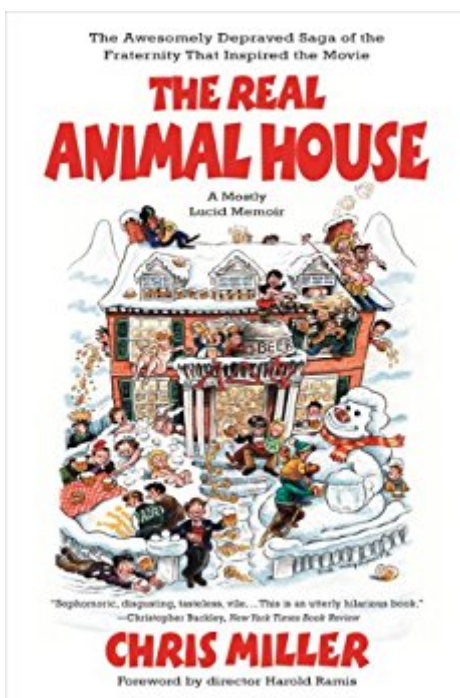


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The Real Animal House: The Awesomely Depraved Saga Of The Fraternity That Inspired The Movie



Synopsis

"Loud, raucous, infantile, racy, and very funny...The book is full of likable eccentrics, sexual shenanigans, and--if you know where to look for them--valuable life lessons."--Booklist
Animal House, the movie, didn't tell the half of it. Writing with a freshness and joy that make Dartmouth 1960 feel like a beer-soaked rock-and-roll heaven on earth, Chris Miller tells the real story of the Alpha Delta Phi fraternity as no one else could. Seal, Doberman, Otter, the legendary Moses (he of the burning bush) - these titans and dozens of others come alive again, terrorizing the administration, taunting cops, surviving their own lunacy, and challenging the squareness of a stifling time. The Real Animal House is the perfect antidote for a conventional age much like today. "A breezy, chuckle-worthy read, and a must for the Animal House fan." -Courier-Post
"Action-packed. . . . A boozy holler of a book, with a great soundtrack." -Kirkus Reviews
"A seriously funny read. . . . The joy and exuberance that Pinto and his pals demonstrate holds a lesson for every generation that needs to learn not to blindly follow the expectations of parents and guidance counselors, but to seek out those blissful bands of merry misfits that appear from time to time." -Review

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Customer Reviews

"The Real Animal House" is just that: a "mostly lucid" memoir of activities that make the film "Animal House" seem like an episode of "Mr. Rogers Neighborhood." Chris Miller has quite a way with adjectives, some more successfully than others. Some of his descriptions are too much. It seems all the men of Alpha Delta did was drink beer, puke on command, and look for women--quite capably, it seems. Occasionally, they would study. Miller has chosen to refer to almost everyone by their nicknames. This insures that he can write without the threat of litigation, of course, although I doubt anyone would make a federal case out of what happened in 1960 in Hanover, NH. There are no real names or pictures so sometimes it gets difficult keeping Dumptruck from Round from Fat Fred. (Well, actually, Fat Fred was a girl.) But you do get the genesis of Animal House characters and some actual things that are in the film. Miller also wants to keep the reader abreast of the music and cultural trends of the time and that helps. That he also has an encyclopedic knowledge of the R&B, Doo Wop, and jazz music of the era is impressive. Miller had based the "Pinto" character in all his National Lampoon writings on himself, although the Pinto of the film is incredibly more naïf than our humble author. You also get to learn how the nickname was bestowed on him. And on the minor character named "Hardbar," who Miller himself plays in the movie. "The Real Animal House" is an entertaining read for anyone who enjoyed the film and is gratefully added to the legion of lore around the making of one of the funniest comedies in Hollywood history.

This book is supposed to include many of the true college hijinks experienced by the author. Many of these experiences were included in "Animal House", but some of these stories were considered too "wild" for the movie. I found some of the stories very interesting, wild and X rated. The majority of the stories here deal with drinking beer (up to 26 glasses) and driving in this state of drunkenness. There are also descriptions of initiations to college fraternities, most of these "tests" had to do with drinking in excess, and very often literally risking their lives in the process. How much of these stories are true or written with very creative imaginations, I don't know. It seems to me that, in order to enjoy these stories, one would have to be enrolled in an Ivy League schools between 1958 and 1965. If all these stories are true, I don't know how ANY of these guys graduated and became grownups one day. This book is not a page-turner, but more like a MAD magazine version of college life in the late 50's.

Great book. Just finished reading it again. Was a fraternity member in college so the book brought back some funny memories of my own experiences while making me laugh at the story. I'm sure non-Greek folk may think some of this just didn't happen, but as wild as it seems, I don't doubt any of it. I've given copies to a number of friends and they've all enjoyed it too. Definitely can see how the movie sprouted from this.

In 1978 the men and women of Dartmouth College were some of the first people in the country to view "Animal House." Alum Chris Miller '63 made a triumphant return to Hanover with the film cans under his arm and hosted a couple of packed, frenzied screenings at the Nugget Theater. As a freshman newsman for Dartmouth College Radio I interviewed Chris in the chill, moonlit alley behind the movie house as he basked in this hero's reception (the movie's fate was unknown at that point, though it would become the year's top comedy blockbuster, but Dartmouth loved him already). "How much of the movie is true?" I asked, cassette recorder running. Miller, who co-wrote the movie and had a small part as a Delta -- he's the guy who lets the marbles loose during the parade finale -- giggled back at me through a wreath of dope smoke. "It's ALL true," he said. Thirty-plus years later this book shows Miller wasn't kidding. It's an affectionate, sexy, hilarious, and deeply profane account of Miller's sophomore Dartmouth year and first year as an AD. He gets the seductive, often frozen-solid allure of Dartmouth exactly right, though I think that matters less to non-Dartmouth readers. What you will appreciate is spotting the roots of the "Animal House" characters and narrative, and seeing how many traits of Miller's real-life AD brothers and girlfriends ended up onscreen. There really was an Otter; there really was a depraved roadtrip to a girls' college to "date" a recently deceased girl; there was real inspiration for Belushi/Bluto covering himself in yellow mustard; Otis Day and the Knights were a hybrid of numerous real R&B bands that ventured into lily-white New Hampshire circa 1960 to play for Miller's house, a bunch of prep Caucasians crazy about black music. Miller shares his earliest sexual adventures and the repulsive hygenics of his fellow ADs in unstinting detail; it makes you think those left alive, men and women, had some 'splaining to do to friends and relations after publication. But his easy, full-frontal explicitness mimics the no-shame intimacy of frat brotherhood. He does mix and mingle some real-life characters into composites -- one star off for that, as there's obviously some embroidery here but it's hard to tell where. (Speaking of "those left alive" -- there is a sometimes sad where-are-they-now postscript, a sober counterpoint to the end of the "Animal House" movie, which indicates a number of ADs died young... more than one of alcohol-related illness.) This book is referenced in Rick Meyerowitz's wonderful 2010 coffee-table retro-review of National Lampoon art and writing, "Drunk Stoned

Brilliant Dead," so I'm hopeful Miller will find some new readers. It's warm, amiable, and very funny.

Did not care for the read. Just me though.

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