



The revenant script

Long before legendary production tales chase snow around the world and grueling shooting days in the desert, screenwriter Mark L. Smith faced his own series of challenges to write the screen adaptation of The Revenant. At the 2016 Austin Film Festival last October, I had an in-depth conversation with Smith during our Script-to-Screen panel on the film, which is now available in a condensed format as part of AFF's On Story podcast. The true story is not quite as compelling after a certain point. In our conversation below, Smith tells the story of the adaptation of The Revenant on nearly a decade, the importance of writing descriptive action sequences, and his collaboration on the screenplay with writer/director Alejandro G. I'rritu. To listen, jump to the podcast mark of 22:57. If you don't have time to listen now, keep reading for five key ideas Smith shared about his journey to write The Revenant. 1. The Revenant could have been directed by Park Chan-wook and starred Samuel L. Jackson as Hugh Glass Anonymous Content initially approached Smith with Michael Punke's historical novel about Hugh Glass in 2007. They asked Smith if he was interested in the story and would he be willing to present his point of sale on the book to studio executives to help Anonymous get a distribution partner. As Smith considered his pitch about a protagonist who barely speaks throughout the film, he realized that no studio executive would want to go ahead with the script scene. Instead, Smith told Anonymous that he would written between 10 and 12 drafts before I-rritu signed to lead in 2010. Since that original screenplay. The Revenant has seen a series of attachments from directors and stars. At the beginning of the process. Park Chan-wook was attached to live as his first American film, and Samuel L. Jackson came on board at some point to play Hugh Glass. John Hillcoat and Francis Lawrence were attached to direct at times, then dropped off, and Christian Bale was featured as Glass for a while before moving away. With each attachment, Smith would work on additional drafts to accommodate the new director or star. He estimated that he had written between 10 and 12 drafts before l'rritu signed to lead in 2010. DiCaprio had been circling the project for a long time before finally committing. With all the plays for The Revenant finally in place, funding for The Revenant finally in place, funding for The Revenant finally in place, funding for The Wolf of Street got together and DiCaprio walked away. Isrritu decided to use the unexpected break to make Birdman, who Smith admits, kind of worked for him. During Birdman, the director stayed in touch with Smith about The Revenant, even sending smith key story ideas that eventually made their own in the final film. Director Alejandro Gonzalez Isrritu with Leonardo DiCaprio and DP Emmanuel Lubezki on the set of The Revenant. Credit: 20th Century Fox 2. Smith balanced historical facts and a historical novel with his own fiction to make the best film possible From the beginning of his writing process, Smith knew he would use the bear attack and the relationship between Hugh Glass and John Fitzgerald to launch the film, which was all based on historical facts and was included in Punke's novel. From that moment on, Smith felt free to write everything he thought would make the best film, regardless of the historical facts or the basis in Punke's novel, because, as he says, the true story is not guite as compelling after a certain point. During the many years of writing the screenplay, Smith became good friends with the author of the novel Punke despite the significant departures that the screenplay took from the original narrative of the book. As Smith created his own version of the story, he consulted Punke on several details, especially around tribal culture, because of the author's expertise to ensure that the film was still authentic. 3. Bear Attack proves why descriptive writing, specific action is essential In the script, Smith wrote very specific action beats for bear attack. Smith's version of the bear attack sequence uses cross-sections between the attack and the rest of the part that crosses the woods to find Glass. Smith credits Isrritu for making a very clever choice not to cut during the bear's attack so that the public cannot escape, just as Glass is trapped by this bear. Smith points out that Isrritu has also added the second bear attack in the sequence to increase the action, but otherwise, the action. Smith advises writers to be very specific and descriptive with their action, especially with spec scripts, noting, You want [the reader] to keep moving. You can't cheat on the action when he works with Isrritu on a screenplay that Smith liked to collaborate with Isrritu on this project, and explains that there are four stages of collaboration when I work with the director on the screenplay: I would write a few pages, and he would write a few pages. That was the first step, we were fighting on the pages that were better. And stage four, Alejandro has always won the arguments. But that's how it should be because if you want to win these arguments, you have to be a director. Smith went on to say that in his opinion, the writer's job is to work for the director, giving him [or her] the best version you can of the film he [or she] wants Leonardo DiCaprio in 'The Revenant'. Credit: 20th Century Fox 5. The Revenant is not a revenge story. The full title of the novel on which the film is based is The Revenant: A Novel of Revenge story. Smith noted that Fitzgerald's line at the end of the film saving glass that he will never get his son back may be a little on the nose, but he drives home the point for Glass that revenge is an empty purpose. The