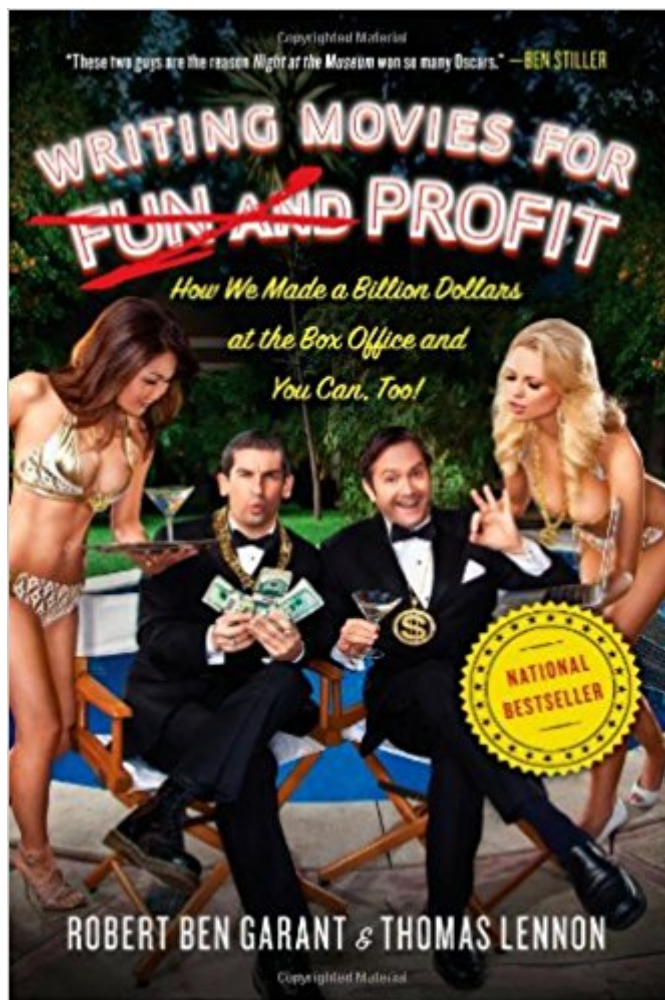


The book was found

Writing Movies For Fun And Profit: How We Made A Billion Dollars At The Box Office And You Can, Too!



Synopsis

This is the only screenwriting guide by two guys who have actually done it (instead of some schmuck who just gives lectures about screenwriting at the airport Marriott); “These guys are proof that with no training and little education, ANYONE can make it as a screenwriter” (Paul Rudd). Robert Ben Garant and Thomas Lennon’s movies have made over a billion dollars at the box office and now they show you how to do it yourself! This book is full of secret insider information about how to conquer the Hollywood studio system: how to write, pitch, structure, and get drunk with the best of them. Well, maybe not the best of them, but certainly the most successful. (If you’re aiming to win an Oscar, this is not the book for you!) But if you can type a little, and can read and speak English then you too can start turning your words into stacks of money! This is the only screenwriting book you will ever need (because all other ones pretty much suck). In these pages, Garant and Lennon provide the kind of priceless tips you won’t find anywhere else, including: -The art of pitching -Getting your foot in the door -Taking notes from movie stars -How to get fired and rehired -How to get credit and royalties! And most important: what to buy with the huge piles of money you’re going to make! Writing Movies for Fun and Profit will take you through the highs and lows of life as a professional screenwriter. From the highs of hugging Gisele Bündchen and getting kung fu punched by Jackie Chan to the soul-crushing lows of Herbie: Fully Loaded. Read this book and you’ll have everything you need to make your first billion the old-fashioned way by “selling out” in show business! A portion of the authors’ proceeds from this book are being contributed to the USO of Metropolitan Washington, a private, nonprofit organization dedicated to serving active duty military members and their families in the greater Washington, DC, region.

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Customer Reviews

"These guys are proof that with no training and little education, ANYONE can make it as a screenwriter."--Paul Rudd
"These guys probably ripped off everything in this book just like they do in all their screenplays. That would explain why it's actually kind of good."--Ed Helms
"These two guys are the reason Night at the Museum won so many Oscars"--Ben Stiller
"Tom and Ben's valuable insight into writing for a Volkswagen bug and creating the 'Lawrence of Arabia of Ping Pong films' make this book far more informative to the young dramatist than the vastly over-rated 'Aristotle's Poetics.'"--Jonathan Glickman, Film Producer, President of MGM, Motion Picture Group
"Some screenwriters have a knack for capturing the heart and soul of characters, the nuance of themes, the richness of the human experience. And some are like Tom and Ben." --Shawn Levy, Film Director & Producer
"Tom and Ben are two of the writers currently working in Hollywood. I can add they make a 'profit' on each of their writing jobs, as I believe they have very little overhead. Therefore, they are clearly qualified to write this book. Having not read it, I can tell you that it is uproariously funny, perhaps the best book on writing ever." --Zak Penn, Film Screenwriter & Director
"Ben and Tom are a great fit for me. I love working with talented writers and then telling people everything was my idea. This is a great book, that I pitched to them a while back... I'm thrilled that they finally got around to writing it."--Danny DeVito

