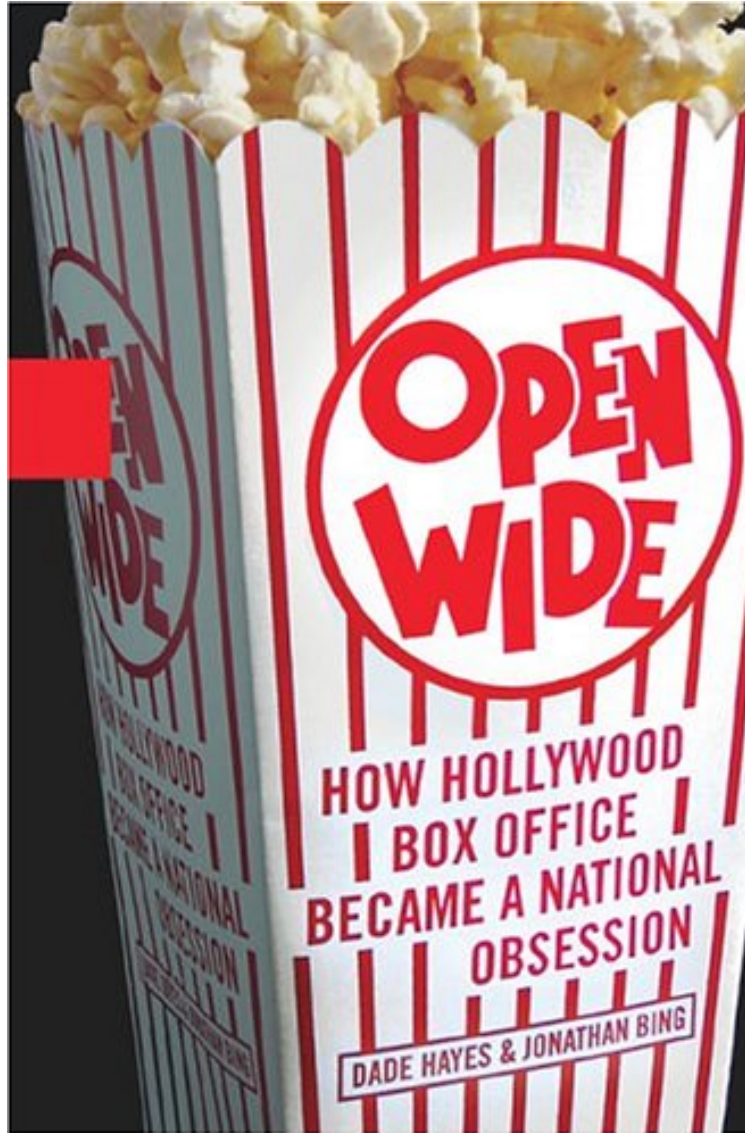


Open Wide: How Hollywood Box Office Became a National Obsession

Dade Hayes, Jonathan Bing
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Dade Hayes, Jonathan Bing : Open Wide: How Hollywood Box Office Became a National Obsession before purchasing it in order to gage whether or not it would be worth my time, and all praised Open Wide: How Hollywood Box Office Became a National Obsession:

0 of 0 people found the following review helpful. Now I know why movie complexes keep getting biggerBy Newton OoiHaving lived in Arizona for over two decades, I noticed that each new movie complex that opened up had more

screens, and often bigger screens, than the previous one that opened up. This when more and more entertainment was found online or in rental stores. I always wondered why, until reading this book. Serving as part history and part commentary, this book delves into the history of how Hollywood markets and releases movies, especially those in key time periods such as early summer when kids get out of school. The focus is on the summer of 2003 when Legally Blonde 2, T2, Sinbad, Finding Nemo and Pirates of the Caribbean came out. Ignoring the two Disney blockbusters, the book instead looks at the next 3; 2 sequels that made a profit, and Dreamworks' bomb, Sinbad, that had the most star-studded cast of any animated movie that year. The book examines the path each movie took from inception to final bow out of the theaters, highlighting key events, successes, and flops along the way. Key individuals are spotlighted, such as cast members, writers, directors, ad agents, publicists and even lawyers who helped secure rights to scripts. Overall, a good book on how Hollywood works.

0 of 0 people found the following review helpful. The History and Realities of Opening a Profitable Movie. By mirasreviews In "Open Wide", Variety editors Dade Hayes and Jonathan Bing explore the phenomenon of the big opening weekend that often determines a film's fate in Hollywood's current economic climate. No longer do films build popularity; they must grab it up front in order to be profitable. "Open Wide" examines how saturation came to be the standard method of releasing big-budget films and the realities of marketing films this way. Hayes and Bing chose three big summer movies - "Terminator 3", "Legally Blonde 2", and "Sinbad"- to follow from concept until their opening on July 4th weekend 2003. The authors recount the marketing maneuvers of these three contemporary films and give the reader a history of movie marketing over the past few decades, in particular those sea changes that created the "open wide" phenomenon. We follow the three films for about 6 months of fine-tuning and marketing, through focus groups, television ads, test screenings, ShoWest, fan conventions, trailer houses, junkets, tracking reports, and, finally, their flashy, nerve-wracking premieres. The degree to which audiences and statistics shape big-budget movies cannot be overstated. How things got this way is even more fascinating. Hayes and Bing take us back to the first saturation marketing schemes that fueled the popularity of monster and exploitation films in the 1950s, the application of those strategies to "Jaws", creating the first summer blockbuster in 1975, how and why the industry became obsessed with numbers, the pioneers of movie data-gathering, and the evolution of the multiplex theater. All of this leads to the films, the publicity, and the people who make them today. This specialized history of film marketing is entertaining and insightful for both film buffs and professionals.

