

# Block Buster

Joshua M. Greenberg

**Blockbuster** Tom Shone,2004 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..

*Blockbusters* Anita Elberse,2013-10-15 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.

**American Blockbuster** Charles R. Acland,2020-07-24 *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 American Blockbuster* Benjamin Crace,2022-10-18 Providing an indispensable resource for students and general readers, this book serves as an entry point for a conversation on America's favorite pastime, focusing in on generational differences and the evolution of American identity. In an age marked by tension and division, Americans of all ages and backgrounds have turned to film to escape the pressures of everyday life. Yet, beyond escapism, popular cinema is both a mirror and microscope for our collective psyche. Examining the films that have made billions of dollars through a new lens reveals that popular culture is a vital source for understanding what it means to be an American. This book is divided into four sections, each associated with a different generation. Featuring such era-defining hits as *Jaws*, *Back to the Future*, *Avatar*, and *The Avengers*, each section presents detailed film analyses that showcase the consistency of certain American values throughout generations as well as the constant renegotiation of others. Ideal for any cinephile, *The American Blockbuster* demonstrates how complex and meaningful even the summer blockbuster can be.

*The Evolution of Hollywood's Calculated Blockbuster Films* Alexander Ross,2023-04-24 The book highlights how creative entrepreneurs saved the Hollywood studios in the 1970's by making the calculated blockbuster, consisting of key replicable markers of success, Hollywood's preeminent business model. Scholars of film studies, screenwriting, and popular culture will find this book of particular interest.

*Spectacular Narratives* Geoff King,2000-11-24 What is the appeal of the contemporary Hollywood blockbuster? The sheer scale and impact of big special effects sequences is part of the attraction of films such as *Independence Day*, *Jurassic Park*, *Titanic* or *Mission Impossible*. But they also offer other appeals, including the dynamics of narrative. *Spectacular Narratives* is the first serious book-length treatment of the contemporary blockbuster, including the digital-effects-based spectacle, space fictions, the action film, war spectacles, the recent wave of disaster movies and films evoking new technologies such as virtual reality. Consideration is also given to the impact of profitable spin-offs such as film-related theme park rides and computer games. Geoff King argues against the view that an emphasis on the spectacular has led to an erosion of the importance of narrative in Hollywood. Instead, he suggests, even the most spectacular and effects-led contemporary blockbuster offers a blend of appeals, mixing elements of spectacle and narrative. Narrative is explored at the levels of both linear story-telling and underlying thematic patterns, a particular emphasis being placed on the persistence of elements of the myth/ideology of the American frontier. Close textual analysis is combined with consideration of the industrial and social contexts of contemporary Hollywood in a readable, original and rewarding book on the cinema that dominates markets across the globe.

**Ben-Hur** Jon Solomon,2016-04-15 *Ben-Hur* was the first literary blockbuster to generate multiple and hugely profitable adaptations, highlighted by the 1959 film that won a record-setting 11 Oscars. General Lew Wallace's book was spun off into dozens of popular publications and media productions, becoming a veritable commercial brand name that earned tens of millions of dollars. *Ben-Hur: The Original Blockbuster* surveys the *Ben-Hur* phenomenon's unprecedented range and extraordinary endurance: various editions, spin-off publications, stage productions, movies, comic books, radio plays, and retail products were successfully marketed and sold from the 1880s and throughout the twentieth century. Today *Ben-Hur Live* is touring Europe and Asia, with a third MGM film in production in Italy.Jon Solomon's new book offers an exciting and detailed study of the *Ben-Hur* brand, tracking its spectacular journey from Wallace's original novel through to twenty-first century adaptations, and encompassing a wealth of previously unexplored material along the way

*The Blockbuster Complex* Thomas Whiteside,1981

*Steven Spielberg* Laura B. Edge,2009-01-01 A biography of film director Steven Spielberg--Provided by publisher.

*Directed by Steven Spielberg* Warren Buckland,2006 Although the blockbuster is the most popular and commercially successful type of filmmaking, it has yet to be studied seriously from a formalist standpoint. 'Directed By Steven Spielberg' fills this gap by examining the distinctive form of the blockbuster.

