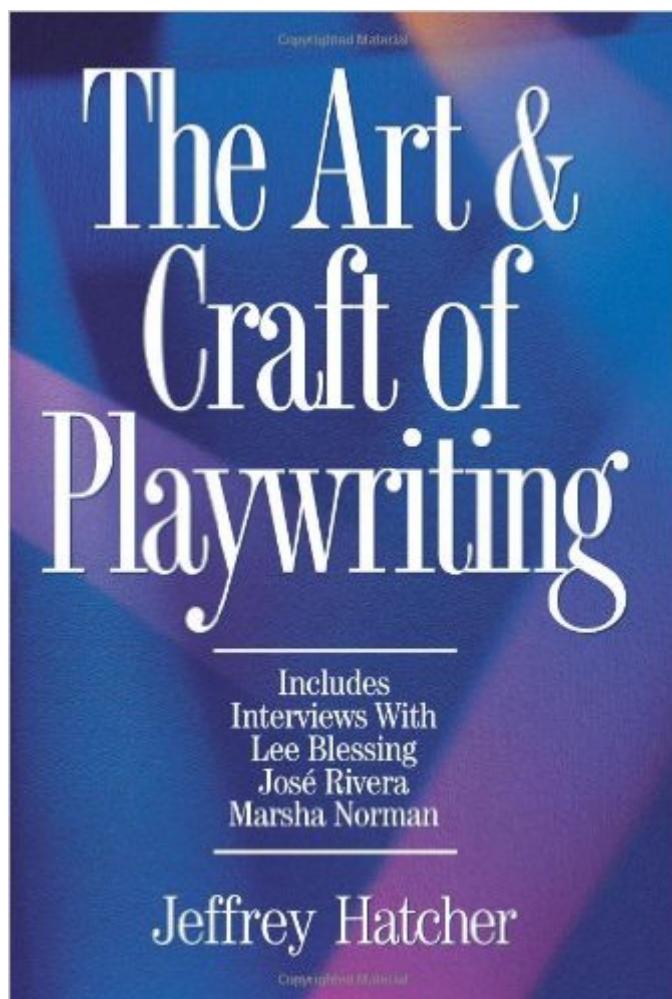


The book was found

The Art And Craft Of Playwriting



Synopsis

Jeffrey Hatcher knows the nuts and bolts of writing for the theater. Here, he shares his views on it all--from building tension and plotting a scene, right down to moving a character from one side of the stage to the other. From crafting an intriguing beginning to delivering a satisfying ending. In Hatcher's one-on-one discussions with acclaimed American playwrights Lee Blessing, Marsha Norman and Jose Rivera, you'll find a wealth of practical advice, tricks of the trade and insight that will help you in your own creative efforts. --This text refers to the Paperback edition.

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Customer Reviews

I work as a literary manager in a professional theatre with a strong new play development program-- working with playwrights is my life's work. There are a lot of playwriting manuals out there, and I think this is one of the very best. What's so great about it? 1) Hatcher is a well-known, prolific, successful professional playwright. His plays have been produced nationwide, including at my theatre (we're trying to commission him to write a new play for us right now)-- and he really knows what he's talking about. He's established professionally and his experience shows. (Two of my favorites of his: *SOCKDOLOGY*; *SCOTLAND ROAD*). 2) The book avoids the usual pitfall of playwriting books-- the methodical fallacy. That is, the fallacy that playwrights work from step a to step b. So that, once you lay out how a play's arc should work, all a playwright needs to do is plot it out, as if it's a budget on a spreadsheet-- without giving help to how to flesh out a character, how to make a scene interesting. While Hatcher does suggest planning out the plot and writing linearly i (he

may be the ONLY professional playwright I know who really does work from an outline; most writers, even the ones who write these how-tos, will confess that they often have a couple of scenes and maybe an ending-- more like a kamikaze mission than a planned road-trip), Hatcher also includes exercises and ideas at the end of every chapter. These are GREAT generative devices! (Idea-boosters). He has great tips for improving dialogue, keeping a scene active, "raising the stakes"-- he doesn't just theorize, he gives hands-on exercises-- which work. I taught playwriting at a small liberal arts college for the first time last spring, and I made this book a requirement.

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