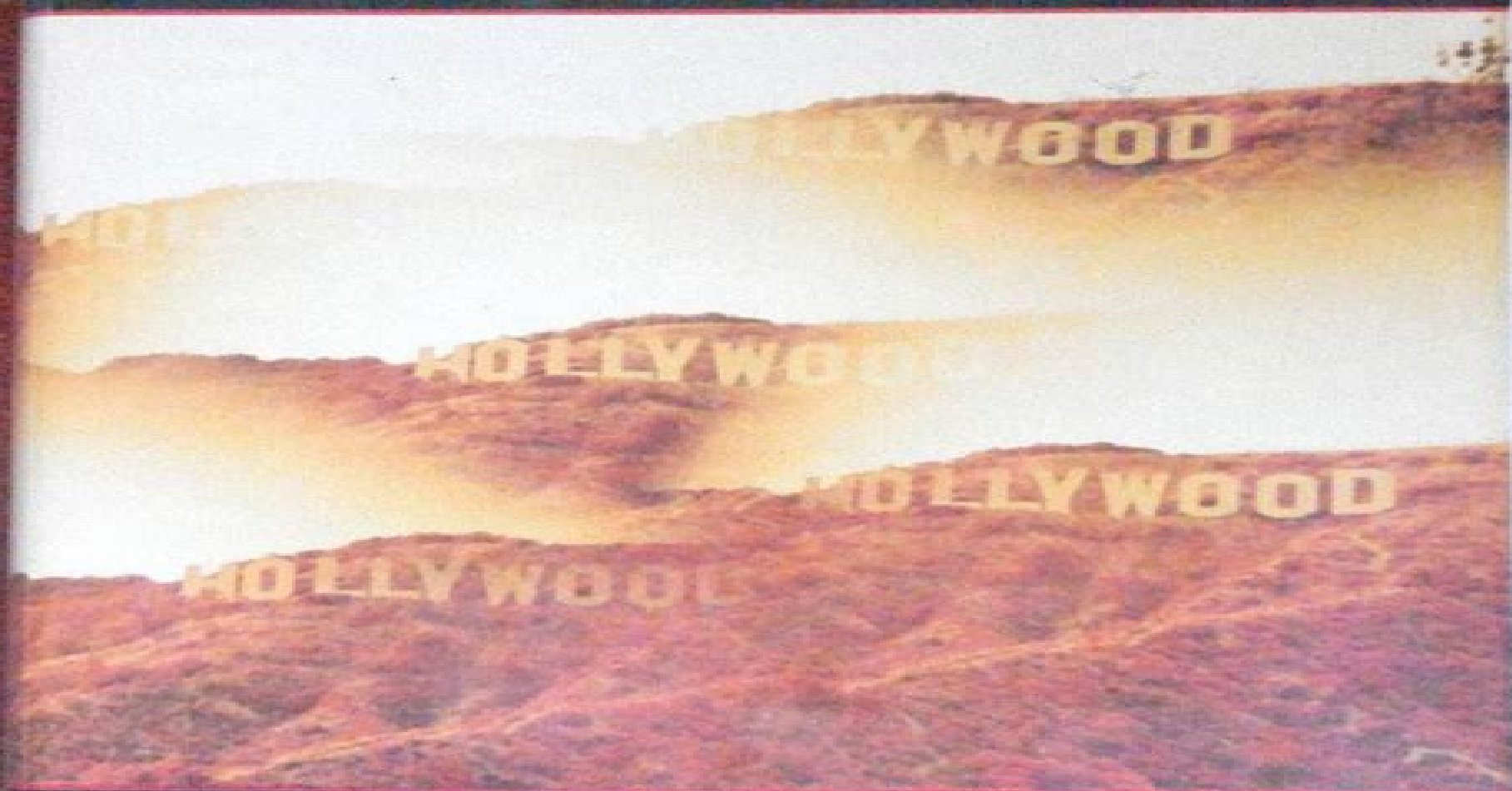


ROLLING BREAKS ≈AND OTHER≈ MOVIE BUSINESS



ALJEAN HARMETZ

Rolling Breaks And Other Movie Business

Nat Segaloff



Rolling Breaks And Other Movie Business:

