
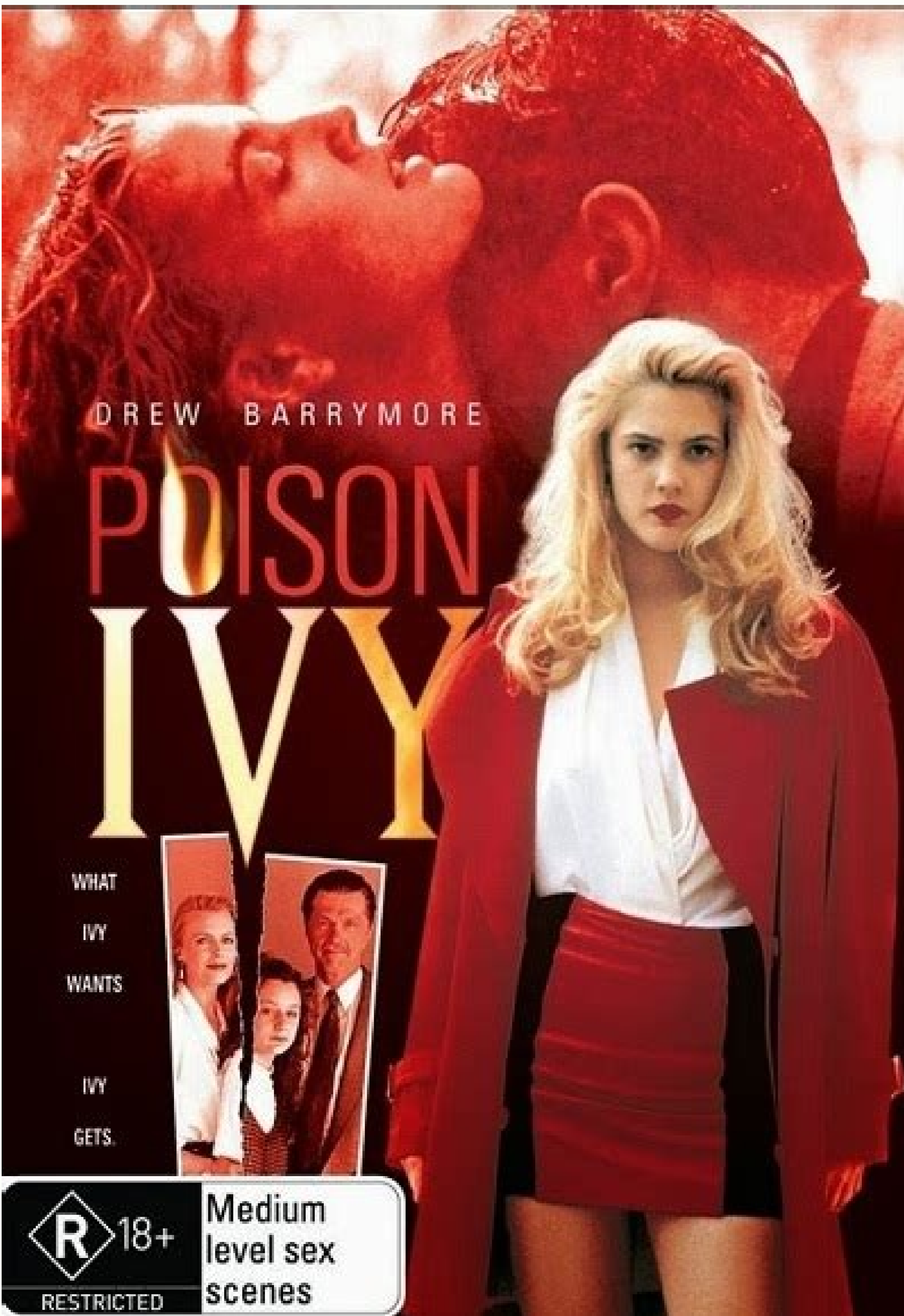
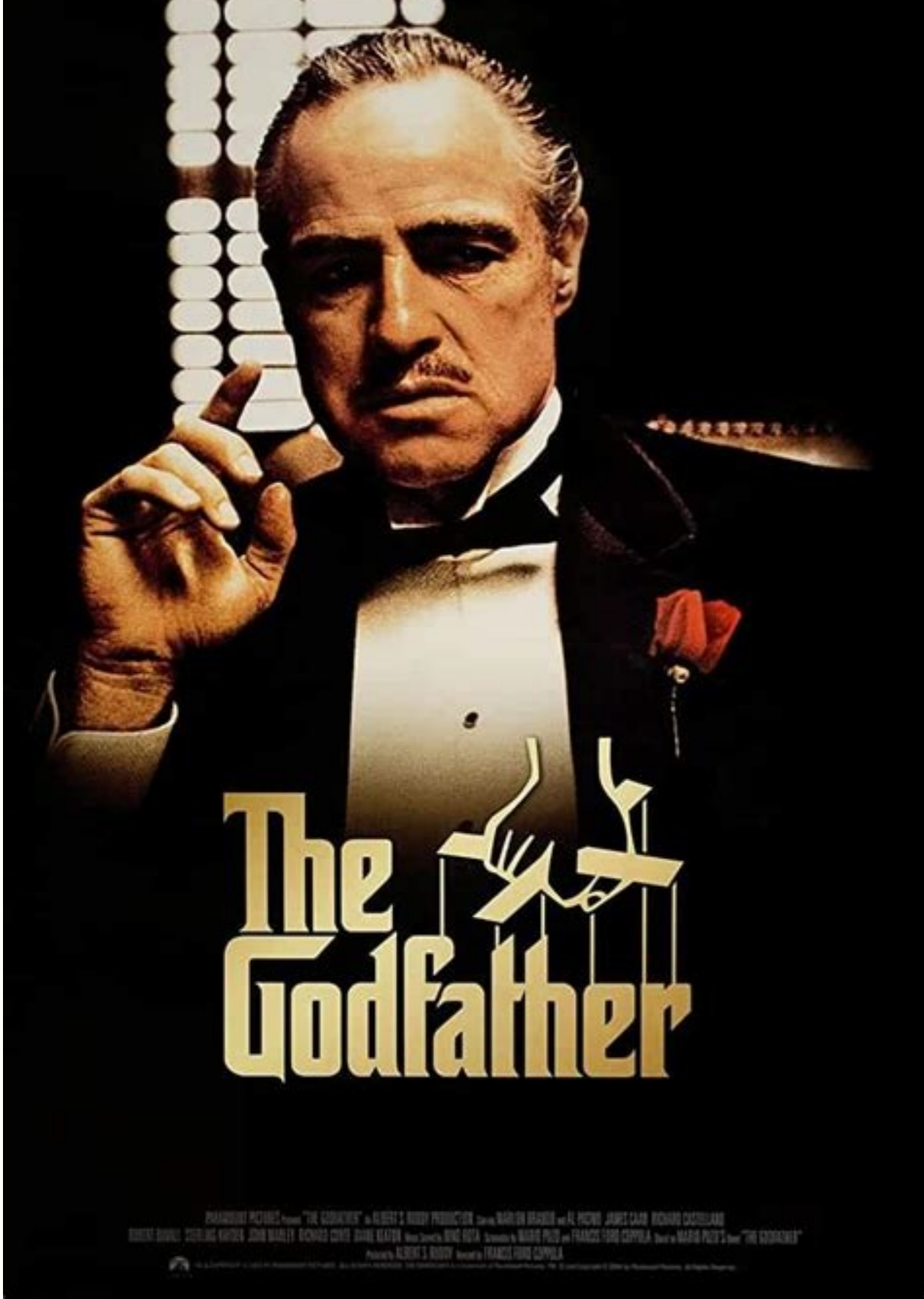


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When you see the 15 battered films in October, eight are sequelae, two are beautiful, one is a remake of terror and one is an adaptation of a very popular children's book. They win enough to justify the label of *à € œ*fire, but not so much. Each time you see a cinematographic budget in the news (and especially in Wikipedia) the figure is inflated. Why are the real budgets of the study movies so difficult to define? None of them looks at nothing to the other, and there is no sequel, prequious or remake between them. Also, in the case of a success, they will want to minimize the benefits they have to share with others. In a great production of Hollywood, these hundreds of people will dedicate many months of their lives to a production, taking care of everything from catering to costumes, and they need to be compensated accordingly. The thrust towards the casting of young unknown to carry franchises (think of Jennifer Lawrence, Shailene Woodley, Andrew Garfield, etc.) is actually reducing the costs related to the stars from where they were doing a *década*. Hollywood economy Throughout the last *década*, the number of films produced by the study system has been constantly decreasing, while the average budget of each film has been increasing. As the great studies move away from the most small movies, they leave a vacation that the independent producers have been happy to fill out. T2 does not even crack a list of the 200 folded movies performed. 150 Titles every time a film like Gravity appears à € à € œxprenneur cords and opening new important paths in the art of cinema, Hollywood studies often work furiously to replicate their success while losing their True reasons behind that success. Sure, it's more difficult than ever to get a great support your *pasíÀ n* project, but it's easier than ever to do it yourself, for the price of a used car. <sup>3</sup> So why is the film industry spending more on film production? now than it is, before? But that actually underscores how unusual gravity is in modern Hollywood. (Image courtesy of Stan Winston School of Character Arts) Globalization is also <sup>3</sup> having a similar effect. Every time you see a movie budget in the news, chances are the figure is inflated. For players out there, this may seem contradictory. When making a deal with a studio, never settle for *À €* net participationÀ Á when you can get gross. China, for example, can only be a tertiary market for Hollywood skin. Here are some reasons: The new technology is a double-edged weapon The first Star Wars, manufactured in the 70's, uses