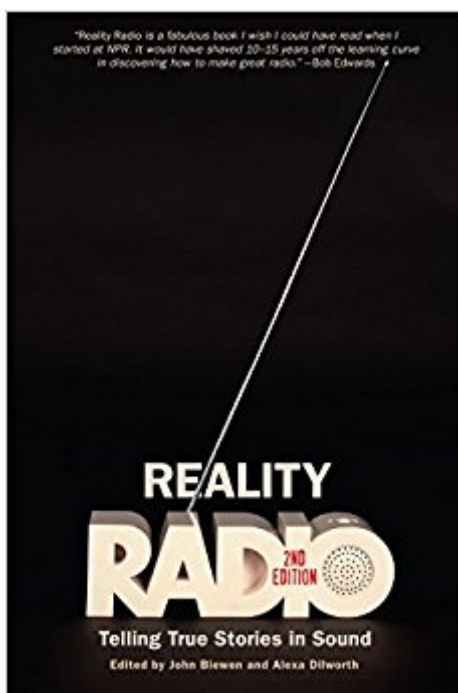


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Reality Radio, Second Edition: Telling True Stories In Sound (Documentary Arts And Culture, Published In Association With The Center For Documentary Studies At Duke University)



Synopsis

This new revised and expanded edition of *Reality Radio* celebrates today's best audio documentary work by bringing together some of the most influential and innovative practitioners from the United States, Canada, the United Kingdom, and Australia. With a new foreword and five new essays, this book takes stock of the transformations in radio documentary since the publication of the first edition: the ascendance of the podcast; greater cultural, racial, and topical variety; and the changing economics of radio itself. In twenty-four essays total, documentary artists tell--and demonstrate, through stories and transcripts--how they make radio the way they do, and why. Whether the contributors to the volume call themselves journalists, storytellers, or even audio artists--and although their essays are just as diverse in content and approach--all use sound to tell true stories, artfully. Contributors include Jad Abumrad, Daniel Alarcon, Jay Allison, damali ayo, John Biewen, Emily Botein, Chris Brookes, Scott Carrier, Katie Davis, Sherre DeLys, Ira Glass, Alan Hall, Dave Isay, Natalie Kestecher, Starlee Kine, The Kitchen Sisters, Sarah Koenig and Julie Snyder, Maria Martin, Karen Michel, Joe Richman, Dmae Roberts, Stephen Smith, Alix Spiegel, Sandy Tolan, and Glynn Washington. Jad Abumrad, Radiolab Daniel Alarcon, Radio Ambulante Jay Allison, The Moth Radio Hour, Transom.org damali ayo, independent audio producer John Biewen, audio program director at CDS, Scene on Radio Emily Botein, vice president of On-Demand Content, WNYC Chris Brookes, independent audio producer, Battery Radio Scott Carrier, This American Life, Home of the Brave Katie Davis, special projects coordinator at WAMU, Neighborhood Stories Sherre DeLys, 360documentaries, ABC Radio National Ira Glass, This American Life Alan Hall, independent audio producer, Falling Tree Productions Dave Isay, StoryCorps Natalie Kestecher, Pocketdocs, ABC Radio National Starlee Kine, Mystery Show The Kitchen Sisters, The Hidden World of Girls, Hidden Kitchens Sarah Koenig and Julie Snyder, Serial Maria Martin, Latino USA, Gracias Vida Center for Media Karen Michel, independent audio producer Joe Richman, Radio Diaries Dmae Roberts, independent audio producer Stephen Smith, APM Reports Alix Spiegel, Invisibilia Sandy Tolan, independent audio producer, Homelands Productions Glynn Washington, Snap Judgment

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Customer Reviews

A collection of essays on audio documentary making from the genres top practitioners. This is the second edition, with five added essays that cover recently relevant topics like podcasts. The essays cover techniques for editing radio programs as wells as techniques of great storytelling. The book starts with a Foreword by Starlee Kine, who describes that she developed her first idea for This American Life during a funeral when a movie of her aunt's dad's life played. She then did interviews with those who made these funeral videos, but the interviews were too flat: "Our best interview was a guy walking us through, step by step, how to assemble a digital slideshow." Then, on the last day, they encountered a dramatic movie-star-like character who told them he was gay and that he got into the business because his father was a funeral director, and then showed them the photos he hoped would eventually play at his own funeral. She later learned that the first set of tapes ended up being blank, and the only surviving tape was of the dramatic actor that talked about his family and personal problems. She used this story because: "I wanted to create a show that you experienced instead of just heard told to you" (xi-xiv). There is something odd about this story. In my experience when all but one tapes turn up blank|somebody's dog must've eaten their homework| If this is the case, this seems like an odd way to start a book about the hard work of radio production|The stories in this collection take the reader to different parts of the world and into different cultural, economic, political and other concerns that matter to these creators. Most of the essays are conversational,

and are written as if a pal is trying to convince the reader to feel intellectually attracted towards the author/ him or herself. Bits touch on the history of radio or a given radio program. Other bits include well-known radio segment transcripts that demonstrate how the audio managed to appeal to listeners. There are also technical instructions, such as notes from Chris Brookes on how he searched for a “sound that suggested the way that radio static would have struck the ear a century ago” (16). He explains that there was no automatic pre-recorded statistic he could have used, and he had to go to some length to invent this sound to use it on the air. The book is written as an instructional manual for potential future radio personalities. Anybody who hopes to create a podcast or to start a career in radio should read this book. Some of the advice might be less helpful than other bits, but anybody that reads this book closely and with skepticism should be greatly enriched. --Pennsylvania Literary Journal, Volume IX, Issue 1

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