



## Waves of YA, Episode 46, Books and Movie Adaptations

### **Transcript:**

00;00;04;25 - 00;00;19;03

Voiceover 1

[VOICEOVER 1] Hello and welcome to Waves of YA, a podcast focused on young adult literacy, brought to you by the Ocean County Library's Teen Literacy Workgroup.

00;00;19;05 - 00;00;32;29

Casey

[CASEY] Hi, everybody, and welcome to the Waves of YA podcast. Today we are going to be talking about YA book and movie adaptations. My name is Casey and I'm a YA librarian from the Lakewood Branch.

00;00;33;01 - 00;00;36;24

Vince

[VINCE] My name is Vince. I'm the young adult librarian from the Manchester Branch.

00;00;36;26 - 00;00;41;25

Ryan

[RYAN] And my name is Ryan. I'm one of the young adult librarians here in the Toms River Branch.

00;00;41;27 - 00;00;49;03

Casey

[CASEY] Wonderful. Let's get started off with an easy question. What's your favorite YA book to movie adaptations?

00;00;49;06 - 00;00;49;29

Vince

[VINCE] That's a good one.

00;00;50;02 - 00;00;51;24

Ryan

[RYAN] That's a good question.

00;00;51;27 - 00;00;58;02

Casey

[CASEY] There's this movie called Malevolent. It came out in 2018 with Florence Pugh.

00;00;58;05 - 00;01;00;03

Vince

[VINCE] Was that a horror movie, Casey?

00;01;00;08 - 00;01;19;04

Casey

[CASEY] It sure is, and the name of the book is called Hush. It's not Malevolent, and it's a really good movie. I have yet to read the book, but I know the movie was fantastic and I looked on Goodreads and stuff, and I've seen nothing but good things about the book too. So, that one's mine.

00;01;19;06 - 00;01;21;24

Vince

[VINCE] Was it a faithful adaptation, Casey?

00;01;21;26 - 00;01;23;22

Casey

[CASEY] I haven't read the book yet.

00;01;23;24 - 00;01;26;01

Vince

[VINCE] Oh, okay. All right.

00;01;26;04 - 00;02;31;18

Ryan

[RYAN] Yeah. So I picked, Every Day based on the book by David Levithan. Every Day, it's a young adult book. It tells the story of Rhiannon, who's about 15, 16 in the book. And she falls in love with a teen about her age named A. And every day a wakes up, A is a different person. So A could be a boy. A could be a girl. Black, white, A swapped souls essentially every day. So and the idea is that how do you stay in love with this person who changes bodies, who looks differently, literally different every day. And in the book, you get this, it's first person narration from a point of view. But in the movie, obviously, because it's a different medium, they had to change things. So they added different actors. They made it more social media aspects to it. Because the book was written before Instagram and Facebook took off. So a lot of those things added good ways of connectivity versus like, if you can't tell what a person looks like every day, how are you going to talk to them, that sort of thing.

00;02;31;20 - 00;02;33;11

Casey

[CASEY] That's sounds really good.

00;02;33;13 - 00;03;29;27

Vince

[VINCE] That's a great one. I think mine would have to be A Walk to Remember by Nicholas Sparks. And I didn't finish the book. I tried reading it. It was equal parts like epistolary. There were like journal entry things in it. And then it was also set during like the 1950s and 1960s. So there was just, I think the movie, what I really liked about the movie, it has Shane West and Mandy Moore. It's a romance, obviously. It's like a tragic romance. And I think what they really did wonderfully with the movie was they adapted it to modern times. So it happened during like the 2000s, early 2000s. "See you on the flip side," that kind of 2000s. And I think they made it more accessible to audiences because, you know, you're not watching the 1950s, 1960s old fashioned thing. And I think it was just really well done. It pulls your heart strings. It makes you cry. It's great for a rom com night with your friends, so...

00;03;29;27 - 00;03;35;28

Casey

[CASEY] That sounds really good, too. Okay, I'm gonna have to add some other things onto my reading list.

00;03;36;00 - 00;03;38;01

Vince

[VINCE] Yeah, same with Malevolent and Every Day.

00;03;38;04 - 00;03;40;09

Ryan

[RYAN] Yeah, that sounds pretty good, Malevolent.

00;03;40;11 - 00;03;52;04

Casey

[CASEY] It was crazy, but it was really good. Florence Pugh is good in everything that she does. So, our next question is, what makes an adaptation good or bad? I won't start this time. I don't want to hog.

00;03;52;06 - 00;04;44;05

Vince

[VINCE] I personally think, so, I'm very, like, half and half. I'm an Arnold Palmer right now. Half of it is. I think you have to be faithful to the source material, because that's how it was intended. That's how the creator intended it. Minor changes is fine, but when you start making larger and larger changes, then you're changing the whole thing entirely and you're making it not an adaptation, but you're making it like kind of like a fanfic-y, your-own-work-type thing. At the same time, I also think a great adaptation doesn't require doesn't require the watcher to think if they didn't read the book, they can just enter and have a good time. So I think it's equal parts of those things, but definitely at least get the core ideas of the narrative down. Translating it is important.

00;04;44;07 - 00;04;45;16

Casey

[CASEY] I would have to agree.

00;04;45;19 - 00;04;47;03

Ryan

[RYAN] Yeah, I agree too.

00;04;47;05 - 00;05;23;09

Casey

[CASEY] I feel like as long as it maintains the heart and most of the content matter of the piece, it could be a good adaptation. Okay to make minor changes, but the heart of the story is still there, the main message, most of the characters feel the same, so they tweak little things. I understand that not everything translates nicely from medium to medium. As an example, Dracula is 1,000% epistolary when you're adapting that you can't just have text on the screen. You have to know what's happening. So even though they get rid of that, which is an important part of the novel, it's still Dracula, if that makes sense.

