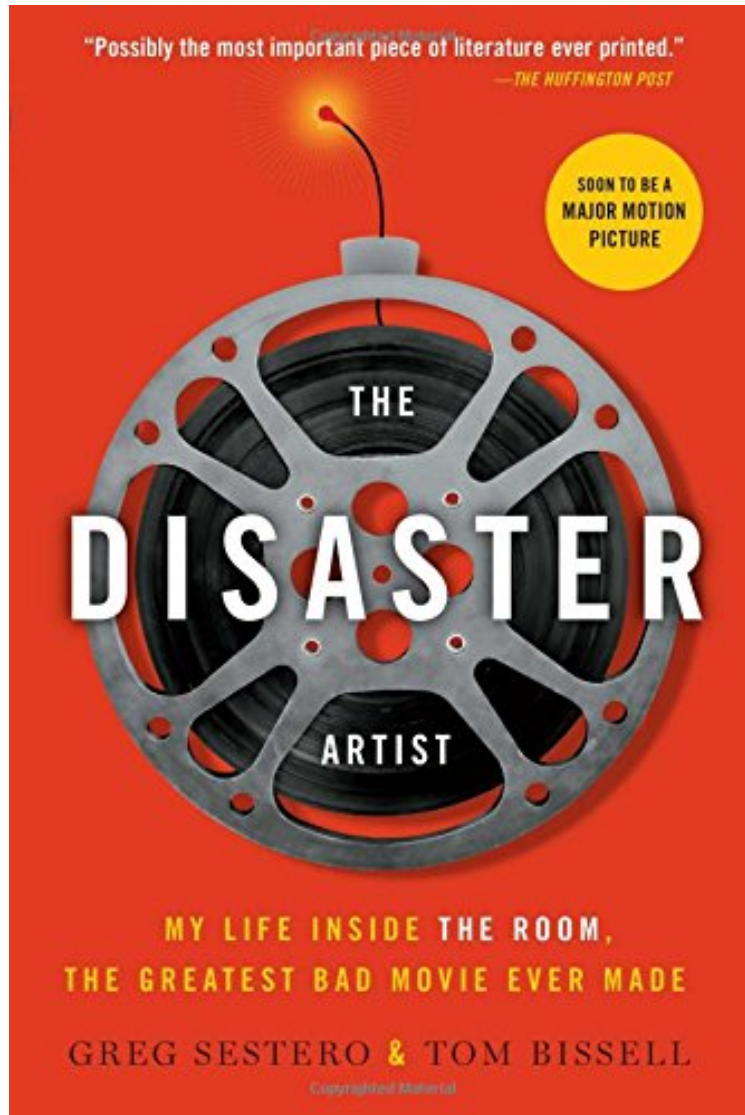


# The Disaster Artist: My Life Inside The Room, the Greatest Bad Movie Ever Made

Greg Sestero, Tom Bissell

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**Greg Sestero, Tom Bissell : The Disaster Artist: My Life Inside The Room, the Greatest Bad Movie Ever Made** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Disaster Artist: My Life Inside The Room, the Greatest Bad Movie Ever Made:

214 of 219 people found the following review helpful. I'm so glad Mark didn't leave his stupid comments in his pocketBy wibblywobblyGreg Sestero has done something fantastic. He's managed to perfectly pinpoint all of Tommy

Wiseau's eccentricities and show us exactly why we should care about him. Our dear Sestero is not only talented at growing beards and playing football, he's also a great and engaging writer. As a longtime fan of *The Room*, I really enjoyed the way Greg switched between talking about his early years with Tommy and the actual drama happening on the set of *The Room*. Each anecdote is better than the last. I think as fans we sometimes forget that these characters we see onscreen (and yell insults to on countless midnight screenings) are portrayed by actual human beings, separate from their characters. I loved reading about how Juliette Daniels ended up playing Lisa and Dan Janjigian's preparation for the Oscar-worthy role of Chris-R. *The Disaster Artist* has brought an entirely new dimension to *The Room*. The book's biggest feat was helping the reader understand Tommy Wiseau, as much as anyone can understand Tommy Wiseau. Some of the details that Greg shares with us break my heart. I now view Tommy in the same way one would view a vampire puppy-- with an equal mixture of "aw" and "eek". I can be sure that the next midnight screening I attend, I'll be giggling to myself over how long it took to shoot the famous, "I did naahht heet her" line. Or over the real reason why Peter was blinking so much. Or whether the enigmatic Chloe knows what obscenities audiences yell when they see her name appear onscreen. Without this book I would never have known that I've memorized *The Room* better than Tommy Wiseau. It was a fantastic read and I'm so excited to see what Greg Sestero does next!

