

# Radio Alternative

Claire Bond Potter

**Rebels on the Air** Jesse Walker, 2004-06-01 Boring DJs who never shut up, and who don't even pick their own records. The same hits, over and over. A constant stream of annoying commercials. How did radio get so dull? Not by accident, contends journalist and historian Jesse Walker. For decades, government and big business have colluded to monopolize the airwaves, stamping out competition, reducing variety, and silencing dissident voices. And yet, in the face of such pressure, an alternative radio tradition has tenaciously survived. *Rebels on the Air* explores these overlooked chapters in American radio, revealing the legal barriers established broadcasters have erected to ensure their dominance. Using lively anecdotes drawn from firsthand interviews, Walker chronicles the story of the unsung heroes of American radio who, despite those barriers, carved out spaces for themselves in the spectrum, sometimes legally and sometimes not. Walker's engaging, meticulous account is the first comprehensive history of alternative radio in the United States. From the unlicensed amateurs who invented broadcasting to the community radio movement of the 1960s and 1970s, from the early days of FM to today's micro radio movement, Walker lays bare the hidden history of broadcasting. Above all, *Rebels on the Air* is the story of the pirate broadcasters who shook up radio in the 1990s and of the new sorts of radio we can expect in the next century, as the microbroadcasters crossbreed with the even newer field of Internet broadcasting.

*The Decline and Fall of Public Broadcasting* David Barsamian, 2001 Concentration of the media has reached new heights, making it harder for alternative and critical voices to gain a hearing. The recent \$86 billion merger of Time Warner and AOL is just one of many signs of the narrowing of information sources. Market pressures have also encroached on the original mission of public broadcasting, which was to provide a voice for groups that may otherwise be unheard. Yet around the country, creative journalists and activists are creating more democratic, informative, and engaging media. Whether they are working to defend and expand democratic access to existing media or building their own media alternatives through the radio, television, or the World Wide Web, they are pioneering new ways of sharing information. In *The Decline and Fall of Public Broadcasting*, David Barsamian gives an insider's account of these new media activists and the challenges they confront, drawing on his years of experience in public radio. Since 1986, Barsamian has been the producer of the highly acclaimed *Alternative Radio*, a weekly one-hour public affairs program broadcast in North America, Europe, South Africa, and Australia, as well as short-wave radio and the Internet. David Barsamian is the producer of the award-winning syndicated radio program *Alternative Radio*. His interview books with luminaries such as Noam Chomsky, Howard Zinn, and Edward W. Said have sold in the hundreds of thousands. His most recent interview book is *Propaganda and the Public Mind: Conversations with Noam Chomsky* (South End Press, 2001). He is also the author of *Eqbal Ahmad: Confronting Empire* (South End Press, 2000). Also Available by David Barsamian *Propaganda and the Public Mind: Conversations with Noam Chomsky* TP \$16.00 0-89608-634-8 \* CUSA *Eqbal Ahmad: Confronting Empire* TP \$16.00 ISBN 0-89608-615-1 \* CUSA

**Pacifica Radio 2E** Matthew Lasar, 2000-04-14 In the public radio landscape, the Pacifica stations stand out as innovators of diverse and controversial broadcasting. Pacifica's fifty years of struggle against social and political conformity began with a group of young men and women who hoped to change the world with a credo of non-violence. *Pacifica Radio* traces the cultural and political currents that shaped the first listener-supported radio station, KPFA FM in Berkeley, and accompanied Pacifica's gradual expansion into a 5 station network. In this expanded paperback edition, Lasar provides a postscript (*A Crisis of Containment*) that examines the external pressures and organizational problems within the Pacifica Foundation that led, in early 1999, to the police shutdown of network station KPFA. Lasar, an admittedly pro-KPFA partisan in

the conflict, gives a first-person account, calling it the worst crisis in the history of community radio. Yet Pacifica Radio is about more than just the network's recent troubles. It is the story of visionary Lewis Hill and the small band of pacifists who in 1946, set out to build institutions that would promote dialogue between individuals and nations. KPFA took to the air in 1949 with stunningly unconventional programs that challenged the dreary cultural consensus of the Cold War. No one in the Bay Area, or anywhere else, had heard anything like it on the airwaves. The first edition of Pacifica Radio, which made the San Francisco Chronicle's non-fiction bestseller list, was praised as fascinating reading by *In These Times*. Lasar has an eye for paradox, irony and contradiction, wrote the Santa Rose Press Democrat, but he is first and foremost an able and astute historian.