**Blockbuster History in the New Russia** Stephen M. Norris,2012 Seeking to rebuild the Russian film industry after its post-Soviet collapse, directors and producers sparked a revival of nationalist and patriotic sentiment by applying Hollywood techniques to themes drawn from Russian history. Unsettled by the government's move toward market capitalism, Russians embraced these historical blockbusters, packing the American-style multiplexes that sprouted across the country. Stephen M. Norris examines the connections among cinema, politics, economics, history, and patriotism in the creation of blockbuster history—the adaptation of an American cinematic style to Russian historical epics.

*The Making of a Blockbuster* Gail DeGeorge,1996 Thirty-five years ago, Wayne Huizenga rose before the sun to run his garbage collection route. Today, the sun never sets on the international Blockbuster Video empire he has created, and he is one of the most powerful and wealthy figures in the entertainment and sports businesses. This book chronicles the transformation of this ambitious entrepreneur into a corporate titan. of photos.

*Writing the Blockbuster Novel* Albert Zuckerman,2016-06-14 Albert Zuckerman, legendary literary agent, has worked with many bestselling authors, including Ken Follett, Olivia Goldsmith, Antoinette Van Heugten, Michael Lewis, and F. Paul Wilson. Zuckerman is a master at teaching writers the skills necessary to crack the bestseller list. For this revised edition of *Writing the Blockbuster Novel*, Zuckerman has added an analysis of Nora Roberts's *The Witness*, which he uses along with classic books like *Gone With the Wind* and *The Godfather*, to illustrate his points. Zuckerman's commentary on Ken Follett's working outlines for *The Man From St. Petersburg* provide a blueprint for building links between plot and character. A new introduction discusses social media and self-publishing. *Writing the Blockbuster Novel* is an essential tool for any aspiring author. As Dan Brown said in an interview: Not long ago, I had an amusing experience meeting the author of a book I received as a gift nearly two decades ago a book that in many ways changed my life. I was halfway through writing my first novel when I was given a copy of *Writing the Blockbuster Novel*. [Zuckerman's] book

helped me complete my manuscript and get it published. [When] I met Mr. Zuckerman for the first time. I gratefully told him that he had helped me. He jokingly replied that he planned to tell everyone that he had helped me write The Da Vinci Code. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

**The Epic in Film** Constantine Santas,2008 In The Epic in Film, Constantine Santas argues that blockbuster and artistic are not mutually exclusive terms and, perhaps more importantly, that epic film is an inherently profound genre in its ability to tap into the dreams and fears of a nation, and sometimes those of the human race. Why do we see dozens and dozens of films based on the King Arthur legend? Why would a presidential hopeful borrow the phrase Read my lips from Clint Eastwood's Dirty Harry? Why do war epics proliferate in times of war or national crisis? Why are epics as a whole the most popular movie genre? Whether you love Gone with the Wind and hate Troy, find Akira Kurosawa's films brilliant or marvel over the depth of the Matrix trilogy, if you're a film buff, you will want to read this first book-length treatment of the epic-a wildly popular, infinitely fascinating, and critically underappreciated genre.

*Directed by Steven Spielberg* Warren Buckland,2006-05-02 Although the blockbuster is the most popular and commercially successful type of filmmaking, it has yet to be studied seriously from a formalist standpoint. This is in opposition to classical Hollywood cinema and International Art cinema, whose form has been analyzed and deconstructed in great detail. Directed By Steven Spielberg fills this gap by examining the distinctive form of the blockbuster. The book focuses on Spielberg's blockbusters, because he is the most consistent and successful director of this type of film - he defines the standard by which other Hollywood blockbusters are judged and compared. But how did Spielberg attain this position? Film critics and scholars generally agree that Spielberg's blockbusters have a unique look and use visual storytelling techniques to their utmost effectiveness. In this book, Warren Buckland examines Spielberg's distinct manipulation of film form, and his singular use of stylistic and narrative techniques. The book demonstrates the aesthetic options available to Spielberg, and particularly the choices he makes in structuring his blockbusters. Buckland emphasizes the director's activity in making a film (particularly such a powerful director as Spielberg), including: visualizing the scene on paper via storyboards; staging and blocking the scene; selecting camera placement and movement; determining the progression or flow of the film from shot to shot; and deciding how to narrate the story to the spectator. Directed By Steven Spielberg combines film studies scholarship with the approach taken by many filmmaking manuals. The unique value of the book lies in its grounding of formal film analysis in filmmaking.

