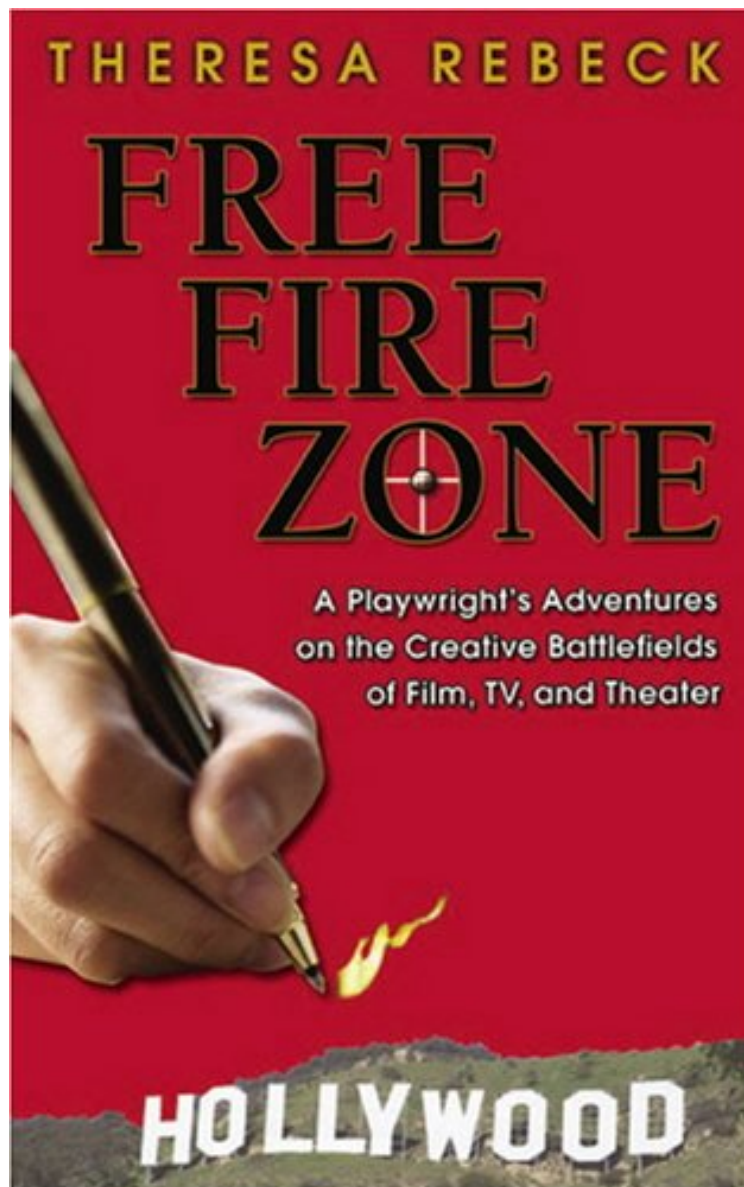


[Mobile library] Free Fire Zone: A Playwright's Adventures on the Creative Battlefields of Film, TV, and Theater

Free Fire Zone: A Playwright's Adventures on the Creative Battlefields of Film, TV, and Theater

Theresa Rebeck

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Theresa Rebeck : Free Fire Zone: A Playwright's Adventures on the Creative Battlefields of Film, TV, and Theater before purchasing it in order to gauge whether or not it would be worth my time, and all praised Free Fire Zone: A Playwright's Adventures on the Creative Battlefields of Film, TV, and Theater:

1 of 1 people found the following review helpful. Essential Reading For Script Writers By Robert S.