00;05;23;12 - 00;06;17;03

Ryan

[RYAN] Yeah. No, that's a good point to bring up to and to Vince's point earlier with the, Walk to Remember, I didn't know that was set in the 50s in the original book because I had seen the movie, you know, when I was a teen. And then to see that I was like, oh, yeah, that's just a 2000 movie, whatever. But that's a big change they made taking it out of the 1950s and bringing it up to speed, but still keeping like that core part of the story. So yeah, to keep the core part of whatever the narrative is, you know, Dracula, Walk to Remember, that can help. I think it's when you start making changes just to make changes, either it's a studio note or like a series, and so they need to get to the next cliffhanger or something like that, or, or you're just, well, this doesn't work. We'll just change this because the director or the writer wants to do their own version of the story or something, you know?

00;06;17;10 - 00;06;29;08

Casey

[CASEY] I will give one bad example of like a bad way to do this. It is not necessarily YA, but I mean, I read it when I was a teen, the Watchmen comic and movie.

00;06;29;15 - 00;06;31;05

Ryan

[RYAN] Oh yeah.

00;06;31;08 - 00;06;32;28

Vince

[VINCE] Yeah.

00;06;33;00 - 00;06;34;14

Casey

[CASEY] I don't want to spoil it.

00;06;34;15 - 00;06;39;27

Vince

[VINCE] Do we do spoilers? We could do spoiler alert. For those of you who are listening, spoiler alert.

00;06;39;29 - 00;07;11;08

Casey

[CASEY] Spoiler alert - instead of the bomb being a giant squid telepathic monster that goes to one city, I'm sorry. In the movie, they claim Doctor Manhattan for it. I feel like taking the giant telepathic squid out of it is just so sad because it loses some of the zany. I mean, it works. But exactly, it loses the point. It's a practical joke.

00;07;11;11 - 00;07;37;29

Vince

[VINCE] Yeah. I completely agree with you, Casey. I 100% just like Ryan. I feel like we both agree with you. I think if you make it Doctor Manhattan, the whole point of that whole trick by Ozymandias is that there's this race of hostile aliens that could come back, and they're out there and they outnumber us. If you just make it one person, you just make it Doctor Manhattan, he's not as big of a threat as those telepathic squids, you know?

00;07;38;02 - 00;07;54;05

Casey

[CASEY] Yeah. Our next question. I agree. I'm not trying to say... The next question: Do you think that any genres lend themselves to being more adaptable than others, and do you think that others are less adaptable than others?

00;07;54;07 - 00;08;55;17

Ryan

[RYAN] Do you mind if I start off? I think with some adaptations there's obviously like trends. So like when Hunger Games was coming out, obviously there more dystopian-type trends. Every type of dystopian and YA book, or even like a dystopian book for adults was getting made into a movie. So like your Divergents, your Darkest Minds, things like that, the Fifth Wave, a couple of other ones, but I think the ones that are probably easiest to adapt that are in fantasy series or dystopian types are probably going to be like more realistic fiction ones. So the Fault in Our Stars, Miseducation of Cameron Post, those two are very realistic. There's no monsters, there's no trying to take down a government or anything like that. It's all just two kids falling in love or something like that. Or in the case of Miseducation of Cameron Post, it's about conversion therapy. So like that's something that can really easily lend. You could change the time period around if you need to. You can change some of the names around too. Changes like that are okay.

00;08;55;19 - 00;09;32;19

Vince

[VINCE] I completely agree with you. I feel like the bigger the world, the more worldbuilding there is for something. Science fiction, fantasy, horror. I think that's where a lot of things get cut, because the world is so vast and there's so many characters and stuff, but with realistic fiction, all you have to do is ground it in the world we live in, and that cuts out a lot of things. That cuts out magic, that cuts and monsters and ghosts and stuff. There's a book called Five Feet Apart. It's about two teens that have cystic fibrosis.

That was another adaptation I really love because I think they kept the essentials without removing too much.

00;09;32;21 - 00;09;45;13

Casey

[CASEY] My answer to this is kind of a loophole. My answer to what's really good at being adapted is comic books, the animated movies they make from a book.

00;09;45;15 - 00;09;48;15

Ryan

[RYAN] Yeah. Do you like Justice League?

00;09;48;18 - 00;10;32;01

Casey

[CASEY] Yeah, I like Justice League. I will say, because there is a lesson to this, but realistic superhero movies, I sometimes have a problem with. Live action, that's what I mean, the live action ones versus the animated ones. I tend to like the animated ones more, even though a lot of times, yeah it's for kids, so like throw in some little kid jokes, but I don't know. I feel like they maintain the general vibes better than the movies because you know the joke. DC movies are really dark whereas Marvel movies they have so many of them and they're all the same. So that's my loophole answer, because I feel like it fits both. And it's not necessarily being adapted by people. It's being adapted by artists.

00;10;32;03 - 00;10;44;11

Vince

[VINCE] Yeah. Well, how do you feel about the MCU then? Because like in the comics, someone dies and gets brought back and then dies and gets brought back. Like, do you like the way they've incorporated the comic book counterparts in MCU?

00;10;44;12 - 00;11;17;03

Casey

[CASEY] I will say I'm more of a DC person, which is why I'm so sad that the movies are so dark. So, I think that - I'm very excited for Superman, by the way - I think that the very beginning of the MCU, the first wave was fine. I enjoyed those movies. I thought that they clung to it, but as they go on, it becomes less about telling the story than it is about we have this franchise we want to continue. We're making a lot of money. Why would I stop?

00;11;17;03 - 00;11;19;13

Ryan

[RYAN] And set up the next piece, yeah. say,

00;11;19;15 - 00;11;41;27

Casey

[CASEY] You know, that's where I think they fall off, once they turn into this money grab. Not movies aren't money grabs in general. You have to make money off the movie for the movie anyway. Once

they're made solely for that purpose as opposed to, like... Now our next question. What pieces of YA media do you wish would be adapted?

