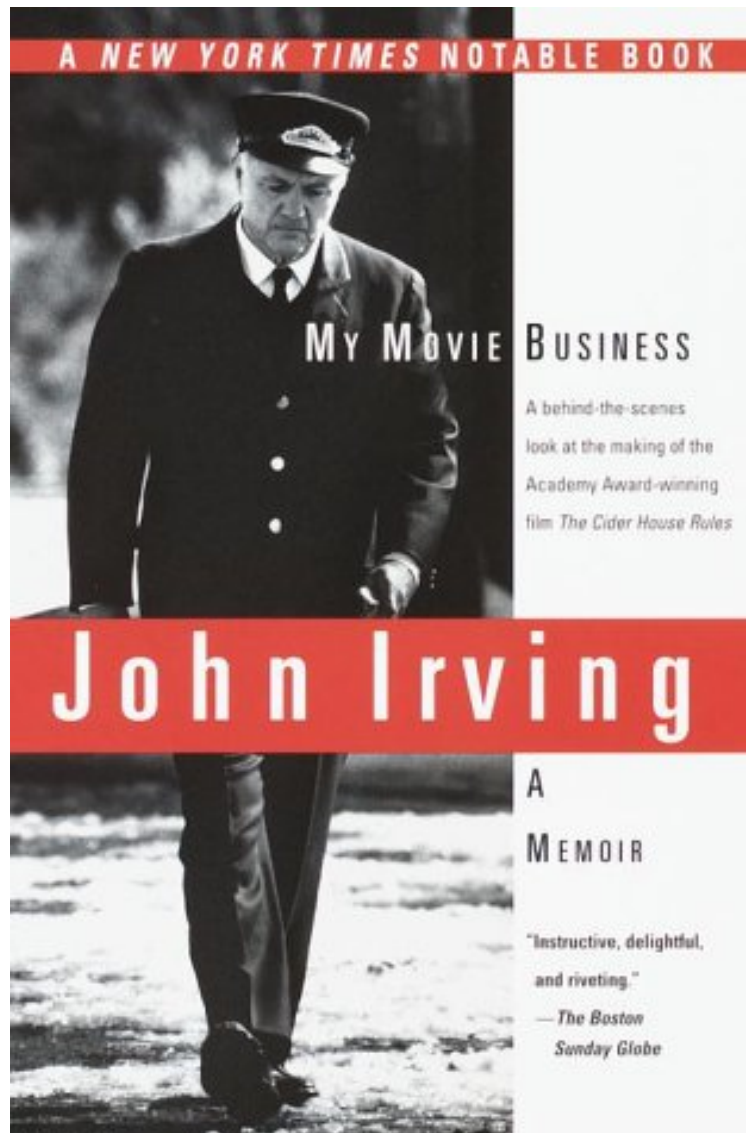


My Movie Business: A Memoir

John Irving

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John Irving : My Movie Business: A Memoir before purchasing it in order to gage whether or not it would be worth my time, and all praised My Movie Business: A Memoir:

0 of 0 people found the following review helpful. The stories about Mr. Irving's grandfather fascinated me. ...By Mary SchmidtkeThe stories about Mr. Irving's grandfather fascinated me. He was why the novel "The Cider House Rules" got written. Once the memoir became about how the movie was made from the novel, my interest faded0 of 0 people found the following review helpful. An author's interaction with the movie business.By Lewis T. FitchJohn Irving's story of his interactions with the movie industry. This gives some insight into why movies so frequently miss many of

the good points in the books. Very readable, of course. 0 of 0 people found the following review helpful. Yo, Adrian, I'll be back. By Robert Hall Stick to fiction, JI. He must have wrestled with the idea.

After two producers, four directors, thirteen years, and uncounted rewrites, the movie version of John Irving's acclaimed novel, *The Cider House Rules*, at last made it to the big screen. Here is the author's account of the novel-to-film process. Anecdotal, affectionate, and delightfully candid, *My Movie Business* dazzles with Irving's incomparable wit and style.

