

# Radio Gawds

Martin Grams Jr.

**This Might Get a Little Heavy** Ralphie May, Nils Parker, 2017-12-12 There was a time when Ralphie May was one of the biggest standup comedians in the country, both by ticket sales and by tonnage. While some things changed—Ralphie lost half his body weight—others did not: he will be remembered as one of the most successful comics of his time. Completed just months before his untimely passing, in *This Might Get a Little Heavy*, Ralphie takes readers on a behind-the-scenes tour of his life and career, one that winds across the country, over obstacles, beyond heartbreak, and through the golden age of stand-up. Raised in poor, rural, Arkansas by a single mom who struggled to make ends meet, Ralphie's early years were the perfect breeding ground for the kind of pain and stress and adversity that only comedy can cure. Bitten by the comedy bug at a Methodist sleep-away camp when he was 12 years old, Ralphie seized a once-in-a-lifetime opportunity six years later at an open-mic in a pizza parlor. Mentored and inspired by legendary comedian Sam Kinison to move to Houston, where he got his start, Ralphie packed his bags and never looked back. A major headliner for over twenty-five years, in *This Might Get A Little Heavy*, Ralphie finally tells the world how a chubby poor kid from Clarksville went from Arkansas to Houston to Hollywood and beyond. Full of never before told stories from Ralphie's life, *This Might Get A Little Heavy* will bust your gut, pull at your heart strings, and touch your soul.

**Watch Me Die** Erica Spindler, 2012-02-28 Stained-glass artist Mira Gallier finds her perfect life unraveling when she begins seeing evidence that her believed-dead husband is still alive and is framed for her assistant's murder.

**Blast from the Past** B. Eric Rhoads, 1996 Radio has just celebrated its 75th anniversary and it's as vital and varied as ever. Rhoads, a zealous radio historian and archivist, has captured radio's exuberance and fluency in this marvelous collection of more than 900 photographs, many of which have never before been published. This collection of portraits, both posed and candid, of radio personalities is a veritable radio hall of fame, showcasing everyone from Jack Benny to Howard Stern. Rhoads begins with photographs chronicling the rise of the pioneering Pittsburgh station, KDKA, the first to achieve continuous broadcasting, then keeps pace with radio's rapid growth, offering rare documentation of every type of on-air performer, from men of the cloth delivering the first on-air services to vaudevillians, conductors, sportscasters, and dramatists, many of whom went on to achieve fame in Hollywood. Styles change, but the magic continues as radio continues to evolve in conjunction with its competitor, television. On-air performers gave way to disc jockeys and talk show hosts, but talents such as Garrison Keillor and various NPR contributors have helped keep imaginative radio alive and well. - Donna Seaman--BL 03/15/1996.

**Hello, Everybody!** Anthony Rudel, 2008-04-01 "A lively overview" of this pre-internet mass-communication tool and "the entrepreneurs and evangelists, hucksters and opportunists" who flocked to it (Publishers Weekly). Long before the Internet, another young technology was transforming the way we connect with the world. At the dawn of the twentieth century, radio grew from an obscure hobby into a mass medium with the power to reach millions of people. 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, innovating styles of mass communication and entertainment while making bedlam of the airwaves. Into this wild new frontier stepped a young secretary of commerce, Herbert Hoover, whose passion for organization transformed radio into an even more powerful political, cultural and economic force. When a charismatic bandleader named Rudy Vallée created the first on-air variety show and America elected Franklin Delano Roosevelt, who communicated with the public through his famous fireside chats, radio had arrived. With extensive knowledge, humor, and an eye for outsized characters forgotten by history, Anthony Rudel tells the story of the boisterous years when radio took its place in the nation's living room. "Entertaining and informative." —The Denver Post "Rudel, with extensive professional radio experience, revels in the enterprising personalities who set up shop on this technological frontier. . . . [And] vividly re-creates the anything-goes atmosphere of the ether's early days." —Booklist

**Radio Reader** Michele Hilmes, Jason Loviglio, 2002 First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

**The Radio** Gayle Worland, 2004 Provides an introduction to the history and development of the radio and explains how a radio works. Includes information on some of the scientists and inventors who were influential of the invention of the radio.

