ideologies at the heart of the Netflix psyche, which have generated results that are the envy of the business world. Drawing on hundreds of interviews with current and past Netflix employees from around the globe and never-before-told stories of trial and error from Hastings's own career, No Rules Rules is the fascinating and untold account of the philosophy behind one of the world's most innovative, imaginative, and successful companies.*

*Master networker Joe Sweeney shares his networking secrets from a long and successful career as a business owner, sports agent and executive and investment banking consultant. His first secret; master networkers are focused on giving, not getting. With today's difficult economy and uncertain workplace, networking has never been more important. Sweeney's simple but effective 5/10/15 networking plan will give you a leg up in the current job market, help you stay employed, or, if you've been laid off, find your next job. The cliché that who you know is more important than what you know has never been truer. Sweeney illustrates his insights with dozens of helpful examples from his own life (along with a few fascinating insider sports stories). With special sections on networking for women and minorities, insights into the usefulness (and handicaps) of social networking sites, how to get (and why you need) a wingman and profiles of other master networkers, Networking Is a Contact Sport is a practical and essential guide for anyone who wants to get ahead in today's economy.*

*The Middleman Economy*

*How Media Attract and Affect Youth*

*Small Screen, Big Picture*

*The Hits, The Flops: The Summer That Ate Hollywood*

*Story and Style in Modern Movies*

*How Hits Happen*

*Hit-making, Risk-taking, and the Big Business of Entertainment*

Tapping experts in an industry experiencing major disruptions, The Movie Business Book is the authoritative, comprehensive sourcebook, covering online micro-budget movies to theatrical tentpoles. This book pulls back the veil of secrecy on producing, marketing, and distributing

films, including business models, dealmaking, release windows, revenue streams, studio accounting, DIY online self-distribution and more. First-hand insider accounts serve as primary references involving negotiations, management decisions, workflow, intuition and instinct. The Movie Business Book is an essential guide for those launching or advancing careers in the global media marketplace.

The entertainment industry has long been dominated by legendary screenwriter William Goldman's "Nobody-Knows-Anything" mantra, which argues that success is the result of managerial intuition and instinct. This book builds the case that combining such intuition with data analytics and rigorous scholarly knowledge provides a source of sustainable competitive advantage – the same recipe for success that is behind the rise of firms such as Netflix and Spotify, but has also fueled Disney's recent success. Unlocking a large repertoire of scientific studies by business scholars and entertainment economists, the authors identify essential factors, mechanisms, and methods that help a new entertainment product succeed. The book thus offers a timely alternative to "Nobody-Knows" decision-making in the digital era: while coupling a good idea with smart data analytics and entertainment theory cannot guarantee a hit, it systematically and substantially increases the probability of success in the entertainment industry. Entertainment Science is poised to inspire fresh new thinking among managers, students of entertainment, and scholars alike. Thorsten Hennig-Thurau and Mark B. Houston – two of our finest scholars in the area of entertainment marketing – have produced a definitive research-based compendium that cuts across various branches of the arts to explain the phenomena that provide consumption experiences to capture the hearts and minds of audiences. Morris B. Holbrook, W. T. Dillard Professor Emeritus of Marketing, Columbia University Entertainment Science is a must-read for everyone working in the entertainment industry today, where the impact of digital and the use of big data can't be ignored anymore. Hennig-Thurau and Houston are the scientific frontrunners of knowledge that the industry urgently needs. Michael Kölmel, media entrepreneur and Honorary Professor of Media Economics at University of Leipzig Entertainment Science's winning combination of creativity, theory, and data analytics offers managers in the creative industries and beyond a novel, compelling, and comprehensive approach to support their decision-making. This ground-breaking book marks the dawn of a new Golden Age of fruitful conversation between entertainment scholars, managers, and artists. Allègre Hadida, Associate Professor in Strategy, University of Cambridge

