

America Radio

Anthony J. Rudel

Radio's America Bruce Lenthall,2008-11-15 Orson Welles's greatest breakthrough into the popular consciousness occurred in 1938, three years before Citizen Kane, when his War of the Worlds radio broadcast succeeded so spectacularly that terrified listeners believed they were hearing a genuine report of an alien invasion—a landmark in the history of radio's powerful relationship with its audience. In Radio's America, Bruce Lenthall documents the enormous impact radio had on the lives of Depression-era Americans and charts the formative years of our modern mass culture. Many Americans became alienated from their government and economy in the twentieth century, and Lenthall explains that radio's appeal came from its capability to personalize an increasingly impersonal public arena. His depictions of such figures as proto-Fascist Charles Coughlin and medical quack John Brinkley offer penetrating insight into radio's use as a persuasive tool, and Lenthall's book is unique in its exploration of how ordinary Americans made radio a part of their lives. Television inherited radio's cultural role, and as the voting tallies for American Idol attest, broadcasting continues to occupy a powerfully intimate place in American life. Radio's America reveals how the connections between power and mass media began.

Talk Radio's America Brian Rosenwald,2019-08-13 The march to the Trump presidency began in 1988, when Rush Limbaugh went national. Brian Rosenwald charts the transformation of AM radio entertainers into political kingmakers. By giving voice to the conservative base, they reshaped the Republican Party and fostered demand for a president who sounded as combative and hyperbolic as a talk show host.

Sports-talk Radio in America ,2006 Sports-Talk Radio in America looks at major-, medium-, and small-market stations across the United States that feature an all-sports format, with a focus on the unique personalities and programming strategies that make each station successful. Broadcasters, journalists, and academics provide insight on how and why this media phenomenon has become an important influence of American culture, examining the guy talk broadcasting approach, the traditional sports-emphasis approach, HSOs (hot sports opinions), localism in broadcasting, how sports talk radio builds communities of listeners, and how reckless, on-air comments can actually build ratings.

Radio Listening in America Columbia University. Bureau of Applied Social Research,Paul F. Lazarsfeld,Patricia L. Kendall,1979

Hello, Everybody! Anthony J. Rudel,2008 When amateur enthusiasts began sending fuzzy signals from their garages and rooftops, radio broadcasting was born. Sensing the medium's potential, snake-oil salesmen and preachers took to the air, at once setting early standards for radio programming and making bedlam of the airwaves. Into the chaos stepped a young secretary of commerce, Herbert Hoover, whose passion for organization guided the technology's growth. When a charismatic bandleader named Rudy Vallee created the first on-air variety show and America elected its first true radio president, Franklin Delano Roosevelt, radio had arrived. Rudel tells the story of the boisterous years when radio took its place in the nation's living room and forever changed American politics, journalism, and entertainment.

Rebels on the Air Jesse Walker,2001-09-04 An editor at Reason magazine takes readers inside history of rebel radio, introducing a host of mavericks who have defied the corporatization of radio.

Radio's Civic Ambition David Goodman,2011-04-12 In its golden age, American radio both entertained and also fostered programs meant to produce self-governing and opinion-forming individuals, promoting openness to change and tolerance of diversity, familiarity with classical music, and knowledge of world affairs. As author David Goodman argues, the ambitions of radio's golden age have strong significance today as evidence that media regulation in the public interest can have significant and often positive effects.

Public Radio and Television in America Ralph Engelman,1996-04-22 The origins and evolution of the major institutions in the United States for noncommercial radio and television are explored in this unique volume. Ralph Engelman examines the politics behind the development of National Public Radio, Radio Pacifica and the Public Broadcasting Service. He traces the changing social forces that converged to launch and shape these institutions from the Second World War to the present day. The book challenges several commonly held beliefs - including that the mass media is simply a manipulative tool - and concludes that public broadcasting has an enormous potential as an emancipatory vehicle.

Telecommunications, Voice of America Radio Relay Facility Botswana,1991

Radio Journalism in America Jim Cox,2013-04-06 This history of radio news reporting recounts and assesses the contributions of radio toward keeping America informed since the 1920s. It identifies distinct periods and milestones in broadcast journalism and includes a biographical dictionary of important figures who brought news to the airwaves. Americans were dependent on radio for cheap entertainment during the Great Depression and for critical information during the Second World War, when no other medium could approach its speed and accessibility. Radio's diminished influence in the age of television beginning in the 1950s is studied, as the aural medium shifted from being at the core of many families' activities to more specialized applications, reaching narrowly defined listener bases. Many people turned elsewhere for the news. (And now even TV is challenged by yet newer media.) The introduction of technological marvels throughout the past hundred years has significantly altered what Americans hear and how, when, and where they hear it.

