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Richard J. Hand, Mary Traynor
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Richard J. Hand, Mary Traynor : The Radio Drama Handbook: Audio Drama in Context and Practice (Audio Drama in Practice and Context) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Radio Drama Handbook: Audio Drama in Context and Practice (Audio Drama in Practice and Context):

6 of 6 people found the following review helpful. Everything You Wanted to Know About Radio Drama but couldn't figure out
By Patricia Flannagan
Finally, a textbook for contemporary times on radio drama for contemporaries or golden agers. How to write it, produce it, how to make sound effects are all included with oh so up to date references to 2010s podcast We're Alive. A satisfying book that pulls together instructionals from the 40s to today for any interested parties. Hand's book will serve solo producers as well as college classes. What's needed next however is an accessible tome on the art of directing audio theatre. My personal observation is that radio drama with a British director is always better, my favorite examples being John Madden's steady hand on the "Star Wars" series and Gordon House's guest direction of LA Theatre works "Glass Menagerie." I'm remain unconvinced that either program would have come out as well with an American director. Perhaps Hand will take on the mysteries next of pulling off a convincing performance before a live audience or ensconced in the studio.
3 of 3 people found the following review helpful. Wonderful guide to the theory and practice of radio drama
By Dr. Laurence Raw
Ingeniously combining theory and practice, this book not only offers a history of radio drama but provides a practical guide to how to produce, act and direct the genre. Written by one of Britain's leading radio drama authorities, this book deserves to become a standard text for anyone studying or wanting to know about how to produce radio drama.
1 of 1 people found the following review helpful. This one has everything
By Thabion
If you want to get into radio drama, this is the book you need. Theatrical, technical, up to date, practical information and instruction.
Poke Runyon
The Hermetic Hour on blog talk radio

This is a brilliant resource that intelligently mixes superbly written theory with cutting edge media practice. Professor Hand applies all the immense strengths of his scholarship and knowledge of US and UK radio drama to blend history and theory and explain how this informs best practice. Together with Mary Traynor they enthuse, inspire and guide radio drama writing, performance, direction and postproduction. This invaluable handbook is indispensable in the age of interactive audio drama production in cyberspace as well as traditional BBC style studio recordings. A masterpiece of teaching and research and rallying point for expressing audio drama as an art-form in the 21st century.
Tim Crook, Head of Radio at Goldsmiths, University of London and author of Radio Drama: Theory and Practice and Writing Audio Drama
Richard J. Hand and Mary Traynor have produced a monumental resource that is especially valuable to media educators who seek to facilitate imaginative, creative thinking about audio drama. The text offers valuable case studies, class exercises, vivid examples, scripts, and insightful commentary of classic broadcasts and web produced audio drama. Particularly informative is the focus on productions created by a new generation of enterprising internet companies like Chatterbox Audio Theater and Icebox Radio Theater. These small scale production groups are utilizing web technologies to expand the freedom of dramatic expression and interactivity with their audiences. Hand and Traynor provide excellent illustrations of the role of audio drama in contemporary media and its rediscovery by young media entrepreneurs.
Frank Chorba, Founding Editor, Journal of Radio Audio Media
About the Author
Richard J. Hand is Professor of Theatre and Media Drama at the Cardiff School of Creative and Cultural Industries at the University of Glamorgan, Wales UK. His publications include Terror on the Air: Horror Radio in America, 1931-52 (McFarland, 2006) and The Theatre of Joseph Conrad: Reconstructed Fictions (Palgrave, 2005). He is the co-editor of the Journal of Adaptation in Film and Performance. He has published articles on radio drama with a special interest in adaptation and popular genre and has presented his research on the topic at a number of international conferences. He is a fellow of the Royal Society of Arts.