Rolling Breaks and Other Movie Business Aljean Harmetz, 1983 Twenty five pieces of movie world journalism 1969 1982 by the author of *The Making of the Wizard of Oz* many of which originally appeared in the New York Times 43 Ways to Finance Your Feature Film John W. Cones, 2008-03-06 Author Cones breaks financing options down into six main areas gifts and grants investor financing domestic government subsidies and tax incentive programs lender financing international finance options and studio or industry financing Beginning with the forms of financing most likely to be accessible to independent feature film producers Cones proceeds to other forms that become increasingly available as the producer's career matures He provides specific concise information regarding the many possible strategies and lists the distinct pros and cons of each strategy Cones also counters much of the bad advice being provided by pseudoprofessional film finance consultants and points out scams that may separate unwary film producers from their money Although the book focuses on financing feature films much of its information is relevant to the financing of other kinds of projects such as short films documentaries videos and multimedia and theatrical endeavors From publisher description *Hollywood's Road to Riches* David Waterman, 2009-07-01 This book shows how beginning in the 1950s a largely predictable business has been transformed into a volatile and complex multimedia enterprise now commanding over 80 percent of the world's film business Waterman asks how the economic forces leading to this success have combined to change the kinds of movies Hollywood produces *How Hollywood Works* Janet Wasko, 2003-11-25 This is a book about the US motion picture industry its structure and policies its operations and practices It looks at the processes that are involved in turning raw materials and labor into feature films It describes the process of film production distribution exhibition and retail a process that involves different markets where materials labor and products are bought and sold In other words this is a book about how Hollywood works as an industry How Hollywood Works offers an up to date survey of the policies and structure of the US film industry looks at the relationship between the film industry and other media industries examines the role of the major studios and the other players including law firms talent agents and trade unions and guilds provides access to hard to find statistical information on the industry While many books describe the film production and marketing process they usually do so from an industry perspective and few look at Hollywood critically from within a more general economic political and social context By offering just such a critique Janet Wasko's text provides a timely and essential analysis of how Hollywood works for all students of film and media *Screening Space* Vivian Carol Sobchack, 1997 This text attempts to shape definitions of the American science fiction film studying the connection between the films and social preconceptions It covers many classic films and discusses their import seeking to rescue the genre from the neglect of film theorists The book should appeal to both film buff and fans of science fiction *Five Easy Decades* Dennis McDougal, 2008 Praise for Five Easy Decades How Jack Nicholson Became the Biggest Movie Star in Modern Times Dennis McDougal is a rare Hollywood reporter honest fearless

nobody's fool This is unvarnished Jack for Jack lovers and Jack skeptics but also for anyone interested in the state of American culture and celebrity I always read Mr McDougal for pointers but worry that he will end up in a tin drum off the coast of New Jersey Patrick McGilligan author of Jack's Life and Alfred Hitchcock A Life in Darkness and Light Praise for Privileged Son Otis Chandler and the Rise and Fall of the L A Times Dynasty A great freeway pileup part biography part dysfunctional family chronicle and part institutional and urban history with generous dollops of scandal and gossip Hendrick Hertzberg The New Yorker McDougal has managed to scale the high walls that have long protected the Chandler clan and returned with wicked tales told by angry ex wives and jealous siblings The Washington Post Praise for The Last Mogul Lew Wasserman MCA and the Hidden History of Hollywood Real glamour needs a dark side That is part of the fascination of Dennis McDougal's wonderful book The Economist Thoroughly reported and engrossing the most noteworthy trait of MCA was how it hid its power The New York Times Book Review Over the years I've read hundreds of books on Hollywood and the movie business and this one is right at the top Michael Blowen The Boston Globe

