

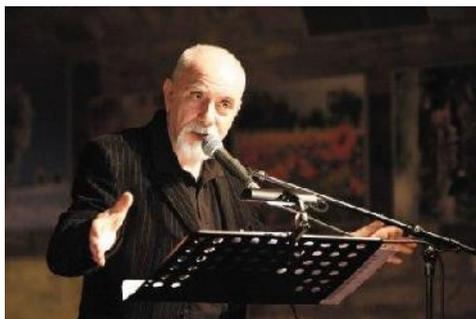


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Audiobooks: the great classics interpretation with Claudio Carini

VENERDÌ 15 APRILE 2011 00:22 FILIPPO BAGLINI (TRADUZIONE CINZIA CERBINO) ITALOEUROPEO



Claudio Carini is a prosa actor, manufacturer of audio book, founding member of the

Cooperative Fontemaggiore of Perugia, Theatre Stabile of Innovation. He specialized in actor readings of authors walk the entire span of Italian literature. The timbre of Claudio Carini is a powerful voice, capable of great extension, echoes, reflections, gradients, delicately companion, and not prevaricate, the text chosen.

On the other hand, the reader communicates the passion and emotion to the lines you are reading, for example, in the perfect interpretation of the song of the night wandering shepherd Asia by Giacomo Leopardi. The work of Claudio Carini is enclosed in a very impressive project: a series of audio CD read by the catchy title of acting Audiobooks, designed with the utmost seriousness philological, with application technique and the results are really absolute, to be considered, "an artistic fact in itself because of "the most comprehensive in the fusion of literature and drama.

Abroad audio books are very popular while in Italy is still arduous to create a demand of consumers. How do you explain the phenomenon?

Last data about sales are encouraging. Audio books are spreading in Italy as well as in other countries. We wonder, however, for this delay in terms of popularity and we tried to find out the reasons. Certainly, **audiobooks** are well known more in the Anglo-Saxon countries than in Mediterranean cultures. In Latin America, for example, are not widely distributed, but they are extremely popular in Germany, England, Nordic Countries, USA that may be considered the homeland of the **audiobooks**. In a deep analysis there is a significant disparity in our country, registering a gap between north and south. In North Italy **audiobook** is now entered in the habits of many people whereas in the South it is still an unknown object.

I. Why to voice a Book?

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Imagine a world before radio and tv in which living rooms were populated by more or less famous writers who entertained guest reading their literary works, sometimes accompanied by musicians. This custom did not happen only in the salons of bourgeois or aristocratic class but also in the poorer classes, among the peasants, where, in times of widespread illiteracy, the "narrative" out loud in the evenings near a crackling fire was the main model for transmission of culture.



Reading aloud is not the last trend of the twenty-first century but it has its roots in the past. Let's think back to Homer: Iliad and Odyssey were spoken aloud and handed down. Moreover in recent times, all the written opera in hendecasyllable verses were designed for reading aloud. Consider for example The Orlando il Furioso by Ludovico Ariosto, the Gerusalemme Liberata by Torquato Tasso and the Divine Comedy by Dante. Therefore the **audiobooks** represent a modern technological support that proposes an habit coming from the past.

You are a great player and in your profession you had to work hard on studying the tone of voice, the posture, experiencing a deep contamination between theatre, music and poetry. In the contemporary society does the use of language and voice still make sense since the static habits of staying in front of a PC

- I. Actually I reflected on a growing demand for courses in diction and reading aloud. The request comes from various professions: students, housewives, aspiring actors, professional speakers who want to improve their voice, teachers at every levels, and so on. The growing demand witnesses a clear need for many people to move away from static life which our everyday computers force us. The imminent necessity consists in recovering a dimension of a verbal communication that is sound, word, intention, our ancestral and authentic way of communication.

II.

I.



How do you educate the voice? How can you enter deeply into a poem and understand exactly what the author wants to tell ?

