

1. Record Nr.	UNINA9910961247003321
Autore	Ehrlich Matthew C. <1962->
Titolo	Radio utopia : postwar audio documentary in the public interest / / Matthew C. Ehrlich
Pubbl/distr/stampa	Urbana, : University of Illinois Press, c2011
ISBN	9786613070135 9781283070133 1283070138 9780252093005 0252093003
Edizione	[1st ed.]
Descrizione fisica	1 online resource (239 p.)
Collana	The history of communication
Disciplina	791.44
Soggetti	Radio broadcasting - United States - History - 20th century Documentary radio programs - United States - History - 20th century Radio broadcasting - Social aspects - United States - 20th century Radio broadcasting - Political aspects - United States - 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Utopian dreams -- A higher destiny -- One world -- New and sparkling ideas -- Home is what you make it -- The quick and the dead -- Hear it now -- Lose no hope.
Sommario/riassunto	As World War II drew to a close and radio news was popularized through overseas broadcasting, journalists and dramatists began to build upon the unprecedented success of war reporting on the radio by creating audio documentaries. Focusing particularly on the work of radio luminaries such as Edward R. Murrow, Fred Friendly, Norman Corwin, and Erik Barnouw, Radio Utopia: Postwar Audio Documentary in the Public Interest traces this crucial phase in American radio history, significant not only for its timing immediately before television, but also because it bridges the gap between the end of the World Wars and the beginning of the Cold War. Matthew C. Ehrlich closely examines the production of audio documentaries disseminated by major American commercial broadcast networks CBS, NBC, and ABC from 1945 to 1951. Audio documentary programs educated Americans about juvenile

delinquency, slums, race relations, venereal disease, atomic energy, arms control, and other issues of public interest, but they typically stopped short of calling for radical change. Drawing on rare recordings and scripts, Ehrlich traces a crucial phase in the evolution of news documentary, as docudramas featuring actors were supplanted by reality-based programs that took advantage of new recording technology. Paralleling that shift from drama to realism was a shift in liberal thought from dreams of world peace to uneasy adjustments to a cold war mentality. Influenced by corporate competition and government regulations, radio programming reflected shifts in a range of political thought that included pacifism, liberalism, and McCarthyism. In showing how programming highlighted contradictions within journalism and documentary, *Radio Utopia* reveals radio's response to the political, economic, and cultural upheaval of the post-war era.