0 of 0 people found the following review helpful. A Biography of a Life-Changing Movie By Frank McEvoy I saw "The Room" in July 2015 at E Street in Washington. The crowd was rowdy and got out of hand (me with it). This book rings in as one of the funniest books I've read in a long time. In many ways, it confirms my faith: God must have the same sense of humor I have by bringing Greg and Tommy together. (God got an awesome return on his investment.) It's fun to realize how significant chance meetings can be. (I met my best friend in an equally fortuitous scenario.) Tommy is unique in every sense, though I'm still chewing on exactly what he is. A lonely weirdo? Someone trying to connect with others, but trauma gets in the way? Someone so dazzled by fame that he forgets his own shortcomings (which we all have)? Still, the book is an absolute riot. Like "Midnight in the Garden of Good and Evil," someone who hasn't seen the movie might swear it's fiction. But it's NAATA!

3 of 3 people found the following review helpful. Answers about Tommy, including to questions you didn't ask By Igor Coelho Arantes Santana Marques Many of us have gawked in amusement at the wonder of nature that is Tommy Wiseau. We have enjoyed his magnum opus, *The Room*. Yet, we have many questions about him and his work that Google searches can't answer. This book satiates our curiosity -- to a point -- but many questions remain unanswered, and I don't think it's on account of the author's negligence, but simply because Tommy tries really hard to stay unfathomable. In this respect, our knowledge about Tommy increases, but not our bewilderment -- which is a good thing for me. For instance, we only get approximations of where Tommy is from and when he immigrated to the US (stopping first in France), but we never learn his birth name or much about his family and upbringing. We're given an explanation of how Tommy amassed the fortune it took to produce *The Room*, but it lacks details so we can't prevent the thought that there was something else to it, i.e. illicit activities; Sestero assures us though that no criminal organization would be stupid enough to enroll Tommy in its ranks. In sum, Sestero can only guarantee the truthfulness of what he witnessed firsthand, and we have reason to believe Tommy's often full of it. The best part of the book for me was finding answers to questions I really wasn't asking about him, e.g. how is it to have Tommy as a roommate? What took him to write a movie script in the first place? What does his current name mean, and why did he choose it? Why is he so manipulative? All of this information is packed in a well-written story that flows in chapters that alternate between two timelines, the story of Tommy and Greg's acquaintance and friendship, and the production of *The Room*, with a nice cinematic arch too, building up to a conflict and climax. I loved reading this book, and found myself alternating between judging and relating Tommy, but my fondness for this unique "human bean" has grown a thousand times.

Note: Pages are cut unevenly as the trim is "gatefold" meaning pages cut at different lengths and is intentional. From the actor who somehow lived through it all, a sharply detailed funny book about a cinematic comedy of errors (*The New York Times*): the making of the cult film phenomenon *The Room*. In 2003, an independent film called *The Room* starring and written, produced, and directed by a mysteriously wealthy social misfit named Tommy Wiseau made its disastrous debut in Los Angeles. Described by one reviewer as like getting stabbed in the head, the \$6 million film earned a grand total of \$1,800 at the box office and closed after two weeks. Ten years later, it's an international cult phenomenon, whose legions of fans attend screenings featuring costumes, audience rituals, merchandising, and thousands of plastic spoons. Hailed by *The Huffington Post* as possibly the most important piece of literature ever printed, *The Disaster Artist* is the hilarious, behind-the-scenes story of a deliciously awful cinematic phenomenon as well as the story of an odd and inspiring Hollywood friendship. Greg Sestero, Tommy's costar, recounts the film's bizarre journey to infamy, explaining how the movie's many nonsensical scenes and bits of dialogue came to be and unraveling the mystery of Tommy Wiseau himself. But more than just a riotously funny story about cinematic hubris, *The Disaster Artist* is one of the most honest books about friendship I've read in years (*Los Angeles Times*).

From Booklist \*Starred\* Reading this downright thrilling book is a lot like watching Tim Burton's *Ed Wood*: it's sometimes infuriating, often excruciating, usually very funny, and occasionally horribly uncomfortable, but it's also

impossible to look away from. *The Room*, a 2003 film written, directed, and starring the inscrutable Tommy Wiseau, was massively and enthusiastically lambasted by critics, proclaimed by some as the worst movie ever made (an insult, some movie fans might say, to *Ed Woods Plan 9 from Outer Space*). Sestero, who starred in *The Room*, teams up with magazine journalist Bissell (who previously wrote about the movie in *Harpers*) to walk us through the unpredictable, confusing, and it must be admitted wildly incompetent production of Wiseau's vanity project. This is a making-of book like no other, the day-to-day story about the filming of a movie that everyone involved with it, except its creator, knew was awful. But it's also the story of a very interesting friendship between Sestero and Wiseau (who knew each other for several years before *The Room*), and the story of an enigmatic and incredibly self-absorbed man who, in making his film, seemed to be trying to exorcise a troubled past and build an entirely new version of himself. Wiseau, for all his eccentricities, comes off as a sympathetic fellow, someone we, like Sestero, can't help rooting for. *The Room* has become a cult fave, and this book goes a long way toward explaining how and why. --David Pitt

