BlockBusting

Alex Ben Block,Lucy Autrey Wilson

Blockbusting in Baltimore W. Edward Orser,2021-10-21 This innovative study of racial upheaval and urban transformation in Baltimore, Maryland investigates the impact of blockbusting—a practice in which real estate agents would sell a house on an all-white block to an African American family with the aim of igniting a panic among the other residents. These homeowners would often sell at a loss to move away, and the real estate agents would promote the properties at a drastic markup to African American buyers. In this groundbreaking book, W. Edward Orser examines Edmondson Village, a west Baltimore rowhouse community where an especially acute instance of blockbusting triggered white flight and racial change on a dramatic scale. Between 1955 and 1965, nearly twenty thousand white residents, who saw their secure world changing drastically, were replaced by blacks in search of the American dream. By buying low and selling high, playing on the fears of whites and the needs of African Americans, blockbusters set off a series of events that Orser calls a collective trauma whose significance for recent American social and cultural history is still insufficiently appreciated and understood. Blockbusting in Baltimore describes a widely experienced but little analyzed phenomenon of recent social history. Orser makes an important contribution to community and urban studies, race relations, and records of the African American experience.

Conceptual Blockbusting James L. Adams, 1980 The best-selling guide to overcoming creative blocks and unleashing a torrent of great ideasupdated for a new generation of problem solvers.

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.

George Lucas's Blockbusting Alex Ben Block, Lucy Autrey Wilson, 2010-03-13 A comprehensive look at 300 of the most financially and/or critically successful motion pictures of all time—many made despite seemingly insurmountable economic, cultural, and political challenges—set against the prevailing production, distribution, exhibition, marketing, and technology trends of each decade in movie business history.

Conceptual Blockbusting James L. Adams, 2019-09-03 A thoroughly revised edition of the classic on creativity, essential for individuals and teams who want to think outside the box. Some people are naturally creative and others aren't, right? Wrong. In this classic book on creativity, James Adams takes a unique approach to generating ideas and solving problems that has captivated, inspired, and guided thousands of people from all walks of life to new heights of creativity-whether you are a writer with writers block, or a businesswoman struggling to come up with a new organizational structure. More than three decades after its original publication, Conceptual Blockbusting has never been more relevant, powerful, or fresh. Integrating insights from the worlds of psychology, engineering, management, art, and philosophy, Adams identifies the key blocks (perceptual, emotional, cultural, environmental, intellectual, and expressive) that prevent us from realizing the full potential of our fertile minds. Employing unconventional exercises and other interactive elements, Adams shows individuals, teams, and organizations how to overcome these blocks, embrace alternative ways of thinking about complex problems, and celebrate the joy of creativity. Completely revised and updated with the latest cognitive science and addressing new subjects such as changes in technology, creativity in large groups, and sustaining creativity over time, Conceptual Blockbusting will introduce a new generation of readers to a world of new possibilities.

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.

Racial Policies and Practices of Real Estate Brokers Rose Helper,

Conceptual Blockbusting James L Adams, 1986-01-21

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..

Conceptual blockbusting James L. Adams, 1976-01

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

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<u>Creating Blockbusters!</u> Gene Del Vecchio,2012-03-08 A guide to creating ever-cool entertainment. An asset to entertainment executives or anyone aiming to create the next big hit, this book offers guidelines for developing concepts and marketing blockbusters. Whether it is a best-selling novel, a video game, or a high-tech toy, blockbusters play a big part in American society. Despite the prominence of these breakthrough hits, most entertainment ventures do not survive in today's competitive market. This guide identifies the key principles that will ensure lasting success.

Blockbuster TV Janet Staiger, 2000-10 Studies four sitcoms to explain how and why certain television shows gain a mass audience, including such factors as place in the programming schedule, impact of VCRs and cable, variations on formulas, and role of critics.

Epics, Spectacles, and Blockbusters Sheldon Hall, Stephen Neale, 2010 Considers the history of the American blockbuster-the large-scale, high-cost film-as it evolved from the 1890s to today.

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.

Conceptual Blockbusting James L Adams, 1986-01-21 Reissued at a popular price, here is the map around mental blocks--with more than 200,000 copies sold. Anymore who reads his fine book will be richly rewarded.--Donald Peterson, Chairman, Ford Motor Company. Illustrated.

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.

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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.

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