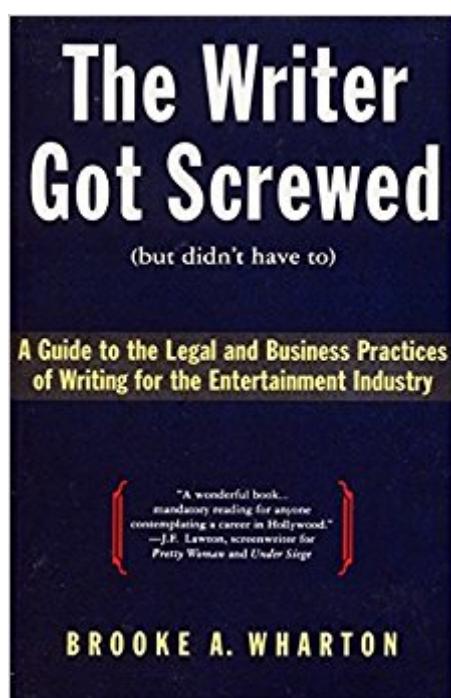


The book was found

The Writer Got Screwed (but Didn't Have To): Guide To The Legal And Business Practices Of Writing For The Entertainment Industry



Synopsis

An indispensable roadmap to success, *The Writer Got Screwed* is the first book to untangle the legal and business aspects of writing for the entertainment industry. It is for the young TV production assistant waiting for a big break, the executive with a treatment tucked away in a bottom drawer, the techie targeting the new field of cyberspace writing, or anyone who is inspired to write screenplays. Savvy Hollywood entertainment attorney Brooke Wharton decodes legal jargon, explains how to protect creative work, shows how to read between the lines of a contract, and advises how to avoid getting sued and screwed along the way. Useful resources, including a list of agencies, competitions, fellowships, internships, and legal organizations, make *The Writer Got Screwed* an essential part of every writer's tool chest.

Book Information

Paperback: 288 pages

Publisher: Harper Perennial (March 14, 1997)

Language: English

ISBN-10: 0062732366

ISBN-13: 978-0062732361

Product Dimensions: 5.2 x 0.6 x 8 inches

Shipping Weight: 8.8 ounces (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars 31 customer reviews

Best Sellers Rank: #1,035,141 in Books (See Top 100 in Books) #78 in Books > Law > Business > Entertainment #409 in Books > Humor & Entertainment > Movies > Industry #643 in Books > Law > Intellectual Property

Customer Reviews

You've got to love a lawyer who advises, "Don't make your lawyers rich." Entertainment lawyer Brooke A. Wharton provides an authoritative and, yes, entertaining primer for the beginning entertainment writer not just on the legal and business issues of writing for the industry, but also on how to get a career jump-started. The first section covers copyright, libel, and contracts, so that if you can't "control the exploitation of your scripts and written work ... at least [you'll] know when you're being screwed." The following section delineates the murky differences between the roles of agent, lawyer, and manager. The gist of it is that you don't need all three, but which ones you need depends on the type of person you are and the type of agents/lawyers/managers they are (industry insiders are not prone to job-title limitations). The next section has a series of interviews with writers,

agents, and a producer, all of whom help to enlighten us about the various writing jobs the industry offers, from film to television to cyberspace. (If you're surprised to learn that "most writers working in the film industry do not make their living from the sale of a spec screenplay," I've got a good deal for you on some land in Florida.) Finally, there are lists of competitions, fellowships, internships, and agencies. And what about jump-starting that glamorous career? Contacts, baby. Contacts. And wouldn't you know, if you ain't got 'em, Wharton's got great advice on how to make 'em. --This text refers to an out of print or unavailable edition of this title.

If Wharton's book were a major motion picture, it would be destined to gross \$300 million. Not only does Wharton, a Hollywood entertainment and copyright lawyer, demystify the legal mumbo jumbo of the entertainment industry, but she also answers questions like, "Do I have a contract if the agreement is written on a cocktail napkin?" and "Do all contracts have to be in writing?" An outstanding section called "Agents, Lawyers, and Managers" and sample forms and agreements are included as well. Whether you are writing for film, television, feature animation, or interactive gaming, the topics that concern you are covered here. As an added bonus, the author includes interviews with professionals in the field. A brilliantly researched section called "Resources and Tools" concludes the book. Every serious collection on motion-picture screenwriting should have this one on their shelves. ?Marty Dean Evensvold, Magnolia P.L., TexCopyright 1996 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

This book (The Writer Got Screwed) has been around a while, but the information in it is as valuable today as it was the day it was written. It's an excellent primer for writers and others who want to learn their way around the entertainment industry guided by a real pro who knows her way around the legal and business world of Hollywood. It's very well-written and helpful. My copy has so many corners folded over from referencing parts I've re-read over and over, I'll need a back up copy soon. Highly recommended.

Great book! It helps you to discover a little bit of the tangled world of lawyers in the entertainment industry. I have read some stories about people who started their careers in this business and how they learned - the tough way - about how to negotiate a deal.

Good overview of entertainment law specifically tailored to screenwriting

Worth the read. Shows the dark side of Hollowood.

The book has had it's years and is still valuable educational for writers. I'm sure most of it has more tips and ideas in our days. It's a great start to find out what writers sometimes have to deal with in the entertainment industry.

Dated - but a still great primer for screenwriters as to what to expect and look for in a contract. And believe me, that's ESSENTIAL in the biz!

This is a wonderful resource for screenwriters. Wharton demystifies the copyright/WGA registration issue, explains the legalities about writing true stories, offers great sample contracts, and clears up many of the questions writers are afraid to ask for fear of sounding ignorant. This book has been on my shelves for years, and I continue to refer and recommend it often. --Jenna Glatzer, jenna@absolutewrite.com

Brooke Wharton's excellent book belongs on every writer's book shelf. Literary legal matters explained without confusing legalese jargon. "Forearmed... is forewarned". The best investment I have ever made.

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