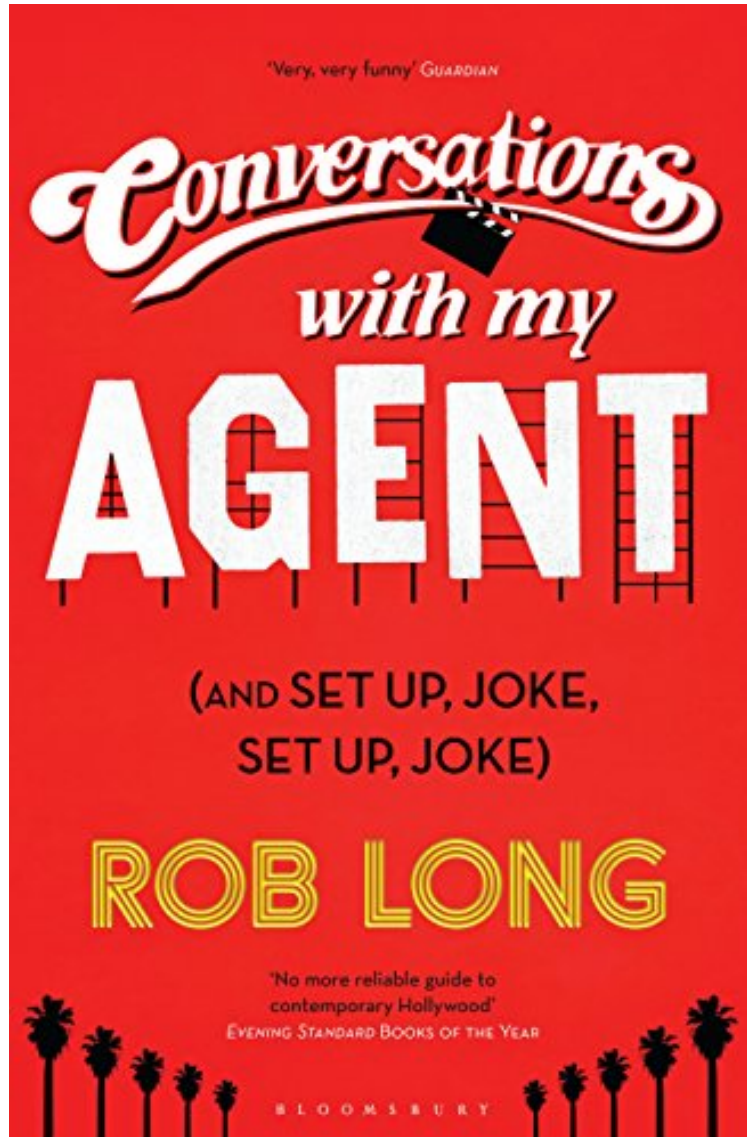


[Ebook free] Conversations with My Agent (and Set Up, Joke, Set Up, Joke)

Conversations with My Agent (and Set Up, Joke, Set Up, Joke)

Rob Long

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Rob Long : Conversations with My Agent (and Set Up, Joke, Set Up, Joke) before purchasing it in order to gage whether or not it would be worth my time, and all praised Conversations with My Agent (and Set Up, Joke, Set Up, Joke):

1 of 1 people found the following review helpful. Great Casual Reading Experience By Bruce Bevitz This book includes a series (most probably apocryphal) of conversations with Rob Long's agent(s) which sheds light on his world. It was a quick read and funny, but mostly grin and nod funny, not laugh so that those around you think you are demented funny. I knew about Rob Long from his podcasts and his articles, and purchased this book because it was