Thomas Lennon attended the Tisch School of the Arts at New York University, where he co-founded the influential sketch comedy group The State. He and Ben Garant have written nine feature films together, including: "Night at the Museum," "Taxi," "Reno 911!: Miami," "Balls of Fury," and "The Pacifier." Tom has also appeared as an actor in numerous films. He lives in Los Angeles with his wife, the actress Jenny Robertson and his son, Oliver. Robert Ben Garant spent the early nineties in New York, with the comedy group "The State" on MTV. He and Tom Lennon then created two more hit shows on Comedy Central: "Viva Variety" and "Reno 911!" Since relocating to Los Angeles, he's written films for Disney, Spyglass, Imagine, Warner Brothers, Columbia, Paramount, New Line, Dimension, and Universal Pictures. Please visit WritingMoviesForFunandProfit.com.

If you are even thinking about writing a screenplay, you must read this book. It's unlike anything else out there on the subject that I've found, by people who work in the industry and really know it well.

Plus it's hilariously written. Not kidding-real and actual LOL's. Lots of information you can't find anywhere else.

If you are an aspiring screenwriter and you enjoy the humor in the movies and shows that these two screenwriters have penned (eg. Night at the Museum, Reno 911, Balls of Fury), then you will most likely enjoy this book. Drawing from their vast experience in the biz, the pair presents a set of lessons that are insightfully (and unapologetically) honest about what life is like as a professional Hollywood screenwriter. This book is not about the "book learning" that other texts might give you; things such as script formatting and the theory behind telling a good story. It hits on these things -- but it is much more focussed on the "street learning". What does it mean when a studio asks you to park in a particular lot? How should you prepare to pitch your movie? How much drinking is too much when you're writing a screenplay (hint: there is no limit)? Reading this book won't tell you everything that you need to know about being a screenwriter, but it will teach you lessons that I don't think would be easy to find elsewhere. Because of that, and the laughs along the way, I heartily recommend it to anyone thinking seriously about (or thinking seriously about thinking seriously about) being a screenwriter.

It really is an actual playbook for getting jobs writing movies. This is really good and very funny - even if you don't really plan on moving to Hollywood to be movie writer. It's also way better than one might expect as far as technical, useful, real knowledge about this line of work. The most valuable insight (besides knowing the technical specifications for properly formatting drafts for various production companies, and knowing why one NEEDS a manager) is knowing what sorts of screwings are just totally normal, inevitable parts of the process. It's great to know ahead of time what should not at all cause one to be discouraged, or feel run out of the game, or express anything but gratitude and politeness towards even the most intolerable studio jerks every time they're not interested, or, even if you get hired, they inevitably fire you.

The BEST book ever written on the BUSINESS of working as a screenwriter. These guys deal with studios, producers, directors, actors, managers, agents at the highest level in Hollywood. They know how to navigate the waters and impart their considerable experience to you, the reader. The sections on writing techniques is more sparse and is a recap on all the conventional well-known ideas (but good nonetheless). Must buy for budding screenwriters!

First off, to the woman who stated that this book makes Hollywood seem like a "boys only club," it's just not true. Most of the time, the writers don't refer to anyone by gender, but when they do mention their favorite producers or executives to work with, those people are always women. Second, by writing this book they've done a great service to aspiring screenwriters everywhere, because they simply didn't have to tell everyone the cold, hard truth about what dealing with the movie industry is really like (plus they do it in an amusing manner). Most professional screenwriters are too busy sucking up to studio executives to do something like this. And if Garant and Lenon really wanted to make money from a novel, they could have chosen to write totally unrealistic sex fantasies targeted at women who can't handle actual relationships. There's a big market there!! I wish a book such as this existed 20 years ago. If you're an aspiring screenwriter and you truly believe this is the life you want to live, then read this book first before you go any further. Agree with it or not, you should at least know it.

I bought this book after meeting another aspiring writer. She had told me about this book and said I should have a look-see. I researched it briefly and then I did a look-see. I was not at all impressed with the writers' credits nor works. But, I was interested to see their perspective on the matter. I had been taking writing classes in college for some time, more than I was actually allowed to take and receive credit for. And so I was well capable and intelligent in understanding structure in all its form, but I had not much of an understanding of the industry as a whole. Being that I worked in the area mentioned in the book and lived in another place mentioned in the book I was well attuned to the humor represented in the book regarding 'local spots'. It was a bit of an eye opener; some things I had never heard of in the industry, even from my old writing professor. This really wasn't about structure or had anything to do with writing in general. It had more to do with expectations as a writer in the film/television industry. In fact, the only real advice about writing is to write 'Die Hard'. Really, that's what they bring up over and over; and they seem to hold the film in very high regard. I don't, it's really a lousy film and it a horrid example to even mention as a good film/script for many reasons; this isn't even up for debate. It's logically inconsistent much like the 'Dark Knight'. But back to topic. Entertaining to read, and insightful to say the least. Read it in two days and even went back to reread some of it before lending it out. I'm actually going to read it again upon return. But to sum it up: What to expect as far as treatment of you as a writer in the big wheel. Why some good scripts turn bad, and write 'Die Hard'. Oh, and some good places they recommend you try out when you make it.

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