***BBC Radio 6 Music's Alternative Jukebox*** BBC Radio 6 Music, 2014-10-13 BBC Radio 6 Music is the station for people who are passionate about music: its award-winning presenters are constantly bringing a wealth of fresh tracks to the airwaves, from both new and established artists. In this book, BBC Radio 6 Music draws on its pool of knowledge and experience to provide an alternative offering to the mainstream music most radio stations play, bringing the reader an authoritative guide to 500 alternative classic songs and the stories behind them. Featuring contributions from the station's most popular DJs and producers - including Cerys Matthews, Craig Charles, Gilles Peterson and Huey Morgan - BBC Radio 6 Music's *Alternative Jukebox* is the perfect route to escaping the mainstream and discovering a world of unforgettable tracks. With choices of works by a diverse range of artists, such as Gil Scott-Heron, Gram Parsons, the Pixies and Ghostpoet, these are the songs that tell the story of alternative music.

***The A to X of Alternative Music*** Steve Taylor, 2006-09-27 Covers those bands and artists who have rejected the mainstream in favor of innovation, originality and the pursuit of their own unique musical identity.

***BBC Radio 6 Music's Alternative Jukebox*** BBC Radio 6 Music, 2014-10-06 BBC Radio 6 Music is the station for people who are passionate about music: its award-winning presenters are constantly bringing a wealth of fresh tracks to the airwaves, from both new and established artists. In this book, BBC Radio 6 Music draws on its pool of knowledge and experience to provide an alternative offering to the mainstream music most radio stations play, bringing the reader an authoritative guide to 500 alternative classic songs and the stories behind them. Featuring contributions from the station's most popular DJs and producers - including Cerys Matthews, Craig Charles, Gilles Peterson and Huey Morgan - BBC Radio 6 Music's *Alternative Jukebox* is the perfect route to escaping the mainstream and discovering a world of unforgettable tracks. With choices of works by a diverse range of artists, such as Gil Scott-Heron, Gram Parsons, the Pixies and Ghostpoet, these are the songs that tell the story of alternative music.

***Bootlegging the Airwaves*** Eleanor Patterson, 2024-02-06 How fan passion and technology merged into a new subculture Long before internet archives and the anytime, anywhere convenience of streaming, people collected, traded, and shared radio and television content via informal networks that crisscrossed transnational boundaries. Eleanor Patterson's fascinating cultural history explores the distribution of radio and TV tapes from the 1960s through the 1980s. Looking at bootlegging against the backdrop of mass media's formative years, Patterson delves into some of the major subcultures of the era. Old-time radio aficionados felt the impact of inexpensive audio recording equipment and the controversies surrounding programs like Amos 'n' Andy. Bootlegging communities devoted to buddy cop TV shows like Starsky and Hutch allowed women to articulate female pleasure and sexuality while Star Trek videos in Australia inspired a grassroots subculture built around community viewings of episodes. Tape trading also had a profound influence on creating an intellectual pro wrestling fandom that aided wrestling's growth into an

international sports entertainment industry.

