

Club Rules Power Money Sex And Fear How It Works In Hollywood

Library Journal 1992

New York 1992-04

Investor Financing of Independent Film John W. Cones 2023-10-12 This book explains how to comply with the federal and states securities regulations when seeking to raise money from private investors for the development, production and/or distribution of a feature or documentary film. Drawing from the experience and expertise of a securities and entertainment attorney who has worked with independent filmmakers for 30 plus years, this resource explores securities law compliance in order to help readers comply with the law and avoid criminal and civil liability, while successfully raising investor funds for their film projects. Readers will gain an understanding of why the securities laws apply to most investor financing transactions, what choices need to be made by the filmmaker, what information needs to be disclosed to prospective investors, how to comply with the SEC's policy regarding financial projections, what is the appropriate investment vehicle for various forms of investor financing, what limitations are imposed on the use of finders and how to handle the required federal and state notice filings. It is an essential resource for any film student taking a film finance course (or a production course with a film finance component), as well as any independent film producers, entertainment/securities attorneys and film school instructors, who want to be informed about the legal and practical aspects of investor financing of independent films.

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 Agency Frank Rose 1996 The story of the William Morris Agency is the story of show business itself. Founded at the turn of the century, it stood as the premier agency in Hollywood for 80 years. With unvarnished descriptions of the board that runs William Morris and the needy and demanding stars they represent, The Agency is a compelling tale that lifts the curtain on the most intriguing business in America today. Photos.

Production Culture John Thornton Caldwell 2008-03-25 An investigation of the cultural practices and belief systems of Los Angeles-based film and video production workers.

Deuteronomy Daniel I. Block 2012-08-21 Arranged as a series of sermons, the book of Deuteronomy represents the final major segment of the biography of Moses. The sermons review events described in earlier books and challenges Israel to faithful living in the future. The theological significance of Deuteronomy cannot be overestimated. Few books in the Bible proclaim such a relevant word of grace and gospel to the church today. At its heart, Deuteronomy records the covenantal relationship between God and his people. God graciously has chosen Israel as his covenant partner and has demonstrated his covenantal commitment to them. Moses challenges the Israelites to respond by declaring that Yahweh alone is their God and by demonstrating unwavering loyalty and total love for him through obedience. Daniel Block highlights the unity between the God depicted in Deuteronomy and Jesus Christ. Christians who understand the covenantal character of God and who live under the grace of Christ will resist the temptation to retreat into interior and subjective understandings of the life of faith so common in Western Christianity.

How I Love Your Torah, O LORD! Daniel I. Block 2011-09-01 Like the book of Romans in the New Testament, the book of Deuteronomy provides the most systematic and sustained presentation of theology in the Old Testament. And like the Gospel of John, it represents mature theological reflection on God's great acts of salvation, in this case associated with the exodus of Israel from Egypt. Unfortunately, for many Christians, Deuteronomy is a dead book, either because its contents are unknown or because its message is misunderstood. The essays in this collection arise from a larger project driven by a passion to recover for Christians the life-giving message of the Old Testament in general and the gospel according to Moses in particular. The "meditations" cover a wide range of topics, from explorations into the meaning of specific texts to considerations of the ethical and homiletical relevance of the book for Christians today.

Patterns of Bias in Hollywood Movies John W. Cones 2012 It's pretty broadly recognized that Hollywood movies contain patterns of bias, but it's not just people of color or women who are hurt by this. Many groups within America's multicultural society have complained over the years about negative and stereotypical portrayals of their own group members in motion pictures produced or released through the Hollywood-based studios. Yet, as an expert on the U.S. film industry points out, such complaints have had little impact on consistent patterns of bias in movies. This book takes a broader look at the nature of negative and stereotypical movie portrayals and tracks patterns of such one-sided depictions over a longer period time. As a result, the patterns of bias — and the source the problem — become more clear. The problem appears to be that most of the people who have green-light authority in the U.S. film industry — for either the production and/or distribution of a motion picture — share a common ethnic/religious/cultural background. Thus, the stories of their cohort and those of all other ethnic, religious and/or cultural groups (whose members seldom achieve positions of power Hollywood) are being filtered through the cultural sensibilities of a single group. John Cones suggests that the solution could lie in increasing diversity at the highest levels in the U.S. film industry. This work grew out of the observed frustration of film industry critics who have pointed out examples of bias and stereotyping in specific movies over the years only to be rebuffed by the simplistic studio arguments that such films reflect the real world and that moviegoers vote with their pocket books. It can be shown that there is a consistent pattern to the choices Hollywood studio executives make with respect to the movies produced and released and the specific content of those movies, and it becomes obvious that Hollywood is selectively portraying reality. Moviegoers only have limited options among all of the possibilities that could be portrayed on the silver screen. This book differs from other studies touching on bias in motion pictures. Most such books focus on the treatment of a single ethnic, religious, cultural, racial or other readily identifiable interest group, but this study attempts to provide an overview and to identify patterns over time. When the patterns of bias in motion picture content are sufficiently demonstrated and documented, it becomes easier to identify the source of the bias and to explain why such bias exists.

