



Box Office Deal

Robert Marich



Box Office Deal:

The Feature Film Distribution Deal John W. Cones, 1997 John W Cones whose real goal is to stimulate a long term film industry reform movement shows how the financial control of the film industry in the hands of the major studios and distributors actually translates into creative control of the industry Cones discusses the pros and cons of the debate relating to the industry s so called net profit problem and the way in which the distribution deal plays an integral part in that problem He then breaks down five major film finance distribution scenarios explaining various distribution deals and suggesting ways of negotiating distribution Critically examining the specific terms of the distribution deal itself Cones covers gross receipts exclusions distributor fees and distribution expenses He also investigates the various forms of interest issues of production costs matters of creative control and general contractual provisions For handy reference Cones includes an extensive checklist for negotiating any feature film distribution deal The list deals with distribution fees distribution expenses interest production costs creative control issues general contractual provisions distributor commitments and the limits of negotiating His nine appendixes present a Motion Picture Industry Overview Profit Participation Audit Firms ADI Top 50 Market Rankings an AFMA Member List 1992 1993 a Production Financing Distribution Agreement a Negative Pickup Distribution Agreement a Distribution Rights Acquisition Agreement a Distribution Agreement Rent a Distributor Deal and a Foreign Distribution Agreement Cones wrote this book for independent producers executive and associate producers and their representatives directors actors screenwriters members of talent guilds distributors and entertainment antitrust and securities attorneys Securities issuers and dealers investment bankers and money finders investors and financiers of every sort also will be interested In addition Cones suggests and hopes that the book will interest Congress their research staff government regulators at the Internal Revenue Service the Securities and Exchange Commission the Federal Trade Commission and law enforcement officials such as the Los Angeles District Attorney and the U S Justice Department

Box Office ,1958 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

Taiwan Cinema, Memory, and Modernity Ivy I-chu Chang, 2019-01-04 This book investigates the aesthetics and politics of Post Taiwan New Cinema by examining fifteen movies by six directors and frequent award winners in international film festivals The book considers the works of such prominent directors as Edward Yang Tsai Ming-liang and Chang Tsuo-chi and their influence on Asian films as well as emergent phenomenal directors such as Wei Te-sheng Zero Chou and Chung Mong-hong It also explores the possibility of transnational and trans-local social sphere in the interstices of layered colonial legacies nation-state domination and global capitalism Considering Taiwan cinema in the wake of globalization it analyses how these films represent the socio-political transition among multiple colonial legacies global capitalism and the changing cross-strait relation between Taiwan and the Mainland China The book discusses how these films represent nomadic urban middle-class displaced transnational migrant workers roaming children and young gangsters and explores how the continuity-disjuncture of globalization has not only carved into historical and personal memories and individual bodies but also influenced the transnational production modes and marketing strategies of cinema

The Movie Business Kelly Crabb, 2005-04-26 A straightforward business and legal guide for novice movie producers covers a wide range of topics including intellectual property laws financing and production challenges in a guide that also provides in-depth coverage of understanding and negotiating a movie contract

Movies at Home Kerry Segrave, 1999-01-01 The relationship of Hollywood and television initially turbulent has ultimately been profitable from the first salvo in what was expected to be a war of attrition up through the soliciting of movies by major networks independent stations basic cable networks premium cable channels pay-per-view systems and even the corner video store When their initial efforts to acquire ownership interests in television outlets were thwarted Hollywood's major movie studios determined to withhold from the tube not only their films but also their actors no doubt in hopes of making the rival medium appear a weak substitute for cinema With ticket sales shrinking and television set purchases booming the studios erasing their last contemptuously drawn line in the sand grudgingly released their films to television and made a fortune

A/V A to Z Richard W. Kroon, 2010-03-30 Defining more than 10,000 words and phrases from everyday slang to technical terms and concepts this dictionary of the audiovisual language embraces more than 50 subject areas within film television and home entertainment It includes terms from the complete lifecycle of an audiovisual work from initial concept through commercial presentation in all the major distribution channels including theatrical exhibition television broadcast home entertainment and mobile media The dictionary definitions are augmented by more than 700 illustrations 1,600 etymologies and nearly 2,000 encyclopedic entries that provide illuminating anecdotes historical perspective and clarifying details

The Theatre, 1890 *Financial and Facilities Management* Charles Jones, 1979 **The Railway Age Monthly and Railway Service Magazine**, 1881 *Pavilion*, 1966 The Northwestern Miller, 1888 **The Phonoscope**, 1896

**The New York Times Magazine , The academy ,1882 Shoe and Leather Reporter ,1892 The American
Exchange and Mart and Household Journal ,1887 The Breeder's Gazette ,1886 American Druggist and
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