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What is behind the phenomenal success of entertainment businesses such as Warner Bros., Marvel Enterprises and Manchester United - along with such stars as Jay-Z and Lady Gaga? Which strategies give leaders in film, television, music, publishing, and sports an edge over their rivals? Anita Elberse, Harvard Business School's expert on the entertainment industry, has done pioneering research on the worlds of media and sports for more than a decade. Now, in this groundbreaking book, she explains a powerful truth about the fiercely competitive world of entertainment: building a business around blockbuster products - the movies, television shows, songs and books that are hugely expensive to produce and market - is the surest path to long-term success. Along the way, she reveals why entertainment executives often spend outrageous amounts of money in search of the next blockbuster, why superstars are paid unimaginable sums and how digital technologies are transforming the entertainment landscape. Full of inside stories emerging from her unprecedented access to some of the world's most successful entertainment brands, Blockbusters is destined to become required reading for anyone seeking to understand how the entertainment industry really works - and how to navigate today's high-stakes business world at large. 'Convincing . . . Elberse's Blockbusters builds on her already impressive academic rsum to create an accessible and entertaining book.' Financial Times

The Birth of Netflix and the Amazing Life of an Idea

How 1999 Blew Up the Big Screen

The Fight for the Future of Movies

That Will Never Work

Tim Burton

The Way Hollywood Tells It

Enhanced Edition

*Starting his career as an animator for Disney, Tim Burton made his feature film directorial debut with the visually dazzling, low-budget Pee-Wee's Big Adventure. When it became a surprise blockbuster, studios began to trust him with larger budgets and the whims of his expansive imagination. Mixing gothic horror, black comedy, and oddball whimsy, Burton's movies veer from childlike enchantment to morbid melancholy, often with the same frame. His beautifully designed and highly stylized films-including Batman, Edward Scissorhands, Beetlejuice, Big Fish, Sleepy Hollow, and Ed Wood-are idiosyncratic, personal visions that have found commercial success. In Tim Burton: Interviews, the director discusses how animation and art design affect his work, how old horror films have deeply influenced his psyche, why so many of his protagonists are outcasts, and how he's managed to make personal films within the Hollywood system. He gives tribute to writers he's worked with, his favorite actors-including Johnny Depp and Vincent Price-and talks enthusiastically about pulp horror fiction and the works of Edgar Allan Poe. These interviews show his progression from an inarticulate young director to a contemplative and dry-witted artist over the course of twenty years. In later interviews, he opens up about being in therapy and how his childhood fantasies still affect his art. Tim Burton: Interviews reveals a man who has managed to thrive inside Hollywood while maintaining the distinctive quirks of an independent filmmaker. Kristian Fraga, New York City, wrote and directed the award-winning PBS documentary The Inside Reel: Digital Filmmaking. He is a founding partner of Sirk Productions, LLC, a Manhattan-based film and television production company.*

*BRIEFS is a groundbreaking new collection of "microstories" from celebrated author John Edgar Wideman, previous winner of both the Rea and O. Henry awards saluting mastery of the short story form. Here he has assembled a masterful collage that explodes our assumptions about the genre. Wideman unveils an utterly original voice and structure-hip-hop zen-where each story is a single breath, to be caught, held, shared and savored. A relief worker's Sudan bulletin, a jogger's bullet-dodging daydreams, your neighbor's fears and fantasies, an absent mother's regrets-Wideman's storytellers are eavesdroppers and peeping Toms, diarists and haiku historians. The characters and compass points range from Darfur to Manhattan, from Pittsburgh to Paris, but the true coordinates these stories chart are the psychic and emotional fault lines beneath our common ground. BRIEFS is an unforgettable map of the lives we inherit, those we invent, and the worlds we wander between first and last loves.*

*This powerful, inspiring book will help you dream big dreams and define success for yourself. It will also give you the tools to make your dreams come true and succeed on your own terms.*

*"When a story captures the imagination of millions, that's magic. Can you qualify magic? Archer and Jockers just may have done so."—Sylvia Day, New York Times bestselling author Ask most people about massive success in the world of fiction, and you'll typically hear that it's a game of hazy crystal balls. The sales figures of E. L. James or Dan Brown seem to be freakish—random occurrences in an unknowable market. But what if there were an algorithm that could reveal a secret DNA of bestsellers, regardless of their genre? What if it knew, just from analyzing the words alone, not just why genre writers like John Grisham and Danielle Steel belong on the lists, but also that authors such as Junot Diaz, Jodi Picoult, and Donna Tartt had*

