

DRAMA SHOT

LEZ COOKE

2 **FILMED TELEVISION DRAMA, 1952-1958** WILLIAM HAWES, 2001-12-26 THIS WORK EXAMINES THE CHANGE FROM LIVE TO FILMED TELEVISION DRAMAS DURING THE PERIOD 1952-1958 AND THE CHARACTERISTICS AND PROGRAMS THAT ARE MOST ASSOCIATED WITH FILMED TELEVISION DRAMA. ALONG WITH MANY TECHNICAL CHANGES THAT HAD TO BE MADE IN THE INDUSTRY IN ORDER TO CONVERT LIVE TELEVISION TO FILMED TELEVISION CAME AN INTERESTING SOCIAL ONE. THE AMERICAN SOCIETY IN GENERAL WAS DEVELOPING A GROWING INTEREST IN THE LIVES OF ORDINARY PEOPLE, AND TELEVISION MOVED WITH THEM, OFFERING MORE PROGRAMS THAT CONCENTRATED ON THE MIDDLE AND LOWER CLASSES. BECAUSE OF THE INHERENT QUALITIES OF FILMING, TELEVISION BEGAN TO FEATURE MORE DOCUMENTARY-LIKE REALISM, BEGAN TO BROADEN ITS INTERPRETATION OF TRADITIONAL ROMANTIC ESCAPISM TO INCLUDE MORE OUTER SPACE AND SUPERNATURAL SCIENCE FICTION, BEGAN TO BETTER FULFILL MATERIALISTIC DESIRES THROUGH WELL-DESIGNED, ENJOYABLE COMMERCIALS, AND BEGAN TO OFFER THE BEST DRAMAS AND MOST POPULAR PERSONALITIES, OFTEN LEADING VIEWERS TO GREATER SELF-APPRECIATION AND RICHER LIVES. THIS WORK FOCUSES ON THE IMPORTANT ANTHOLOGY PROGRAMS AND SPECIALS THAT WERE ON THE AIR FROM 1952 TO 1958 SUCH AS KRAFT TELEVISION THEATRE, PHILCO TELEVISION PLAYHOUSE, AND THE HALLMARK HALL OF FAME, FILMED SERIALS LIKE COLGATE THEATRE, AMOS 'N' ANDY, AND I LOVE LUCY, AND THE CHALLENGES OF CONVERTING FROM LIVE TO FILMED TELEVISION DRAMA.

2 **FREE SHOT** DAVID CHRISTNER, 2016-02-19 DOSTOYEVSKY'S CRIME AND PUNISHMENT PROVIDES THE UNDERLYING THEME FOR FREE SHOT, A PLAY EXPLORING THE IDEA OF WHETHER THE HUMAN CONSCIENCE WILL ALLOW AN INDIVIDUAL WHO COMMITS A CRIMINAL ACT TO LIVE IN PEACE WITH HIMSELF, EVEN IF THE CRIME GOES UNPUNISHED BY THE STATE. SPECIFICALLY, FREE SHOT EXAMINES WHAT HAPPENS WHEN YOUNG, IRRESPONSIBLE AND UNFORMED LIVES GET TANGLED IN AN ACT OF VIOLENCE THAT IS NEVER ADDRESSED BY ITS PERPETRATOR OR VICTIM. THE PLOT UNFOLDS IN AND AROUND THE HOME OF DR. KATE ALEXANDER AND HER DAUGHTER LAUREN IN LOS ANGELES. LAUREN WAS RAISED BELIEVING HER FATHER DIED BEFORE HER BIRTH IN AN AUTO ACCIDENT. HIS LEGACY IS THAT HE WAS A GIFTED ATHLETE, A TRAIT CARRIED ON IN LAUREN'S ATHLETIC PROWESS AND DEMONSTRATED BY THE FACT THAT SHE IS THE MOST SOUGHT AFTER SHOOTING GUARD IN THE COUNTRY. LAUREN HAS A GREAT GUY PAL AND A TERRIFIC LIFE AHEAD OF HER - IF ONLY HER OVER-PROTECTIVE MOTHER WOULD BACK OFF. KATE IS COMPLEX AND ANXIETY RIDDEN; SHE PACKS HEAT AND CARRIES A SECRET SO DEBILITATING SHE SEEKS PSYCHIATRIC COUNSEL. THEIR LIVES ARE CHANGED FOREVER WHEN AARON KINGSLEY, FORMER NBA ALL-STAR AND NOW COACH AND AD AT A COLLEGE RECRUITING LAUREN, APPEARS AT THEIR DOOR. KINGSLEY, UNAWARE THAT LAUREN IS HIS DAUGHTER, IS IN LA TO PERSUADE HER TO COME EAST AND PLAY FOR HIM. HOWEVER, INSTEAD OF A STAR RECRUIT, KINGSLEY GETS A BULLET IN HIS GUT. AN LAPD DETECTIVE GETS INVOLVED, PERSONALLY AND PROFESSIONALLY, AS HE UNCOVERS THE TRUTH BEHIND KATE'S ASSAULT ON COACH KINGSLEY. BUT IT IS LAUREN WHO MUST MAKE THINGS RIGHT, EVEN IF IT MEANS RISKING EVERYTHING ON A SINGLE FREE SHOT.