5 of 5 people found the following review helpful. Great for Film Buffs By Sebastien Pharand Open Wide is much more than a mere analysis of the state of today's Hollywood. It also give its readers a very generous lesson on the history of the box office take, going from the very early days up until today. What the authors have done is to give the readers an inside-look into the Hollywood machine so that we can all understand better what constitutes a hit. The authors have decided to study the three films that opened on the 4th of July weekend in 2003; Terminator 3, Legally Blonde 2 and Sinbad. From their moment of conception up to their release, the authors study the various stages the films went through before finally arriving to the Silver Screen. Through this, they also give us history lesson on firms like EDI Nelson, Technicolor, some studio anecdotes and a great, detailed history of the movie theatre itself. The book never sides with one studio or one person. The authors remain impartial throughout, something that seems fresh, especially since this book is discussing Hollywood. Although the authors give a bit more attention to Terminator 3 (the biggest film of the three) and very little to Sinbad, what they do give us is very detailed and informative. This is a great book about the Hollywood machine. Ever wondered why some movies flop, while others are a success? Ever wondered how a film is created, how various test screenings can help change a film and the marketing behind it, how word of mouth can make or kill a film? Then this one will probably answer most of your questions.

Every weekend, some of the most powerful players in Hollywood hold their breath and wait to be told a number. Years of work, tens of millions of dollars, and entire careers will be judged against this number. Within hours, it will be reported on the morning news and become a topic of idle conversation across the country. The number determines a movie's ultimate destiny, It is the art and science of filmmaking distilled to a few digits and a dollar sign. It is the opening weekend box office gross. On July 4, 2003, three highly touted studio soldiers were sent to battle for the hearts and souls (and wallets) of American moviegoers. That was the weekend that Arnold Schwarzenegger's Terminator 3 collided Reese Witherspoon's Legally Blonde 2 and Brad Pitt's Sinbad in thousands of theaters across America. In Open Wide, veteran Hollywood journalists Dade Hayes and Jonathan Bing brilliantly illuminate this quest for box office supremacy. chronicling the nerve-wracking months leading to that summer showdown, following every key decision that took these movies into the nation's multiplexes. They watch as focus groups of suburban teenage girls critique movie trailers and advertising campaigns. They are in Cannes when Terminator 2 robots are unleashed and in London for Legally Blonde 2's lavish, chaotic press junket. A mammoth convention in Las Vegas finds celebrities and studio executives mingling awkwardly with small-town theater owners and vendors hawking high-concept snacks for adventurous concession stands. The films are screened, tested, and frantically re-cut. Publicity stunts are engineered and theater exhibition chains are booked. Star egos are stroked and the Terminator himself announces his campaign for the California statehouse. As the clock ticks down to July 4, opening weekend becomes a moment of eager expectation for some and utter dread for others. And, inevitably, the numbers arrive. Open Wide shines a bright light on the

secretive inner workings of Hollywood's vast sales and marketing machine, past and present. As the authors explore how and why box office receipts have evolved from a closely guarded corporate secret to a national obsession, they bring acute insight to an industry that is increasingly devoted to producing the next big blockbusterthe next high-concept, future-franchise picture that they can "open wide."

From Publishers WeeklyTwo Variety editors open readers' eyes wide to the inside story of Hollywood's relentless pursuit of fast maximum bucks in this engaging, informed look at the major films of the 2003 July Fourth weekend. Three big movies clashed at the box office from Wednesday, July 2, to Sunday, July 6: Terminator 3, Legally Blonde 2 and Sinbad. Hayes and Bing, writing smoothly together, consider each film primarily as a business product, bringing unprecedented attention to the massive marketing campaigns engineered by the respective studios (T3: Warner; LB2: MGM; Sinbad: DreamWorks). They follow Schwarzenegger through the publicity grind; sit with Mission Valley girls for a test screening of an early trailer for LB2; scrutinize the performance of DreamWorks marketing chief Terry Press at ShowWest in Las Vegas as she defends the hand-drawn Sinbad in the era of Shrek. Visits to myriad locations brighten the narrative (Technicolor's film processing plant; Schwarzenegger's vast office), while a smart history of blockbuster cinema, which the authors trace back past Jaws to Joseph E. Levine's Hercules and 1953's The Beast from 20,000 Fathoms, deepens it. In this excellent book that's a must read for anyone passionate about the film business or cultural trends, the authors have created an intricate, suspenseful and learned chronicle of the confluence of money and art. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. ". . . a must read for anyone passionate about the film business or cultural trends." -- Publishers Weekly"A colorful colonoscope ride through the bowels of Hollywood commerce." -- San Francisco Chronicle"An excellent book that's a must-read for anyone passionate about the film business or cultural trends . . ." -- Publishers Weekly"It gives a fairly clear picture of how the realities of the marketplace affect what movies get made . . ." -- The New York Times"With wit and insight, the authors have used their access to take a trenchant look at behind-the-scenes Hollywood." -- Library Journal"[A] classic look at Hollywood in the age of box-office megabucks . . ." -- The AtlanticAbout the AuthorDade Hayes is managing editor of special reports at Variety. His writing has appeared in the Los Angeles Times, TV Guide, and Premiere. He lives in Santa Monica. Jonathan Bing is deputy managing editor at Variety. His writing has appeared in The Nation, Entertainment Weekly, and The Village Voice. He lives in Los Angeles.