

Part One: The Realism Problem

“This feels like a good bit of work to me. It’s certainly unusual,” he said. Doris Arthur’s screenplay lay cracked out on his lap. He had been flicking through it confidently. Are these your jottings? What’s your problem?”

“We have a hero problem. We have a motivation problem. We have a fight problem. We have a realism problem.”

“What’s your realism problem?”

I told him. It took a long time.

Martin Amis, Money.¹³