glass will always have to live with the pain of losing his son. Ironically, Smith's favorite moment in DiCaprio's performance would never have taken place if the writer could have sticked to his original view of the story. In a first draft of the script, Smith opened the story with Glass carving the wood from his gun handle with his young son, who is ill. The boy cuts himself while carving and a drop of his son. After the death of his son. After the bear attack, when Fitzgerald leaves Glass for dead and takes his gun, the story becomes Glass's determination to retrieve the gun because that's all he has left of the boy. Whether Fitzgerald lives or dies is secondary to Glass's humanity through the connection with his deceased son. When I-rritu boarded, the director felt that the audience needed a more visceral connection with Glass and his journey, so that the fictional pawnee son, Hawk, was introduced into the story. Ironically, Smith admitted that his favorite moment of DiCaprio's performance - when Glass sees Hawk lying dead for the first time after Glass dragged himself out of the grave - would never have happened if Smith could have stuck to his original view of the story. Reflecting on this moment, Smith acknowledged, Good things can come out of different ways. While exploring the unexplored wilderness in 1823, border crosser Hugh Glass (Leonardo DiCaprio) suffered fatal injuries in search of a brutal bear attack. When a member (Tom Hardy) of his hunting team kills his young son (Forrest Goodluck) and leaves him for dead, Glass must use his survival skills to find a way back to civilization. Distressed and fuelled by vengeance, the legendary fur trapper travels the snowy terrain to find the man who betrayed him. Career journalist Andrew Bloomenthal covered everything from high finance to the film trade. He is the award-winning filmmaker of the black thriller Sordid Things. He lives in Los Angeles. More information can be found on Andrewis website: www.andrewibloomenthal.com. Email: Twitter: @ABloomenthalClick tweet this article to your friends and followers! Mark L. Smith -- photo credit Brandon SmithThe Legendary Legendary Trails Hugh Glass, who crawls 200 miles across the frozen west untamed, after suffering a brutal bear attack and abandonment by his own hunting team. One could say that The relentless spirit of Glass can-do also applies to the screenwriter Mark L. Smith, who wrote this story as a spec script ten years ago, and subsequently shepherded through multiple iterations, as well as the come-and-go props of countless actors and directors, before he finally landed in the capable directing hands of Alejandro Gonzalez , who shares a scripting credit with Smith. Inspired by Michael Punke's historical novel, The Revenant: A Novel of Revenge, Smith presented his own fictional elements to the apocryphal tale, including a story about Glass (Leonardo DiCaprio) fathers of a child with a Native American woman. Smith has also turned the story into a revenge saga, with Glass solving even the score with nemesis John Fitzgerald (Tom Hardy), who betrays him in a way too heartbreaking to spoil here. Smith spoke to Script about his co-writing rituals with Isrritu, the challenges of visual storytelling, and the absurdity of some pesky rumor. Scenario: How has the scenario changed over the course of its many projects? Mark L. Smith: I wrote my first draft in 2007, and they immediately joined a director and an actor, and I thought it all came together, but it collapsed for various reasons. Christian Bale was tied up in 2008 or 2009, and at one point I was doing plans for Sam Jackson like Hugh Glass, which would obviously have been a very different film, but it was fun to write this version. But by the time I met Alejandro in early 2011, I had probably written 12 drafts for different people. Alejandro liked that there wasn't much dialogue in the script because I wrote it very visually, which helped him see the film. Then he address more of the clash of cultures between Native Americans and trappers. But the biggest change had more to do with Glass's child. In all my previous drafts, Glass's son dies before the film begins, so we open in a flashback where Glass and his boy carve a star into the boy's shotgun, but the boy is clearly sick, and a small drop of his blood from a shrapnel flows into the star and inserts himself into the wood. When we head to the big Indian attack scene Arikara, Glass always carries this rifle, which is all he has left of his son, so when Fitzgerald's character abandons him, Glass tries to cling to the gun, but Fitzgerald takes it. It was almost kidnapping story that was less about Glass's revenge and more about him trying to retrieve his son's last piece. And at first, Glass held the dying boy, and he kept repeating: Not yet, not yet, and then throughout history, history, Glass fights - ready to give up and die, he hears his boy's shady voice saying, Not yet, and then throughout history, History, Glass fights - ready to give up and die, he hears his boy's shady voice saying. Not yet, and then throughout history, Glass fights - ready to give up and die, he hears his boy's shady voice saying. MLS: We met a lot just to get things over, but he's also a writer, so he wanted to get in. So we had a four-step process. The first step was to take a segment of the script that we wanted to change, maybe five or six pages, and each write a new version. The second step was to exchange the pages and let each other read. The third step was to discuss the version that was better. And I'm kidding that the fourth step was Alejandro winning all the arguments. Script: When you wrote the script, did you articulate the physical environment, like a flooded forest or a snow cave? Or