

PENGUIN BOOKS

INTO THE WOODS

'Love storytelling? You need this inspiring book. John Yorke dissects the structure of stories with a joyous enthusiasm allied to precise, encyclopaedic knowledge. Guaranteed to send you back to your writing desk with newfound excitement and drive'

Chris Chibnall, creator/writer, *Broadchurch*, *Gracepoint*, *The Great Train Robbery*

'A great book on story structure' Graham Linehan, creator/writer, *Father Ted*, *The IT Crowd*, *Black Books*, *Count Arthur Strong*

'Brilliant, illuminates & explains' Susan Hill, author of *The Woman In Black*

'There is no end of books that instruct us on how to write the perfect screenplay, but few that delve more deeply into the art of storytelling than this erudite volume' *Financial Times*, Summer Reads

'Any consumer of books, plays, TV or films will find the experience enhanced; and scriptwriters themselves will find useful guidance – because when you know the why, the how is natural' *Independent on Sunday*

'Even for a convinced sceptic, John Yorke's book, with its massive field of reference from Aristotle to *Glee*, and from Shakespeare to *Spooks*, is a highly persuasive and hugely enjoyable read. It would be hard to beat for information and wisdom about how and why stories are told'

Dominic Dromgoole, Artistic Director, The Globe Theatre

'Its strength is Yorke's acute perception of the wellsprings of universal narrative structures relevant to all artistic activities' *The Times*

'A superb study of how stories work, from *Hamlet* to *Citizen Kane*' *Sunday Times*

'Part "How-to" manual, part "why-to" celebration, *Into The Woods* is a wide-reaching and infectiously passionate exploration of storytelling in all its guises . . . exciting and thought-provoking'

Emma Frost, writer *The White Queen*, *Jamaica Inn* and *Shameless*

'Every TV writer should read the first chapter alone'

Simon Ashdown, writer/series consultant, *EastEnders*

'Testing the adage that "in theory there's no difference between theory and practice but in practice there is", this is a love story to story – erudite, witty and full of practical magic. It's by far the best book of its kind I've ever read. I struggle to think of the writer who wouldn't benefit from reading it – even if they don't notice because they're too busy enjoying every page'
Neil Cross, creator/writer of *Luther*, *Crossbones* and writer of *Dr Who*, *Spooks*

'Books on story structure are ten a penny but Mistah Yorke's is the real deal' Kathryn Flett

'Terrific . . . It's a great read, wise and cogent, and a must for all screenwriters' David Eldridge, writer *Festen*, *In Basildon*

'It's a great read. It makes me smile and say "Yes!" aloud. Only this and PG Wodehouse do that.' Lucy Gannon, writer/creator *Soldier Soldier*, *Peak Practice*, *Frankie*, *The Best Of Men*

'A mind-blower . . . an incredibly dense but very readable tome about the art of storytelling . . . Really worth a read' Lenny Henry, *Independent*

'Anyone considering a career in television should read this book. Anyone with a career in television should read this book too'
Tony Grounds, writer, *Our Girl*, *Gone To The Dogs*, *Births, Marriages and Deaths*

ABOUT THE AUTHOR

John Yorke is the Managing Director of Company Pictures, the UK drama independent producing among others *Shameless*, *Skins*, *The White Queen* and *Wolf Hall*. As both Head of Channel Four Drama and Controller of BBC Drama Production he's worked on big popular works such as *Hustle*, *Spooks*, *Casualty* and *Holby City* alongside award-winners such as *Bodies*, *Omagh*, *Sex Traffic*, *Not Only But Always* and *The Curse of Steptoe*.

As a Commissioning Editor and Executive Producer he championed some of the defining works of British television including *Life on Mars*, *The Street*, *Shameless* and *Waterloo Road*. His television career began by story-lining *Eastenders* in its very first BAFTA-winning year – a show he went on to run and then oversee in an association of sixteen years. He's also worked as Editor of BBC Radio 4's *The Archers*.

In 2005 he created the BBC Writers Academy, the first writing course in Britain to guarantee broadcast work, and which has produced a generation of successful television writers.

John has lectured extensively on narrative structure, is Visiting Professor of English Language and Literature at the University of Newcastle-upon-Tyne, and lives and works in London. His website is at www.intothewoodsyorke.com

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