John Irving's novels pose tantalizing challenges to filmmakers: at his best, Irving has proven both popular and ambitious, crafting rich, picaresque fiction that juggles Big Themes and antic comedy, braiding his central narratives with intriguing subplots and discursive back stories driven by vivid characters. Irving's accessibility teases the would-be director or producer with the prospect of commercial acceptance even as the scope and intricacy of his work raises crucial risks for the scriptwriter. With two early novels that made it to the screen, *The World According to Garp* and *The Hotel New Hampshire*, Irving's box office impact thus far evenly translates to hit and miss. This slender memoir offers a perceptive, if hardly objective, critique of the inherent differences between novels and screenplays, with the writer sharing his own experiences creating both. Irving focuses principally on his crusade to bring *The Cider House Rules* to the screen, tracing its gestation through four successive directors; with Irving himself attached as scriptwriter, we see the novelist struggling to reconcile the demands of concision against his paternal instincts toward the original book. Written before the final cut of *The Cider House Rules*, *My Movie Business* often verges on self-justification. Irving's respect for the movie's ultimate caretaker, Swedish director Lasse Hallstrom, is evident, as is his hopeful enthusiasm for the project's casting (which includes Michael Caine, Tobey McGuire, Jane Alexander, and Charlize Theron). Yet Irving can't repress the wariness prompted by his earlier disappointments with both this and other novels. Ultimately, such candor doesn't diminish the account's value as a post mortem of the creative process behind serious filmmaking, nor does it overpower the reliable grace of Irving's prose. Fans will also find *My Movie Business* revealing in its exploration of the inspiration behind *The Cider House Rules* and its eloquent stance against the antiabortion movement--Irving's own grandfather, a leading doctor, administrator, and Harvard professor of obstetrics and gynecology. But moviegoers, as well as those who haven't read Irving's original novel, should be forewarned that this memoir does reveal key plot elements of both. --Sam Sutherland From Publishers Weekly

After three of his novels became motion pictures scripted by other writers (*The World According to Garp*, *Hotel New Hampshire* and *A Prayer for Owen Meany*, which was rechristened on screen as *Simon Birch*), and two of his own screenplays languished unproduced, Irving finally got his chance to adapt one of his novels to film. The focus of this slim, eloquent memoir is Irving's 13-year struggle to bring *The Cider House Rules* to the big screen, and its passage through the hands of various producers, four different directors and numerous rewrites. Backtracking to illuminate the origin of the novel's pro-abortion stance, Irving introduces readers to his grandfather, an obstetrician and gynecologist, and to the history of abortion. (Abortions didn't become illegal throughout the U.S. until 1846, when physicians sought to take the procedure and financial rewards out of the hands of midwives, Irving reveals.) He also offers a fascinating and detailed look at how he trimmed his huge novel into a workable screenplay. Although he professes to love the final product, Irving details each scene and line that was cut as the film was edited down to two hours. While he claims to be pleased with the screen treatments of his previous novels, he is disappointingly silent on the subject of *Simon Birch* (he refused the filmmakers the use of the protagonist's name and also insisted that the screen credit state that the film was "Suggested by the novel"). 32 pages of photographs. (Nov.) FYI: *The Cider House Rules*, starring Tobey McGuire, Michael Caine and Erykah Badu, opens Nov. 24. Copyright 1999 Reed Business Information, Inc.

From Library Journal This memoir, timed to coincide with the release of the film *The Cider House Rules*, is an insightful essay on the 13 years Irving has spent writing and revising the screenplay for his best-selling novel. Irving also describes his failed attempts at making his first novel, *Setting Free the Bears*, into a film; the successful productions of *The World According to Garp* and *The Hotel New Hampshire*, which were produced from someone else's screenplays; and his current attempts to get *The Son of the Circus* into production. Humorously exploring the differences between writing novels and screenplays, Irving contemplates the movie world from the perspective of a fiction author. In addition, he writes candidly of his family, friendships in the movie business, and opinions on a woman's right to abortion as a theme of *The Cider House Rules*. Recommended for Irving fans and for public and academic libraries with his works. --Alisa N. Johnston, Sweet Briar Coll. Lib., VA Copyright 1999 Reed Business Information, Inc.