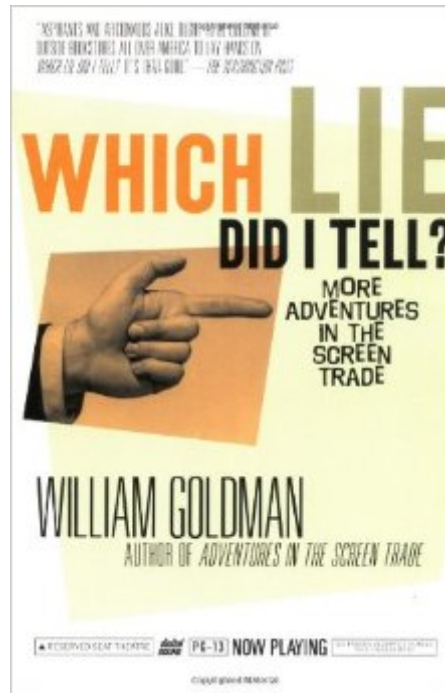


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Which Lie Did I Tell?: More Adventures In The Screen Trade



Synopsis

From the Oscar-winning screenwriter of *Butch Cassidy and the Sundance Kid* and *The Princess Bride* (he also wrote the novel), and the bestselling author of *Adventures in the Screen Trade* comes a garrulous new book that is as much a screenwriting how-to (and how-not-to) manual as it is a feast of insider information. If you want to know why a no-name like Kathy Bates was cast in *Misery*-it's in here. Or why Linda Hunt's brilliant work in *Maverick* didn't make the final cut-William Goldman gives you the straight truth. Why Clint Eastwood loves working with Gene Hackman and how MTV has changed movies for the worse-William Goldman, one of the most successful screenwriters in Hollywood today, tells all he knows. Devastatingly eye-opening and endlessly entertaining, *Which Lie Did I Tell?* is indispensable reading for anyone even slightly intrigued by the process of how a movie gets made.

Book Information

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Customer Reviews

William Goldman's follow-up to "*Adventures in the Screen Trade*" follows much the same form as that book. It's intended for an audience of prospective Hollywood screenwriters, but can be equally enjoyed by those interested in frank Hollywood gossip and tales from an insider. Goldman is a perfect tour guide across this terrain, for he loves to teach from his experiences, and is an entertaining and economical writer. Most of this book feels like a private chat with a friendly old uncle who's lead an exciting and adventure filled life. Goldman starts by revisiting a successful section from his earlier memoir: anecdotes from his experiences writing his most recent work. Tales of adapting his own "*The Princess Bride*", his love for the material and for *Andre the Giant*; the good

intentioned but eventual failures of "The Year of the Comet" and "The Ghost and the Darkness" (the latter is a good example of how the material can get away from the writer once an egotistical star is on board, in this case Michael Douglas); and how he went about adapting "Misery" and "Absolute Power". This last example was my favourite, for even though the book it's based on was pulp, and movie barely registered, Goldman uses it as a fine example on the problems of adapting, and how you need to be ruthless just to make the thing work. He takes you through his process step-by-step, and the parts where he's racking his brain on how to make the sucker work are tangible in their frustration. Also, there were some nifty Clint Eastwood moments that make you respect the Man with No Name even more. The second section takes a look at several of Goldman's favourite film scenes (from a screenwriter's point of view), and proposes to analyze why they worked.

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