**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.

**Rhode Island Radio** John Rooke, 2012 Never overwhelming anyone with its geographical size, Rhode Island has always managed to find a niche in the broadcasting industry. From the birth of radio through the start of the department store wars in the 1920s, Rhode Island radio became a national trendsetter. The Shepard brothers created the Yankee Network, which launched the concept of sharing programming with affiliated stations. Several formats became standard-bearers for listening concepts throughout the country, from the Top 40 format of the 1950s and 1960s to present-day adult contemporary and sports talk radio. Rhode Island personalities and stations have played a large part in overall industry concepts and growth. Salty Brine, Sherm Strickhouser, Jack Comley, Ed Pearson, Ernie Anderson, and Don Pardo are all names and voices familiar to audiences in the Ocean State and beyond.

**Raised on Radio** Gerald Nachman, 2012-10-17 For everybody raised on radio—and that's everybody brought up in the thirties, forties, and early fifties—this is the ultimate book, combining nostalgia, history, judgment, and fun, as it reminds us of just how wonderful (and sometimes just how silly) this vanished medium was. Of course, radio still exists—but not the radio of *The Lone Ranger* and *One Man's Family*, of *Our Gal Sunday* and *Life Can Be*

Beautiful, of The Goldbergs and Amos 'n' Andy, of Easy Aces, Vic and Sade, and Bob and Ray, of The Shadow and The Green Hornet, of Bing Crosby, Kate Smith, and Baby Snooks, of the great comics, announcers, sound-effects men, sponsors, and tycoons. In the late 1920s radio exploded almost overnight into being America's dominant entertainment, just as television would do twenty-five years later. Gerald Nachman, himself a product of the radio years—as a boy he did his homework to the sound of Jack Benny and Our Miss Brooks—takes us back to the heyday of radio, bringing to life the great performers and shows, as well as the not-so-great and not-great-at-all. Nachman analyzes the many genres that radio deployed or invented, from the soap opera to the sitcom to the quiz show, zooming in to study closely key performers like Benny, Bob Hope, and Fred Allen, while pulling back to an overview that manages to be both comprehensive and seductively specific. Here is a book that is generous, instructive, and sinfully readable—and that brings an era alive as it salutes an extraordinary American phenomenon.

*Chicago's WLS Radio* Scott Childers, 2008 From its early days as the farmer's companion to over a quarter century as the nation's premier rock-and-roll station, WLS has touched the lives of millions of listeners. Many well-known celebrities, like Gene Autry, owe their careers to the Big 89, through the famous Saturday night program The National Barn Dance. Local personalities such as Dick Biondi, Larry Lujack, and John Records Landecker became household names thanks to Chicago's 50,000-watt blowtorch. The images in Chicago's WLS Radio scan the entire history of the station, featuring engaging hosts, the biggest stars, and lots of fun. The book also covers WLS's move in the 1990s to become a leader in the news and talk format.

*The Buzzard: Inside the Glory Days of WMMS and Cleveland Rock Radio: A Memoir* John Gorman, 2008-08 Traces the history of Cleveland's WMMS radio station from 1973 to 1986, exploring how the station helped recreate rockradio and the city of Cleveland by showcasing new, influential musicians and inspiring listeners.

**The Joe Bostic Story** George L. Hiss, 2006 Much is made of the fact that Joe Bostic was a man of firsts, as a member of the black community. He was the first black announcer on radio, first black sports announcer, first boxing announcer at Madison Square Garden, the first black to present a concert in Carnegie Hall, and many other impressive achievements.

