

1. Record Nr.	UNINA9910464993103321
Autore	Verma Neil
Titolo	Theater of the mind [[electronic resource]] : imagination, aesthetics, and American radio drama / / Neil Verma
Pubbl/distr/stampa	Chicago ; ; London, : University of Chicago Press, 2012
ISBN	0-226-85352-7 1-280-67831-3 9786613655240
Descrizione fisica	1 online resource (305 p.)
Classificazione	AP 33283
Disciplina	812/.02209
Soggetti	Radio broadcasting - United States - History - 20th century Radio plays, American - 20th century - History and criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction: What Is the "Theater of the Mind"? -- Part 1. Radio Aesthetics in the Late Depression, 1937-1945 -- Part 2. Communication and Interiority in 1940s Radio, 1941-1950 -- Part 3. Radio and the Postwar Mood, 1945-1955 -- Coda: Instruction and Excavation -- Guide to Radio Programs -- Notes -- Index
Sommario/riassunto	For generations, fans and critics have characterized classic American radio drama as a "theater of the mind." This book unpacks that characterization by recasting the radio play as an aesthetic object within its unique historical context. In Theater of the Mind, Neil Verma applies an array of critical methods to more than six thousand recordings to produce a vivid new account of radio drama from the Depression to the Cold War. In this sweeping exploration of dramatic conventions, Verma investigates legendary dramas by the likes of Norman Corwin, Lucille Fletcher, and Wyllis Cooper on key programs ranging from The Columbia Workshop, The Mercury Theater on the Air, and Cavalcade of America to Lights Out!, Suspense, and Dragnet to reveal how these programs promoted and evolved a series of models of the imagination. With close readings of individual sound effects and

charts of broad trends among formats, Verma not only gives us a new account of the most flourishing form of genre fiction in the mid-twentieth century but also presents a powerful case for the central place of the aesthetics of sound in the history of modern experience.
