

Blockbusters Hit Making Risk Taking And The Big Business Of Entertainment

Ben-Hur (1959), Jaws (1975), Avatar (2009), Wonder Woman (2017): the blockbuster movie has held a dominant position in American popular culture for decades. In *American Blockbuster* Charles R. Acland charts the origins, impact, and dynamics of this most visible, entertaining, and disparaged cultural form. Acland narrates how blockbusters emerged from Hollywood's turn to a hit-driven focus during the industry's business crisis in the 1950s. Movies became bigger, louder, and more spectacular. They also became prototypes for ideas and commodities associated with the future of technology and culture, accelerating the prominence of technological innovation in modern American life. Acland shows that blockbusters continue to be more than just movies; they are industrial strategies and complex cultural machines designed to normalize the ideologies of our technological age.

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.

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

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.

From \$10,000 tweets to making money in the afterlife, a recovering gossip columnist explores the business lessons that power the Hollywood Industrial Complex. Why do celebrities get paid so much more than regular people to do a job that seems to afford them the same amount of leisure time as most retirees? What do Bush-era economics have to do with the rise of Kim Kardashian? How do the laws of supply and demand explain why the stars of *Teen Mom* are on the cover of *Us Weekly*? And how was the sale of Brad Pitt and Angelina Jolie's baby pictures a little like a street drug deal? After a decade spent toiling as an entertainment journalist and gossip columnist, Jo Piazza asks the hard questions about the business behind celebrity. Make no mistake:

Celebrity is an industry. Never in the course of human history has the market for celebrities been as saturated as it is today. Nearly every day most Americans will consume something a celebrity is selling—a fragrance, a sneaker, a song, a movie, a show, a tweet, or a photo in a magazine. With the benefits of Piazza's unique access to the celebrity market, *Celebrity, Inc.* explains in detail what generates cash for the industry and what drains value faster than a starlet downs champagne—in twelve fascinating case studies that tackle celebrities the way industry analysts would dissect any consumer brand.

* New York Times Bestseller * #1 USA Today's Bestseller * #2 Wall Street Journal Bestseller Bring your A game to Networking! How did Joe Sweeney... ..get Bob Costas to come to Milwaukee (in the middle of winter)? ...become the "wingman" to the archbishop of New York City? ...take Brett Favre's off-the-field income from \$65,000 to more than \$4 million? The answer is simple. Networking. 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.

A funny thing happened on the way to the movies. Instead of heading downtown to a first-run movie palace, or even to a suburban multiplex with the latest high-tech projection capabilities, many people's first stop is now the neighborhood video store. Indeed, video rentals and sales today generate more income than either theatrical releases or television reruns of movies. This pathfinding book chronicles the rise of home video as a mass medium and the sweeping changes it has caused throughout the film industry since the mid-1970s. Frederick Wasser discusses Hollywood's initial hostility to home video, which studio heads feared would lead to piracy and declining revenues, and shows how, paradoxically, video revitalized the film industry with huge infusions of cash that financed blockbuster movies and massive marketing campaigns to promote them. He also tracks the fallout from the video revolution in everything from changes in film production values to accommodate the small screen to the rise of media conglomerates and the loss of the diversity once provided by smaller studios and independent distributors.

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 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, 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.

Tracing the careers of hip-hop's three most dynamic stars, this deeply reported history brilliantly examines the entrepreneurial genius of the first musician tycoons: Diddy, Dr. Dre, and Jay-Z. Being successful musicians was simply never enough for the three kings of hip-hop. Diddy, Dr. Dre, and Jay-Z lifted themselves from childhood adversity into

tycoon territory, amassing levels of fame and wealth that not only outshone all other contemporary hip-hop artists, but with a combined net worth of well over \$2 billion made them the three richest American musicians, period. Yet their fortunes have little to do with selling their own albums: between Diddy's Ciroc vodka, Dre's \$3 billion sale of his Beats headphones to Apple, and Jay-Z's Tidal streaming service and other assets, these artists have transcended pop music fame to become lifestyle icons and moguls. Hip-hop is no longer just a musical genre; it's become a way of life that encompasses fashion, film, food, drink, sports, electronics and more -- one that has opened new paths to profit and to critical and commercial acclaim. Thanks in large part to the Three Kings -- who all started their own record labels and released classic albums before moving on to become multifaceted businessmen -- hip-hop has been transformed from a genre spawned in poverty into a truly global multibillion-dollar industry. These men are the modern embodiment of the American Dream, but their stories as great thinkers and entrepreneurs have yet to be told in full. Based on a decade of reporting, and interviews with more than 100 sources including hip-hop pioneers Russell Simmons and Fab 5 Freddy; new-breed executives like former Def Jam chief Kevin Liles and venture capitalist Troy Carter; and stars from Swizz Beatz to Shaquille O'Neal, *3 Kings* tells the fascinating story of the rise and rise of the three most influential musicians in America.

h1 How Hollywood cashed in on the latest tech boom-and changed the face of Silicon Valley. A decade later, Kutcher is perhaps the brightest in a firmament of star investors from Beyoncé and Jay-Z to Jennifer Lopez and Alex Rodriguez. Bartering credibility and connections in exchange for early (and often discounted) access to the world's most coveted investment opportunities, this diverse group changed the face of venture capital while amassing portfolios packed with companies like Airbnb, Spotify, and Uber. But how did two once-dissonant universes-Silicon Valley and Hollywood-become intertwined? *Forbes* senior editor Zack O'Malley Greenburg told the first chapter of Kutcher's transformation for the magazine's cover story in 2016. Now he offers a lively, page-turning account of how this motley crew of talent managers, venture capitalists, and celebrities helped the creative class forge a brand-new blueprint for generational wealth. Through extensive reporting and exclusive interviews with more than 100 key players-including Shaq, Nas, Joe Montana, Sophia Bush, Steve Aoki, Tony Gonzalez, and dozens of behind-the-scenes power brokers-Greenburg sheds light on the unlikely group that fundamentally transformed the value of fame.