00;11;41;29 - 00;12;03;00

Vince

[VINCE] I think I can start off with this one. It's happening as we speak and they've gotten extremely better at it. But I think adapting video game franchises is becoming more and more prevalent these days with the success of Fallout and with everything. I know we're talking about YA book adaptations, but I am sure there are YA games out there.

00;12;03;03 - 00;12;05;06

Casey

[CASEY] Oh yeah, there's games rated T for teens.

00;12;05;08 - 00;12;35;22

Vince

[VINCE] Yeah, yeah, yeah. I just feel like that's a whole world of storytelling that is only accessible to a certain number of people, because only not everyone's a gamer and everyone finds joy in video games and everything. And there's a lot of really great hidden stories out there that can teach lessons to kids and is actually, like, really emotional and thought-provoking. So I think they're understanding that now because there's so much successful adaptations. So I hope we see more like all the franchises, all the good ones.

00;12;35;24 - 00;13;44;26

Ryan

[RYAN] I would agree. Yeah, video games are probably like the last, not the last piece of media, but I think that would be the next, like you said, the future wave of media coming through. I mean, unless it's something like they're adapting like a TikTok story or something like that. You know, like, a YA TikTok narrative or something. But yeah, and with games, that's where the adaptations are going to change a lot because you're not, as a video game, you play it, you're in control. But with a story, it's a narrative you're like taken along with. So you're being told that story. So like obviously there's going to be bigger changes to that. So, and obviously the teens do like video games. So we have a lot of that. We have a lot of teens who do ask about like, "Oh, what would be like a good game or something" or "Oh, I read this book. Didn't you recommend a game or something like that that goes along with it?" And they just did the Mario one, but they're doing Sonic, right? That's the next two ones for video games. Yeah. So I feel like that could go into more where we see, like, other characters or the Legend of Zelda or something becoming like a fantasy movie or something. That would be pretty cool.

00;13;44;29 - 00;13;52;26

Casey

[CASEY] Not that I don't like video games. I'm just so bad at them. I played Amnesia: The Dark Descent.

00;13;52;28 - 00;13;57;19

Vince

[VINCE] Oh that's scary. She loves horror, I think.

00;13;57;22 - 00;14;36;14

Casey

[CASEY] I do! The first thing you have to do is open a door, and I went to the door and I was trying to open it, and it wouldn't open. So I thought the game was glitching. So I went to, like, get out of it and start it back up again. I got the coward little achievement in the corner, and it turned out that I was pushing the door the wrong way. But I do think generally when I do play games, I tend to enjoy the story even when I'm really bad at the mechanics and playing and whatnot. I really like playing the Uncharted games, and I think those are T for teen. Are they T for teen or are they M?

00;14;36;16 - 00;14;42;28

Vince

[VINCE] They're rated M, but I think I could be wrong, but I'm sure they're rated teen.

00;14;43;01 - 00;14;59;00

Casey

[CASEY] Yeah. They're fun. They're like Indiana Jones games. I love the Lego game. And they made like the Lego Movie which was fun. But the thing that I want to see adapted, I read this book it's called Hearts Still Beating.

00;14;59;01 - 00;15;00;23

Vince

[VINCE] Archer. Brooke Archer.

00;15;00;26 - 00;15;35;22

Casey

[CASEY] Archer. Yeah, that's her. It's a zombie book. And there are these two girls. They got a date before the zombie apocalypse happened, and one of them got bit and the other one didn't and then they find a cure years into it. And the girl [indistinguishable], she's still a zombie. But she [indistinguishable] her consciousness. And they try to rekindle their friendship, but she doesn't trust her because she's been having to kill zombies all this time. And it is so interesting. I like sped through it really fast and I just love the worldbuilding in it. So I feel like I would love to see that as like a movie.

00;15;35;24 - 00;16;49;28

Ryan

[RYAN] Can I give an example? I just actually thought of one as you were talking... One of the ones I had read it over the summer, I think it came out this year, 2024. It's called the Second Chance of Darius Logan. I want to say it's by David Walker. So it's set in a world of superheroes. So it's not like Marvel or DC or anything like that. So it's got its own analogs like Batman and Wonder Woman and, you know, Captain America and things like that. But it's with the teen who, he's not making good choices in life. So he's going through a juvenile detention program. And one of the ways he can not go to prison or do other types of jail time is to work with these superheroes in, like a rehabilitation program at their headquarters. So when he does that, he gets to come into contact with all sorts of different types of

superheroes and those things. And, you know, there's Avengers. And I was thinking when I was reading it, I was like, man, this so vividly written in the worldbuilding was so great, it would make like a really good series. And then I was looking at the author and he had written for comics too, so I'm like, oh, okay, so that makes sense. He's got that. But in that world of like good worldbuilding and how to make these characters feel like real people too.

00;16;50;00 - 00;16;51;19

Casey

[CASEY] That's sounds like a lot of fun.

00;16;51;22 - 00;16;55;13

Ryan

[RYAN] Yeah, it was good.

00;16;55;15 - 00;17;14;19

Vince

[VINCE] So two things I wanted to add. On one, you were right, Casey. The Uncharted games are rated T for teen. So yeah, they are accessible. They're like miniature Indiana Jones journeys every game. And two, listening to all of you mention books that you wanted adapted, I want the Invisible Life of Addie LaRue by V.E. Schwab.

00;17;14;19 - 00;17;15;23

Ryan

[RYAN] Oh, I love that book.

00;17;15;26 - 00;17;32;15

Vince

[VINCE] I hope that's adapted to a miniseries or a movie or something, but I love the idea of someone living so long and nobody remembering her. And all of a sudden someone remembers her. I feel like that's like a grand love story that needs to be shown.