Robbins Unfortunately most books on playwriting only teach you how to write a play and let you learn about the business the hard way. I'm going to add this book as the second most important book for playwrights to read, after "Outrageous Fortune: The Life and Times of the New American Play" which describes the realities of new play production. Screenwriting is such a shady business that I avoid it altogether, but unfortunately you can't completely avoid that snake pit when you write plays. Although it would be tempting to dismiss Theresa Rebeck's book for being excessively cynical, it only confirms my limited exposure to the users and abusers who wait for writers to enter the waters of show business. Winning a playwriting award or getting your first production is like throwing chum into shark infested waters. I've seen an example of this outrageously bad behavior on YouTube when a second rate film director managed to create an incredible amount of psychodrama instead of doing the series of film industry tutorials he promised. It was extraordinary how much chaos he created after simply offering to make a few instructional videos.

2 of 2 people found the following review helpful. All about what writers for theater, TV and movies should know and don't. By Bert Axel First, Free Fire Zone is for writers. Written by an knowledgeable writer in the three mediums, theater, TV and screen. The opening chapter, Learn How to Write, isn't a course in writing, but specific information about the essentials. Chapters about the how power structure works differently in the three areas, the lies we're told and those we tell, working with actors, directors and meglomaniacs, and finally "How to Stay Sane." Very well written with humor by an author who knows what she's writing about, this is a hard book to put down once you open it.

1 of 1 people found the following review helpful. Outstanding book! By dlm67 Clear, concise description of the hell and rewards of dealing with talentless people who sit in judgement of all writers.

Theresa Rebeck's career has hopped between the Off-Broadway successes of plays such as Spike Heels, The Family of Mann, and View of the Dome, to award winning work writing and producing network television such as NYPD Blue, to writing screenplays for independent and studio features. This writers guide is both a discussion of the writers craft and a no-holds-barred discussion of the politics in the movie, television, and theater worlds. Rebeck writes, "Someone once asked me, What advice would you give to young writers who wanted to go into show business? And I answered, almost without thinking, Tell all of them to go back and reread Machiavelli. " In a series of hilarious and provocative discussions covering all aspects of dramatic writing, Rebeck attempts to address what she considers both of a writers primary concerns how to tell a story with truth and vision and how to maneuver as a dramatic writer in a dangerous world.

From Booklist Many playwrights aspire to big money in TV, while many TV writers covet the artistic satisfaction only the stage seems to afford. Rebeck has worked in both the pressure-cooker world of Law and Order and L.A. Law and the slightly less pressured precincts of non-Broadway theater. Omnium Gatherum, the wise, witty meditation on the post-9/11 world that she wrote with Alexandra Gersten Vassilaros, was a Pulitzer Prize finalist. Still alive, nevertheless, she tells about it all in a delightful hybrid of soap-box harangue, memoir, and young writers' primer that may satisfy those wanting to learn about the craft of writing and those looking for dirt about life in la-la Land. Rebeck's riffs on the structures of well-made plays and TV episodes and the rewards and difficulties of working for various media should gratify aspiring writers. Meanwhile, as might be expected of the author of the hilarious play The Family of Mann, about off-camera backstabbing on a TV series, her trenchancy about surviving and thriving in L. A. will amuse and enlighten all comers. Helbig, Jack ..she clearly knows how the savage, mercurial economics of the entertainment industry can shatter the fragile ego -- New York Times

About the Author In television, Ms. Rebeck has written for Dream On, Brooklyn Bridge, L.A. Law, Maximum Bob, First Wave, Third Watch, and NYPD Blue, where she also worked as a producer. In 2004 she wrote and executive produced a television pilot for Warner Bros/CBS, "The Webster Report," directed by Barry Sonnenfeld and starring Stanley Tucci. In film, she has written the screenplay for Kalamazoo, an independent short starring Wallace Shawn and Adrienne Shelley. Other produced features include Harriet the Spy, Gossip, and the independent feature Sunday on the Rocks. Rebeck's awards include the Mystery Writers of Americas Edgar Award, the Writers Guild of America award for Episodic Drama, the Hispanic Images Imagen Award, and the Peabody, all for her work on NYPD Blue. She has been a finalist for the Susan Smith Blackburn prize twice, won the National Theatre Conference Award (for The Family of Mann), and was awarded the William Inge New Voices Playwriting Award in 2003.