the same VistaVision 35mm cameras as White Christmas, manufactured in the 50's. Now they swing through the fences almost every time they step on the plate, even if it means also taking out the occasional and big stop (see John Carter). (Sadly, for many of these films, you get what you pay for, with the final product reflecting the work of a less experienced craftsman.) As living costs increase, so do the costs of everyone working on a certain skin, and no amount of technology can make living in Los Angeles (or New York, or Vancouver) cheaper. When a 100 million dollar <sup>3</sup> comes in, it can generate a billion <sup>3</sup> dollars of profits, a walk through the theme park and five more in the series. Hollywood is no longer in the business of hitting singles. Try operating a pressed F/X house to update each piece of equipment and each piece of software, each time. No.À Á I'm talking about the other two hundred names you see in the final credits of a *peÁ cula*. HereÀ Á an extreme example of study accounting in actionÀ <sup>3</sup> n: In the 1990s Winston Groom, author of the original novel by Forrest Gump, Y Y .*dadilibatner al odaznacla aÁbah on nÁAa Á alucÁlep al ed onam al euq abamrifa aÁvadot tnuomaraP .euqnuu .sadartne ed labolg atnev al ne seraPÁd ed senollim 007\$ ed acrec ÁAlumuca aluc-Álep al euq ed s©Aupsed osulcni .orbil us ed acilÁrgotamenic nÁicatpada al ed saten saicnanag sal sadot ed otnaic rop 3 le rop tnuomaraP noc odreuca nu Gravity eÁÁÁ a 3D lost-in-space thriller so cutting edge, director Alfonso CuarÁÁn had to invent a way to make it eÁÁÁ did just gross an estimated \$55.6 million, an all-time high for the month of October, as well as for stars Sandra Bullock and George Clooney. Because iteÁÁÁs not in the studioseÁÁÁ best interest to let the real figures get out. And iteÁÁÁs never been easier to produce and distribute a feature film completely outside the studio system, using newer, cheaper technologies that not only produce great images and sound, but also help keep crews smaller and more affordable. Other than Gravity, only two are wholly original productions, and of them, one is the disposable rom-com Couples Retreat, and the other is, yep, DreamWorks Animation's Shark Tale, i.e., the one where Angelina Jolie played a sexy fish.The point being, Hollywood does not like to make original movies. Yes, but only if your idea of eÁÁÁsuccesseÁÁÁ is very modest. Robots, wizards, and super-heroes. In an interview with Wired, CuarÁÁn said that space and space exploration largely served as "a metaphor for the main character," a woman emotionally crippled by grief. Now iteÁÁÁs a major market. (ImageÁ ÁÁÁÁ ÁDisneyÁ ÁandÁ ÁLucasfilm LTDÁ ÁviaÁ Ástarwars.com) In