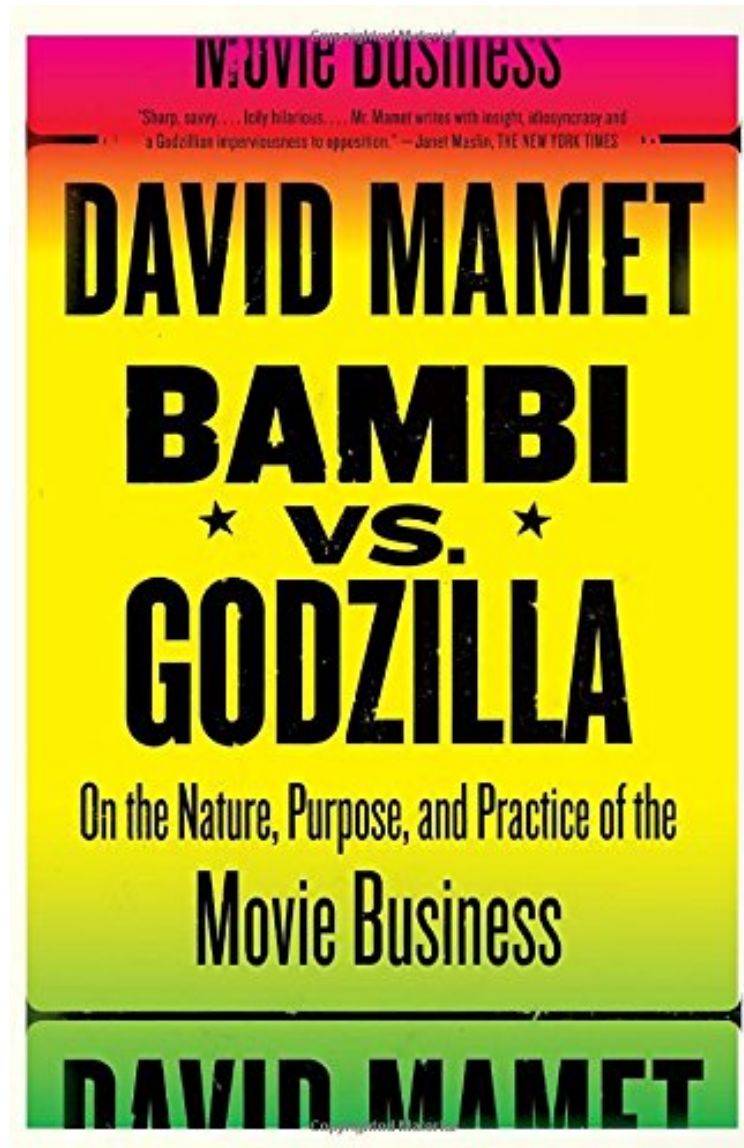


Bambi vs. Godzilla: On the Nature, Purpose, and Practice of the Movie Business

David Mamet

ePub | *DOC | audiobook | ebooks | Download PDF



[Download](#)

[Read Online](#)

#435404 in Books Vintage 2008-02-12 2008-02-12 Original language: English PDF # 1 8.00 x .59 x 5.201, .44
#File Name: 1400034442272 pages | File size: 46.Mb

David Mamet : Bambi vs. Godzilla: On the Nature, Purpose, and Practice of the Movie Business before purchasing it in order to gauge whether or not it would be worth my time, and all praised Bambi vs. Godzilla: On the Nature, Purpose, and Practice of the Movie Business:

0 of 0 people found the following review helpful. A good read for all business leaders and owners By Dr. William This

