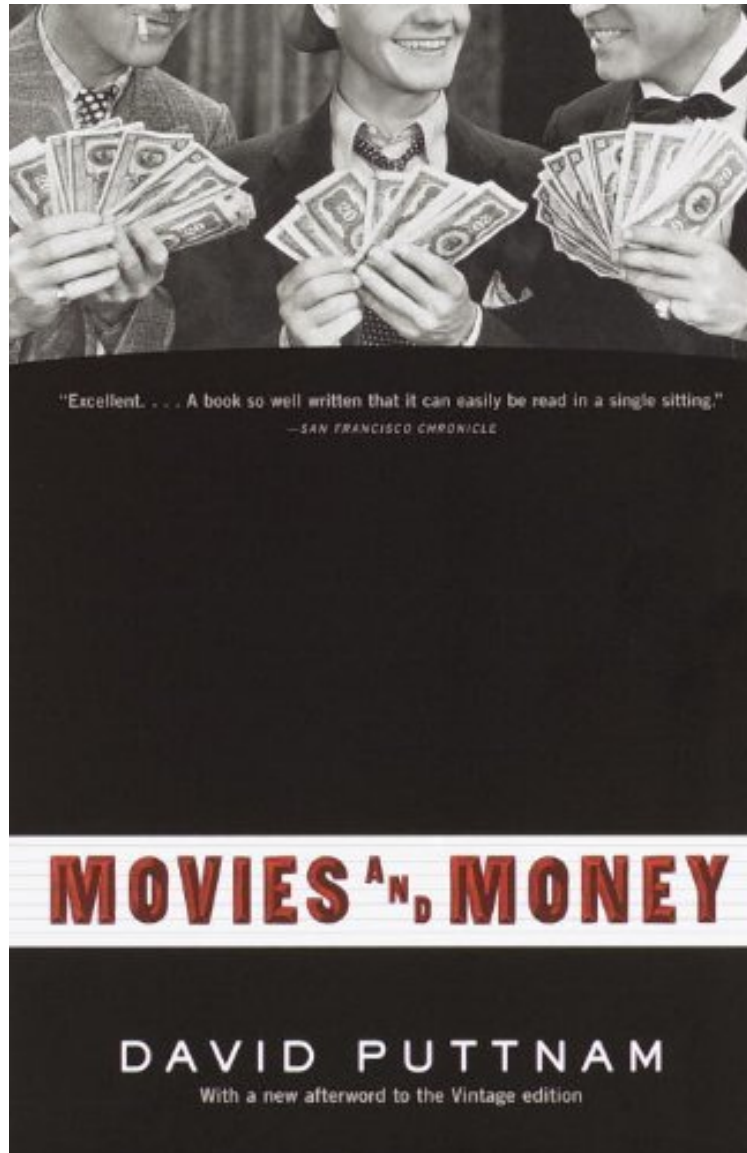


Movies and Money

David Puttnam

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David Puttnam : Movies and Money before purchasing it in order to gage whether or not it would be worth my time, and all praised Movies and Money:

0 of 0 people found the following review helpful. Excellent HistoryBy W. MurrayExcellent book, with a fantastic, well-told industry history section. Some of the tone is a bit interesting - David Puttnam was head of Columbia Pictures, which is interesting to take into account when absorbing his views. Some of the details of the late history are off, particularly those surrounding the GATT talks which led to such a violent French-US disagreement, but overall the book should be required reading for anyone trying to understand the industry, film policy, and what makes

Hollywood tick at a high level. 4 of 4 people found the following review helpful. Acidic analysis of the European movie industry. By Luc REYNAERT For insider David Puttnam, Europe who invented the movie, lost the movie industry battle due to external (two World Wars), but mostly internal causes: 1. Europe, unlike the US, didn't see the movie industry as a totality (control of production + distribution + theatres) 2. Europe didn't want to understand the market (the consumer demand) and the power of marketing. 3. the suicidal movie theorization by the left. As an example, J.L. Godard claimed that his struggle against the commercial imperialism of Hollywood was analogous to the eternal struggle of the working class against monopoly capitalism. Yet he was forced to acknowledge that 'workers don't come to see my films'. 4. the vanity of the European film critics, who supported selfregarding movies, while the public went out to see US films. 5. social causes: Hollywood defied the wishes of the US cultural elite and made 'popular' movies. The movie industry in Europe has still not fundamentally changed since the publication of the book, but all inter- and subventions of the EEC commission will be wasted money, unless there is a big change of mind. The author gives implicitly some obvious measures for a revival: - take into account the consumer market. - a big part of the movie budget should be spent on marketing and promotion. More, there should be coproductions with TV channels and movie theatre companies on a European, or better, world scale. The market of each European country is not big enough to create a profitable movie industry. European big budget movies should be shot in English. It is easier said than done, but CANAL+ for instance has understood the challenge. Puttnam's book is absolutely not boring, but a must read for every European film maker. 3 of 3 people found the following review helpful. Excellent look at film...but not for the casual filmgoer. By Eric Nelson This book does not have scandalous stories about stars and troubled film productions...if you're looking for those types of stories William Goldman and Peters Bart Gruber have excellent titles that will give you insight into film and satisfy your pop culture curiosities. What Puttnam achieves is a detailed history of film that shows the struggle that filmmakers on both sides of the Atlantic attaining a balance between art and commodity. Puttnam offers great insights and introduction to film's early years. Coming from the unique view of a European who became a Hollywood insider, he's able to interpret history in a way that few others saw. Casual readers should look elsewhere, but people interested in the business of film and its history on both sides of the Atlantic will find this book interesting and accessible.

