

# Radio Tune

Andrew R. Yoder

*Tune in Yesterday* John Dunning, 1976 Descriptions of the plots and characters of the most popular radio shows are included as well as basic information on schedules, writers, sponsors, and performers. In alphabetical order.

**Tune in Tomorrow: An Adventure in Retro-Radio** Bruce Bell, 2017-10-11 *Tune in Tomorrow* is the story of a young under achiever, happy with a routine job in a small Oregon town radio station. His patterned life changes abruptly when a very rich man decides he wants to own a radio station that mirrors his favorite station from another era. The young man is suddenly immersed in a world with wildly creative people and an energetic news team that builds an environment of activity he has never known, much less experience. His adrenaline allows him to keep up with most needs but his lack of know-how produces a string of anxieties that is only relieved by a witty wife and the support from his new best friends at the radio station. The successes and failures of this group of people are fun, funny and frantic. Their head-on collision with life is based on a desire to help make their community a better place. How they, together manage this neat trick is reason enough to *Tune in Tomorrow*.

**Western Music & Radio Trades Journal**, 1928

**Music Radio** Morten Michelsen, Mads Krogh, Steen Kaargaard Nielsen, Iben Have, 2018-12-27 Why is music so important to radio? This anthology explores the ways in which musical life and radio interact, overlap and have influenced each other for nearly a century. One of music radio's major functions is to help build smaller or larger communities by continuously offering broadcast music as a means to create identity and senses of belonging. Music radio also helps identify and develop musical genres in collaboration with listeners and the music industry by mediating and by gatekeeping. Focusing on music from around the world, *Music Radio* discusses what music radio is and why or for what purposes it is produced. Each essay illuminates the intricate cultural processes associated with music and radio and suggests ways of working with such complexities.

**Radio 2.0** Matthew Lasar, 2016-03-14 Welcome to the uncertain world of Radio 2.0—where podcasts, mobile streaming, and huge music databases are the new reality, as are tweeting deejays and Apple's Siri serving as music announcer—and understand the exciting status this medium has, and will continue to have, in our digitally inclined society. How did popular radio in past decades—from President Franklin D. Roosevelt's Fireside Chats in the 1930s through Top 40 music and Rush Limbaugh's talk radio empire—shape American society? How did devices and systems like the iPhone, Pandora, and YouTube turn the radio industry upside-down? Does radio still have a future, and if so, what will we want it to look like? *Radio 2.0: Uploading the First Broadcast Medium* covers the history and evolution of Internet radio, explaining what came before, where Internet radio came from, and where it is likely headed. It also gives readers a frame of reference by describing radio from its introduction to American audiences in the 1920s—a medium that brought people together through a common experience of the same broadcast—and shows how technologies like digital music and streaming music services put into question the very definition of radio. By examining new radio and media technologies, the book explores an important societal trend: the shift of media toward individualized or personalized forms of consumption.

**Contemporary Radio Programming Strategies** David T. MacFarland, 2016-10-14 This book, first published in 1990, offers an in-depth analysis of the 'fundamental beliefs' of radio. This refers to the common understanding of what the radio enterprise is – and should be – about: entertainment and information. A major thrust of this book is to arrive at a set of fundamental beliefs about the values and the realities of the radio business in regard to entertainment programming – a set of beliefs that may or may not be right, or

forever, but that might at least provide a basis for developing programming strategies. Most other books on radio programming describe the formats and programming that already exist. This one starts with a clean sheet of paper and the question 'What do listeners really want from radio?'

*2004 Rumelhart Prize Special Issue Honoring John R. Anderson* Robert Goldstone, 2013-11-19 This special issue of Cognitive Science honors the research and mentorship contributions of Dr. John R. Anderson, the 2004 David E. Rumelhart Prize recipient whose research has provided the field of cognitive psychology with comprehensive and integrative theories, and has had a practical impact on educational practice in the classroom and on student achievement in learning mathematics. The David E. Rumelhart Prize is awarded annually to an individual or collaborative team making a significant contemporary contribution to the formal analysis of human cognition. For three decades, Dr. Anderson has been engaged in a vigorous research program with the goal of developing a computational theory of mind. The diverse articles in this issue feature work by Dr. Anderson's students, colleagues, and collaborators, illustrating that it is possible to impact education with rigorous stimulation of human cognition.

*Radio Age*, 1926

**Turn On, Tune In, Drift Off** Victor Szabo, Elliott Assistant Professor of Music Victor Szabo, 2022-11 Turn On, Tune In, Drift Off: Ambient Music's Psychedelic Past rethinks the history and socioaesthetics of ambient music as a popular genre with roots in the psychedelic countercultures of the late twentieth century. Victor Szabo reveals how anglophone audio producers and DJs between the mid-1960s and century's end commodified drone- and loop-based records as ambient audio: slow, spare, spacious audio sold as artful personal media for creating atmosphere, fostering contemplation, transforming awareness, and stilling the body. The book takes a trip through landmark ambient audio productions and related discourses, including marketing rhetoric, artist manifestos and interviews, and music criticism, that during this time plotted the conventions of what became known as ambient music. These productions include nature sounds records, experimental avant-garde pieces, space music radio, psychedelic and cosmic rock albums, electronic dance music compilations, and of course, explicitly ambient music, all of which popularized ambient audio through vivid atmospheric concepts. In paying special attention to the sound of ambient audio; to ambient audio's relationship with the psychedelic, New Age, and rave countercultures of the US and UK; and to the coincident evolution of therapeutic audio and head music across alternative media and independent music markets, this history resituates ambient music as a hip highbrow framing and stylization of ongoing practices in crafting audio to alter consciousness, comportment, and mood. In so doing, Turn On, Tune In, Drift Off illuminates the social and aesthetic rifts and alliances informing one of today's most popular musical experimentalisms.

