



## Box Office Deal

**Thomas A. Crowell**

## **Box Office Deal:**

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.

**Box Office**, 1958 **Marketing to Moviegoers** Robert Marich, 2013-01-30 While Hollywood executives spend millions of dollars making movies, even more money is poured into selling those films to the public. In the third edition of his comprehensive guidebook, *Marketing to Moviegoers: A Handbook of Strategies and Tactics*, veteran film and TV journalist Robert Marich plumbs the depths of the methods used by studios to market their films to consumers. Updates to the third edition include a chapter on marketing movies using digital media, an insightful discussion of the use of music in film trailers, new and expanded materials on marketing targeted toward affinity groups and awards, fresh analysis of booking contracts between theaters and distributors, a brief history of indie film marketing and explorations of the overlooked potential of the drive-in theater and the revival of third party financed movie campaigns. While many books have been written on the business-to-business aspect of film promotion, Marich's volume is one of the few that focuses on the techniques used to sell motion pictures to those in a position to truly make or break a film. A highly navigable handbook that breaks down a

complicated process into manageable strategies in an easy to read style *Marketing to Moviegoers* is a must for all professionals and students in today's rapidly evolving film industry **Movies at Home** Kerry Segrave, 1999-01-01 The relationship of Hollywood and television initially turbulent has ultimately been profitable from the first sally in what was expected to be a war of attrition up through the soliciting of movies by major networks independent stations basic cable networks premium cable channels pay per view systems and even the corner video store When their initial efforts to acquire ownership interests in television outlets were thwarted Hollywood's major movie studios determined to withhold from the tube not only their films but also their actors no doubt in hopes of making the rival medium appear a weak substitute for cinema With ticket sales shrinking and television set purchases booming the studios erasing their last contemptuously drawn line in the sand grudgingly released their films to television and made a fortune *The Movie Business* Kelly

Crabb, 2005-04-26 A straightforward business and legal guide for novice movie producers covers a wide range of topics including intellectual property laws financing and production challenges in a guide that also provides in depth coverage of understanding and negotiating a movie contract **How Hollywood Works** Janet Wasko, 2003-12-18 This volume details the processes involved in turning raw materials and labour into feature films Janet Wasko surveys and critiques the policies and structure of the current United States film industry as well as its relationships to other media industries

**Supreme Court , The Pocket Lawyer for Filmmakers** Thomas A. Crowell, 2012-11-12 How can you use a state's film tax credits to fund your film SEE PAGE 63 You have an idea you want to pitch to a production company how do you safeguard your concept SEE PAGE 77 How can you fund your production with product placement SEE PAGE 157 How do you get a script to popular Hollywood actors and deal with their agents SEE PAGE 222 Find quick answers to these and hundreds of other questions in this new edition of *The Pocket Lawyer for Filmmakers* This no nonsense reference provides fast answers in plain English no law degree required Arm yourself with the practical advice of author Thomas Crowell a TV producer turned entertainment lawyer This new edition features New sections on product placement film tax credits and production incentive financing Letters of Intent and DIY distribution four walling YouTube Download to own Amazon.com iTunes and Netflix Updated case law Even more charts and graphics to help you find the information you need even more quickly This book is the next best thing to having an entertainment attorney on retainer **Motion Picture Herald** , 1927 A/V A to Z

Richard W. Kroon, 2010-03-30 Defining more than 10 000 words and phrases from everyday slang to technical terms and concepts this dictionary of the audiovisual language embraces more than 50 subject areas within film television and home entertainment It includes terms from the complete lifecycle of an audiovisual work from initial concept through commercial presentation in all the major distribution channels including theatrical exhibition television broadcast home entertainment and mobile media The dictionary definitions are augmented by more than 700 illustrations 1 600 etymologies and nearly 2 000 encyclopedic entries that provide illuminating anecdotes historical perspective and clarifying details *Exhibitors Daily*

*Review* ,1930    **The Accountants' Library** ,1902    *The New Yorker* Harold Wallace Ross,William Shawn,Tina Brown,Katharine Sergeant Angell White,Rea Irvin,1927    Building ,1920    **Law Notes** Albert Gibson,Robert McLean,1889    The Timber Trades Journal and Saw-mill Advertiser ,1908    *Bulletin of the Authors' League of America* ,1926    **Outlook and Independent** ,1929    **Outlook** ,1929    **St. Stephen's Review** ,1889

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