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

In 1969, a low-budget biker movie, Easy Rider, shocked Hollywood with its stunning success. An unabashed celebration of sex, drugs, and rock 'n' roll (onscreen and off), Easy Rider heralded a heady decade in which a rebellious wave of talented young filmmakers invigorated the movie industry. In Easy Riders, Raging Bulls, Peter Biskind takes us on the wild ride that

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was Hollywood in the '70s, an era that produced such modern classics as *The Godfather*, *Chinatown*, *Shampoo*, *Nashville*, *Taxi Driver*, and *Jaws*. *Easy Riders, Raging Bulls* vividly chronicles the exuberance and excess of the times: the startling success of *Easy Rider* and the equally alarming circumstances under which it was made, with drugs, booze, and violent rivalry between costars Dennis Hopper and Peter Fonda dominating the set; how a small production company named BBS became the guiding spirit of the youth rebellion in Hollywood and how, along the way, some of its executives

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helped smuggle Huey Newton out of the country; how director Hal Ashby was busted for drugs and thrown in jail in Toronto; why Martin Scorsese attended the Academy Awards with an FBI escort when Taxi Driver was nominated; how George Lucas, gripped by anxiety, compulsively cut off his own hair while writing Star Wars, how a modest house on Nicholas Beach occupied by actresses Margot Kidder and Jennifer Salt became the unofficial headquarters for the New Hollywood; how Billy Friedkin tried to humiliate Paramount boss Barry Diller; and how screenwriter/director

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Paul Schrader played Russian roulette in his hot tub. It was a time when an "anything goes" experimentation prevailed both on the screen and off. After the success of Easy Rider, young film-school graduates suddenly found themselves in demand, and directors such as Francis Coppola, Peter Bogdanovich, George Lucas, and Martin Scorsese became powerful figures. Even the new generation of film stars -- Nicholson, De Niro, Hoffman, Pacino, and Dunaway -- seemed a breed apart from the traditional Hollywood actors. Ironically, the renaissance would come to an end with Jaws

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successful films that would create a blockbuster mentality and crush innovation. Based on hundreds of interviews with the directors themselves, producers, stars, agents, writers, studio executives, spouses, and ex-spouses, this is the full, candid story of Hollywood's last golden age. Never before have so many celebrities talked so frankly about one another and about the drugs, sex, and money that made so many of them crash and burn. By turns hilarious and shocking, *Easy Riders, Raging Bulls* is the ultimate behind-the-scenes account of Hollywood at

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work and play.

In 2014, a small team of San Francisco Bay Area residents was assembled to work on what would be the biggest Super Bowl the NFL had ever staged - the milestone Super Bowl 50. The first Super Bowl in the Bay Area in more than 30 years, there was no municipal purse to tap, nor any roadmap to follow: this group had to develop its own playbook. In *Big Game Bigger Impact* authors Pat Gallagher and Stephanie Martin chronicle how the members of the San Francisco Bay Area Super Bowl 50 Host Committee came together with the region to not only host a Super Bowl,

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but also redefine the experience in the process. After the final whistle was blown, Super Bowl 50 was the most giving, most shared and most participatory Big Game to date. Former Host Committee colleagues, Gallagher and Martin provide an insider's look into lessons learned during the Host Committee's two-year run-up - lessons that could benefit any business - and how their culture helped to achieve a record-setting Super Bowl, both on and off the field.

The veteran producer and author of the bestseller *Hello, He Lied* takes a witty and critical look at the new

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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

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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

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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.

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

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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. Redefining Mainstream Popular

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Music  
Entertainment

Sleepless in Hollywood

Entertainment Science

Music in the Cloud

Blockbusters

The Long Tail

How Media Attract and Affect  
Youth

**This book introduces readers to emerging issues of sport innovation. The book focuses on the role of innovation in the sports context and how we can leverage opportunities that arise from networks and optimize resources by identifying where they are most effective. It helps to identify the conditions and procedures that emergent business ventures need to be formed. The book is a useful reference for sports organizations,**

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**athletes and government organizations promoting the use of innovation to generate competitive advantage in the global marketplace.**

**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**

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**The Big Business Of  
Entertainment**

**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**

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**the entertainment industry really works — and how to navigate today's high-stakes business world at large.**

**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.**

**"A collection of ten short stories that all take place in the same day about kids walking home from school"--**

**A Novel**

**The Difference and Why It Matters  
The Business of Television**

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**No Rules Rules**

**Barry Sonnenfeld, Call Your Mother  
Understanding Media Industries  
Hit-making, Risk-taking, and the Big  
Business of Entertainment**

**\*\*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

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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

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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.