*Space, Identity, and Public-access Media* Warren Bareiss,1997

**Political Junkies** Claire Bond Potter,2020 For years, we were promised the Internet would make our politics more open and inclusive. And its influence has certainly been decisive: the 2016 election was debated, won, and lost on social media and the Internet. But with Facebook and Twitter embroiled in controversy over privacy issues, ongoing revelations about foreign interference through hacking and social media trolls, and coverage of controversial viral videos monopolizing the attention of the press, it's increasingly unclear whether the Internet is a benign public arena, let alone one for the public good. In *Political Junkies*, historian Claire Potter explains how we got here by situating today's online politics in a much longer history of new media technologies repurposed for political purposes, including independent newsletters, talk radio, direct mail, and cable television. Beginning in the 1950s, pioneers across the political spectrum, from I.F. Stone to Phyllis Schlafly, used these tools to create increasingly influential political media that were entrepreneurial, alarming, and sharply partisan. Simultaneously, traditional media outlets embraced the same technologies and expanded their ideas about what counted as political news. Cheap and free digital tools introduced in the 1990s simply further sped transformations already under way: email became an inexpensive form of direct mail, blogging updated the political newsletter for a wider audience, and YouTube, Facebook, and Twitter ads displaced vintage campaign commercials. The results were evident in the insurgent presidential campaigns of John McCain and Howard Dean, the hashtag activism of the early 2010s, and of course, the rise of Donald Trump. The Internet and social media made the populist insurgency of 2016 possible, but so too did a far longer transformation in our political media. In today's online world, political engagement has never been greater, but trust in political institutions and processes has never been more fragile. To understand why, Potter argues, we must avoid the shock of the present and look to history. For anyone lost in the online wilderness or the thread of some political argument, *Political Junkies* is essential reading for understanding how the Internet became the defining feature of 21st century politics--

*Alternative Financing Options for Public Broadcasting* United States. Temporary Commission on Alternative Financing for Public Telecommunications,1982

**Understanding Alternative Media** Bailey, Olga,Cammaerts, Bart,Carpentier, Nico,2007-12-01 This clear and concise text offers a one-stop guide through the complex political, social and economic debates that surround alternative media and provides a fresh and insightful look at the renewed importance of this form of communication.

*Alternative Rock* Dave Thompson,2000 Provides profiles of solo performers, bands, producers, and record labels from the alternative rock movement, ranging from the mid-1970s to the present, and includes discographies, album reviews, and photographs.

**The Construction of Social Space in an Alternative Radio Text** Warren Bareiss,1997

**Chronicles of Dissent** Noam Chomsky,David Barsamian,2022-02-08 Conducted from 1984 to 1996, these interviews first appeared in the books *Chronicles of Dissent*, *Keeping the Rabble in Line*, and *Class Warfare*, all published by the independent publisher Common Courage Press in Monroe, Maine. This omnibus collection includes a new introduction by David Barsamian, looking back on conversations and engagement with Chomsky's ideas that now spans decades, as well as a classic essay by Alexander Cockburn on Chomsky that served as the introduction to one of the original volumes.

**The Alternative Media Handbook** Kate Coyer,Tony Dowmunt,Alan Fountain,2007-12-27 'Alternative Media' is the term used to describe non-mainstream media forms that are independently run and

community focussed, such as zines, pirate radio, online discussion boards, community run and owned broadcasting companies, and activist publications such as Red Pepper and Corporate Watch. The book outlines the different types of 'alternative media' and offers an overview of global alternative media activity, before moving on to provide information about alternative media production and how to get involved in it, including: What is Alternative Media? alternative media in practice making media getting involved. This book will primarily appeal to students studying media freedom, alternative media, media globalization and media production as well as anyone wishing to embark on a career in this field.