It is a kind of theatrical work. The reading aloud of a literary text is not very different in substance from the interpretation of a theatrical script. There are no sets, no costumes, no make up, no gestures, no action, none of the implant and superstructure theatrical but the substance

remains. You do not recite for 500 people in the audience but for a microphone stands only 15 centimeters by you. The actor narrates the book to a single listener who will listen on headphones probably. The all intension are concentrated at a single closed point. In effect It is a "confidential" acting. The all energies are channeled into the vocal interpretation of the various "characters" minding that third-person narrator is the "character" main.

Reading aloud a book or a poem is something that does not happen anymore even in the schools. What can be the consequence of this cultural gap in the future of young people?

This is a very serious impoverishment, whose results have already been evident among younger generation.

When we read silently we feel the "voice of reading" in our heads, or the spots of ink on paper are transformed into sounds. It is just reading aloud that we can give new life to a verbal message potentially rich, but still, static. Words have a sound. The sound is born before writing. The sound is the real essence of the word.

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EDITORIAL



GENIUS ATTITUDE [AN EXAMPLE TO FOLLOW]

ITALOEUROPEO ON THE RADIO



Care for the language, tone of voice, modulating the voice, can represent important attitude for a better life?

Probably yes. When I teach in the courses for reading aloud I often get feedback by my students. In fact, by the way we read aloud anyone can also understand about his personality, his inner being and his relation with neighbour

claudio1

Why publishers do not sell a book with an audiobook as insert?

Many publishers, in the past, underestimated the potentiality of the audiobooks. Recently the situation is changing if not reversing. In a time of crisis for the publishing industry, the word "audio book" becomes the magic word. The demand has increased enormously, stimulated by many "readings" which take place everywhere: libraries, bookstores and schools.

How is calculated the cost of an audiobook by comparison with a book?

The products, book and audiobook are as different as their production costs. The creation of an audio book includes the work of an actor, a publishing consultant, recording studio, an editing, a home audio CD duplication, and so on. Do not forget that the acquisition of rights can be a very high cost for an author. In addition, the recording involves long periods in some cases many months of recording and editing which inevitably increases costs. It is fundamental to notice that in the market of audiobooks you can easily find products at low prices (two euro). The quality of this product is lacking in professionalism and technical levels. Unfortunately this fact creates confusion in the "consumer" audio book.

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Curriculum Vitae

:Maceratese of birth and adoption of Perugia, Claudio Carini is a founding member of the Cooperative Fontemaggiore of Perugia, Teatro Stabile of Innovation. The actor, an actor of plays, which began in 1973, it was immediately extended to other fields such as the teaching of acting techniques in schools of all levels, and production of video documentaries and copyright. Since the eighties undertake a personal research in the "Phone", experiencing an ever deeper contamination between theater, music and poetry. Participates in shows like: "AEIOU" by Rita M. Alessandri (more than 130 replicas in the national circuit of Children's Theater), and signature shows and recitations such as "Flowers of Evil" by Baudelaire, "Memories of Travel", "Five Crowns" dedicated to Knut Hamsun, "The Rime of the Ancient Mariner" by Coleridge, "Odyssy" by Homer. In 1987 he starred in "The servant of love", directed by Luca Ronconi. Recitation in audio and visual productions, for educational use, tests of Dante, Boccaccio, Tasso, Ariosto, Svevo, D'Annunzio. In '97 creates: "The words read in" Project Read. In 2000 and 2001 by the reduction and adaptation and provided the lead role in: "Molière to for strength" and "The Secret of the Old Forest" . In 2

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starred in "Apology" for the direction of Jurij Ferrini. Speaker as the voice of num documentaries both locally and nationally. In 2004 he founded: Recitar Reading A , production and distribution of audio books from Italian and international literatur at Umbria Libri, running the full reading of the Divine Comedy . Organized and dir various festivals of reading aloud as "reading in the shade for the summer in Per loud "and" The Wednesday at Augusta " Conducts workshops and theater school: several cities.



(Steps in the silence)-the book



Braille also

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Founder and Manager Editor (member NUJ journalist)

dr. Filippo Baglini.

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