The Feature Film Distribution Deal

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

The Making of The Wizard of Oz Aljean

Harmetz,2013-10-01 Fantastic Gore Vidal New York Review of Books Grand Ray Bradbury Los Angeles Times Definitive Salmon Rushdie The New Yorker A fluent incisive and fair history of life in Hollywood during the golden age of films The author seems to have talked to everyone with knowledge of what went on at MGM in its heyday Marvelous Publishers Weekly From the ten scriptwriters at work to the scandal headlines of Munchkin orgies at the Culver City Hotel to the Witch s accidental burning here is the real story of the making of The Wizard of Oz This richly detailed re creation brings alive a major Hollywood studio and reveals through hundreds of interviews with cameramen screenwriters costume designers directors producers light technicians and actors how the factory like Hollywood system of moviemaking miraculously produced one of the most enduring and best loved films ever made We watch it happen the bright idiosyncratic wildly devoted MGM ers inventing the lines the songs flying hordes of monkeys through the sky growing a poppy field building the Emerald City and 60 other sets designing and sewing the nearly 1 000 costumes enduring the pressures from the front office choosing the actors Here is Oz a marvelous unprecedented experience of studio life as it was lived day by day detail by detail department by department at the most powerful and flamboyant studio Hollywood has ever known at its moment of greatest power Aljean Harmetz is the author of The Making of Casablanca On the Road to Tara The Making of Gone with the Wind and other books

Movie Anecdotes Peter Hay,1991-12-12 Hollywood Walter Winchell quipped is where they shoot too many movies and not enough actors Always looking for an angle always scheming always the scene of clashing egos the movie industry is where they place you under contract instead of observation and if you don t have anything nice to say write it down In 1940 I had my choice between Hitler and Hollywood French director Ren Clair recalled and I preferred Hollywood just a little In *Movie Anecdotes* Peter Hay treats us to a delightful ride through the world that has captivated audiences for almost a century with stories that are often hilarious sometimes tragic and always entertaining He takes us from the rough and tumble early days when one studio paid Pancho Villa 25 000 to launch his attacks only in daylight after a film crew had set up to the studio era when Joan Crawford refused to cross the street on the MGM lot except in a chauffeured limousine to the shenanigans of today s global industry Here are stories about all the legends Charlie Chaplin Greta Garbo John Barrymore Mae West Lucille Ball Marilyn Monroe Errol Flynn Humphrey Bogart Bette Davis Judy Garland Sophia Loren John Wayne and of course Ronald Reagan There are the great directors from D W Griffith Hitchcock and Eisenstein to Kurosawa Bergman Visconti Huston Ford and Woody Allen And Hay has selected tales of the writers the wits and the grand moguls including perhaps the largest collection of Goldwynisms both genuine and apocryphal Along with the laughter this volume recreates the conflicts that have torn the movie world from battles over money and contracts to discrimination divorces and scandals Colorful incredible bitter funny the stories about moviemaking are as fantastic as the pictures themselves Now they have been gathered together in an irresistible bouquet that is certain to delight every movie buff and provide fascinating insights for serious students of film

Film Study Frank Manchel,1990 The four volumes of *Film Study* include a fresh

approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities

Representing S. Craig Watkins,1998 *Representing* examines developments in black cinema It looks at the distinct contradiction in American society black youths have become targets of a racial backlash but their popular cultures have become commercially viable *Celluloid Soldiers* Michael E. Birdwell,1999 During the 1930s many Americans avoided thinking about war erupting in Europe believing it of little relevance to their own lives Yet the Warner Bros film studio embarked on a virtual crusade to alert Americans to the growing menace of Nazism Polish Jewish immigrants Harry and Jack Warner risked both reputation and fortune to inform the American public of the insidious threat Hitler s regime posed throughout the world Through a score of films produced during the 1930s and early 1940s including the pivotal *Sergeant York* the Warner Bros studio marshaled its forces to influence the American conscience and push toward intervention in World War II *Celluloid Soldiers* offers a compelling historical look at Warner Bros s efforts as the only major studio to promote anti Nazi activity before the outbreak of the Second World War **The New Historical Dictionary of the**