is a beautifully written collection of essays on film, business, and the human condition. It quickly earned a place in my line of unusual reads that provide both insight and some thought-provoking challenges. Sure it's about movies - and much more. I have not seen many of Mamet's movies but I will and I will read more of what he has written. Thank You 1 of 1 people found the following review helpful. Thought provoking InsightBy Frank FettersMamet does it again! In BAMBI VS. GODZILLA, he offers essays which provide new ways of looking at motion picture production, writing and life. He inspires. He challenges. He shares ways of looking at things that are as profound and simple as they are new. I wish I could have gotten this kind of clarity in the university courses I took! I especially enjoyed the section on screenwriting, including a "secret bonus chapter" with tips that will clarify major issues for most beginning writers of fiction and drama. Mamet has the advantage of an excellent education and a journeyman's straightforward way of seeing the aesthetics of film and theatre, along with a no-nonsense way of explaining what he believes will benefit any reader. Whether you're a fan, a serious reader, an aspiring writer or actor, or even just someone who dreams of working on a motion picture crew some day, this book is for you. 2 of 3 people found the following review helpful. Mamet with the one, two punch.By Adam D. VargasMamet does it again! I grabbed this at the library, and it was so good, that I had to order a copy a third of the way through it; I was going crazy not being able to underline, highlight, or jot notes/thoughts in the margins. Mamet pulls no punches (does he ever?) with this expose/critique on the Studio System, that most lovingly call - Hollywood. For filmmakers, and cinema fans, this book is a must have. Also, I got my copy used, and was happy that someone had already underlined a bunch of passages. Saved me some work. ;-)

From the Academy Award-nominated screenwriter and playwright: an exhilaratingly subversive inside look at Hollywood from a filmmaker who's always played by his own rules. Who really reads the scripts at the film studios? How is a screenplay like a personal ad? Why are there so many producers listed in movie credits? And what on earth do those producers do anyway? Refreshingly unafraid to offend, Mamet provides hilarious, surprising, and refreshingly forthright answers to these and other questions about every aspect of filmmaking from concept to script to screen. A bracing, no-holds-barred examination of the strange contradictions of Tinseltown, *Bambi vs. Godzilla* dissects the movies with Mamet's signature style and wit.

From Publishers WeeklyMamet's a veteran screenwriter and director (currently producing *The Unit* for CBS), but that doesn't mean he has any great love for the industryhis Hollywood is the stereotypically corrupt and cutthroat world where screenwriters willingly change their stories to accommodate every stupid suggestion from producers, who are blatantly lining their own pockets, while stars bicker over who has the bigger trailer. But his stories are entertaining even when they're unsurprising, and though loosely organized, a few broad themes emerge. He expounds at length, for example, upon his well-known penchant for straightforward storytelling, where drama boils down to "the creation and deferment of hope," and every scene should be able to answer three questions: "Who wants what from whom? What happens if they don't get it? Why now?" At other times, he's happy simply to explain why he thinks Laurence Olivier was a terrible film actor or to test out a theory that the early film industry owes its development to Eastern European Jews with Asperger's syndrome. As usual with Mamet, each word is precisely chosen for maximum effect, and nearly all hit their mark. (Feb.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.From BooklistBy anyone's measure, Mamet is a prodigious writer, somehow finding time for the occasional essay amid his ever-expanding repertoire of plays, screenplays, and novels. His latest essay collection focuses on the movie industry, and his stance is that of someone who has seen Hollywood's facelift scars and whose advice to eager novices just off the bus can be summarized thusly: "Go back." This might appear self-serving, for a man who has found success in a cutthroat industry may want to discourage potential competition. But Mamet's cynicism comes off as genuinely hard-won. He outlines the Hollywood caste system with a precision that reflects the bitter experience of the person at the bottom--the screenwriter. Scorn, betrayal, and subjugation--this is the lot of the writer, who, according to Mamet, is resented by nearly everyone in the business. Miraculously, though, great drama is occasionally realized on the screen, and Mamet offers writers some guidelines on how to approach it. However, be warned that those seeking a screenwriting method will be greatly disappointed--but, then again, that is perhaps ideal training for the job. Jerry EberleCopyright American Library Association. All rights reserved Sharp, savvy. . . . Icily hilarious. . . . Mr. Mamet writes with insight, idiosyncrasy and a Godzillian imperviousness to opposition. Janet Maslin, *The New York Times*Winningly pugnacious. . . . [*Bambi vs. Godzilla*] is funny and angry and intemperate and passionate enough to tell the truth about movies. *San Francisco Chronicle*This is a book infused with love the sweet, helpless love Mamet has for film, and the communal process that makes it. *Los Angeles Times*Playful . . . deft. . . . Mamet the dramatist has developed a career as a prolific philosophical essayist. *Chicago Sun-Times*