have you been more neutral in describing these external conditions? MLS: There was no dialogue. and it was a very quiet film, so I knew everything had to be visual, because I first wrote it as a specification, and I needed to make sure that the readers [of the production company] kept turning the pages - forgetting that no one was talking, so everything had to be super specific. My first scene was flowing water, because for me, water represented life and there was an image of an autumn leaf drifting along the river, because it was late autumn, crawling in the winter. I made sure to pass on the crunchy snow under my feet, and the increasingly icy trees, and I ended up with a frozen icy river because I started with a flowing river, and the world was getting colder and harder, and everything went a step further to make Hugh Glass feel more isolated and lonely. Alejandro was able to see this world and find all the different places. Regarding the specific plans, we completed a project, but then Leo did Wolf of Wall Street, which gave Alejandro time to do Birdman, where he discovered this technique with Chivo (director of photography Emmanuel Lubezki), with all these long uninterrupted shots, which he then applied to The Revenant. Script: Considering how the script featured so many animals - the grizzly, as well as horses, wolves and bison, have you given yourself a limitless imagination, knowing that virtually any creature could be created with CGI technology? Or did you feel bound by budgetary and logistical complexities? MLS: I don't think it's ever work writer to measure the story, to prevent readers from continuing to turn the pages. The writer must put on paper the best story he can, and all the elements he thinks contribute to this should be there. You have to let the experts in these other areas figure out how to make everything work. I laughed with one of the stuntmen, because we were shooting a complicated scene with people passing over a cliff cliff fall into a river and I joked how I wrote this scene in 15 minutes. Writers have the best gig, because you can write whatever you want, and then let everyone worry about making it work. Screenplay: The film is based on The book by Michael Punke, and historianNe Clay Landry puts the actors in a training camp to familiarize them with the tools of trappers and survival techniques of the time. Have these resources helped you write precisely actions, such as when Glass pours a pocket of bullets into his mouth, then transfers them into the snout of a rifle, or when Glass cauterizes his neck wound by smearing the gunpowder at his throat and then igniting it with flames? MLS: We didn't use much of the plot or character arcs of the novel, but became very close to Michael Punke, who was so valuable to me in making sure we were accurate. I would not have interacted with the Native Americans that way. The scene with the throat was not in the novel, but I was trying to put Glass through as many crazy things as possible, so with the attack of the bear, I deliberately described claws tearing his throat, because I knew I wanted the scene where he tries to drink water, but he will not stay, so he must cauterize his throat, then I sent this scene to a bunch of people to see if it was really possible, and they said, Pretty close! So it was a combination of being creative and cinematic, but also balancing that with what Michael Punke said was right. Script: What was your reaction to seeing the epic bear attack scene for the first time? MLS: I love it. It's amazing that they did. My version of the attack in the script was broken, where I went from attacking the bear, then cut to Bridger and Fitzgerald hear the noise and load, then reduced to attack. But Alejandro removed the cuts because he knew that if you stay right there with the attack, it's more intense to watch the whole thing play out in real time, which makes it so much more raw and real. Script: Was Leo tied to a harness and then ripped off, with the bear digitally superimposed on top of it? MLS: This question always comes back to Q and A, and Alejandro always calls it his Houdini moment, and says that telling anyone how he did it, it would spoil the magic trick, so he would kill me if I said something. But what he and the special effects guys did was just amazing. There's this moment when the bear walks on Leo's head and the weight just forces his head down, and I'm like, How are you doing this? Breathing and snoring and lens mist - it makes you feel like yours out there. Script: Finally, let me ask you a guestion that can happen as indecent, and if you tell me to hit him from this interview, he won't see the light of There's an absurd rumor that the grizzly bear raped Hugh Glass. Do you want to answer that rumor? MLS: (Laughs) I don't mind at all. It's so ridiculous. It's like saying that in Jaws, the shark was raping Robert Shaw. I mean, it's so crazy. Alejandro and I were doing guestion-and-answer sessions in New York when this rumor started, and my ioke response was: This is just another example of Alejandro re-writing my script, because in my version, the sex was consensual, but Alejandro went darker and turned it into rape. We joke because it's the weirdest thing. You know, we're always worried about the marketing of a movie, but this rumor is something I've never seen coming. Let me ask you: after looking at it, can you see where anyone might think this? Scenario: No. It's silly, and I don't think about it anymore, but at first it was so boring that Alejandro didn't answer it. But the more you could hear it, the funnier it was. Everything's fine, man. Get tips on backward adaptation in Russell's webinar, turn your script into a novel

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