The Blockbuster Entertainment Guide to Movies and Videos ,1998 From Blockbuster Video, America's number one video source, comes the ultimate film guide. Each entry provides a clear, unbiased plot summary, MPAA ratings, extensive indices, and quality rating on a one-to-five star system. This one-stop reference is the handiest and most complete video authority on new releases, classics, made-for-tv, children's, and foreign films.

*Movie Blockbusters* Julian Stringer,2013-10-18 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

*From Betamax to Blockbuster* Joshua M. Greenberg,2010-09-24 How the VCR was transformed from a machine that records television into a medium for movies. The first video cassette recorders were promoted in the 1970s as an extension of broadcast television technology—a time-shifting device, a way to tape TV shows. Early advertising for Sony's Betamax told potential purchasers “You don't have to miss Kojak because you're watching Columbo.” But within a few years, the VCR had been transformed from a machine that recorded television into an extension of the movie theater into the home. This was less a physical transformation than a change in perception, but one that relied on the very tangible construction of a network of social institutions to support this new marketplace for movies. In From Betamax to Blockbuster, Joshua Greenberg explains how the combination of neighborhood video stores and the VCR created a world in which movies became tangible consumer goods. Greenberg charts a trajectory from early “videophile” communities to the rise of the video store—complete with theater marquee lights, movie posters, popcorn, and clerks who offered expert advice on which movies to rent. The result was more than a new industry; by placing movies on cassette in the hands (and control) of consumers, video rental and sale led to a renegotiation of the boundary between medium and message, and ultimately a new relationship between audiences and movies. Eventually, Blockbuster's top-down franchise store model crowded local video stores out of the market, but the recent rise of Netflix, iTunes, and other technologies have reopened old questions about what a movie is and how (and where) it ought to be watched. By focusing on the “spaces in between” manufacturers and consumers, Greenberg's account offers a fresh perspective on consumer technology, illustrating how the initial transformation of movies from experience into commodity began not from the top down or the bottom up, but from the middle of the burgeoning industry out.

**Screening Difference** Jaap van Ginneken,2007 Did you know that Pocahontas probably never fell in love with John Smith, as the Disney and other film versions of those events pretend? That Godzilla was originally an anti-American and anti-nuclear movie, heavily cut and supplemented with new material? That Zorro was not created by an American author but derived from the much older Mexican struggle for independence? That Anna and the King was largely invented? That the myth of the sexually eager Hula girls is based on misunderstandings by the first explorers? That Black Hawk Down and many other war movies were censored and indirectly subsidized by the Pentagon? Screening Difference takes us on a fascinating voyage through major movie blockbusters that deal with the encounter between us, based on white Hollywood, and them, the filmic representations of other races, ethnicities, and cultures. Looking at subtle orientations in casting and make-up, sets and props, lighting and camera movements, music and language, this lively book follows the best-known genres and subgenres: from animated cartoons to wilderness films, from romantic movies to colonial adventures. Screening Difference tracks the stories back to their origins and patiently dissects the hidden messages that have gradually crept into them.

From Breakthrough to Blockbuster Donald L. Drakeman,Lisa N. Drakeman,Nektarios Oraopoulos,2022 Beginning in the 1970s, several scientific breakthroughs promised to transform the creation of new medicines. As investors sought to capitalize on these Nobel Prize-winning discoveries, the biotech industry grew to thousands of small companies around the world. Each sought to emulate what the major pharmaceutical companies had been doing for a century or more, but without the advantages of scale, scope, experience, and massive resources. How could a large collection of small companies, most with fewer than 50 employees, compete in one of the world's most breathtakingly expensive and highly regulated industries? This book shows how biotech companies have met the challenge by creating nearly 40% more of the most important treatments for unmet medical needs. Moreover, they have done so with much lower overall costs. The book focuses on both the companies themselves and the broader biotech ecosystem that supports them. Its portrait of the crucial roles played by academic research, venture capital, contract research organizations, the capital markets, and pharmaceutical companies shows how a supportive environment enabled the entrepreneurial biotech industry to create novel medicines with unprecedented efficiency. In doing so, it also offers insights for any industry seeking to innovate in uncertain and ambiguous conditions. Looking to the future, it concludes that biomedical research will continue to be most effective in the hands of a large group of small companies as long as national healthcare policies allow the rest of the ecosystem to continue to thrive--

Delve into the emotional tapestry woven by Emotional Journey with in **Block Buster** . This ebook, available for download in a PDF format ( Download in PDF: \*), is more than just words on a page; it's a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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