*telltale signs of success all over their pages? Thanks to Jodie Archer and Matthew Jockers, the algorithm exists, the code has been cracked, and the results bring fresh new insights into how fiction works and why we read. The Bestseller Code offers a new theory for why Fifty Shades of Grey sold so well. It sheds light on the current craze for dark heroines. It reveals which themes tend to sell best. And all with fascinating supporting data taken from a five-year study of twenty thousand novels. Then there is the hunt for "the one"—the paradigmatic example of bestselling writing according to a computer's analysis of thousands of points of data. The result is surprising, a bit ironic, and delightfully unorthodox. This book explains groundbreaking text-mining research in accessible terms and offers a new perspective on the New York Times bestseller list. It's a big-idea book about the relationship between creativity and technology that will be provocative to anyone interested in how analytics have already transformed the worlds of finance, medicine, and sports. But at heart it is a celebration of books for readers and writers—a compelling investigation into how successful writing works, and a fresh take on our intellectual and emotional response to stories.*

*HBO's Ruthless Pursuit of New Frontiers*

*Barry Sonnenfeld, Call Your Mother*

*Forecasting Predictability in a Chaotic Marketplace*

*A Writer's Guide to the TV Business*

*The Business of Television*

*Plugged in*

*The Psychosocial Implications of Disney Movies*

*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.*

*Examines the opportunities available for writers in the television industry and negotiates its complex corporate labyrinth to share advice on getting hired, television's business model, and new media formats.*

*Albert Zuckerman, legendary literary agent, has worked with many bestselling authors, including Ken Follett, Olivia Goldsmith, Antoinette Van Heugten, Michael Lewis, and F. Paul Wilson. Zuckerman is a master at teaching writers the skills necessary to crack the bestseller list. For this revised edition of Writing the Blockbuster Novel, Zuckerman has added an analysis of Nora Roberts's The Witness, which he uses along with classic books like Gone With the Wind and The Godfather, to illustrate his points.*

*Zuckerman's commentary on Ken Follett's working outlines for The Man From St. Petersburg provide a blueprint for building links between plot and character. A new introduction discusses social media and self-publishing. Writing the Blockbuster Novel is an essential tool for any aspiring author. As Dan Brown said in an interview: "Not long ago, I had an amusing experience meeting the author of a book I received as a gift nearly two decades ago a book that in many ways changed my life. I was halfway through writing my first novel when I was given a copy of Writing the Blockbuster Novel. [Zuckerman's] book helped me complete my manuscript and get it published. [When] I met Mr. Zuckerman for the first time. I gratefully told him that he had helped me. He jokingly replied that he planned to tell everyone that he had helped me write The Da Vinci Code."*

*When the San Diego Comic-Con was founded in 1970, it provided an exclusive space where fans, dealers, collectors, and industry professionals could come together to celebrate their love of comics and popular culture. In the decades since, Comic-Con has grown in size and scope, attracting hundreds of thousands of fans each summer and increased attention from the media industries, especially Hollywood, which uses the convention's exclusivity to spread promotional hype far and wide. What made the San Diego Comic-Con a Hollywood destination? How does the industry's presence at Comic-Con shape our ideas about what it means to be a fan? And what can this single event tell us about the relationship between media industries and their fans, past and present? Only at Comic-Con answers these questions and more as it examines the connection between exclusivity and the proliferation of media industry promotion at the longest-running comic convention in North America.*

*The Bestseller Code*

*The Big Picture*

*Why the Future of Business Is Selling Less of More*

*Service Games: The Rise and Fall of SEGA*

*The Last Book on Screenwriting You'll Ever Need*

*Why Big Hits – and Big Risks – are the Future of the Entertainment Business*

*How Staying Connected and Serving Others Will Help You Grow Your Business, Expand Your Influence-Or Even Land Your Next*