the digital realm, gear does not have such longevity. Nowadays when you hear about a film star making tens of millions of dollars from a single project, iteÁÁÁs likely the result of a revenue-sharing deal, not because they got \$20 million upfront, guaranteed, a la Jim Carrey in The Cable Guy. Once CuarÁÁn, who wrote the film with his son Jonas CuarÁÁn, decided to set this woman's story in space, he worked tirelessly to make his film unlike any other space movie anyone had ever seen. Back in 1991, Terminator 2 made headlines for being the first movie to cost \$100 million to produce, making it the most expensive film ever by a fairly large margin. Editors' Recommendations But your film still costs as much make as Terminator 2. For filmmakers expected to continually push technology to its limits, the constant upgrade cycle is a curse. Today? And when Hollywood productions leave North America seeking a less expensive workforce (or a workforce subsidized by foreign tax incentives), the goal isn'eÁÁÁt usually to spend less money, but to get more bang for the hundred million bucks they were already planning to spend. More like a cameo. Even when you account for inflation, 45 of the 50 most expensive movies ever made have all been released in the last 10 years. Inflation does play a role in the uptick in budgets, but not a big role. Groom had to take legal action, which resulted in an undisclosed settlement to resolve the matter out-of-court (so the actual accounting books would never be made public). Many industries have seen costs driven down by new technologies, and we know technology has fundamentally altered how movies are made. eÁÁÁiteÁÁÁs people! Soylent Green is PeopleteÁÁÁ OK, so youeÁÁÁare a filmmaker working on a romantic comedy with no space battles, no dinosaurs, and no talking animals or babies. Hollywood accounting (Image courtesy of the Stan Winston School of Character Arts) Want to know a secret about Terminator 2eÁÁÁs \$100 million budget? Think iteÁÁÁs annoying feeling pressure to upgrade your cell phone every year? Do not worry about the dubbing companies. DSLR cameras that can capture cinema-quality images are available at Best Buy. ThateÁÁÁs right. What does translate well? Digital workflows have streamlined the process of filmmaking, eliminating costly development and duplication processes. IteÁÁÁs not all bad news All the above isn'eÁÁÁt to say that the last decade hasn'eÁÁÁt been good for filmmakers interested in intimacy over spectacle. Low-budget comedies with distinctly American sensibilities doneÁÁÁt translate well in places like China. Hollywood film execs are doubling down on eÁÁÁspectacle.eÁÁÁ At the same technology has revolutionized the tools