mention by somebody on one of these podcasts, either GLOP or Ricochet. This book is apolitical, but exhibited the mild manner and common sense that I had heard from the author in the aforementioned podcasts. Now understand: this book is no earth shattering epic, and it is probably will not classified as a classic, but it made me want to know the author better. He appeared to be the type of person I would want to have as a friend. 0 of 0 people found the following review helpful. funny look inside the bizness of being a) a Junior ...By judygarlandheartbreaker.com A realistic, funny look inside the bizness of being a) a Junior Writer for TV, and, b) graduating to show-runner and the frustrating personalities one encounters. Told in a wry, slangy voice, Rob Long never loses his humor, gives a dynamic snapshot of an industry built on emotional quicksand. Most enjoyable if you're interested in this milieu. 1 of 1 people found the following review helpful. Terrifically funny! By Pugshot Hilarious! Reading this book about the bizarre rituals of Hollywood agents and their clients, I found myself wondering how successful television shows (or movies) are ever made. Terrifically funny!

Barely out of film school, Rob Long struck the jackpot and landed a job on the phenomenally successful TV sitcom, Cheers. However, with the demise of the show, Long was faced with the question, 'Is there life after Cheers?' Mercilessly witty about the daunting process of setting up a new series and getting it on air, these two books tell the absurd tale of what came next. Getting from pitch to pilot is a tricky path to navigate successfully, from making non-negotiable changes and deal-breaking edits, combined with accommodating the whims of studios, networks and agents, often the finished product ends up a long way from where the script-writer started. With the help of his agent, her constant demands, monstrous salesmanship, brutal irony and unswerving loyalty, Long's career fluctuates from wannabe to player, from award-winning script-writer to burnt out has-been. And it's all, as he says 'half true'.

From Publishers Weekly Amusing and insightful, this is a deftly sketched portrait of life inside the Hollywood "development deal," that limbo in which writers get paid generously to create something new for a notoriously fickle set of bosses. Long and his writing partner, still in their 20s, had risen to become coproducers of the popular TV series Cheers before it expired; they were rewarded with an office, long lunches and many meetings at which to try to pitch their ideas. (No, their new shows never took off.) Long makes the story entertaining by rendering many scenes—especially those involving his nameless, genderless agent-in-sitcom form (dialogue, stage directions, etc.). "People in this business love their souped-up vocabulary," Long writes, and he affectionately skewers Hollywood pretension ("I love a quirky love," says one exec). Long doesn't tell us much about himself or his relationship with his writing partner, but the story skitters along fast enough for that to be forgivable. And when one reviewer calls their pilot "snappy" and another denounces it as "without snap," you can sympathize if well-paid creative types think the world wretched. Unfortunately, the book's charm and verisimilitude are vitiated by Long's contradictory admissions that it is "half true" and "mostly true." Copyright 1996 Reed Business Information, Inc. From Library Journal Television writer Long (Cheers) has written a humorous account of what it means to be a TV scriptwriter in Hollywood. It's a TV version of Linda Obst's recent insider's view of feature filmmaking, Hello He Lied (LJ 10/1/96). Interspersing the book with conversations with his agent and writing in the style of a TV script, Long imparts the "inside" story on getting a TV deal, "one of those entertainment industry creations that...sounds suspiciously like goofing off. Essentially the studio agrees to pay a writer a minimum sum,...hopeful that the writer...will decide, 'What the hell, I may as well create a hit television show.'" Though very funny at times, it's a bit too much of an insider's view for the general reader. Though not an essential purchase for public libraries, it would be a good addition to media collections. Rosellen Brewer, MOBAC Lib. System, Monterey, Cal. Copyright 1997 Reed Business Information, Inc. From Booklist In three short years, Long and his TV-show-writing partner, Dan Staley, progressed from hopefully offering scripts around Hollywood to being co-executive producers of the perennial hit sitcom, Cheers. But then, after just one season with Long and Staley at the helm, series star Ted Danson decided to move on, and the pair's cushy jobs instantly turned into a paragraph on their shared resume. Their brief stint at the top and their struggle to regroup and carry on are the subjects of Long's entertaining, fast-moving memoir that profits from his decision to cast the text into TV-script format, complete with stage directions. The story lends itself delightfully to this device. Whether as an entertaining recreational read or as a cautionary tale for would-be scriptwriters, a worthwhile effort. Mike Tribby