American Film Industry Anthony Slide,2014-02-25 *The New Historical Dictionary of the American Film Industry* is a completely revised and updated edition of Anthony Slide s *The American Film Industry* originally published in 1986 and recipient of the American Library Association s Outstanding Reference Book award for that year More than 200 new entries have been added and all original entries have been updated each entry is followed by a short bibliography As its predecessor the new dictionary is unique in that it is not a who s who of the industry but rather a what s what a dictionary of producing and releasing companies technical innovations industry terms studios genres color systems institutions and organizations etc More than 800 entries include everything from Academy of Motion Pictures Arts and Sciences to Zoom Lens from Astoria Studios to Zoetrope Outstanding Reference Source American Library Association *Co-operative Structures in Global*

Business Gordon H. Boyce,2002-01-04 Using a series of twelve historical case studies that are based on extensive archival research this book explains why firms succeed or fail in communicating or transferring knowledge and discovering new expertise By analysing how workable trade offs between opposing forces have been achieved in the past this study provides a set of guidelines for executives who embark upon inter firm projects *The Publishers' Trade List Annual* ,1985 *The*

Cinema of Clint Eastwood David Sterritt,2014-11-25 He became a movie star playing *The Man With No Name* and today his name is known around the world Measured by longevity productivity and profits Clint Eastwood is the most successful actor director producer in American film history This book examines the major elements of his career focusing primarily on his work as a director but also exploring the evolution of his acting style his long association with screen violence his interest in jazz and the political views sometimes hotly controversial reflected in his films and public statements Especially fascinating is

the pivotal question that divides critics and moviegoers to this day is Eastwood a capable director with a photogenic face a modest acting talent and a flair for marketing his image Or is he a true cinematic auteur with a distinctive vision of America's history traditions and values From *A Fistful of Dollars* and *Dirty Harry* to *Million Dollar Baby* and beyond *The Cinema of Clint Eastwood* takes a close up look at one of the screen's most influential and charismatic stars *What Happens Next* Marc Norman, 2008-10-07 Screenwriters have always been viewed as Hollywood's stepchildren Silent film comedy pioneer Mack Sennett forbade his screenwriters from writing anything down for fear they'd get inflated ideas about themselves as creative artists The great midcentury director John Ford was known to answer studio executives' complaints that he was behind schedule by tearing a handful of random pages from his script and tossing them over his shoulder And Ken Russell was so contemptuous of Paddy Chayefsky's screenplay for *Altered States* that Chayefsky insisted on having his name removed from the credits Of course popular impressions aside screenwriters have been central to moviemaking since the first motion picture audiences got past the sheer novelty of seeing pictures that moved at all Soon they wanted to know What happens next In this truly fresh perspective on the movies veteran Oscar winning screenwriter Marc Norman gives us the first comprehensive history of the men and women who have answered that question from Anita Loos the highest paid screenwriter of her day to Robert Towne Quentin Tarantino Charlie Kaufman and other paradigm busting talents reimagining movies for the new century The whole rich story is here Herman Mankiewicz and the telegram he sent from Hollywood to his friend Ben Hecht in New York Millions are to be grabbed out here and your only competition is idiots The unlikely sojourns of F Scott Fitzgerald and William Faulkner as Hollywood screenwriters The imposition of the Production Code in the early 1930s and the ingenious attempts of screenwriters to outwit the censors How the script for *Casablanca* a disaster from start to finish based on what James Agee judged to be one of the world's worst plays took shape in a chaotic frenzy of writing and rewriting and how one of the most famous denouements in motion picture history wasn't scripted until a week after the last scheduled day of shooting because they had to end the movie somehow Norman explores the dark days of the Hollywood blacklist that devastated and divided Hollywood's screenwriting community He charts the rise of the writer-director in the early 1970s with names like Coppola Lucas and Allen and the disaster of Michael Cimino's *Heaven's Gate* that led the studios to retake control He offers priceless portraits of the young William Hurt Steven Spielberg and Steven Soderbergh And he describes the scare of 2005 when new technologies seemed to dry up the audience for movies and the industry along with its screenwriters faced the necessity of reinventing itself as it had done before in the face of sound recording color widescreen television and other technological revolutions Impeccably researched erudite and filled with unforgettable stories of the too often overlooked maligned and abused men and women who devised the ideas that others brought to life in action and words on screen this is a unique and engrossing history of the quintessential art form of our time **Pickford** Eileen Whitfield, 2007-08-31 A comprehensive biography of film's first star traces her rise to fame with the growth of the medium