2 **COMPLEX SERIAL DRAMA AND MULTIPLATFORM TELEVISION** TRISHA DUNLEAVY, 2017-11-22 THIS BOOK EXAMINES THE CREATIVE STRATEGIES, NARRATIVE CHARACTERISTICS, INDUSTRIAL PRACTICES AND STYLISTIC TENDENCIES OF COMPLEX SERIAL DRAMA. EXEMPLIFIED BY SHOWS LIKE HBO'S THE SOPRANOS, AMC'S MAD MEN AND BREAKING BAD, SHOWTIME'S DEXTER, AND NETFLIX'S STRANGER THINGS, COMPLEX SERIALS ARE DISTINGUISHED BY THEIR CONCEPTUAL ORIGINALITY, NARRATIVE COMPLEXITY, TRANSGRESSIVE LEAD CHARACTERS AND SERIAL ALLURE. AS A DRAMA FORM THAT CONTINUES TO EXPAND AND DIVERSIFY IN TODAY'S TELEVISION, HBO'S BOARDWALK EMPIRE AND GAME OF THRONES, NETFLIX'S ORANGE IS THE NEW BLACK AND HULU'S THE HANDMAID'S TALE PROVIDE FURTHER EXAMPLES. DUNLEAVY INVESTIGATES THE STRATEGIES THAT UNDERPIN THE INNOVATIONS, INFLUENCE AND SUCCESS OF COMPLEX SERIAL DRAMA, GIVING STUDENTS AND SCHOLARS A NUANCED UNDERSTANDING OF THIS CONTEMPORARY TV FORM.

2 **BRITISH TELEVISION DRAMA** LEZ COOKE, 2015-04-09 THIS WIDELY-RESPECTED HISTORY OF BRITISH TELEVISION DRAMA IS AN INDISPENSABLE GUIDE TO THE SIGNIFICANT DEVELOPMENTS IN THE AREA; FROM ITS BEGINNINGS ON THE BBC IN THE 1930S AND 40S TO ITS POSITION IN THE TWENTY-FIRST CENTURY, AS TELEVISION ENTERS A MULTICHANNEL DIGITAL ERA. EMBRACING THE COMPLETE SPECTRUM OF TELEVISION DRAMA, LEZ COOKE PLACES PROGRAMMES IN THEIR SOCIAL, POLITICAL AND INDUSTRIAL CONTEXTS, AND SURVEYS THE KEY DRAMAS, WRITERS, PRODUCERS AND DIRECTORS. THOROUGHLY REVISED AND UPDATED, THIS SECOND EDITION INCLUDES NEW IMAGES AND CASE STUDIES, NEW MATERIAL ON BRITISH TELEVISION DRAMA BEFORE 1936, AN EXPANDED BIBLIOGRAPHY AND A SUBSTANTIAL NEW CHAPTER THAT EXPLORES THE RENAISSANCE IN THE QUALITY, VARIETY AND SOCIAL AMBITION OF TELEVISION DRAMA IN BRITAIN SINCE 2002. COMPREHENSIVE AND ACCESSIBLE, THIS BOOK WILL BE OF VALUE TO ANYONE INTERESTED IN THE RICH HISTORY OF BRITISH TELEVISION AND MODERN DRAMA.

