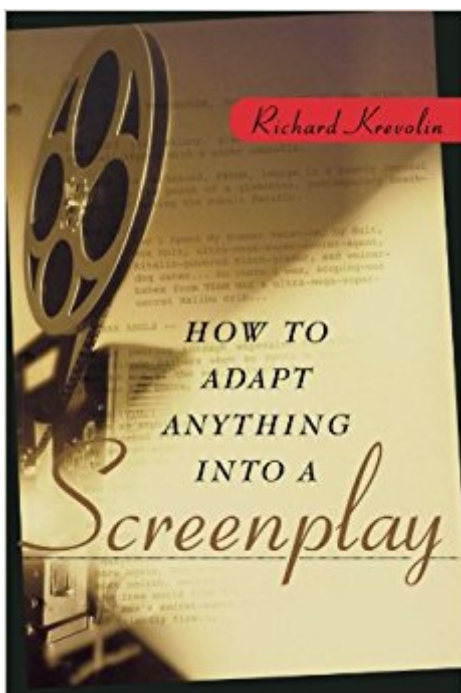


The book was found

How To Adapt Anything Into A Screenplay



Synopsis

From concept to finished draft-a nuts-and-bolts approach to adaptations Aspiring and established screenwriters everywhere, take note! This down-to-earth guide is the first to clearly articulate the craft of adaptation. Drawing on his own experience and on fourteen years of teaching, screenwriter Richard Krevolin presents his proven five-step process for adapting anything-from novels and short stories to newspaper articles and poems-into a screenplay. Used by thousands of novelists, playwrights, poets, and journalists around the country, this can't-miss process features practical advice on how to break down a story into its essential components, as well as utilizes case studies of successful adaptations. Krevolin also provides an insider's view of working and surviving within the Hollywood system-covering the legal issues, interviewing studio insiders on what they are looking for, and offering tips from established screenwriters who specialize in adaptations. * Outlines a series of stages that help you structure your story to fit the needs of a 120-page screenplay * Explains how to adapt anything for Hollywood, from a single sentence story idea all the way to a thousand-page novel * Advises on the tricky subject of just how faithful your adaptation should be * Features helpful hints from Hollywood bigwigs-award-winning television writer Larry Brody; screenwriter and script reader Henry Jones; screenwriter and author Robin Russin; screenwriter and author Simon Rose; and more

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Customer Reviews

?A well thought out and professional book on adaptation. Richard Krevolin has done the heavy lifting and put together an indispensable guide for any serious screenwriter. How to Adapt Anything

Into A Screenplay has a permanent place beside my computer. . . The best book on adaptation, hands down. ? ? Jack Epps, Jr., screenwriter for Top Gun, Dick Tracy, The Secret Of My Success "Enlightens and clarifies the adaptation process...It's like a semester of film school only a lot cheaper and you can learn while lying on your couch in your underwear." ? Tom DeSanto, screenwriter for X-Men, Apt Pupil, X-Men II ?Richard Krevolin understands that writers of adaptations owe little to the original material. Instead, like all screenwriters, they owe audiences the best possible movie. He asserts quite rightly, in clear and engaging language, that adaptations are more like original screenplays than they are different from them. And in doing so, he has written the best book possible. ? ? Prof. Richard Walter, UCLA School of Cinema Screenwriting Chairman ?Oh good, another book I don't have to write since Richard Krevolin's done such a bang-up job of it. He's distilled not only the essence of the art of adaptation but also reminded us of the essentials of drama and why we want to tell stories in the first place. ? ? Chris Vogler, author of The Writer's Journey ?I wish I had this book when I was adapting the life of Jake LaMotta into the screenplay for Raging Bull. ? ? Mardik Martin, screenwriter for Raging Bull, Mean Streets, and New York, New York

"A well thought out and professional book on adaptation. Richard Krevolin has done the heavy lifting and put together an indispensable guide for any serious screenwriter. How to Adapt Anything Into A Screenplay has a permanent place beside my computer. . . The best book on adaptation, hands down." - Jack Epps, Jr., screenwriter for Top Gun, Dick Tracy, The Secret Of My Success "Enlightens and clarifies the adaptation process...It's like a semester of film school only a lot cheaper and you can learn while lying on your couch in your underwear." - Tom DeSanto, screenwriter for X-Men, Apt Pupil, X-Men II "Richard Krevolin understands that writers of adaptations owe little to the original material. Instead, like all screenwriters, they owe audiences the best possible movie. He asserts quite rightly, in clear and engaging language, that adaptations are more like original screenplays than they are different from them. And in doing so, he has written the best book possible." - Prof. Richard Walter, UCLA School of Cinema Screenwriting Chairman "Oh good, another book I don't have to write since Richard Krevolin's done such a bang-up job of it. He's distilled not only the essence of the art of adaptation but also reminded us of the essentials of drama and why we want to tell stories in the first place." - Chris Vogler, author of The Writer's Journey "I wish I had this book when I was adapting the life of Jake LaMotta into the screenplay for Raging Bull." - Mardik Martin, screenwriter for Raging Bull, Mean Streets, and New York, New York

The trouble with this book is in its repetitive nature. For one thing, a lot of the advice contained in

the book is common sense. While common sense is not as common as it should be, most people only need to hear the advice once or twice before it penetrates their skull. This book gives the same advice time and time again. It really only offers a handful of suggestions but rambles about them endlessly and repeats them. The book is 208 pages long but the information might have fit quite snugly in 100 pages or less. Krevolin seems to pad the book with interviews and short diatribes from people in the business with experience in adaptation. I thought that I would find this quite helpful (it is a good idea in theory), but I didn't really get anything out of the interviews that I didn't extract from what Krevolin had to say. It was an extremely easy read and it uses specific films as examples to make its specific points. The trouble is that it doesn't contain a lot of actual advice and the advice that it contains is relatively intuitive.

Though having noticed some less than stellar reviews of this book, I decided to acquire a paperback copy and was pleasantly surprised at the breadth and depth presented on this potentially voluminous topic, and in a succinct, clear style. It broadened my perspective on the general execution of screenwriting, as well as the panoramic creative possibilities beyond what one might imagine when contemplating "adaptation." I loved this book.

A great text for learning how movies are structured using Krevolin's 8 sequence chart to construct story beat overview of story ideas.

Richard Krevolin's books are always great reads- very creative mind. Great tips for writing screenplays as well!

Not what I expected.

not what I expected

The author has many accomplishments under his belt in the industry and the book may prove useful to those whose goal is to write a screenplay acceptable to that industry that churns out mostly mediocre fare. To anyone who has even a glimmer of artistic pretension, it will prove dissapointing. Two lines jumped out at me. "Some people feel that because there is an accepted way of doing something, they need to do things differently. This is not a sign of genius, but merely a sign of a severe problem with authority' And my thoughts turn to Griffith, Wells, and Shakespere, Ibsen, and

Sravinsky, Messiaen and, Parker, Coltrane, and Hendrix, Dylan, and Darwin, Freud, and, Van Gogh, Picasso Surly all displayed signs of problems with authority.

My teacher made me read this for an electronic lit class. Parts of this book were interesting/helpful, but this entire book could have been written in 50 pages.

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