00;17;32;17 - 00;17;45;00

Casey

[CASEY] This isn't really a question that we have listed, but it's a question I just thought of. You guys think that the limited series would be better sometimes for adapting books rather than a movie?

00;17;45;02 - 00;18;34;07

Ryan

[RYAN] I think it depends on the book. There's a book series I like. It's an adult book series, so it's a Magicians by Lev Grossman. They made a sci fi series about it maybe five years ago, and it's got about five seasons. And they changed a lot from the way the books are and things like that, the way those storylines go, but the way they expanded a lot of things by using a series, I was like, oh, that's really cool and interesting. And they went in different story paths and different narratives and things. So that was

really cool. I think, again, like I said, it just depends, like, I can't imagine the Lord of the Rings movies as a series because they're just so like perfect as a movie. I don't know if I'm starting...

00;18;34;10 - 00;19;22;13

Vince

[VINCE] Yeah, I think it really depends. Just like what you both said, I think it really depends on how grand a scope a story is, because that's what they're doing with Harry Potter. They're rebooting it to HBO. They cut a lot of things out in the Harry Potter movies from the books, and we could talk about that at a later time. But I think if you do a miniseries with something and each book has its own season, you have a better chance of keeping really authentic things about the story intact. That's why the Game of Thrones, we pretend season seven and eight didn't happen, but I think that's why that was so successful, because those books are so fat and thick. They adapted them.

00;19;22;16 - 00;19;30;17

Casey

[CASEY] Speaking of Tolkien's legendarium, do we all know that there is a series on Amazon that

00;19;30;19 - 00;19;32;03

Vince

[VINCE] Rings of Power?

00;19;32;05 - 00;19;41;00

Casey

[CASEY] Yeah, that was meant to be the Silmarillion, and we all know it was terrible. I'm not taking debates on this.

00;19;41;02 - 00;19;41;22

Ryan

[RYAN] Okay.

00;19;41;25 - 00;19;44;15

Vince

[VINCE] What made it so terrible, Casey, can you say?

00;19;44;16 - 00;20;32;27

Casey

[CASEY] What made it so terrible? Okay, so this could be a podcast for me, ranting on my own for an hour by myself. But what makes it so terrible is Tolkien created this world in the trenches in World War I. He sunk his whole life into this universe. The Silmarillion was not ready when he died because it was his baby. It was what he was working on, his life's work. It's essentially, if you haven't read The Silmarillion, it's the Lord of the Rings bible. And he didn't finish it in his lifetime because there is so much he wanted to add and perfect and whatnot. And then taking it, dumbing it down and then stripping it of characters and putting it to its bare bones. Oh my God, it drove me insane. I watched three episodes and then I got too angry to watch anymore.

00;20;32;29 - 00;20;37;04

Vince

[VINCE] Did they want to be a prequel with, like, Galadriel and everyone?

00;20;37;10 - 00;21;02;12

Casey

[CASEY] Galadriel's in it, yeah. Galadriel's in it. She only has one brother who dies without doing all of the amazing things that he does. So trying to make Lord of the Rings into a TV series like that. And that's why I like you, Ryan, I am very skeptical about whether or not they will do it correctly, but I will say in defense of series, this is not a kids' series, but there's a TV series called Hannibal.

00;21;02;12 - 00;21;04;08

Casey

It's one of my favorite TV series,

00;21;04;08 - 00;21;05;01

Vince

[VINCE] Oh, Hannibal Lecter.

00;21;05;02 - 00;21;05;20

Ryan

[RYAN] Oh yeah.

00;21;05;22 - 00;21;21;15

Casey

[CASEY] Yes. And, does it diverge from the book? Sort of, because it takes stuff from the different books and puts it into like the prequel stuff, but it's also a very good builder of the universe, and I love that series.

00;21;21;17 - 00;21;27;20

Vince

[VINCE] Didn't they make Will Graham and Hannibal, like, in love with each other slightly?

00;21;27;22 - 00;21;56;09

Casey

[CASEY] Yeah, they did. It's in the last episode. It's a whole... again, a whole other podcast. But yeah. So like that series was very good. They're not - technically not strangers to making Hannibal fall in love with people he's opposing. Like the Hannibal book, literally titled Hannibal. Clarice Starling and him end up together, which I did not like.

00;21;56;15 - 00;21;58;21

Ryan

[RYAN] Oh, I remember that. Yeah.

00;21;58;23 - 00;22;00;08

Vince

[VINCE] Ew, wait a minute.

00;22;00;11 - 00;22;02;01

Ryan

[RYAN] I know, I know, it was gross.

00;22;02;01 - 00;22;03;02

Vince

[VINCE] A serial killer.

00;22;03;04 - 00;22;31;00

Casey

[CASEY] Yeah, who knows? Who knows? So that's my defense of series rant. So the next point, because Vince, you did mention Harry Potter. So the question reads in the case of Harry Potter, so much content from the books was cut from the movies. Why do you think directors and/or studios do this? How is it decided which parts of a narrative are important for the plot and characters?

00;22;31;02 - 00;22;58;07

Vince

[VINCE] I was just thinking because I get both points. A movie has a limited runtime. If you adapt everything, it's going to go four hours, five hours, and who gets to decide what stays and what goes, you know? How do you decide what to subtract from a story in order to still make it a story? Especially when it's like a school where all these crazy side stories happen, like in Harry Potter. I just wanted to present that question to both of you, because I really don't know the answer to that, because I understand both sides of the argument.