Telecommunications, Voice of America Radio Broadcast Station Costa Rica,1992

Manipulating the Ether Robert J. Brown,2004-10-26 Franklin D. Roosevelt was the first politician to recognize the power of radio. He appealed directly to the American people for support of his New Deal and for his foreign policy. Roosevelt's speeches and fireside chats were broadcast over networks only recently equipped with newsrooms. Listeners immediately learned of events they earlier would not have heard about for days. In those newsrooms, commentators began to interpret the news for average listeners, sometimes slanting it to reflect their own view. But it fell to a young star to demonstrate the full power of the medium. On October 30, 1938, Orson Welles' War of the Worlds broadcast brought widespread panic with its fictional newscast of an alien invasion. How Roosevelt used radio, how the news was reported, and the changes Welles caused are all detailed.

American Broadcasting Lawrence Wilson Lichty,Malachi C. Topping,1975

Oklahoma City Radio Michael Dean,2019 From the beginning of commercial radio in 1920, Oklahoma City was on the leading edge of this new enterprise. WKY radio went on the air in January 1920, making it one of the earliest radio stations in America. Soon, the station began broadcasting regular programming and was the third station in America and the first west of the Mississippi to broadcast regular daily programs. In August 1928, E.K. Gaylord, owner of the Daily Oklahoman newspaper, purchased the station, and in December of that year, WKY became affiliated with the National Broadcasting Company (NBC). Gaylord's long association with NBC president David Sarnoff resulted in WKY originating programs for NBC out of the Oklahoma City studio from the mid-1930s extending through WKY-TV in the 1970s. WKY and KOMA became the launching pad for several well-known public figures, such as Walter Cronkite, Curt Gowdy, and Todd Storz.

The Death of Black Radio Bernie Hayes,2005 With over fifty years of experience in journalism and radio, author Bernie J. Hayes delivers a detailed personal account of the history of the Black radio industry. Since the 1940s, African-American radio personalities have developed, engineered, and urbanized soul radio. Their influence has helped to shape the history of radio and the recording industry. But even though Black radio personalities at one time provided cultural continuity for the race, record companies and the current hip-hop movement that dominate the business today have encouraged songs with sometimes suggestive and obscene lyrics that cause division. This cultural shift has impacted the African-American's attempts to gain fairness in the media, a fight that

began in the Jim Crow South and lasted through the years of the Black Migration to today. Although there has been a great diversity in the history of radio, the economic motives of some station owners demonstrate how many current practices betray the promises of the Emancipation Proclamation. With compelling insight into American culture, *The Death of Black Radio* shares the remarkable journey of the African-American radio experience in America.

New York City Radio Alec Cumming,Peter Kanze,2013 New York City's extraordinary radio history, much like the story of the city itself, is a tale of strivers, dreamers, and ingenious risk takers. New York City Radio presents an unprecedented visual history featuring many of these timeless characters, including radio inventors Lee De Forest and Maj. Edwin Armstrong; entrepreneurs and trailblazers David Sarnoff, William Paley, Bernice Judis, and Hal Jackson; beloved heroes Dan Ingram, Frankie Crocker, and Alison Steele; controversial antiheroes Don Imus, Bob Grant, and Howard Stern; and many others. New York City Radio tells the story of the invention and perfection of the art of big-time, big-city radio broadcasting and the life and times of the most competitive, important, and exciting radio market in the country.