INSTANT NEW YORK TIMES

BESTSELLER "Feeney lives up to her reputation as the "queen of the

twist"...This page-turner will keep you guessing." —Real Simple Think you

know the person you married? Think again... Things have been wrong with Mr and Mrs Wright for a long time.

When Adam and Amelia win a weekend away to Scotland, it might be just what their marriage needs. Self-confessed workaholic and screenwriter Adam Wright has lived with face blindness his whole life. He can't

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recognize friends or family, or even his own wife. Every anniversary the couple exchange traditional gifts--paper, cotton, pottery, tin--and each year Adam's wife writes him a letter that she never lets him read. Until now. They both know this weekend will make or break their marriage, but they didn't randomly win this trip. One of them is lying, and someone doesn't want them to live happily ever after. Ten years of marriage. Ten years of secrets. And an anniversary they will never forget. Rock Paper Scissors is the latest exciting domestic thriller from the queen of the killer twist, New York Times bestselling author Alice Feeney. Tinderbox tells the exclusive, explosive, uninhibited true story of HBO and how it burst onto the American scene and screen to

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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

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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.

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

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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

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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

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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.

How the Sex-Drugs-And Rock 'N Roll  
Generation Save

How Moviegoers Shape the Films We

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Enhanced Edition

Rock Paper Scissors

Murder and the Movies

The Middleman Economy

Tinderbox

Explains why the future of popular culture will revolve around increasingly bigger bets on entertainment products from movies and television shows to songs and books, offering insight into the big-ticket investment process and the role of digital technology.

Discover the fascinating and secretive process of audience testing of Hollywood movies through these first-hand stories from famous filmmakers, studio heads, and stars. Audienceology takes you to one of the most unknown places in Hollywood—a place where famous directors are reduced to tears and multi-millionaire

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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 audienceology," 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

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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.

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

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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

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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. 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

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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

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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.

Briefs

How the Bay Area Redefined the Super Bowl Experience and the Lessons That Can Apply to Any Business

Audience-ology

Why the Future of Business Is Selling Less of More

The Untold Story of Hollywood's Creative Artists Agency

The Psychosocial Implications of Disney Movies

An Almost Epic Tale of Moguls, Movies, and a Company Called DreamWorks

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An in-depth look at the making of the classic movie and its effect on filmmaking and society. When *The Graduate* premiered in December 1967, its filmmakers had only modest expectations for what seemed to be a small, sexy art-house comedy adapted from an obscure first novel by an eccentric twenty-four-year-old. There was little indication that this offbeat story—a young man just out of college has an affair with one of his parents' friends and then runs off with her

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daughter—would turn out to be a monster hit, with an extended run in theaters and seven Academy Award nominations. The film catapulted an unknown actor, Dustin Hoffman, to stardom with a role that is now permanently engraved in our collective memory. While turning the word plastics into shorthand for soulless work and a corporate, consumer culture, *The Graduate* sparked a national debate about what was starting to be called “the generation gap.” In celebration of the film’s

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*fiftieth birthday, author Beverly Gray offers a smart close reading of the film as well as vivid, never-before-revealed details from behind the scenes of the production—including all the behind-the-scenes drama and decision-making. For movie buffs and pop culture fanatics, Seduced by Mrs. Robinson illuminates The Graduate's huge influence on the future of filmmaking. And it explores how this unconventional movie rocked the late-sixties world, both reflecting and*

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Entertainment  
changing the era's views  
of sex, work, and  
marriage. An Amazon Best  
Book of the Month "[Gray]  
writes smartly and  
insightfully. . . . The  
book . . . offers a  
fascinating look at how  
this movie tells a  
timeless story." –The  
Washington Post