From David Puttnam: producer of such modern film classics as *Chariots of Fire*, *The Killing Fields*, *Midnight Express*, and *The Mission*, and the only European to have run a major Hollywood studio; an insightful and provocative history that explains the personalities and events which shaped film's transformation from a technological curiosity into one of the world's most powerful cultural and economic forces. From the early rivalry between its inventors to the power-brokering and political influence of today's mega-stars; from Zukor and Laemmle to Ovitz and Eisner; from the serendipitous discovery of Los Angeles ("flagstaff no good," wired Cecil B. De Mille. "want authority to rent barn for \$75 a month in place called hollywood") to the exploitation and deprecation of Europe's film culture in the name of the marketplace, Puttnam captures the urgency and wonder that swept through a young industry and set it spinning on an axis of money and power. *Movies and Money* chronicles the unprecedented collision between art and commerce, and incisively analyzes its implications in today's global arena. Puttnam's engaging history is also an impassioned polemic: From the moment Thomas Edison stole the first crude attempt at a movie camera from the French scientist Eacute;tienne Jules Marey, Hollywood and Europe have existed, the author claims, in a state of undeclared hostility; hostility that has occasionally erupted into open battle for control of the century's most powerful artistic medium. And this battle, he contends, will ultimately determine the nature of Europe's cultural identity. He also argues forcefully for the intelligent application of the language and techniques of cinema to education, urging filmmakers to make films that challenge and inspire as well as entertain. Ten years after his abrupt departure from Columbia, Puttnam re-enters the debate about cinema with characteristic audacity, with the irreverence of an iconoclast and the canniness of a seasoned player. *Movies and Money* is a book that will change our understanding of the history; and future; of film. From the Hardcover edition.

.com Ex-Columbia Pictures chief David Puttnam was knighted for making the world safe for British film with hits like *Chariots of Fire* and *The Killing Fields*. If any other ex-studio chief wrote a book called *Movies and Money*, it would be essentially similar to Roger Corman's *How I Made a Hundred Movies in Hollywood and Never Lost a Dime*. But Puttnam's book grew from his Oxford lectures--it's a scholarly history of the struggle for cultural supremacy between the film establishments of Hollywood and Europe. L.A. won the battle from the first shot. Despite massive totalitarian-government support, Russians shunned the masterpiece *The Battleship Potemkin* in favor of Douglas Fairbanks's *Robin Hood*. Today, 80 to 90 percent of Europe's filmgoers go to U.S. films, and Hollywood's influence is everywhere. Warner Bros. offered Puttnam extra money to reshoot *Local Hero* with a happy ending that would have destroyed its pro-pastoral, anticommmercial message. He refused--but he admits it would've earned \$20 million more with the Hollywood ending. *The Crying Game* was a flop in England, then a U.S. smash, thanks to superior Yank marketing. *Four Weddings and a Funeral* was made in England, cannily released Stateside, then repatriated as "America's No. 1 Smash Hit!" Puttnam yearns to see European film get on its feet and fight back with hits of its own,

supported with more savvy marketing. He's not just a film professional and historian. He's a local hero. --Tim Appelo
From Publishers Weekly
In 1908, the French film impresario Charles Pathe, who single-handedly transformed a rag-tag business of lab technicians and carnival sideshows into the first vertically integrated film company, ruled the fledgling movie industry on both sides of the Atlantic. By the end of WWI, Hollywood, which as late as 1913 was merely a dusty colony in suburban L.A., had begun to dominate the overseas film market. Today, according to Puttnam, a British film producer who headed Columbia Pictures from 1986 to 1988, 80% of Europe's box office comes from American movies. In this trenchant business history of the cinema, Puttnam explores how the balance of economic power has shifted between European and American studios over the years, and how producers, directors, stars and agents, as well as movies, television and new media, have jockeyed for control of the market. The bulk of the book is a panoramic portrait of American cinematic imperialism, from the patenting of Edison's first coin-operated kinoscope to the international release of Jurassic Park, which coincided with the vexed GATT negotiations of 1993, as European filmmakers successfully fought off Hollywood's attempts to abolish tariffs on film exports (an anxious cover story in L'Express at the time featured a dinosaur striding across Paris). Puttnam fills each chapter with lively anecdotes, business statistics and micro-profiles of industry players from Louis Lumiere to Michael Ovitz. But these details are all marshaled to support an overriding polemic: only by adapting to the changing patterns of marketing, distribution and consumer demand, Puttnam says, can European film producers combat American box office dominance. Unfortunately, Puttnam belabors this argument to the point that, at times, his book might be mistaken for the opening PR sally of the GATT negotiations scheduled for 2000. Copyright 1998 Reed Business Information, Inc.
From Library Journal
As a British-born producer and president of Columbia Pictures from 1986 to 1988, Puttnam understands filmmaking on both sides of the Atlantic. Here he provides nothing less than a history of the cinema, from its invention a century ago to its current status as a global entertainment medium dominated by Hollywood. The title belies Puttnam's scope, which encompasses inventors, immigrant moguls, European entrepreneurs, financiers, television, culture wars, scandals and censorship, politics and trade, the auteur theory, agents, and the studio and star systems. Highlighted for perhaps the first time are the financial importance of U.S. film libraries and World War I's devastating impact on European cinema. Puttnam argues that because of the influence movies have on our lives, they are not a business like any other; in a shrinking, interdependent world, we must use them to communicate values. Thought-provoking and highly recommended.
AKim R. Holston, American Inst. for Chartered Property Casualty Underwriters, Malvern, PA
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