00;22;58;10 - 00;24;21;02

Casey

[CASEY] As a writer, I learned that everything that an author puts on the page has meaning, and I've experienced it myself. Like, you don't just put parts of the storyline in there just because it all leads to something greater. But there are things that could be trimmed away and you still get that storyline, if that makes sense. Like if I'm writing a story about me going to the mall, if I write a quick segment that makes me stop at Target first to grab something and then go to the mall, I ultimately still end up at the mall. So the Target part does not affect the end result of me going to the mall. But say there's the plot point where I don't get to the mall because there's a bunch of deer in the street and they stay there, and I have to honk my horn at them until they move. And that prevents me from going to the mall. Then yeah. But if it's something that is necessary or preventing the main thing from happening, then I feel like it's essential to include in the movie. Whereas if it's something that's not superfluous, but it's almost an aside where, yes, it's ultimately going to lead to the goal, but it doesn't offer any kind of hindrance or help. It could kind of be pushed away. In reference to Harry Potter, I've only read the first two and a half books.

00;24;21;04 - 00;24;22;13

Ryan

[RYAN] Oh man, we need to fix that.

00;24;22;13 - 00;24;24;28

Vince

[VINCE] Can we fix that, please?

00;24;25;00 - 00;24;36;20

Casey

[CASEY] Here's the thing with Harry Potter. I do not want to give her any more of my money. And that's all. That's all I will say about her without getting into things, but...

00;24;36;23 - 00;24;39;17

Ryan

[RYAN] But you can save money by using your local library, so...

00;24;39;20 - 00;24;40;29

Vince

[VINCE] Yeah, there you go.

00;24;41;01 - 00;24;52;13

Casey

[CASEY] True. But I will say, I think in the first one they go into the woods and look for this unicorn, and there's this whole chase thing. And does that happen in the movie?

00;24;52;16 - 00;24;54;10

Ryan

[RYAN] Yeah. That's in the movie.

00;24;54;10 - 00;24;56;21

Vince

[VINCE] Cut down though.

00;24;56;23 - 00;25;01;15

Casey

[CASEY] It's cut down. Yeah. So like they don't include all the details in it, but it's there.

00;25;01;17 - 00;25;04;10

Vince

[VINCE] Oh, you go, Ryan.

00;25;04;10 - 00;25;06;05

Ryan

[RYAN] No I was just agreeing with Casey. Yeah.

00;25;06;11 - 00;25;14;23

Vince

[VINCE] I'm just going to do a minor little tangent because it's similar to what Casey did with the Watchmen. Spoiler alert if you did not read the book, spoiler alert.

00;25;14;26 - 00;25;16;10

Casey

[CAEY] Should I close my ears?

00;25;16;14 - 00;25;22;08

Vince

[VINCE] No, no, you can if you want. In Half-Blood Prince, you read them, Ryan, right?

00;25;22;10 - 00;25;23;13

Ryan

[RYAN] Yeah, I read the books.

00;25;23;13 - 00;26;02;04

Vince

[VINCE] So one of the unforgivable sins that I feel like the movie series has done is that during the Half-Blood Prince, it really goes into the origins of Voldemort. Why he is the way he is, his upbringing, his childhood and everything. And in the movie, they cut out his mother. And I think that is so wrong because part of the reason why he is the way he is is because of what happened with his mother and his father. And I think if you cut out - see, that's a thing that may seem minor. You cut it out and you make room for other things. But then the whole point of that story is, is finding out Voldemort's weakness. I can't get over that. That's such a bad thing to cut out. You know?

00;26;02;06 - 00;26;02;21

Ryan

[RYAN] Yeah.

00;26;02;27 - 00;26;04;22

Casey

[CASEY] I don't get why they do that.

00;26;04;25 - 00;26;59;15

Ryan

[RYAN] And changes like that. It's like you wonder if - and I'm not trying to spoil too much in the book or the movies for our listeners who haven't seen them yet or read the books - you wonder if that's like a studio note or something. They're like, oh, okay, we don't really need this part about the mom, because it doesn't really affect what's going to happen in the plot later on. That sort of thing. Or you wonder if

it's a content situation, if they're like, oh, this is too dark, we can't have this in this movie. We're trying to sell to little kids. We gotta push out those Potter Lego toys and stuff, you know? I wonder if it's that kind of situation. Or maybe, like you said, maybe they are kind of put into that two-hour time limit because that's what they've, you know, sold the movie on. It's going to be two hours. It'll be PG, and that's it. And then you can see it as many times as you want or something like that. So like they're kind of stuck in that box.

00;26;59;17 - 00;27;09;14

Casey

[CASEY] I'm trying to think if there is any time that they've changed something that's substantial and it has worked, like, if I could think of a movie where that.

00;27;09;17 - 00;27;10;20

Ryan

[RYAN] That is a good question.

00;27;10;23 - 00;27;12;10

Vince

[VINCE] That is a very good question.

00;27;12;12 - 00;27;15;00

Casey

[CASEY] I might have to think on it, but.

00;27;15;06 - 00;27;16;20

Vince

[VINCE] Yeah, I have to think on it too.

00;27;16;22 - 00;27;20;21

Ryan

[RYAN] Yeah, I'm sure they're coming up as bad examples.

00;27;20;23 - 00;28;22;03

Casey

[CASEY] I thought of a perfect example, Candyman, the story by - I'm sorry - the short story by Clive Barker is fine. And that's one of the only times you'll ever say that because I love Clive Barker. But the movie itself is just - it's beautiful. The book is very bare bones versus the movie wherein she's writing this paper, this, that, and that happens. So they add a husband character to the movie, they add an affair, they add other kids, they add like this whole insanity kind of arc. None of that is really in the book. It's just like, oh, Katie ran over to sir. He takes her, she dies, the end. But the story just adds this almost like a Phantom of the Opera kind of dark romance level to it. And it's just I love that movie. So, I feel like that's the only one that I can think of off the top of my head.

00;28;22;06 - 00;28;39;29

Ryan

[RYAN] You're talking about, like, all the atmosphere and stuff, like the music and the casting and like all that stuff. They added to it. Like you said, because the regular book in the story, it's like, oh, that's kind of plain. But then like they had all these different plotlines and there's different music and you've got great casting with Tony Todd and I think it's Virginia Madison is the actress.

