

12

\$1.493 Billion

Top Gun: Maverick



11

\$1.515 Billion

Furious 7



10

\$1.521 Billion

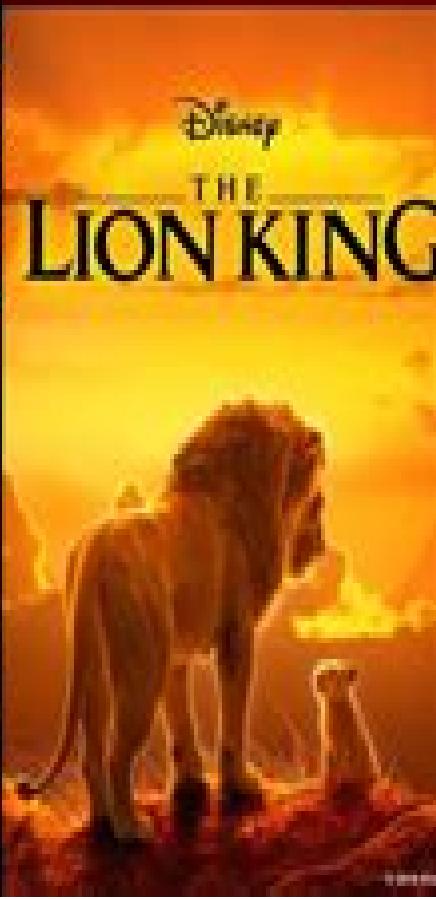
The Avengers



9

\$1.663 Billion

The Lion King



# Top Movies Box Office Deal

**John W. Cones**

## Top Movies Box Office Deal:

**Predicting Movie Success at the Box Office** Barrie Gunter, 2018-02-20 This book explores the different factors that can influence a new movie's prospects at the box office. Looking at factors such as the production budget, distribution model, genre, stars and audience reactions of films, Gunter asks how such aspects may reduce the uncertainties of success so common in the movie industry. The reader is taken on a journey through filmmaking factors that research suggests impact box office performance. While box office revenues represent only part of a movie's earning potential, Gunter highlights how theatrical performances remain central to what the movie business is about. The chapters illustrate how ticket sales are largely influenced by the production budget but also cultural differences and new movie platforms.

**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, and those who 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 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.

**Box Office**, 1959

**The Oxford Handbook of American Film History** Jon

Lewis,2025 In a series of newly commissioned chapters The Oxford Handbook of American Film History offers a new and fully compelling discussion of American film as marked by significant moments of industrial and artistic change Many of the chapters are built upon primary sourced research while others detail aspects of form and style Together the chapters in this book show a history shaped by multiple theses and voices and interests

**The Making of The Magnificent Seven** Brian Hannan,2015-05-11

The story behind The Magnificent Seven could have been a movie in itself It had everything actors strike writers strike Mexican government interference and a row between the screenwriters that left one removing his name from the credits all under the lingering gloom of post McCarthy era Hollywood A flop on release it later became a box office hit This book tells the behind the scenes story how Yul Brynner became the biggest independent producer in Hollywood why John Sturges was not the first choice after Brynner surrendered the director s chair why Sturges quit the truth about the Mirisch Company producers the details of the film s botched release and unlikely redemption the creation of Elmer Bernstein s classic score and how internecine fighting prevented the making of the television series in 1963 Myths about Steve McQueen his feud with Brynner and the scene stealing antics of the cast are debunked A close examination of the various screenplay drafts and the writers source material Akira Kurosawa s Seven Samurai shows who wrote what Extensive analysis of Sturges directorial work is provided

*Coming Back to a Theater Near You* Brian Hannan,2016-06-14 In the Silent Era film reissues were a battle between rival studios every Mary Pickford new release in 1914 was met with a Pickford re release For 50 years after the Silent Era reissues were a battle between the studios who considered old movies found money and cinema owners who often saw audiences reject former box office hits In the mid 1960s the return of The Bridge on the River Kwai 1957 the second biggest reissue of all time altered industry perceptions and James Bond double features pushed the revival market to new heights In the digital age reissues have continued to confound the critics This is the untold hundred year story of how old movies saved new Hollywood Covering the booms and busts of a recycling business that became its own industry the author describes how the likes of Charlie Chaplin Humphrey Bogart and Alfred Hitchcock won over new generations of audiences and explores the lasting appeal of films like Napoleon 1927 Gone with the Wind 1939 The Rocky

Horror Show 1975 and Blade Runner 1982

**Cable Vision** ,1990

*The Educational Screen* ,1924

**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* ,1929

*New Outlook* ,1923

**The Hollywood Reporter Book of Box Office Hits** Susan Sackett,1990 An

entertaining collection of photographs and trivia on filmland s biggest box office successes from 1939 through 1988 covering the five most successful movies of each year Annotation copyrighted by Book News Inc Portland OR **Time** Briton Hadden, Henry R. Luce, 1955 **The American Jewish Chronicle**, 1917 The Billboard, 1926 Outlook Alfred Emanuel Smith, Francis Walton, 1923 **New York Court of Appeals. Records and Briefs.** New York (State)., *Educational Screen and Audiovisual Guide*, 1924 **Film News**, 1929

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