From Bookforum

The Disaster Artist is co-written (or probably, judging by its wit and literacy, written) by journalist Tom Bissell, and with its allusions to *Ripley* and *Sunset Boulevard*, it understands the story it wants to tell. Tommy is a middle-aged man of some means and cloudy provenance, desperately lonely, waiting for the world to take notice. Greg is the beautiful young man who notices. Louis Bayard "The Disaster Artist has to be one of the funniest, most deliciously twisted tales I have ever read. This extraordinary book is many things: a guide on how to succeed, sort of, in Hollywood; a life lesson in the virtues of deaf, dumb, and blind persistence; a very surreal variation on the archetypal American story of the immigrant dream. But at its heart lies the story of a deep and abiding friendship that survives against all odds, and the insanely bizarre film that stands as proof." (Ben Fountain, National Book Critics Circle Award-winning author of *Billy Lynn's Long Halftime Walk*) "Finally, a hilarious, delusional, and weirdly inspirational explanation for the most deliciously awful movie ever made." (Rob Lowe, actor and author of *Stories I Only Tell My Friends*) A great portrayal of hopefuls coming to Los Angeles to pursue their ambitions, and an even greater examination of what it means to be a creative person with a dream and trying to make it come true. In so many ways. Tommy cest moi. (James Franco, VICE.com) "The Disaster Artist is not only the terrifically engaging tale of a bad Hollywood movie, it's one of the most honest books about friendship I've read in years." (Los Angeles Times) A book about a cinematic comedy of errors . . . sharply detailed . . . funny. (The New York Times) "Even if you haven't seen Tommy Wiseau's cult film phenomenon, *The Room*, it would be a mistake to not pick up *The Disaster Artist*." (The New York Observer) "Hilarious . . . the stories behind the making of *The Room* are even more bizarre than one might expect; truly, like the film itself, they must be seen to be believed. (The Paris ) A story of obsession and friendship that only Hollywood can birth . . . Readers aren't propelled through this book simply wondering what will happen, they're more concerned with how in the world it all happened whether they've never heard of *The Room* or they've watched it dozens of times. (The Oregonian) "I laughed so hard reading *The Disaster Artist* that I cried." (RollingStone.com) The Disaster Artist delivers an evenhanded portrayal of Wiseau and elucidates more than *Room* superfans had ever dreamed of learning about their craggy, pale-faced idol. (Esquire.com) "Very funny." (The AV Club) Possibly the most important piece of literature ever printed. (The Huffington Post) "A revelatory and moving look at both the man and the movie that have proved so fascinating for so many . . . filled with juicy, jaw dropping stories that are too good to spoil here. . . . You don't need to have seen *The Room* to love *The Disaster Artist*." (Asbury Park Press) Sestero recounts this surreal filmmaking experience 10 years later with grace, intelligence and thoughtfulness. He and Bissell deftly put together an eloquent, wry, absolutely hilarious story. Wiseau's blunders and Sestero's dry observations make for laugh-out-loud experiences every chapter. (Roanoke Times) "How bad is [The Room]? You should watch it and find out for yourself. Then you should read actor Greg Sestero's tell-all memoir, *The Disaster Artist*, to find out how and why everything about the movie went so wrong. . . . Hilarious and surprisingly touching." (The Daily Oklahoman) "In *The Disaster Artist*, we learn some fascinating tidbits . . . [Sestero] is an engaging storyteller who takes us from football games in Golden Gate Park to ludicrous parking lot film shoots, peppering the journey with whip-smart insights and laugh-out-loud jokes." (Los Angeles Magazine) "Hilarious and unexpectedly moving." (Los Angeles of Books) "The book's behind-the-scenes tales are so outsized that they are due to become part of movie-making lore." (The Brooklyn Rail) "Downright thrilling . . . a making-of book like no other." (Booklist, starred review) "Funny, engaging first-person account of the making of *The Room*. . . . A deft, energetic narrative . . . an improbably resonant tale of warped creativity and friendship." (Kirkus s) "Make no mistake about it: *The Disaster Artist* is terrific. Every page is a treasure that reveals more background information for one of cinema's famous train wrecks." (Man Cave Daily) "Hysterical . . . a terrific sense of humor is the book's greatest asset." (Bookgasm) "Hilarious, and often poignant . . . If you're a fan of *The Room*, or if you're just looking for a memoir unlike any you've ever read, don't hesitate to pick up this book." (ChicksDigBooks.com) "A human drama that's compulsively readable, a tale of men whose bond allows them both to stumble their way into cinema history." (CriticSpeak.com) "One of the worst movies of all time has spawned one of the most entertaining books I've read in years. It's a happy ending worthy of Hollywood." (A. J. Jacobs, author of *Drop Dead Healthy*) "A surprising, hilarious and compelling account of the making of the modern *Plan 9 from Outer Space*." (Patton Oswalt, comedian and author of *Zombie Spaceship Wasteland*) *The Disaster Artist* doesn't just answer the question: How do awful cult movies get

made? It also reminds us how confusing, hilarious, and wonderful it is to be in your 20s, and why youre glad you dont have to do it twice. Its like a wonderfully weird mash-up of a contemporary Candide and Sunset Boulevard. (Joel Stein, author of Man Made: A Stupid Quest for Masculinity)"Hysterical, rollickingly entertaining." (San Jose Mercury News)"Like disaster porn...memorable for being actually inspiring, to my surprise." (TheWire.com)