"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*.

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

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. 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.

Experience the uplifting, "unforgettable" New York Times bestseller about an abandoned kitten named Dewey, whose life

in a library won over a farming town and the world--with over 2 million copies sold! (Booklist) Dewey's story starts in the worst possible way. On the coldest night of the year in Spencer, Iowa, at only a few weeks old--a critical age for kittens--he was stuffed into the return book slot of the Spencer Public Library. He was found the next morning by library director Vicki Myron, a single mother who had survived the loss of her family farm, a breast cancer scare, and an alcoholic husband. Dewey won her heart, and the hearts of the staff, by pulling himself up and hobbling on frostbitten feet to nudge each of them in a gesture of thanks and love. For the next nineteen years, he never stopped charming the people of Spencer with his enthusiasm, warmth, humility (for a cat), and, above all, his sixth sense about who needed him most. As his fame grew from town to town, then state to state and finally, amazingly, worldwide, Dewey became more than just a friend; he became a source of pride for an extraordinary Heartland farming community slowly working its way back from the greatest crisis in its long history.

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*

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*

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.

This volume considers how media firms, as well as entire industries, exist and persist over time despite what often seems to be intense competition for such resources as audiences and advertisers. Addressing competition within and among media organizations and industries, including broadcasting, cable, and the Internet, author John W. Dimmick studies the media industries through the niche theory lens, developed by bioecologists to explain competition and coexistence. He examines the targets of the different media--audience, advertisers, money--and how they compete, using examples from a variety of studies. Each chapter incorporates relevant economic constructs into the analytic framework. This approach includes the use of economics of scale to explain selection and firm mortality in newspapers and movie theaters; the application of the transaction costs concept to explicate the rise of advertising agencies; the employment of the strategic group concept in analyzing the niche breadth strategy; and the measurement of gratifications-utilities. A comprehensive overview of the determinants of media competition and coexistence, *Media Competition and Coexistence: The Theory of the Niche* offers unique insights for scholars, students, researchers, and practitioners in media economics, management, and business.

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, 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.

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.

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.

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.

Hip-hop as a whole is like any successful business that consistently evolves over time. It falls in line with the ever-changing demands of the people, as well as introducing future advancements. Hip-hop, one of the world's most successful genres, is nothing short of extraordinary. Its growth is always escalating to higher peaks, and the evolution of hip-hop is ever-changing. *The Sound of Business Seeing Entrepreneurship Through Hip-Hop* was written to take you on a ride to discover how hip-hop and entrepreneurship flow so well together and how an entire organization can be run embracing some its creativity, principles and awesome music.

Manage every business problem like you were born for it—from a problem customer to a career-threatening crisis It's not being negative or pessimistic to assume that something will always go wrong in business and in your career. It's being realistic. What you do when crisis hits is the only thing matters—and this proven guide delivers everything you need to take positive action with confidence, skill, and professionalism. In *What to Do When Things Go Wrong*, Frank Supovitz, the man who has been behind-the-scenes at major events like the Super Bowl, Stanley Cup, and Indy 500 guides you through the process of making sure you handle inevitable problems as if it's something you do day in and day out. Whether you're revealing a new strategy to your team, presenting last year's numbers to the C-suite, or opening your own business, *What to Do When Things Go Wrong* helps you think through and prepare for all potential problems. You'll learn why things go wrong, how to best go about preventing crisis, and how to fix them when they happen anyway. Complete with stories from the author's clients, executives, entrepreneurs, and others, *What to Do When Things Go Wrong* is your playbook for ensuring the results you deliver reflect the smart, hard-working professional you are.

"Ernest Lageson Sr. was one of the guards shot. His son, Ernest Jr., a teenager at the time, agonized along with other hostage families waiting to hear if loved ones were alive. Now Ernest Lageson Jr. delivers an insider's account of both the notorious riot and life inside the most infamous prison in American history."--BOOK JACKET.

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

"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.

A cool and dispassionate look at the vicissitudes of over two millennia of English history

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.

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 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 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 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 and Star Wars, hugely 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 work and play.

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 star of ABC's "Shark Tank" demonstrates how starting a business on a shoestring can provide significant competitive advantages for entrepreneurs by forcing them to think creatively, use resources efficiently, and connect more authentically with customers. --Publisher's description.

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.

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.

Big-budget, spectacular films designed to appeal to a mass audience: is this what - or all - blockbusters are? *Movie Blockbusters* brings together writings from key film scholars, including Douglas Gomery, Peter Kramer, Jon Lewis and Steve Neale, to address the work of notable blockbuster auteurs such as Steven Spielberg and James Cameron, discuss key movies such as *Star Wars* and *Titanic*, and consider the context in which blockbusters are produced and consumed, including what the rise of the blockbuster says about the Hollywood film industry, how blockbusters are marketed and exhibited, and who goes to see them. The book also considers the movie scene outside Hollywood, discussing blockbusters made in Bollywood, China, South Korea, New Zealand and Argentina

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.

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 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.

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