

Acknowledgments

ix

1. A Critical Redefinition:

The Concept of High Concept

1

The Entertainment Industries on High Concept	8
The Critics on High Concept	13
Economics, Aesthetics, and High Concept as “Post” Classical Cinema	15
Micro- and Macro-Analysis: Style, Marketing, and Differentiation of Product	16
“The Look, the Hook, and the Book”	20

2. Construction of the Image and the High Concept Style

23

Advertising as an Influence on Style	24
“You’ve Got the Look”: Perfect Images in High Concept	26
Stars and Style	31
Music as an Element of Style	36
Excess in High Concept: The Promotional Music Video	44
The High Concept Image: Character Types and Genre	53
Style, Classical Hollywood, and the Art Cinema	60

3. High Concept and Changes in the Market for Entertainment	65
The Marketplace and Traditional Definitions	65
Conglomeration and Film Content: The Roadshow, The Youth Picture, The Blockbuster	69
Uncertainty in the Marketplace: The Development of the Contemporary Industry Structure	81
Differentiation of Product	94
High Concept as Product Differentiation	104
4. Marketing the Image: High Concept and the Development of Marketing	109
Changing Distribution Patterns	110
Awareness Marketing: High Concept in Print	112
Maintenance Marketing: Selling through Music and Product	133
Merchandising and Ancillary Tie-ins	148
5. High Concept and Market Research: Movie Making by the Numbers	155
The Growth of Market Research	156
The Model of Market Research within the Film Industry	158
Case Study: Determining Boxoffice Revenue	161
Theorizing the Positive Influences on Boxoffice Gross	162
Specification of the Model	164
Estimation of the Model and Results	167
Manipulation, Control, and High Concept	172
Factors Influencing the Decline of Market Research	176
6. Conclusion: High Concept and the Course of American Film History	188
The Transformation of the Auteur	190
Television and the Ideological Agenda of High Concept	194
The Alternatives to High Concept	198
Notes	203
Index	227