Redefining Mainstream  
Popular Music is a  
collection of seventeen  
essays that critically  
examines the idea of the  
"mainstream" in and across  
a variety of popular music  
styles and contexts.  
Notions of what is popular

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*vary across generations and cultures – what may have been considered alternative to one group may be perceived as mainstream to another. Incorporating a wide range of popular music texts, genres, scenes, practices and technologies from the United Kingdom, North America, Australia and New Zealand, the authors theoretically challenge and augment our understanding of how the mainstream is understood and functions in the overlapping worlds of popular music production,*

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consumption and scholarship. Spanning the local and the global, the historic and contemporary, the iconic and the everyday, the book covers a broad range of genres, from punk to grunge to hip-hop, while also considering popular music through other mediums, including mash-ups and the music of everyday work life. Redefining Mainstream Popular Music provides readers with an innovative and nuanced perspective of what it means to be mainstream. Blockbusters Hit-making,

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*Risk-taking, and the Big  
Business of*

*EntertainmentMacmillan*

*An engaging and accessible  
introduction to the field,*

*Understanding Media*

*Industries helps students  
develop deeper and more*

*critical knowledge of  
industries. This book*

*provides students with a  
thorough discussion of how  
media industries work, why  
they work as they do, and*

*the broader theoretical  
and practical implications  
of media industry*

*structure and function.*

*The authors' unique*

*Industrialization of*

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Culture Framework  
Entertainment

*organizes the book and helps students to consider media industries in different nations and historical periods. Only at Comic-Con Seduced By Mrs. Robinson High Concept*

*The Music Industry  
Easy Riders Raging Bulls  
The Bestseller Code  
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*

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*The Big Business Of Entertainment*  
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.

*BRIEFS* is a groundbreaking new collection of "microstories" from celebrated author John Edgar Wideman, previous winner of both the Rea and O. Henry awards

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*The Big Business Of Entertainment*  
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

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*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.*

*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*

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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

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*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*

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today's high-stakes business world  
at large.

*You Don't Have to Be Blind to See  
Don Simpson and the Hollywood  
Culture of Excess*

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

*Memoirs of a Neurotic Filmmaker  
HBO's Ruthless Pursuit of New  
Frontiers*

*Tales from the New Abnormal in  
the Movie Business*

*The Big Picture*

***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***

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***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.***

***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***

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**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**

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**of views about the good, the bad, and the best way forward.**

**Argues that a manager's central responsibility is to create and implement strategies, challenges popular motivational practices, and shares anecdotes discussing how to enable action-oriented plans for real-world results. 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**

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***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***

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**cases, and a wealth of real-world examples to help readers put the material into context.**

**Sports and Entertainment Marketing**

**The Fight for the Future of Movies**

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

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

**How "The Graduate" Became the Touchstone of a Generation**

**Sports Innovation Management**

**Powerhouse**

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*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*

*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*

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### The Big Business Of Entertainment

*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*

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*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.*

*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*

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*The Big Business Of Entertainment*  
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

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*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*

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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

**SPORTS AND**

**ENTERTAINMENT**

**MARKETING.** 3E incorporates  
feedback from instructors  
across the country and has  
expanded by three chapters.  
The popular sports and  
entertainment topics  
continue to be the  
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*marketing concepts. Each marketing function is incorporated throughout the text and is highlighted with an icon to indicate how it is used in the marketing process. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.*

*Hollywood, Fans, and the Limits of Exclusivity  
The Movie Business Book  
Why Big Hits - and Big Risks - are the Future of the Entertainment Business  
Service Games: The Rise and*

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## *Fall of SEGA*

*Big Game Bigger Impact*

*Good Strategy, Bad Strategy*

*Tim Burton*

*“The definitive history of the studio”  
created by the larger-than-life team  
of Spielberg, Geffen, and*

*Katzenberg (Los Angeles Times).*

*For sixty years, since the birth of  
United Artists, the studio landscape  
was unchanged. Then came*