Magill's Cinema Annual 1993 Frank N. Magill 1993-08-15

The Boston Globe Index 1992

Encyclopedia of Television Horace Newcomb 2014-02-03 The Encyclopedia of Television, second edition is the first major reference work to provide description, history, analysis, and information on more than 1100 subjects related to television in its international context. For a full list of entries, contributors, and more, visit the Encyclopedia of Television, 2nd edition website.

New York Magazine 1992-04-06 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Book Review Digest 1992

Phục Truyền Luật Lệ Ký Daniel I. Block Được sắp xếp theo một loạt những bài giảng của Môi-se, sách Phục Truyền Luật Lệ Ký trình bày phần chính cuối cùng trong tiểu sử của Môi-se. Những bài giảng này ôn lại những sự kiện đã qua, được mô tả trong Sáng Thế Ký đến Dân Số Ký, và thách thức Y-sơ-ra-ên sống trung thành khi trông đợi cuộc sống trong miền Đất Hứa. Ý nghĩa thần học của sách Phục Truyền cần phải được nhìn nhận một cách đúng đắn. Ít sách nào trong Kinh Thánh công bố lời của ân điển và Phúc âm gần gũi với hội thánh ngày nay đến thế. Phục Truyền hân hoan vui mừng trong mối liên hệ giao ước giữa Đức Chúa Trời và dân của Ngài. Đức Chúa Trời đã nhân từ chọn Y-sơ-ra-ên là đối tác giao ước của Ngài. Ngài đã trung tín bày tỏ cam kết giao ước của Ngài với họ. Môi-se thách thức dân Y-sơ-ra-ên đáp ứng bằng cách công bố rằng chỉ một mình Gia-vê là Chúa của họ, cũng như bày tỏ lòng trung thành không lay chuyển với tình yêu trọn vẹn dành cho Ngài qua sự vâng lời. Daniel Block làm nổi bật sự hiệp nhất giữa Đức Chúa Trời, được khắc họa trong Phục Truyền, với Chúa Giê-xu Christ. Chúa Giê-xu là Đức Gia-vê nhập thể. Cơ Đốc nhân nào hiểu được đặc điểm giao ước của Đức Chúa Trời và sống dưới ân sủng của Đấng Christ đều sẽ vui mừng đón nhận ý muốn của Đức Chúa Trời, được mặc khải qua Môi-se, và chống cự sự cám dỗ cho rằng đức tin chỉ là sự hiểu biết nội tâm và mang tính chủ quan - một quan niệm rất phổ biến trong Cơ Đốc giáo Tây phương.

Motion Picture Biographies John Cones 2015-04-01 Hollywood movies are famous for promoting negative stereotypes of all kinds, especially against minorities, women, Southerners, and Christians. To what extent are biographical films selected for production according to certain biases, conscious or unconscious, among the Hollywood elite? An expert on the U.S. film industry gives readers brief synopses of Hollywood biopics produced and/ or released from 1912 through 1994. This survey provides the basis for discussion and analysis. Tracking these one-sided depictions over a longer period of time, the patterns of bias - and the source of the problem - become more clear. The problem appears to be that most of the people who have green-light authority in the U.S. film industry - for either the production and/or distribution of a motion picture - share a common ethnic/religious/cultural background. Thus, the stories of their own cohort and those of all other ethnic, religious and/or cultural groups (whose members seldom achieve positions of power in Hollywood) are being filtered through the cultural sensibilities of a single group. John Cones suggests that the solution could lie in increasing diversity at the highest levels in the U.S. film industry.