Starting with its humble beginnings in the 1950's and ending with its swan-song, the Dreamcast, in the early 2000's, this is the complete history of Sega as a console maker. Before home computers and video game consoles, before the internet and social networking, and before motion controls and smartphones, there was Sega. Destined to fade into obscurity over time, Sega would help revolutionize and change video games, computers and how we interact with them, and the internet as we know it. Riding the cutting edge of technology at every step, only to rise too close to the sun and plummet, Sega would eventually change the face of entertainment, but it's the story of how it got there that's all the fun. So take a ride, experience history, and enjoy learning about one of the greatest and most influential companies of all time. Complete with system specifications, feature and marketing descriptions, unusual factoids, almost 300 images, and now enhanced Europe specific details, exclusive interviews, and more make this the definitive history of Sega available. Read and learn about the company that holds a special place in every gamer's heart. Funded on Kickstarter.

*Orson Welles and Roger Hill: A Friendship in Three Acts* chronicles the seven-decade relationship between Orson Welles and his mentor and treasured friend, the author's grandfather, Roger Hill. Welles's attachment to Hill was instant, reciprocal, and developed into an enduring love. Their intimate conversations and correspondence revealed in Friendship— at times frothy, and at other times solemn—reflect their incalculable interests and abiding fascination with the

human comedy. Orson was recognized by multitudes around the world, and his celebrity hasn't diminished since his death in 1985. His public persona is widely known, admired, and debated, but very few knew the private Orson Welles. That fascinating and uncommonly warm persona is radiantly revealed in every page, as is the equally charismatic nature of Roger Hill. Reflecting on the book, fellow director and author of *This is Orson Welles*, Peter Bogdanovich observed: "I found Orson Welles and Roger Hill: A Friendship in Three Acts fascinating, touching, and revealing of Orson and Roger. It certainly is the Orson I knew in all his complexity and brilliance." English actor, writer, director, and author of *Orson Welles: The Road to Xanadu*, and *Orson Welles: Hello Americans*, the first two of an eventual three-volume Welles biography, Simon Callow, asserted: I read *Orson Welles and Roger Hill: A Friendship in Three Acts* with absolute delight. At last I have what I have been looking for in vain till now: the sound of Welles's private voice, the warmth, easiness, modesty, fantasy of which so many have spoken but which none have been able to reproduce. Here it is at last, along with the moving revelation of the depth of feeling between Orson Welles and Roger Hill: the undeviating, unconditional, but intelligent love in which Orson clearly rejoices, and by which he is so evidently sustained, even through the worst reverses and most bitter disappointments." American film critic and author of *Discovering Orson Welles*, Jonathan Rosenbaum, said of *Orson Welles and Roger Hill: A Friendship in Three Acts*: "The major and longest-lasting close friendship of Orson Welles's life was with one of his earliest role models—his teacher, advisor, and theatrical mentor at the Todd School who later became the school's headmaster, Roger Hill. Hill's grandson, Todd Tarbox, has given us invaluable and candidly intimate glimpses into many of its stages." About the Author: Todd Tarbox was born in Chicago, Illinois. He is the author of *See the World, Imagine*, and co-editor of *Footprints of Young Explorers*. Tarbox lives in Barrington Hills, Illinois. The 2013 calendar year has provided enough new Welles material to make the case for his lasting iconography... Welles managed to know so many people and go so many places that the very narrative of his existence provides a rich conduit to any number of eras and topics in twentieth century history. Todd Tarbox's *Orson Welles and Roger Hill: A Friendship in Three Acts* tracks the writer-director-actor-thinker through a series of warm conversations with his lifelong mentor, whom he met while attending the Woodstock, Illinois boys' school where the actor developed his many trades... Tarbox plays up the eloquence that emerges from the synthesis of two active minds in conversation and strikes a nostalgic tone by tracking the decline of educated approaches to artistic creation. Welles and Tarbox seemingly exist in an echo chamber divorced from the rush of the commercial world. — Cineaste Magazine

Blockbuster

Anatomy of the Blockbuster Novel

Networking Is a Contact Sport

Best. Movie. Year. Ever.

Interviews

Blockbusters