00;28;40;01 - 00;28;41;10

Casey

[CASEY] RIP Tony Todd.

00;28;41;10 - 00;28;57;21

Ryan

[RYAN] Yeah, RIP. All that casting really goes a long way to like really enhancing that adaptation of the book. And I'm trying to think of a good one off the top of my head too. And I, I can't think of any because they're all bad. That's the problem.

00;28;57;24 - 00;29;15;14

Vince

[VINCE] I think I have one, but it's not really a YA book. It's a horror book. So it should be around Casey's alley. The Mist by Stephen King. The ending of the movie is so much darker, so much more brutalizing.

00;29;15;14 - 00;29;17;01

Ryan

[RYAN] Yeah. Major spoiler.

00;29;17;03 - 00;29;18;23

Vince

[VINCE] Than the book. Yeah, major spoiler.

00;29;18;27 - 00;29;20;02

Casey

[CASEY] Well, we won't say what the ending is.

00;29;20;02 - 00;29;29;06

Vince

[VINCE] I won't say it, but I'm just saying the book is a happy ending for the most part, and the movie is a terrible you-rolled-a-one-in-D&D ending.

00;29;29;09 - 00;29;33;28

Casey

[CASEY] Yeah, even Stephen King, when he saw the movie, he was like, "Man, why didn't I think of that?"

00;29;34;00 - 00;29;36;19

Ryan

[RYAN] Yeah, I know, it's like, yeah, it's a good change.

00;29;36;21 - 00;30;18;25

Casey

[CASEY] I thought of one more. Also Clive Barker, the book is Hellbound Heart, but you would know the movie as Hellraiser. In the book, the main character, Christy, is a friend of the dad, and then Julia is the wife and then it goes on. But in the movie, they changed her to the daughter. And I don't know, I feel like it added a more personable level to it because when she finds out his body is taken and puppeted by Frank, you're just like, oh, okay. She's a friend. And I mean, that's awful, but it's ten times more horrible when it's your father.

00;30;18;28 - 00;30;19;22

Ryan

[RYAN] Yeah.

00;30;19;25 - 00;30;22;12

Vince

[VINCE] You want to read the last question, Casey?

00;30;22;15 - 00;30;31;17

Casey

[CASEY] Yes, I can. How do you feel about changes that are made to books' narratives when it's adapted to film? Do you agree with it, and if so, why?

00;30;31;19 - 00;30;51;19

Vince

[VINCE] I have an example of that. And it's a horror movie. I see the whole reason why Casey is so successful right now, she's appealing to the horror in all of us. The Thing by Carpenter. The book had more people in the Arctic station, like 20-plus people.

00;30;51;22 - 00;30;52;21

Ryan

[RYAN] Oh, wow. That's a lot.

00;30;52;21 - 00;31;09;28

Vince

[VINCE] Yeah, and it wasn't nearly as action-packed as the movie. I think the reason why the movie The Thing is such a better adaptation is because they decrease the number to less than ten people, and I think when you do that, it's slightly more scary because then you only have a limited number of humans or less.

00;31;10;00 - 00;31;15;21

Casey

[CASEY] The name of the book, just for those listening is Who Goes There. I didn't know that about that book though. I love that movie so much.

00;31;15;21 - 00;31;18;20

Vince

[VINCE] It's such a good movie. I watch it every Halloween.

00;31;18;27 - 00;31;31;05

Ryan

[RYAN] Yeah, it's a great one. Just funny too, because that is a remake of an adaptation originally back in the 50s or something. So that's like you had two chances to make this into an adaptation. So that's kind of cool.

00;31;31;07 - 00;31;32;01

Vince

[VINCE] Yeah.

00;31;32;04 - 00;31;36;18

Casey

[CASEY] Apparently the first Thing is also pretty good. I haven't seen it, but apparently it's also good. It's just different.

00;31;36;18 - 00;31;57;23

Ryan

[RYAN] It's 50s, but it's not, like Vince said, there's not 20 people in there. I think there's maybe 10 or 11, maybe 15 at most in there. It's not as visceral as John Carpenter's one because, you know, it's 1950, whatever, but it still is pretty good. It's like a nice little tense thriller. I think it's under 90 minutes. It's pretty short.

00;31;57;25 - 00;32;01;21

Casey

[CASEY] And then they made it again in the 90s, and we don't talk about it because they used [indistinguishable].

00;32;01;23 - 00;32;10;01

Vince

[VINCE] Yeah, yeah, yeah, yeah, yeah. We don't talk about that one. It doesn't exist.

00;32;10;03 - 00;32;12;17

Casey

[CASEY] Ryan, what do you think about this question?

00;32;12;19 - 00;33;45;18

Ryan

[RYAN] I think if the changes are done in good faith, if they're made in service of the narrative like a book's narrative, and the book's story, then I'm okay with that, because to bring Lord of the Rings into it, the movies are very much different than the books in terms of how they're A, B, and C plots work because some characters have other characters' lines, some characters are linked up in terms of like plot location, or physical location, just because that's where it works in terms of their story and that still works. You can still follow the story. You can understand what the characters are going through. You understand what's at stake. You understand the scope of everything. It never feels like it's confusing or anything. It doesn't feel like changes are made arbitrarily to be like, let's make this one cooler or whatever. We'll do something just to change it, just to be different, that sort of thing. And I think it's when they make changes to just either get it because like they've got a studio note or they've got a change just because "Well, we wanted to do a different this time" or something like that, or "We didn't like how it was in the book" or whatever, you know. And again, it also depends on the type of genre, too. I think for something like horror or Stephen King, that sort of thing, changing some of those endings or changing the way the plots maneuver around, that's okay. I think if you change certain stories around where you just change to change, then it's going to be a little complicated.

00:33:45:20 - 00:33:48:27

Casey

[CASEY] I have an example off the top of my head - the Hobbit movies.