Business Plans for Filmmakers John W. Cones 2010-10-28 The practical and legal aspects of writing a business plan for a film venture can be daunting to navigate without a firm grasp of know-how. With this in mind, John W. Cones's *Business Plans for Filmmakers* arms independent movie-makers and students with everything they need to successfully tackle the confusing intersection of law, business, and art when creating a business plan for a movie. This pragmatic volume offers plenty of examples and strategies for success, sharing straightforward insight into some of the toughest challenges independent filmmakers face when encountering these documents. With simple yet thorough detail and clarity, Cones outlines the legal requirements affecting movie proposals, including ways to evaluate the necessity for a business plan or a securities disclosure document, as well as the legal definition of "an active investor." Also addressed are the numerous subjects filmmakers and students must consider before a film offering, including the efficacy of a business plan to fund the development, production, and distribution phases of a film; common elements of fraud of which fledgling filmmakers should beware; the intricacies of revenue sharing; and how to render financial projections. Cones also imparts useful distinctions between such industry terms as "company financing" versus "project financing," along with many others. This book also includes in-depth guidance through the murky paths of investor analysis and key strategies to find and attract parties interested in financing film. Drawing upon his many years as a securities and entertainment attorney, and his experiences advising independent film producers, Cones offers the tools necessary not only to understand investors' motivations but also to use that knowledge to the filmmaker's advantage. Also provided are perceptive studies of the investment vehicles commonly used in business plans seeking investors, with analysis of each method's pros and cons. Throughout the volume, Cones uses sample plans to offer a real-world grasp of the intricacies of the business. In the business of this art, knowledge is power. *Business Plans for Filmmakers* dispels the myths and misinformation circulating among filmmakers to provide accurate and useful advice.

Can I Go Now? Brian Kellow 2015-09-08 "To call Sue Mengers a 'character' is an understatement, unless the word is written in all-caps, followed by an exclamation point and modified by an expletive. And based on Brian Kellow's assessment in his thoroughly researched *Can I Go Now?* even that description may be playing down her personality a bit." —Jen Chaney, *The Washington Post* • A NY Times Culture Bestseller • An Entertainment Weekly Best Pop Culture Book of 2015 • A Booklist Top Ten Arts Book of 2015 • A lively and colorful biography of Hollywood's first superagent—one of the most outrageous showbiz characters of the 1960s and 1970s whose clients included Barbra Streisand, Ryan O'Neal, Faye Dunaway, Michael Caine, and Candice Bergen Before Sue Mengers hit the scene in the mid-1960s, talent agents remained quietly in the background. But staying in the background was not possible for Mengers. Irrepressible and loaded with chutzpah, she became a driving force of Creative Management Associates (which later became ICM) handling the era's preeminent stars. A true original with a gift for making the biggest stars in Hollywood listen to hard truths about their careers and personal lives, Mengers became a force to be reckoned with. Her salesmanship never stopped. In 1979, she was on a plane that was commandeered by a hijacker, who wanted Charlton Heston to deliver a message on television. Mengers was incensed, wondering why the hijacker wanted Heston, when she could get him Barbra Streisand. Acclaimed biographer Brian Kellow spins an irresistible tale, exhaustively researched and filled with anecdotes about and interviews more than two hundred show-business luminaries. A riveting biography of a powerful woman that charts show business as it evolved from New York City in the 1950s through Hollywood in the early 1980s, *Can I Go Now?* will mesmerize anyone who loves cinema's most fruitful period.

Hollywood in Wide Angle Jack Rothman 2004 This unique collection of interviews covers the broad spectrum of film directing experience—from first timers to award-winning veterans. Allowed to respond with anonymity, the directors provide candid answers to a wide variety of topics that convey the challenges and rewards of the filmmaking process.

The Club Rules Paul Rosenfield 1992

Lost Illusions David A. Cook 2002-03-15 This volume examines the development of film and the film industry during the 1970s and the political and economic background that influenced it.

"If the Other Guy Isn't Jack Nicholson, I've Got the Part" Ron Base 1994 Base examines the complex chemistry of movie stardom—a potent mix of greed and cunning, ego and casting, dedication and just plain dumb luck.

