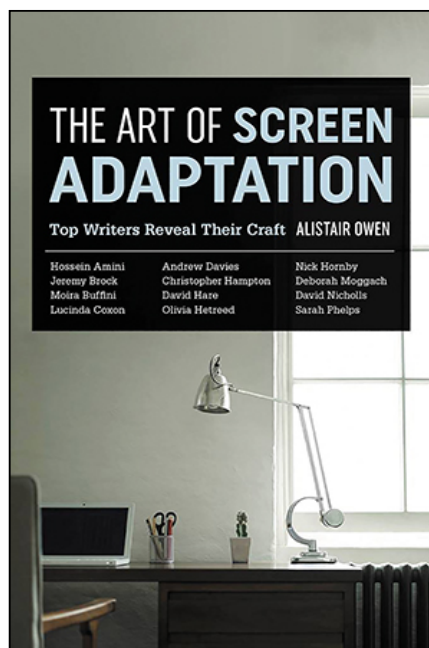


THE ART OF SCREEN ADAPTATION

ALISTAIR OWEN



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MARKETING & SALES POINTS

Features interviews with high profile individuals within the film and television industry

Owen is himself a screenwriter

Owen has had previous success with *Smoking in Bed: Conversations with Bruce Robinson*, which was a *Guardian* Book of the Year, *Story and Character: Interviews with British Screenwriters*, and *Hampton on Hampton*, an *Observer* Book of the Year

THE BOOK

'If you decide to adapt a classic or much-loved book, your working maxim should be, 'How will it work best as a film?' However faithful it is to the original, if it's not interesting onscreen then you've failed.' - **William Boyd** in *Story and Character: Interviews with British Screenwriters*

Hollywood. Netflix. Amazon. BBC. Producers and audiences are hungrier than ever for stories, and a lot of those stories begin life as a book - but how exactly do you transfer a story from the page to the screen? Do adaptations use the same creative gears as original screenplays? Does a true story give a project more weight than a fictional one? Is it helpful to have the original author's input on the script? And how much pressure is the screenwriter under, knowing they won't be able to please everyone with the finished product?

Alistair Owen puts all these questions and many more to some of the top names in screenwriting, including **Hossein Amini** (*Drive*), **Jeremy Brock** (*The Last King of Scotland*), **Moira Buffini** (*Jane Eyre*), **Lucinda Coxon** (*The Danish Girl*), **Andrew Davies** (*War & Peace*), **Christopher Hampton** (*Atonement*), **David Hare** (*The Hours*), **Olivia Hetreed** (*Girl with a Pearl Earring*), **Nick Hornby** (*An Education*), **Deborah Moggach** (*Pride & Prejudice*), **David Nicholls** (*Patrick Melrose*) and **Sarah Phelps** (*And Then There Were None*).

Exploring fiction and nonfiction projects, contemporary and classic books, films and TV series, **The Art of Screen Adaptation** reveals the challenges and pleasures of reimagining stories for cinema and television, and provides a frank and fascinating masterclass with the writers who have done it - and have the awards and acclaim to show for it.

PRAISE FOR ALISTAIR OWEN

'A formidable repository of knowledge and experience, and a great resource for fledgling screenwriters and film fans alike' - **Roger Michell**

'Owen's thorough research and penetrating questions are what make *Story and Character*... the conversation is hilarious as well as informative, and budding screenwriters should pay close attention to extraordinary nuggets' - **Guardian on *Story and Character***

'A fascinating, insightful collection' - **Independent on Sunday on *Story and Character***

'It's alive with Robinson's voice... he is fully engaged, driven by an endless compulsion to entertain: his conversation is a work of art' - **Guardian on *Smoking in Bed***

ALISTAIR OWEN (Location: Peterborough, UK)

Alistair Owen is the author of *Smoking in Bed: Conversations with Bruce Robinson* (one of David Hare's Books of the Year in the *Guardian*), *Story and Character: Interviews with British Screenwriters* and *Hampton on Hampton* (one of Craig Raine's Books of the Year in the *Observer*).



He has chaired Q&A events at the Hay Festival, Edinburgh International Book Festival and London Screenwriters' Festival, and his platform with Christopher Hampton in the Lyttelton Theatre to celebrate Faber's 75th anniversary was published in *Faber Playwrights at the National Theatre*.

Alistair has written original and adapted screenplays, on spec and to commission; contributed film reviews to *Time Out* and film book reviews to the *Independent on Sunday*; and recently completed his first novel, *The Vetting Officer*. His next nonfiction project is a book of conversations with novelist, screenwriter, playwright and director William Boyd, for Penguin.