*Hollywood’s Circus*

*Maximus—created by director*

*Steven Spielberg, billionaire David*

*Geffen, and Jeffrey Katzenberg,*

*who gave the world The Lion*

*King—an entertainment empire*

*called DreamWorks. Now Nicole*

*LaPorte, who covered the company  
for Variety, goes behind the hype to*

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*reveal for the first time the delicious truth of what happened. Readers will feel they are part of the creative calamities of moviemaking as LaPorte's fly-on-the-wall detail shows us Hollywood's bizarre rules of business. We see the clashes between the often-otherworldly Spielberg's troops and Katzenberg's warriors, the debacles and disasters, but also the Oscar-winning triumphs, including Saving Private Ryan. We watch as the studio burns through billions of dollars, its rich owners get richer, and everybody else suffers. LaPorte displays Geffen, seducing investors like Microsoft's Paul Allen, showing his steel against CAA's Michael Ovitz, and staging fireworks during*

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*negotiations with Paramount and Disney. Here is a blockbuster behind-the-scenes Hollywood story—up close, glamorous, and gritty.*

*“Magisterial. ... A must read for anyone who wants to work in Hollywood or just know how Hollywood works.” — The Hollywood Reporter*  
*A New York Times bestseller, now updated with an afterword and exclusive new material*  
*From the #1 bestselling author behind acclaimed oral histories of Saturday Night Live and ESPN comes “the most hotly anticipated book [in decades]” (Variety): James Andrew Miller’s irresistible insider chronicle of the modern entertainment industry, told*

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through the epic story of Creative Artists Agency (CAA)—the ultimate power player that has represented the world's biggest stars and shaped the landscape of film, television, comedy, music, and sports. Started in 1975, when five bright and brash upstarts left creaky William Morris to form their own innovative talent agency, CAA would come to revolutionize Hollywood, representing everyone from Tom Cruise, Meryl Streep, Robert De Niro, and Steven Spielberg to Jennifer Lawrence, J.J. Abrams, Will Smith, and Brad Pitt. Over the next decades its tentacles would spread aggressively into sports, advertising, and digital media. Powerhouse is the

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fascinating, no-holds-barred saga of that ascent. Drawing on unprecedented and exclusive access to the men and women who built and battled with CAA—including co-founders Michael Ovitz and Ron Meyer and rivals like Ari Emanuel of William Morris Endeavor—as well as the stars themselves, Miller spins a unique and unforgettable tale of brilliance, ambition, betrayal, and outrageous success.

*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,

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*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.*

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*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*

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*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*

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*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.*

*Cover -- Half-title -- Title --*

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*How Hollywood Learned to Stop  
Worrying and Love the Summer  
Interviews*  
*The Men Who Would Be King  
Plugged in*  
*A Tale Told in Ten Blocks*  
*Stories for the Palm of the Mind*  
*Look Both Ways*  
**A renowned movie critic on  
film's treatment of one of  
mankind's darkest  
behaviors: murder**

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"[Thomson's] analysis of death in Hitchcock movies is gorgeous. His restlessness is palpable. There is an anxiety in this brief, hurried book that suits these political and medical times."--Lisa Schwarzbaum, New York Times Book Review Included in the New York Times Book Review's "Best Books to Give" holiday list, 2020 How many acts of murder have each of us followed on a screen? What does that say about us? Do we remain law-abiding citizens who wouldn't hurt a fly? Film historian

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David Thomson, known for wit and subversiveness, leads us into this very delicate subject. While unpacking classics such as Seven, Kind Hearts and Coronets, Strangers on a Train, The Conformist, The Godfather, and The Shining, he offers a disconcerting sense of how the form of movies makes us accomplices in this sinister narrative process. By turns seductive and astringent, very serious and suddenly hilarious, Murder and the Movies admits us into what Thomson calls "a warped

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triangle" the creator working out a compelling death; the killer doing his and her best; and the entranced reader and spectator trying to cling to life and a proper sense of decency.

"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

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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

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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.

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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

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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.

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

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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

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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

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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

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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

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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

Netflix and the Culture of  
Reinvention

Blockbuster

Anatomy of the Blockbuster  
Novel