Paperbound Books in Print 1995 Reed Reference Publishing 1995-12

James Stewart Donald Dewey 2014-04-03 In this penetrating and riveting biography of one of Hollywood's most beloved screen icons, Donald Dewey probes beneath Jimmy Stewart, the conservative image and ideal, to reveal James Stewart, the actor and the man. Through hundreds of interviews and in-depth analysis of his seventy-five films, the author assesses how the Hollywood man-about-town of the 1930's and 40's - Stewart's lovers included Ginger Rogers, Olivia de Havilland and Marlene Dietrich - became the epitome of American family values who remained married for forty-five years; and how the studio-bred, effervescent star of *It's a Wonderful Life* developed into the brilliant actor whose performances in films such as *Vertigo* and *Shenandoah* exposed a vulnerability unseen in his personal relationships. With many insights into the turmoil of his

private life, the artistry behind his cinematic craft and his heroic military record in the Second World War, Dewey gives us much more than a legend to love.

NIVAC Bundle 1: Pentateuch John H. Walton 2015-11-03 The NIV Application Commentary helps you communicate and apply biblical text effectively in today's context. To bring the ancient messages of the Bible into today's world, each passage is treated in three sections: Original Meaning. Concise exegesis to help readers understand the original meaning of the biblical text in its historical, literary, and cultural context. Bridging Contexts. A bridge between the world of the Bible and the world of today, built by discerning what is timeless in the timely pages of the Bible. Contemporary Significance. This section identifies comparable situations to those faced in the Bible and explores relevant application of the biblical messages. The author alerts the readers of problems they may encounter when seeking to apply the passage and helps them think through the issues involved. This unique, award-winning commentary is the ideal resource for today's preachers, teachers, and serious students of the Bible, giving them the tools, ideas, and insights they need to communicate God's Word with the same powerful impact it had when it was first written.

Books in Print Supplement 1994

Empire Building Garry Jenkins 1999 The Star Wars epic is on its way to the screen--again--and "Empire Building" examines the enduring appeal of the powerful, modern mythology. of color photos.

JQ. Journalism Quarterly 1993 Includes section "Book reviews" and other bibliographical material.

Casting Might-Have-Beens Eila Mell 2015-01-24 Some acting careers are made by one great role and some fall into obscurity when one is declined. Would Al Pacino be the star he is today if Robert Redford had accepted the role of Michael Corleone in *The Godfather*? Imagine Tom Hanks rejecting Uma Thurman, saying that she acted like someone in a high school play when she auditioned to play opposite him in *The Bonfire of the Vanities*. Picture Danny Thomas as *The Godfather*, or Marilyn Monroe as Cleopatra. This reference work lists hundreds of such stories: actors who didn't get cast or who turned down certain parts. Each entry, organized alphabetically by film title, gives the character and actor cast, a list of other actors considered for that role, and the details of the casting decision. Information is drawn from extensive research and interviews. From *About Last Night* (which John Belushi turned down at his brother's urging) to *Zulu* (in which Michael Caine was not cast because he didn't look "Cockney" enough), this book lets you imagine how different your favorite films could have been.

The Writer's Directory, 1998-2000 Miranda H. Ferrara 1995 Information on more than 17,500 living authors from English speaking countries.

Gregory Peck Lynn Haney 2005-03-24 "...a charming, bohemian character who always loses at poker" - John Huston "...he is like Mount Rushmore. Every time he laughs, dust comes out" - Frank Sinatra 'He was probably the most beautiful creature I'd ever seen. And when he looks at you, he sees you, he connects with you completely.' - Lauren Bacall Gregory Peck ranks with Cary Grant as one of the most charismatic and timeless leading men of twentieth-century cinema. In this powerful and comprehensive biography, Lynn Haney explores the many influences in Peck's life, drawing on extensive first-hand interviews with the actor and with his inner circle. Here, Ingrid Bergman, Jennifer Jones, Audrey Hepburn, Sophia Loren, Lauren Bacall, Jane Fonda and many of Peck's other leading ladies offer their frank and revealing stories about the enigmatic star. The book contains many revelations about Peck's early days and Haney looks at the films that established him as a star from 'Roman Holiday' to 'To Kill a Mockingbird', documenting his story right up to the present day.

