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the Film Industry"; "Case Study: Determining Boxoffice Revenue"; "Theorizing the Positive Influences on Boxoffice Gross"; "Specification of the Model"; "Estimation of the Model and Results"; "Manipulation, Control, and High Concept"; "Factors Influencing the Decline of Market Research"; "6. Conclusion: High Concept and the Course of American Film History"; "The Transformation of the Auteur"; "Television and the Ideological Agenda of High Concept"; "The Alternatives to High Concept"; "Notes"; "Index"

Sommario/riassunto

Steven Spielberg once said, "I like ideas, especially movie ideas, that you can hold in your hand. If a person can tell me the idea in twenty-five words or less, it's going to make a pretty good movie." Spielberg's comment embodies the essence of the high concept film, which can be condensed into one simple sentence that inspires marketing campaigns, lures audiences, and separates success from failure at the box office. This pioneering study explores the development and dominance of the high concept movie within commercial Hollywood filmmaking since the late 1970s. Justin Wyatt describes how box office success, always important in Hollywood, became paramount in the era in which major film studios passed into the hands of media conglomerates concerned more with the economics of filmmaking than aesthetics. In particular, he shows how high concept films became fully integrated with their marketing, so that a single phrase ("Just when you thought it was safe to go back in the water.") could sell the movie to studio executives and provide copy for massive advertising campaigns; a single image or a theme song could instantly remind potential audience members of the movie, and tie-in merchandise could generate millions of dollars in additional income.