2 **MODERN BRITISH DRAMA ON SCREEN** R. BARTON PALMER, WILLIAM ROBERT BRAY, 2013-12-05 THIS COLLECTION OF ESSAYS OFFERS THE FIRST COMPREHENSIVE TREATMENT OF BRITISH AND AMERICAN FILMS ADAPTED FROM MODERN BRITISH PLAYS. OFFERING INSIGHTS INTO THE MUTUALLY PROFITABLE RELATIONSHIP BETWEEN THE NEWEST PERFORMANCE MEDIUM AND THE MOST ANCIENT. WITH EACH CHAPTER WRITTEN BY AN EXPERT IN THE FIELD, MODERN BRITISH DRAMA ON SCREEN FOCUSES ON KEY PLAYWRIGHTS OF THE PERIOD INCLUDING GEORGE BERNARD SHAW, SOMERSET MAUGHAM, TERENCE RATTIGAN, NOEL COWARD AND JOHN OSBORNE AND THE MOST SIGNIFICANT BRITISH DRAMA OF THE PAST CENTURY FROM PYGMALION TO THE MADNESS OF GEORGE III. MOST CHAPTERS ARE DEVOTED TO SINGLE PLAYS AND THE TRANSFORMATIONS THEY UNDERWENT IN THE MOVE FROM STAGE TO SCREEN. IDEALLY SUITED FOR CLASSROOM USE, THIS BOOK OFFERS A SEMESTER'S WORTH OF INTRODUCTORY MATERIAL FOR THE STUDY OF THEATER AND FILM IN MODERN BRITAIN, WIDELY ACKNOWLEDGED AS A WORLD CENTER OF DRAMATIC PRODUCTIONS FOR BOTH THE STAGE AND SCREEN.

2 **POPULAR TELEVISION DRAMA** JONATHAN BIGNELL, STEPHEN LACEY, 2017-06-01 A COLLECTION OF ESSAYS THAT EXAMINE LANDMARK POPULAR TELEVISION DRAMA FROM THE LAST FORTY YEARS, FROM 'DOCTOR WHO' TO 'THE OFFICE'. CONTRIBUTORS FOCUS ON PROGRAMMES ACROSS THE RANGE OF POPULAR GENRES, FROM SITCOMS TO SCIENCE FICTION, GOTHIC HORROR AND CHILDREN'S DRAMA

2 **BRITISH TELEVISION DRAMA** J. BIGNELL, S. LACEY, 2014-05-12 FEATURING LEADING SCHOLARS OF BRITISH TELEVISION DRAMA AND NOTED WRITERS AND PRODUCERS FROM THE TELEVISION INDUSTRY, THIS NEW EDITION OF BRITISH TELEVISION DRAMA EVALUATES PAST AND PRESENT TV FICTION SINCE THE 1960S, AND CONSIDERS ITS LIKELY FUTURE.

2 **TWO BEERS AND A HOOK SHOT** KENT R. BROWN, 1989

2 **DIRECTING SINGLE CAMERA DRAMA** MIKE CRISP, 1997-12-02 DIRECTING DRAMA FOR THE SINGLE CAMERA IS LIKE NO OTHER FORM OF FILMMAKING, OR ANY OTHER MEDIUM INVOLVING ACTORS. EXPERIENCE IN DOCUMENTARY OR THEATRE MAY PROVIDE USEFUL CLUES, BUT THE TECHNIQUES FOR DRAMA FILM DIRECTORS, ALTHOUGH NOT BASICALLY COMPLICATED, ARE UNIQUE. EXPERIENCED DIRECTORS IN OTHER SPHERES OF DIRECTING WILL FIND THIS BOOK INVALUABLE IF THEY WISH TO MOVE INTO SINGLE CAMERA DRAMA, AS WILL STUDENTS SETTING OUT ON THEIR CAREERS. DIRECTING SINGLE CAMERA DRAMA IS A SYNTHESIS OF THE SKILLS REQUIRED TO BRING DRAMA TO THE SCREEN. DIRECTING DRAMA FOR THE SINGLE CAMERA IS LIKE NO OTHER FORM OF FILMMAKING, OR ANY OTHER MEDIUM INVOLVING ACTORS. EXPERIENCE IN DOCUMENTARY OR THEATRE MAY PROVIDE USEFUL CLUES, BUT THE TECHNIQUES FOR DRAMA FILM DIRECTORS, ALTHOUGH NOT BASICALLY COMPLICATED, ARE UNIQUE. EXPERIENCED DIRECTORS IN OTHER SPHERES OF DIRECTING WILL FIND THIS BOOK INVALUABLE IF THEY WISH TO MOVE INTO SINGLE CAMERA DRAMA, AS WILL STUDENTS SETTING OUT ON THEIR CAREERS. DIRECTING SINGLE CAMERA DRAMA IS A SYNTHESIS OF THE SKILLS REQUIRED TO BRING DRAMA TO THE SCREEN. A UNIQUE FEATURE OF THE BOOK IS THE INCLUSION OF TEN SHORT FILM DRAMA SCRIPTS WHICH NEED ONLY HALF A DAY'S REHEARSAL AND ONE SHORT DAY'S FILMING. EACH HAVE THEIR VARIOUS TECHNICAL DEMANDS, AND THEY ARE ARRANGED IN ASCENDING ORDER OF DRAMATIC AND CREATIVE DIFFICULTY. THEY CAN BE PHOTOCOPIED AND USED FOR NON-BROADCAST TRAINING DRAMA EXERCISES. MIKE CRISP WORKED AS PRODUCTION MANAGER, AND LATER DIRECTOR, ON MANY CLASSIC BBC TV SERIES, SUCH AS FAWLTY TOWERS, PORRIDGE AND STEPTOE AND SON. HE WAS, FOR 10 YEARS, A SENIOR PRODUCER WITH THE BBC'S TV TRAINING DEPARTMENT. HE IS THE AUTHOR OF THE PRACTICAL DIRECTOR NOW IN ITS SECOND EDITION AND ALSO PUBLISHED BY FOCAL PRESS. REVIEWS: 'DIRECTORS IN OTHER SPHERES OF DIRECTING WHO WISH TO MOVE INTO SINGLE CAMERA DRAMA WILL FIND THIS BOOK INVALUABLE, AS WILL STUDENTS SETTING OUT ON THEIR CAREERS.' VOICE OF THE LISTENER