The Publishers Weekly 1993

Jack's Life: A Biography of Jack Nicholson Patrick McGilligan 1996-02-17 "Volatile Jack Nicholson has found the perfect biographer in Patrick McGilligan, who gives us a rich, absorbing portrait of one of the greatest movie stars ever." —Patricia Bosworth No male American film star of the post-Brando era has demonstrated the talent, the charisma, the larger-than-life audacity, and the string of screen triumphs of Jack Nicholson. In *Jack's Life*, Patrick McGilligan, one of our finest film historians, has produced the definitive biography of this most private and public of stars, from his tangled Dickensian upbringing in New Jersey, his formative years as an actor and screenwriter, his near-accidental breakthrough to stardom in *Easy Rider*, and his string of great roles in *Chinatown*, *Five Easy Pieces*, *One Flew Over the Cuckoo's Nest*, *The Last Detail*, *The Shining*, and other films that mark him as a searching, complex artist. Here as well is the often Rabelaisian life behind the smiling mask, the legendary romances and appetites for sex and drugs, the obsessions with money and control, and the perpetual restlessness.

The Gospel according to Moses Daniel I. Block 2012-02-10 These essays are concerned with broad hermeneutical and theological issues raised by the book of Deuteronomy.

Ph_c Truy_n Lu_t L_ KÝ (T_p 2: Ph_c Truy_n 12-26) Daniel I. Block 2018-04-23 ? ngh_a th_n h_c c_a s?ch Ph_c Truy_n c_n ph_i __c nh?n nh_n m_t c?ch _?ng __n. 't s?ch n?o trong Kinh Th?nh c?ng b_l_i c_a ?n_i n v? Ph?c ?m g_n g_i v_i h_i th?nh ng?y nay __n th_. Ph_c Truy_n h?n hoan vui m_ng trong m_i li?n h_giao __c gi_a __c Ch?a Tr_i v? d?n c_a Ng?i. __c Ch?a Tr_i _? nh?n t_ch_n Y-s_-ra-?n l? __i t?c giao __c c_a Ng?i. Ng?i _? trung t?n b?y t_cam k_t giao __c c_a Ng?i v_i h_. M?i-se th?ch th_c d?n Y-s_-ra-?n _?p _ng b_ng c?ch c?ng b_r ng ch_m_t m?nh Gia-v? l? Ch?a c_a h_, c_ng nh_b?y t_l?ng trung th?nh kh?ng lay chuy_n v_i t?nh y?u tr_n v_n d?nh cho Ng?i qua s_v?ng l_i. Daniel Block l?m n_i b_t_s_hi_p nh_t gi_a __c Ch?a Tr_i, __c kh_c h_a trong Ph_c Truy_n, v_i Ch?a Gi?-xu Christ. Ch?a Gi?-xu l? __c Gia-v? nh_p th_. C__c nh?n n?o hi_u __c __c i_m giao __c c_a __c Ch?a Tr_i v? s_ng d_i ?n s_ng c_a __ng Christ __u s_vui m_ng _?n nh_n ? mu_n c_a __c Ch?a Tr_i, v? ch_ng c_s_c?m d_cho r_ng __c tin ch_l? s_hi_u bi_t n_i t?m v? mang t?nh ch_quan.

Steven Spielberg John Baxter 1997 A biography of Steven Spielberg, the acclaimed film-maker. It charts the director's career from his first 8mm home movies to the Oscar-winning "Schindler's List."

43 Ways to Finance Your Feature Film John W. Cones 2008-03-06 John W. Cones has updated his now classic *43 Ways to Finance Your Feature Film: A Comprehensive Analysis of Film Finance* with a substantially reorganized and expanded third edition. An essential reference guide for film professionals on every side of film financing, *43 Ways* answers the question that every filmmaker and producer ultimately faces, the issue that can make or break any venture into the film industry: How do I finance my feature film? The third edition includes updated information and coverage of new options for financing. In his clear and concise style and with expertise amassed over his nearly twenty years of experience in the film finance industry, 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. As an objective adviser, Cones provides specific, concise information regarding the many possible financing strategies and lists the distinct pros and cons of each strategy. This guide covers the options for film financing in rich detail so that even first-time producers and filmmakers will be able to make educated and informed decisions about the best approaches to financing their films. An extensive bibliography contains additional information about each form of film finance. 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. Anyone considering making or investing in a feature film will be well served by this practical and helpful guide.

The Historical Epic and Contemporary Hollywood James Russell 2007-04-15 James Russell employs empirical historical techniques to explore how industrial conditions and the agendas of key directors, writers and producers led to the increased production of historical epics such as 'Dances with Wolves', 'Titanic', 'Gladiator' and 'The Passion of Christ'.

Emmy 1993

Club Rules Power Money Sex And Fear How It Works In Hollywood

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