00:33:48:29 - 00:33:51:09

Vince

[VINCE] Oh my god, yes.

00:33:51:11 - 00:34:29:05

Casey

[CASEY] So in spite of all my horror everything, the Hobbit is actually my favorite book. I love, love, love the Hobbit and the first movie I guess was slightly fine. Like, yes, technically, the white work only is mentioned in one sentence in the beginning of the Hobbit. But you know what? I was like, okay, I'll let it slide for this one. And then they introduced Tauriel and they introduced Legolas. Even though that is Legolas's dad, I was like, why are they here? And then they had that romance which my sister loved. But I was like, why is this here?

00:34:29:08 - 00:34:32:04

Ryan

[RYAN] Changes for changes. That's what it is.

00:34:32:04 - 00:34:54:04

Casey

[CASEY] Yes. And then I was so concerned that because they added that romance, they weren't going to do like a killing off Kili at the end. I thought they were going to keep him, and I was like, God, why would you do this to this to this perfect book? So that's what I feel like. Changes were definitely made to make changes... Like, why?

00:34:54:07 - 00:35:08:05

Vince

[VINCE] So do you think part of the reason why it didn't do so well, Casey, in your opinion, do you think it's because they stretched out one book so wide that it was no longer The Hobbit? Or do you think it would have been better as one movie?

00:35:08:07 - 00:35:24:12

Casey

[CASEY] I feel like they could have reasonably done it in two, I think. I think they could have kind of split it down the middle, because there is a lot in the book. I will say there is a lot in the book and that might have been flowing over, but the third movie was literally just the Battle of the Five Armies. So that was the whole third movie.

00:35:24:14 - 00:35:25:00

Ryan

[RYAN] That was it. Yeah.

00:35:25:00 - 00:36:32:08

Casey

[CASEY] Which is one and a half chapters, two chapters of The Hobbit. But for something that this does work, I want to actually give an adaptation that's actually of a book in a different book, there's a story by H.P. Lovecraft. It's called, the Horror at Red Hook. It is pretty bad on the racism, like H.P. Lovecraft. Really horrible. Racist, great storyteller, bad racist. Anyway, he wrote that story, and years years later, there's this author. His name is Victor LaValle, and he wrote, The Ballad of Black Tom, which is a retelling of the Horror at Red Hook. But instead of keeping it, he sort of twisted it. So the racism in the story was redone, twisted, and then it became like a sort of empowerment kind of story. It's still dark and it's still eldritch, but somehow there is a reclaiming of agency in the summoning of the Eldritch. It was so interesting and I loved it.

00:36:32:10 - 00:36:36:03

Vince

[VINCE] How did you feel about Lovecraft Country? That HBO thing?

00:36:36:08 - 00:36:52:08

Casey

[CASEY] I have not seen the show yet. I need to. My problem in life is for some reason I can justify watching a three hour movie, but watching like three episodes of a TV series, I'm just like, I don't have time for that. I don't know why.

00:36:52:15 - 00:36:54:28

Ryan

[RYAN] It's like, oh, that's a big commitment.

00:36:55:01 - 00:36:58:01

Vince

[VINCE] Unless it's a K-drama, I'm not willing to commit to that.

00;36;58;07 - 00;37;12;06

Casey

[CASEY] I have one more. This movie was actually made, and then the author of the book was like, "No." And it was supposed to be destroyed, but it wasn't. And that movie is Nosferatu.

00;37;12;08 - 00;37;15;13

Ryan

[RYAN] Ah, I see what you did there.

00;37;15;15 - 00;37;55;08

Casey

[CASEY] The original Nosferatu was made illegally, and the Stoker estate was like, "Hey, stop it! You can't make that." They're supposed to destroy it. But they didn't. I love Dracula, Dracula is probably my favorite horror novel. I read it every October, and I also love Nosferatu because it changes it, but it's also a very I feel like it's sort of - not sort of - it's a feminist story and that the woman is one with the agency. There's also a whole queer retelling of it that I wrote a paper on, but it's in German, so I can't, like, tell you anything from it. And then like, they changed it to the movie that they just released. I'm going to see it the fourth time this weekend. Probably my favorite movie of all time.

00;37;55;11 - 00;37;56;26

Vince

[VINCE] Oh, the Robert Eggers one, right?

00;37;56;28 - 00;37;57;17

Ryan

[RYAN] That's cool.

00;37;57;24 - 00;38;23;24

Casey

[CASEY] Yes. So they changed the location. They changed names, they changed characters' roles, and yet they change [indistinguishable] and have some of the bare bones still there. But it's enough that they got slammed for copyright, and yet it's still fantastic. Someone else, I think Ryan, you said you had another example. I'm so sorry.

00;38;23;24 - 00;38;36;10

Ryan

[RYAN] No, no, no, it's okay. No, Nosferatu is great. I was just thinking while you were talking, it's a comic book series Invincible by Robert Kirkman.

00;38;36;13 - 00;38;37;23

Vince

[VINCE] On Amazon?

00;38;37;25 - 00;39;41;03

Ryan

[RYAN] On Amazon. Yeah. So that's where it's done in animation. So you still keep some of the style of like the characters and the worlds and like, there's aliens and monsters and all those things, but they still change some things up because once the show came out, I was reading some of the comics to see what the differences were and like what the original stories were like. And they did change a lot of things from the way the main season one storyline - I'm trying not to spoil it. I apologize, listeners, for being vague - was moved up from where it happens in the first couple of episodes. So like there's a big twist that got moved later down. The one got moved up. So then it what it did was to make like a lot of tension with other characters. So that you knew you as the audience member knew what was going on, but the other characters didn't. So you're like, oh, what's going to happen now? How's this going to play out? So like, that was really cool. And the animation, they do a pretty good style of like matching the illustrations in the comic and stuff.