2 **FOCUS ON: 100 MOST POPULAR INDIAN DRAMA FILMS** WIKIPEDIA CONTRIBUTORS,

2 **STYLE IN BRITISH TELEVISION DRAMA** L. COOKE, 2013-10-18 THIS PIONEERING BOOK PROVIDES DETAILED ANALYSIS OF SCENES FROM NINE BRITISH TELEVISION DRAMAS PRODUCED BETWEEN 1954 AND 2001. TAKING DINNER TABLE SCENES AS A RECURRING MOTIF, THE STUDY ANALYSES CHANGES IN TELEVISUAL STYLE WITH REFERENCE TO PRODUCTION PRACTICES, TECHNOLOGY, AESTHETIC PREFERENCES, AND SOCIAL AND INSTITUTIONAL CHANGE.

2 **DANISH TELEVISION DRAMA** ANNE MARIT WAADE, EVA NOVVRUP REDVALL, PIA MAJBRIITT JENSEN, 2020-08-04 THIS BOOK EXPLORES HOW TO UNDERSTAND THE INTERNATIONAL APPEAL OF DANISH TELEVISION DRAMA AND NORDIC NOIR IN THE 2010S. FOCUSING ON PRODUCTION AND DISTRIBUTION AS WELL AS THE SERIES AND THEIR RECEPTION, THE CHAPTERS ANALYSE HOW THIS SMALL NATION PRODUCTION CULTURE WAS SUDDENLY REGARDED AS AN EXAMPLE OF BEST PRACTICE IN THE INTERNATIONAL TELEVISION INDUSTRIES, AND HOW THE DISTRIBUTION AND BRANDING OF PARTICULAR SERIES - SUCH AS FORBRYDELSEN/THE KILLING, BORGEN AND BRON/THE BRIDGE - LED TO DEDICATED AUDIENCES AROUND THE WORLD. DISCUSSING ISSUES SUCH AS CULTURAL PROXIMITY, TRANSNATIONALISM AND GLOCALISATION, THE CHAPTERS INVESTIGATE THE COMPLEX INTERPLAYS BETWEEN THE NATIONAL AND INTERNATIONAL IN THE TELEVISION INDUSTRIES AND THE GLOBAL LESSONS LEARNED FROM THE WAY IN WHICH SCREEN IDEAS, PRODUCTION FRAMEWORKS AND PUBLIC SERVICE CONTENT FROM DENMARK SUDDENLY MANAGED TO TRAVEL WIDELY. THE BOOK BUILDS ON EXTENSIVE EMPIRICAL MATERIAL AND CASE STUDIES CONDUCTED AS PART OF THE TRANSNATIONAL RESEARCH PROJECT 'WHAT MAKES DANISH TELEVISION DRAMA TRAVEL?'

2 **TALK OF DRAMA** SEAN DAY-LEWIS, 1998 INTERVIEWS WITH BRITISH TELEVISION WRITERS

2 **A SHOT IN THE DARK** HARRY KURNITZ, 1962 THE BUMBLING INSPECTOR CLOUSEAU'S ATTEMPT TO PROVE THE INNOCENCE OF A VOLUPTUOUS FRENCH MAID, THE PRIME SUSPECT IN A SERIES OF BIZARRE MURDERS, LEADS HIM TO A NUDIST COLONY AND THE PARISIAN MANSION OF A FRENCH MILLIONAIRE.

