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SURFING THE WAVES OF POPULAR CULTURE
BY MICHAEL GILTZ & FRIENDS

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Premiere Magazine R.I.P.

Premiere Magazine is gone. It's a sad day for me, since so much of my New York career began and still springs from my time at Premiere Magazine. Like many magazines (Spy, 7 Days, Interview) it had its heyday and influenced many others and then became a shadow of its former self.

But I can still remember what a revelation Premiere was in 1987 when it debuted with the Dan Ackroyd remake of "Dragnet" on the cover. Here was a magazine that talked about the movie industry and was smart and fun. Before Premiere, you could go to dusty academic journals for dry essays or just get celebrity profiles. Premiere covered the entire movie business, profiling not just stars but agents and writers and directors and publicity departments and managers. It made the business side of the movies entertaining and it took the entertaining side of the movies as seriously as the Wall Street Journal covered business. People certainly went on the sets of films before Premiere, but it made that journey a mainstay and Premiere didn't just visit the set and take the guided tour -- it COVERED the making of a movie, complete with drama and excitement and battles over budgets and casting and the fights that are a part of any business, all without devolving into gossip. It took the work seriously, it took the artists seriously and it wasn't a puff piece magazine. If you behaved like a jerk on the set, Premiere would make that clear. Today, everyone goes on movie sets all the time and expects to report faithfully what they observe, rather than just provide free publicity for the film. Premiere is a big reason why.

Premiere also did innovative articles like "Shot By Shot," which detailed how the special effects worked. Behind-the-scenes talent like composers and cinematographers and costume and set designers and editors and special effects guys -- the giants of the industry in their fields -- got covered and profiled with as much professionalism and

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