**Communities of the Air** Susan Merrill Squier, 2003-06-19 A pioneering analysis of radio as both a cultural and material production, *Communities of the Air* explores radio's powerful role in shaping Anglo-American culture and society since the early twentieth century. Scholars and radio writers, producers, and critics look at the many ways radio generates multiple communities over the air—from elite to popular, dominant to resistant, canonical to transgressive. The contributors approach radio not only in its own right, but also as a set of practices—both technological and social—illuminating broader issues such as race relations, gender politics, and the construction of regional and national identities. Drawing on the perspectives of literary and cultural studies, science studies and feminist theory, radio history, and the new field of radio studies, these essays consider the development of radio as technology: how it was modeled on the telephone, early conflicts between for-profit and public uses of radio, and amateur radio (HAMS), local programming, and low-power radio. Some pieces discuss how radio gives voice to different cultural groups, focusing on the BBC and poetry programming in the West Indies, black radio, the history of alternative radio since the 1970s, and science and contemporary arts programming. Others look at radio's influence on gender (and gender's influence on radio) through examinations of Queen Elizabeth's broadcasts, Gracie Allen's comedy, and programming geared toward women. Together the contributors demonstrate how attention to the variety of ways radio is used and understood reveals the dynamic emergence and transformation of communities within the larger society. Contributors. Laurence A. Breiner, Bruce B. Campbell, Mary Desjardins, Lauren M. E. Goodlad, Nina Huntzman, Leah Lowe, Adrienne Munich, Kathleen Newman, Martin Spinelli, Susan Merrill Squier, Donald Ulin, Mark Williams, Steve Wurzler

**Radio and ICT in West Africa**, 2009 This study consists of carrying out a base-line study of West African radio connectivity to ICT (internet, satellite, computer, digital storage tools, etc.), analyzing the uses implemented, identifying the constraints and opportunities, and making recommendations to the different stakeholders.--Back cover.

**With God on Our Side** Steven Felix-Jager, 2017-01-11 Rock and roll is more than just music. Rock is a culture and an ideology, which carries its own ethos. It is forcefully countercultural and exists as a bane in the sight of dominant Western culture. As rock engages and critiques culture, it invariably encounters issues of meaning that are existential and theological. A transformational theology of rock begins with those existential and theological issues raised by and within rock music. *With God On Our Side* attempts to respond to these queries in a way that is faithful to the work of the kingdom of God on earth by mining our long theological tradition and seeing what cohesive responses can be made to the issues raised by rock music. At its best, rock acknowledges there is something wrong with the world, raises awareness of marginalized voices, and offers an alternative mode of existence within our present reality. By teasing out the theological issues found in rock music, this book synthesizes the findings to create a distinctive cultural theology that is sensitive to the plight of the marginalized in the West. In this way, the book offers a way forward towards a transformational theology of rock and roll.

**Radio at the Edges** Matt Mollgaard, 2022-06 This collection engages with alternatives to mainstream

radio systems, histories and concepts. It addresses the impacts and challenges that alternative, community and pirate radio represent. As such, it will appeal to scholars and students of radio studies, as well as those interested in debates around alternative media systems.

*The Future of Rock and Roll* Robin James,2023-04-06 In 1983, an Ohio radio station called WOXY launched a sonic disruption to both corporate rock and to its conservative home region, programming an omnivorous range of genres and artists while being staunchly committed to local independent art and media. In the 1990s, as alternative rock went mainstream and radio grew increasingly homogeneous, WOXY gained international renown as one of Rolling Stone's Last Great Independent Radio stations. The station projected a philosophy that prioritized such independence—the idea that truly progressive, transgressive, futuristic disruptions of the status quo were possible only when practiced with and for other people. In *The Future of Rock and Roll*, philosopher Robin James uses WOXY's story to argue against a corporate vision of independence—in which everyone fends for themselves—and in favor of an alternative way of thinking and relating to one another that disrupts norms but is nevertheless supported by communities. Against the standard retelling of the history of modern rock, James looks to the local scenes that made true independence possible by freeing individual artists from the whims of the boardroom. This philosophy of community-rooted independence offers both a counternarrative to the orthodox history of indie rock and an alternative worldview to that of the current corporate mainstream.

Uncover the mysteries within *Crafted by* is enigmatic creation, Discover the Intrigue in **Radio Alternative**. This downloadable ebook, shrouded in suspense, is available in a PDF format ( Download in PDF: \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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