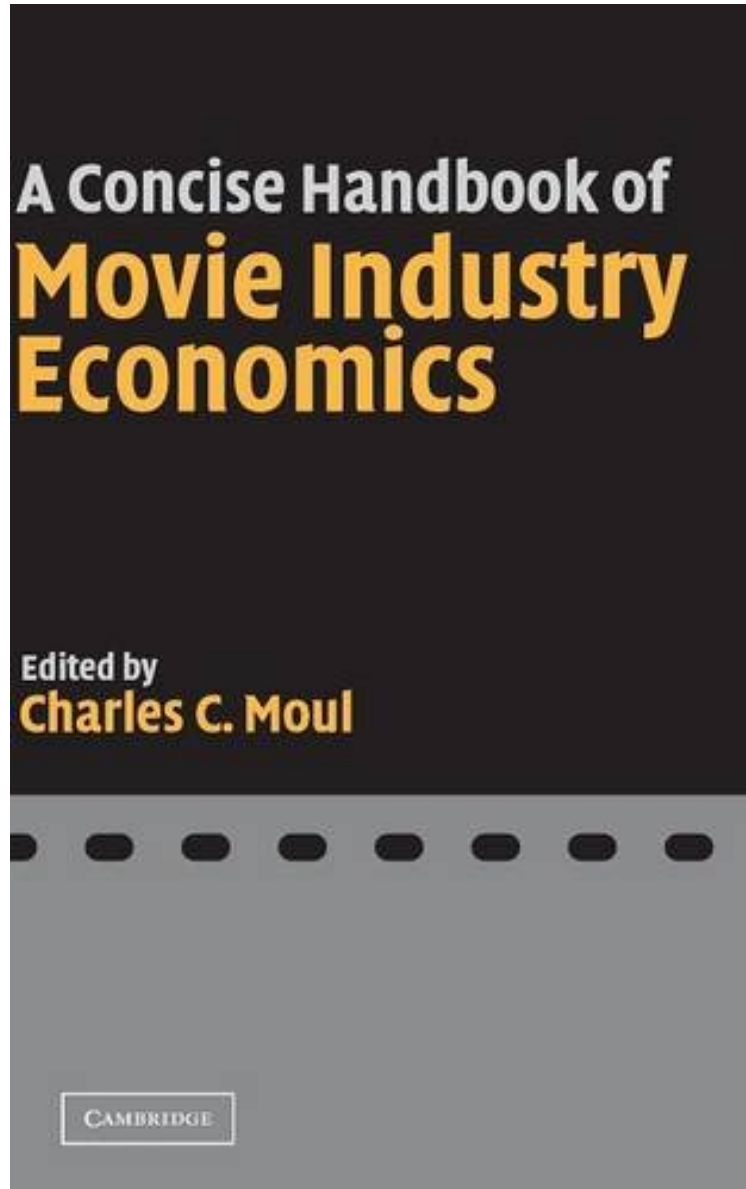


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This short handbook collects essays on all aspects of the motion picture industry by leading authorities in political economy, economics, accounting, finance, and marketing. In addition to offering the reader a perspective on what is known and what has been accomplished, it includes both new findings on a variety of topics and directions for additional research. Topics include estimation of theatrical and ancillary demand, profitability studies, the resolution of evident paradoxes in studio executive behavior, the interaction of the industry and government, the impacts of the most recent changes in accounting standards, and the role and importance of participation contracts. New results include findings on the true nature of the seasonality of theatrical demand, the predictive power of surveys based upon trailers, the impact of the Academy Awards, the effectiveness of prior history measures to gauge cast members and directors, and the substitutability of movies across different genres.

'The coverage of topics seems quite complete. So, in general, my impression of the book is very favorable. These are first-class authors writing about areas in which they have made major contributions. They speak with the voice of authority on topics that will interest all scholars concerned with economic studies of the film industry. I applaud this well-conceived and well-executed concept.' Morris B. Holbrook, Columbia University
'From Edison's invention of the Kinescope to the latest issues in the economics of digital distribution, these papers are an invaluable guide to the business of film.' Bruce Owen, Stanford University
About the Author Charles Moul is Assistant Professor of Economics at Washington University in St Louis. His work documenting evidence of how movie quality improved as studios gained experience with synchronous-sound recording (i.e. 'talkie') technology has appeared in the Journal of Industrial Economics. Professor Moul's ongoing research addresses whether economics is a valid and useful tool to analyze as volatile a process as weekly movie demand, how demand for a movie saturates as the pool of potential consumers views it, and the value of advertising to society. In April 2003, he organized and hosted 'Entertainment Economics: The Movie Industry', a conference bringing together leading authorities in digital production, copyright law, marketing, economics, accounting, and regulation.