**Lum and Abner** Randal L. Hall, 2014-10-17 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.

**WIXY 1260** Mike Olszewski, Richard Berg, Carlo Wolff, 2011 The story of one of Cleveland's most popular and influential radio stations Before FM radio and the commanding album rock stations of the 1970s, there was WIXY 1260, a tiny Northeast Ohio AM radio station that became an entertainment powerhouse. Three visionaries assembled a legendary staff of on-air personalities and, with savvy programming and groundbreaking promotions, created WIXY 1260--a station that would become synonymous with 1960s pop culture. A Midwest juggernaut, WIXY aired everything from surf and Motown to country and the British Invasion. Crossing cultural and generational lines in one of the hottest radio markets in the country, it regularly took in more than fifty percent of the Greater Cleveland audience. Bob Weiss, Norman Wain, and Joe Zingale knew the kind of radio Cleveland wanted to hear. They also knew how to market that sound to make it a lifestyle. They bought a small station with a weak signal and renamed it WIXY, and it wasn't long before their competition fell by the wayside. Mike Olszewski and Richard Berg spin a lively tale of popular culture that will appeal to everyone from baby boomers to media scholars and cultural historians. Through extensive interviews with insiders, the authors chronicle WIXY's relatively brief yet exciting run and how the station came to dominate the airwaves in the '60s and '70s with a winning combination of tastemaking playlists, unforgettable on-air personalities, and outlandish promotions. It's a fun story, recounted with ample humor. --John Soeder, Music Critic, The Cleveland Plain Dealer

*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.

**Duffy's Tavern: A History of Ed Gardner's Radio Program** Martin Grams Jr., Soon after Duffy's Tavern premiered over the radio in 1941, Hollywood celebrities flocked to the microphone for a guest appearance and accepted what was rarely heard of in network broadcasting: celebrities were roasted in the form of insults that were praised by critics and raved by radio listeners. Duffy's Tavern was so popular it helped spawn a hit song, Leave Us Face It, an attempted newspaper comic strip, a number of premiums, and a U.S.O. Tour. Convicts at San Quentin voted it their favorite radio program. This book (700 plus pages) documents the entire history of the radio program, the

1945 motion-picture, the short-lived television program, the lawsuits, Ed Gardner's personal life, contract negotiations and much more.

**Radio On** Sarah Vowell,2013-11-19 There are approximately 502 million radios in America. For this savvy, far-reaching diary, celebrated journalist and author Sarah Vowell turned hers on and listened--closely, critically, creatively--for an entire year. As a series of impressions and reflections regarding contemporary American culture, and as an extended meditation on both our media and our society, Radio On is a keenly focused book that is as insightful as it is refreshing.

**Iowa's WHO Radio** Jeff Stein,2011 When a Des Moines insurance company started a radio station in 1924, no one imagined it would bring news from a world war home to families desperate for information, carry the exploits of University of Iowa athletics to fans nationwide, draw the ire of a Cuban dictator, and be home to a future president. From the earliest days of This is W-H-O. Who? Bankers Life, Des Moines to today's 50,000-watt, clear channel voice of the middle west, one of the most powerful radio stations in America has been part of Iowa life for nearly 90 years. With a signal that reaches from coast to coast, border to border, and then some, trusted voices such as Jack Shelley, Herb Plambeck, Jim Zabel, Lee Kline, and Duane Ellett have graced the WHO radio airwaves, while Van & Bonnie, Jan Mickelson, Bob Quinn, and others carry on the tradition today. From the Barn Dance Frolic and Phone Forum to Sportsman's Notebook and The Big Show, WHO has consistently reflected the values of Iowans.

**Vic and Sade on the Radio** John T. Hetherington,2014-04-30 Vic and Sade, an often absurd situation comedy written by the prolific Paul Rhymer, aired on America's radios from 1932 to 1944 (with short-lived revivals afterward). The title characters, known as radio's home folks, were a married couple exploring the comedic side of ordinary life along with their adopted son and an eccentric uncle. This book examines the program's depiction of many aspects of American culture--leisure activities, community groups, education, films--in light of the critiques put forward by the era's critics such as William Orton. Vic and Sade offered its own subtle cultural critique that reflected how ordinary people experienced mass culture of the time.

Pacific Radio News ,1920

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