2 **CONTEMPORARY BRITISH TELEVISION DRAMA** JAMES CHAPMAN, 2020-05-28 THE EARLY TWENTY-FIRST CENTURY HAS SEEN THE EMERGENCE OF A NEW STYLE OF TELEVISION DRAMA IN BRITAIN THAT ADOPTS THE PROFESSIONAL PRACTICES AND PRODUCTION VALUES OF HIGH-END AMERICAN TELEVISION WHILE REMAINING EMPHATICALLY 'BRITISH' IN CONTENT AND OUTLOOK. THIS BOOK ANALYSES EIGHT OF THESE DRAMAS - SPOOKS, FOYLE'S WAR, HUSTLE, LIFE ON MARS, ASHES TO ASHES, DOWNTON ABBEY, SHERLOCK AND BROADCHURCH - WHICH HAVE ALL PROVED POPULAR WITH AUDIENCES AND IN THEIR DIFFERENT WAYS REPRESENT THE THEMATIC AND FORMAL PARADIGMS OF POST-MILLENNIAL DRAMA. JAMES CHAPMAN LOCATES NEW BRITISH DRAMA IN ITS INSTITUTIONAL AND ECONOMIC CONTEXTS, CONSIDERS THEIR CRITICAL AND POPULAR RECEPTION, AND ANALYSES THEIR SOCIAL POLITICS IN RELATION TO THEIR REPRESENTATIONS OF CLASS, GENDER AND NATIONHOOD. HE DEMONSTRATES HOW CONTEMPORARY DRAMA HAS MOBILISED BOTH NEW AND RESIDUAL ELEMENTS IN RE-CONFIGURING GENRES SUCH AS THE SPY SERIES, COP SHOW AND COSTUME DRAMA FOR THE CULTURAL TASTES OF MODERN AUDIENCES. AND IT CONCLUDES THAT TELEVISION DRAMA HAS PLAYED AN INTEGRAL ROLE IN BOTH THE ECONOMIC AND THE CULTURAL EXPORT OF 'BRITISHNESS'.

2 **FOCUS ON: 100 MOST POPULAR DRAMA FILMS BASED ON ACTUAL EVENTS** WIKIPEDIA CONTRIBUTORS,

2 THE DRAMA DICTIONARY Terry Hodgson, 1998-04-21 This comprehensive reference work is designed to be a single source to which readers may turn for guidance on dramatic theory and practice. It therefore concentrates on critical and technical concepts and terms rather than on theatre history or biography. The book contains some 1300 entries varying in length from a few words to several hundred. The terms included relate to the forms of drama (e.g. epic, mime, farce, comedy of manners, tragi-comedy, etc.); to different kinds of stage (thrust, picture-frame, arena, etc.); to technical stage terms (tabs, proscenium arch, sightlines, etc.); to acting terms, including colloquialisms (fluff, corpse-as well as duologue, soliloquy, cross below, upstage, etc.) They also include the critical terms of important theoreticians (e.g. superobjective, magic 'if', throughline, alienation, montage) and the obvious foreign terms (hamartia, peripeteia, etc.). Dramatic movements and styles are described (naturalism, expressionism, neo-classical, Jacobean, etc.), together with terms relating to costume (e.g. buskins), character types (of, say, the commedia dell'arte) and dramatic structure (climax, curtain, pace and tempo, episode, chorus, etc.). The entries are fully cross-referenced, and are supported by ample suggestions for further reading and a selection of line drawings illustrating key points in the text.

2 INVESTIGATING DRAMA Kenneth Pickering,Bill Horrocks,David Male,2023-02-03 First published in 1974, Investigating Drama offers a holistic understanding of drama. An understanding of drama requires far more than a study, however thorough, of plays and playwright, stagecraft and techniques, for drama must always be seen in the context of the theatre at work. A descriptive coverage of the basic elements of drama is accordingly only half the purpose of this book, and the authors hope that their plea in the title for an 'investigation' will be taken literally. To allow maximum flexibility the book is divided into independent 'units', which can be followed through as a complete drama course, or taken individually by those wishing to concentrate on selective areas. All aspects of theatre are covered and there is ample opportunity for practical work in improvisation. This book will be of interest to students of literature and drama.

2 TV CRIME DRAMA Sue Turnbull,2014-06-23 This book provides an historical analysis of the TV crime series as a genre, paying close attention not only to the nature of TV dramas themselves, but also to the context of production and reception.

2 BIG PICTURE, SMALL SCREEN John Hill,Martin McLoone,1996 This work features contributions from academics and media professionals who ask: what is the history of involvement between film and television in the US, Europe, Britain and Ireland; what are the sources of television finance for film; and what are the consequences for the type of film made?

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DRAMA SHOT INTRODUCTION

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