her influence as a partner in United Artists her relationship with Douglas Fairbanks and her struggles later in life UP

Dictionary of Film Finance and Distribution John W. Cones, 2013 This dictionary is an aid to anyone involved in seeking to finance a feature film project especially independents It covers terms used in film production and distribution marketing accounting insurance securities corporate structures and general financial arenas All of the principal forms of feature film finance are covered including studio distributors production companies lending institutions co financing pre sales grants foreign and passive investor financing involving the sale of a security *Say Hello to My Little Friend* Nat Segaloff, 2023-10-24 The author of *The Exorcist Legacy* 50 Years of Fear brings us another sensational Hollywood tell all celebrating the 40th anniversary of Brian De Palma's legendary 1983 gangster film while also showcasing its broader appeal across the past century by confronting the equally controversial legacy of its 1932 predecessor When Brian DePalma's operatically violent *Scarface* debuted in 1983 the film drew almost as much fire as the relentless gunfire in the film itself Starring Al Pacino as Cuban refugee turned crime boss Tony Montana Steven Bauer as his best friend Manny and Michelle Pfeiffer as an Eighties gangster's moll the movie revamped the original 1932 film for a new era of drugs sex and graphic violence Attacked as both a celebration of cocaine fueled excess and a condemnation of it the film's reputation continued to rise over the years But the real story of its success started nearly a century ago when Hollywood first fell in love with the American gangster Hollywood's infatuation with money power and organized crime has captured the public's imagination and made *Scarface* one of its most enduring modern myths From a 1912 gangster film by D W Griffith to the 1932 hit *Scarface* starring Paul Muni to Brian DePalma's 1983 shocker the antihero's rise and fall exposes the dark side of the American Dream whether it's Prohibition Era bootleggers or modern day drug dealers When actor Al Pacino got the idea of doing a remake of *Scarface* after screening the original a legend was re born and the rest is history Filled with behind the scenes anecdotes untold tales from Old and New Hollywood and sixteen pages of eye popping photos *Say Hello to My Little Friend* is the ultimate guide to everything *Scarface* With guns blazing and chainsaws whirring movie biz writer Nat Segaloff tears into this pop culture phenomenon with fascinating insights stunning revelations and a true fan's glee This is a must have book for movie buffs crime lovers and culture vultures everywhere

Adopting the Track of Term: An Emotional Symphony within **Rolling Breaks And Other Movie Business**

In a global consumed by monitors and the ceaseless chatter of instantaneous interaction, the melodic beauty and psychological symphony developed by the prepared term usually diminish into the background, eclipsed by the relentless sound and disturbances that permeate our lives. Nevertheless, located within the pages of **Rolling Breaks And Other Movie Business** a wonderful literary prize filled with natural thoughts, lies an immersive symphony waiting to be embraced. Constructed by an outstanding musician of language, this captivating masterpiece conducts visitors on an emotional journey, skillfully unraveling the concealed songs and profound impact resonating within each carefully crafted phrase. Within the depths with this emotional review, we shall investigate the book is central harmonies, analyze their enthralling publishing design, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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