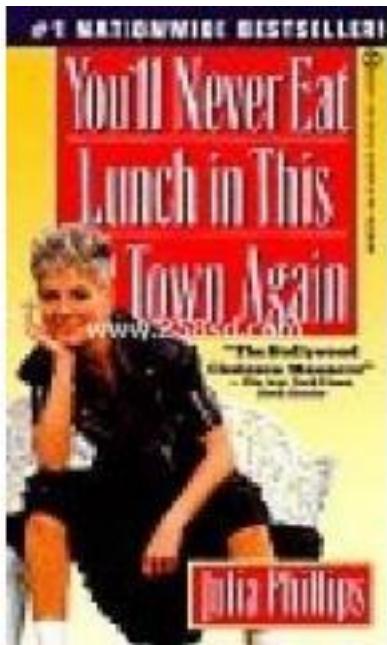


You'll Never Eat Lunch in This Town Again



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著者:Phillips, Julia

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out a cover you should be aware that it is reported as "unsold and destroyed" to the publisher has received any returns. The Sting had

been nominated^{1/4} two months before^{1/4} m
ten categories^{1/4} including Cinematography^{1/4} Editing^{1/4} Actor^{1/4}
Screenplay^{1/4} Director^{1/4} and Best Picture. The Exorcist^{1/4}
which had garnered an equal number of nominations^{1/4} had
been released the same day^{1/4} two days before Christmas.
It had received an enormous amount of initial publicity;
even The New York Times carried pictures of people lined
up in line corgi toy ~et trt.
Warners had been far too cautious in its release of The
Exorcist. It had opened in only twenty-four theaters. At
90/10 deals^{1/4} Leo Greenfield kept reminding us. But then^{1/4}
he was the guy who tom us^{1/4} based on the first week s
figures^{1/4} that our picture would gross maybe fifteen mil.
We had opened in 220 theaters^{1/4} with 70/30 deals^{1/4} and kept
widening the release. Warners waited a good six weeks
until they went wide. But The Exorcist was only a three-
week picture; the audience lost interest before it was
available.
The Sting^{1/4} on the other hand^{1/4} had staying power. It
had hung in^{1/4} week after week^{1/4} and it had opened in ten
times the number of theaters. Not only was The Sting
racking up some very impressive figures^{1/4} but people had
started to notice that it was an excellent movie. It certainly
didn't send you out in the street unsure whether to hit a
church or a bar^{1/4} as The Exorcist did. And Warners had
a crack at The Sting and turned us down.

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