Lum and Abner Randal L. Hall,2021-12-14 In the 1930s radio stations filled the airwaves with programs and musical performances about rural Americans—farmers and small-town residents struggling through the Great Depression. One of the most popular of these shows was Lum and Abner, the brainchild of Chester Chet Lauck and Norris Tuffy Goff, two young businessmen from Arkansas. Beginning in 1931 and lasting for more than two decades, the show revolved around the lives of ordinary people in the fictional community of Pine Ridge, based on the hamlet of Waters, Arkansas. The title characters, who are farmers, local officials, and the keepers of the Jot 'Em Down Store, manage to entangle themselves in a variety of hilarious dilemmas. The program's gentle humor and often complex characters had wide appeal both to rural southerners, who were accustomed to being the butt of jokes in the national media, and to urban listeners who were fascinated by descriptions of life in the American countryside. Lum and Abner was characterized by the snappy, verbal comedic dueling that became popular on radio programs of the 1930s. Using this format, Lauck and Goff allowed their characters to subvert traditional authority and to poke fun at common misconceptions about rural life. The show also featured hillbilly and other popular music, an innovation that drew a bigger audience. As a result, Arkansas experienced a boom in tourism, and southern listeners began to immerse themselves in a new national popular culture. In *Lum and Abner: Rural America and the Golden Age of Radio*, historian Randal L. Hall explains the history and importance of the program, its creators, and its national audience. He also presents a treasure trove of twenty-nine previously unavailable scripts from the show's earliest period, scripts that reveal much about the Great Depression, rural life, hillbilly stereotypes, and a seminal period of American radio.

Talk About America, 1951–1968 Alistair Cooke,2015-03-03 “There is never going to be anyone else like Cooke, a chronicler of amazing times.” —The Daily Telegraph As the voice of the BBC’s Letter from America for close to six decades, Alistair Cooke addressed several millions of listeners on five continents. They tuned in every Friday evening or Sunday morning to listen to his erudite and entertaining reports on life in the United States. According to Lord Hill of Luton, chairman of the BBC, Cooke had “a virtuosity approaching genius in talking about America in human terms.” This second collection of Cooke’s personally selected letters covers tumultuous events in American history such as the Vietnam War and the civil rights movement. His analysis of the origins of the conflict in Vietnam is clear eyed and compelling, and in three thoughtful and incisive essays—on *Brown v. Board of Education*, the struggle to integrate the Deep South, and the riots in Watts—Cooke identifies the changing racial attitudes that defined the era. He reflects on the rise of drug use among college students and offers a paean to the beauty of Golden Gate Park. With characteristically incisive portraits of political and cultural figures such as John F. Kennedy, Lyndon Johnson, Robert Frost, H. L. Mencken, Charles Lindbergh, and John Glenn, *Talk About America: 1951–1968* is rich with humor, compassion, and commitment. In this superb overview of an astonishing era in America’s twentieth century, Alistair Cooke is at the top of his game.

Talk Radio’s America Brian Rosenwald,2019-08-13 The cocreator of the Washington Post’s “Made by History” blog reveals how the rise of conservative talk radio gave us a Republican Party incapable of governing and paved the way for Donald Trump. America’s long road to the Trump presidency began on August 1, 1988, when, desperate for content to save AM radio, top media executives stumbled on a new format that would turn the political world upside down. They little imagined that in the coming years their brainchild would polarize the country and make it nearly impossible to govern. Rush Limbaugh, an enormously talented former disc jockey—opinionated, brash, and unapologetically conservative—pioneered a pathbreaking infotainment program that captured the hearts of an audience no media executive knew existed. Limbaugh’s listeners yearned for a champion to punch back against those maligning their values. Within a decade, this format would grow from fifty-nine stations to over one thousand, keeping millions of Americans company as they commuted, worked, and shouted back at their radios. The concept pioneered by Limbaugh was quickly copied by cable news and digital media. Radio hosts form a deep bond with their audience, which gives them enormous political power. Unlike elected representatives, however, they must entertain their audience or watch their ratings fall. Talk radio boosted the Republican agenda in the 1990s, but two decades later, escalation in the battle for the airwaves pushed hosts toward ever more conservative, outrageous, and hyperbolic content. Donald Trump borrowed conservative radio hosts’ playbook and gave Republican base voters the kind of pugnacious candidate they had been demanding for decades. By 2016, a political force no one intended to create had completely transformed American politics.

Redeeming the Dial Tona J. Hangen,2002 Hangen traces the careers of three of the most successful Protestant radio evangelists--Paul Rader, Aimee Semple McPherson, and Charles Fuller--and examines the strategies they used to bring their messages to listeners across the nation, transforming American radio evangelism from an on-air novelty in the 1920s into a profitable and wide-reaching industry by the 1950s.

The Enigmatic Realm of **America Radio**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **America Radio** a literary masterpiece penned by way of a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book is core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those who partake in its reading experience.

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