00;39;41;06 - 00;40;26;25

Vince

[VINCE] One thing that I had - that's a great example, Ryan - but, it was the Dark Knight, I believe, by Christopher Nolan. It's a comic book movie. So this is right up Casey's alley. It's a DC. It was adapted from The Long Halloween, I believe, right? And I think, they did Harvey Dent's story real justice because he, he gets disfigured, I believe - spoiler alert for the book - during a trial. But in this one, it's done because of the Joker. Casey, have you watched Robert Eggers? And then this is for you, Ryan, because you're both movie buffs. Have you both watched the rest of Robert Eggers's films like The Lighthouse and The Witch?

00;40;26;28 - 00;40;27;07

Casey

[CASEY] Yes.

00;40;27;07 - 00;40;27;24

Ryan

[RYAN] Yes. Yeah.

00;40;27;25 - 00;40;29;19

Vince

[VINCE] Cool, cool.

00;40;29;21 - 00;40;32;05

Casey

[CASEY] Are they adaptations or just asking in general?

00;40;32;10 - 00;40;36;04

Vince

[VINCE] I'm just asking because we're like, all horror lovers.

00;40;36;07 - 00;41;03;25

Ryan

[RYAN] I think The Northman might be like, a serial numbers filed off thing of like, Hamlet, but like a Danish version of Hamlet. Like, there's some folk thing with the original Danish version of Hamlet, but I'm not 100% on that. And I think The Witch and the Lighthouse are both original. Nosferatu obviously is a remake of the 20s one and then the one in the 70s, but it's also, you know, just Dracula. Yeah, I haven't seen it yet. I want to.

00;41;04;01 - 00;41;45;29

Casey

[CASEY] Robert Eggers completely changed my opinion of Robert Pattinson because before that, my only, like, experience of him was Twilight. Speaking of YA book adaptations. And the Twilight movies, I hate to say it, I know some people are going to come after me are horrible. I was like, okay, this guy can't act, and I have a really good friend. And he was like, no, you just got to trust me. Give it a chance. You know, I don't like horrible movies like that. And I was like, okay, so I watched The Lighthouse and I was I was like, oh my God, now I can trust him to play Batman.

00;41;46;02 - 00;41;47;16

Vince

[VINCE] Did you like him as Batman?

00;41;47;18 - 00;42;04;21

Casey

[CASEY] I did like him as Batman. Yeah, I like it. I also really liked Riddler as a Reddit boy. Which, speaking of, there is a movie to comic book adaptation from that written by Paul Dano, who plays Riddler in that movie.

00;42;04;24 - 00;42;06;14

Ryan

[RYAN] Interesting.

00;42;06;16 - 00;42;18;12

Casey

[CASEY] It's called Riddler: Year One. I think Paul Dano wrote it sort of like as a backstory for his Riddler in the Batman movie. I haven't read it yet, but it's actually on my desk.

00;42;18;14 - 00;42;20;27

Vince

[VINCE] I want to I want to read it now.

00;42;20;29 - 00;42;24;19

Casey

[CASEY] Yes, I know. I love comic books. I can't.

00;42;24;26 - 00;42;25;27

Ryan

[RYAN] Yeah, they're fun.

00;42;25;27 - 00;42;34;06

Casey

[CASEY] As you can see, I have the Hulk behind me. And then Obi Wan, drawn in by a comic book artist.

00;42;34;10 - 00;42;39;18

Ryan

[RYAN] Very cool. What's the worst adaptation you guys have ever seen?

00;42;39;20 - 00;43;05;20

Casey

[CASEY] I'm Thinking of Ending Things is a book. I have never read the book because I watched the movie and I wanted to vanish from existence until it was over. The movie just made no sense. And then I read the plot of the book. It felt like it would make a lot more sense in the book. In movie format, it made zero sense. The first 15 minutes were intelligible, and then the rest were just, what am I watching?

00;43;05;23 - 00;44;04;22

Ryan

[RYAN] Oh yeah. For me, it's they made a miniseries out of Ursula Le Guin's Earthsea. The first book, A Wizard of Earthsea was like 20 years ago. So 2004. And they had, like, no money. You could tell there was no money. Like, that's how bad it was. And they made so many changes to the story. They changed the main character's race in the book. He's, a darker skinned individual. They changed the main like story plot of, like, what happens to him and who helps him out. Those things. The bad guys in the book are now good guys. Another character who doesn't show up for like three more books or something like that later on in the story was the main mentor type character, and it was just like, what are you doing? Why are you doing this? It was like literally the first time I ever was so angry at this. It made me so mad. Like, why did you change so much? What was the point of this? You know, like...

00;44;04;23 - 00;44;08;13

Casey

[CASEY] And that's horrible because Ursula Le Guin is such a good writer.

00;44;08;19 - 00;44;27;21

Ryan

[RYAN] She is. She's so good. She's one I always recommend is like a gateway into fantasy. Like her first book, Wizard of Earthsea. Just because it does have a lot of the tropes of, like, the magic school and like a magic system and different fantasy type things, and it's really like it's short too, which is great, you know, and a lot of readers seem to like that.

00;44;27;23 - 00;44;29;17

Vince

[VINCE] Hey, it was nice talking with all of you.

00;44;29;24 - 00;44;34;02

Ryan

[RYAN] Yeah. It was nice. This was my first podcast.

00;44;34;04 - 00;44;36;14

Casey

[CASEY] Yay, Ryan! Did you like it?

00;44;36;16 - 00;44;37;26

Ryan

[RYAN] I did. I did like it.

00;44;38;01 - 00;44;52;26

Casey

[CASEY] Yay! And thank you, listener, for listening to this Waves of YA podcast on YA book and movie adaptations. We will see you next time.

00;44;52;28 - 00;45;15;15

Voiceover 1

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00;45;15;17 - 00;45;45;23

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