used to make films. What the hell? It was probably less than that by several million dollars. So Hollywood movie executives are redoubling the show by maximizing every inch of the screen on their local multiplex, not to mention the release of more 3D and IMAX movies. Today, a single desktop computer can surpass the computing power of all the computer rooms used to make the T-1000 in T2. Since the launch of T2Á€, more than 200 films have been made with budgets well below 100 million dollars. In many ways, it's never been better. by itsjoeydigital | Public Here they are all. What are you taking this? The answer is people, and not stars' wages. It's getting harder and harder to get people off their sofas Movies have grown because television has improved. When an average budget drama comes along, it can give you a decent profit and some prizes. When you adjust to inflation, the only one of those albums still standing is Bullock, Batman & Robin and The Perfect Storm were bigger for Clooney, and Scary Movie 3, Shark Tale and Paranormal Activity 3 were bigger in October. Just look at the recent renaissance of Sandra Bullock's career: Gravity, The Heat, The Blind Side, The Proposal is a space thriller, an R-rated police comedy, a healthy and uplifting family drama, and a high-concept romantic comedy. Or less. They don't tend to hand over the keys to the bank's vault to the filmmakers with another big hit in their summary as Alfonso CuarÁÁ3 n (Harry Potter and the Prisoner of Azkaban) and they say, "Go ahead, make up how you're going to make this movie. It takes four and a half years to do it, and it's totally okay that you don't put any sound or aliens in your movie set in the It is that last word, in fact, to which the executives of the study are likely when discussing this film in the next weeks: "What space space ?onu adaCÁÁ ?onu adac senollim 051 \$ natsauc euq salucÁlep sod euq otix©Á renet arap dadinutropo rojem anu naÁrdnet senollim 03 \$ ne sadicudorp salucÁlep 01 sol ed onu adaCÁÁ .oicogen orto reiuqlauc euq laugi la .elbisop sÁAm of nÁAicalcenc aL redop redop nereiuq .allaf anu ed osac le nE .atsaenic orto ed sovitaerc sogseir sol ed sodatluser sol raercer ratnetni ed ragul ne .sovitaerc sogseir sosotsoc etnemelbisop y opmeit ohcum nemusnoc .socinÁ nemot satsaenic sÁAm euq rajed nebed ,dadevarg al omoc sotix©Á sÁÁm neneT nereiuq doowyloH ed soidtse sol is :esriteper euq eneit erpmis orep ,nÁAiccel ajeiv anu res edeup .oicapsle le ne ecelbatse es euq ed ohceh le noc rev euq ocop eneit ,aicnatsni amitlÁÁ ne ,laicremoc y ovitaerc otix©ÁÁ nu are dadevarg al euq al rop nÁÁzar al oreP" ?atleuv al ne odatse someh stpircs soLÁÁ*

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