**Louisiana Hayride** Tracey E. W. Laird, 2005 Provides an examination of northwest Louisiana's unique musical milieu, home to the Louisiana Hayride, a radio barn dance between 1948 and 1960. The region's history, geography, race relations, media, and other forces set the stage for the Hayride's critical role in both country music and rock-and-roll.

**Blood Crazy** Simon Clark, 2014-10-28 It is a quiet, uneventful Saturday in Doncaster. Nick Aten, and his best friend Steve Price – troubled seventeen year olds – spend it as usual hanging around the sleepy town, eating fast food and planning their revenge on Tug Slatter, a local bully and their arch-enemy. But by Sunday, Tug Slatter becomes the last of their worries because somehow overnight civilization is in ruins. Adults have become murderously insane – literally. They're infected with an uncontrollable urge to kill the young. Including their own children. As Nick and Steve try to escape the deadly town covered with the mutilated bodies of kids, a group of blood-thirsty adults ambushes them.

Just a day before they were caring parents and concerned teachers, today they are savages destroying the future generation. Will Nick and Steve manage to escape? Is their hope that outside the Doncaster borders the world is 'normal' just a childish dream? *Blood Crazy*, first published in 1995, is a gripping, apocalyptic horror from Simon Clark.

**Popular Science**, 1931-03 Popular Science gives our readers the information and tools to improve their technology and their world. The core belief that Popular Science and our readers share: The future is going to be better, and science and technology are the driving forces that will help make it better.

**The Groups Tune in** Frank Ernest Hill, 1940 A summary of the author's Let's listen together. cf. Foreward.

**Pirate Radio Stations** Andrew R. Yoder, 2002 Accompanying audio CD has 74 minutes of broadcast excerpts from dozens of underground radio stations.

*An American Tune* Barbara Shoup, 2012-09-26 While reluctantly accompanying her husband and daughter to freshman orientation at Indiana University, Nora Quillen hears someone call her name, a name she has not heard in more than 25 years. Not even her husband knows that back in the '60s she was Jane Barth, a student deeply involved in the antiwar movement. *An American Tune* moves back and forth in time, telling the story of Jane, a girl from a working-class family who fled town after she was complicit in a deadly bombing, and Nora, the woman she became, a wife and mother living a quiet life in northern Michigan. An achingly poignant account of a family crushed under the weight of suppressed truths, *An American Tune* illuminates the irrevocability of our choices and how those choices come to compose the tune of our lives.

**Tune in the World with Ham Radio** American Radio Relay League, 1976

*Music Clubs Magazine*, 1933

**Programming for TV, Radio, and the Internet** Philippe Perebinosoff, Brian Gross, Lynne S. Gross, 2005 First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

**Early '70s Radio** Kim Simpson, 2011-07-21 Early '70s Radio focuses on the emergence of commercial music radio formats, which refer to distinct musical genres aimed toward specific audiences. This formatting revolution took place in a period rife with heated politics, identity anxiety, large-scale disappointments and seemingly insoluble social problems. As industry professionals worked overtime to understand audiences and to generate formats, they also laid the groundwork for market segmentation. Audiences, meanwhile, approached these formats as safe havens wherein they could re-imagine and redefine key issues of identity. A fresh and accessible exercise in audience interpretation, *Early '70s Radio* is organized according to the era's five prominent formats and analyzes each of these in relation to their targeted demographics, including Top 40, soft rock, album-oriented rock, soul and country. The book closes by making a case for the significance of early '70s formatting in light of commercial radio today.

**Future Radio Programming Strategies** David MacFarland, 2013-10-18 Fundamental beliefs is what the reader will be exploring here -- a common understanding of what the radio enterprise should be about: entertainment and information. A major thrust of this book is to arrive at a set of fundamental beliefs about the values and realities of the radio business in regard to entertainment programming -- a set of beliefs that may or may not be right, true, or forever, but that might at least provide a basis for developing programming strategies. This second edition of *Future Radio Programming Strategies* seeks to answer the question: What do listeners really want from radio? Some of the answers are derived from users-and-gratifications research in the mass media. Instead of focusing on what mass media do to people, the users-and-gratifications perspective seeks to discover what people do with mass media. The functionalist viewpoint of such research basically says that a medium is best defined by how people use it. Having looked at some of the audience

research that comes from sources other than the standard ratings companies, the book then goes on to demonstrate new ways that formats, production procedures, and announcing styles can meet audience needs and desires. Although the volume concludes with several original methods for selecting and presenting airplay music based on the audience's moods and emotional needs, it does not insist upon a singular, formulaic approach for constructing or modifying a music format. Instead, it attempts to involve the reader in thinking through the process of format development. Two audio tapes are also available for use with the book. The tapes contain nearly 3 hours of important, detailed information and provocative points from the book. Exclusive audio examples include: \* the sense of acoustic space in music; \* hi-fi versus lo-fi listening environments; \* subjective perception of the announcer's distance from the listener; \* audio editing rates; \* comparison of luxury versus inexpensive car listening experiences; and \* the components of emotions that are expressed vocally. The tapes also include new sections about the threats to traditional radio from specialized digital audio services, competition for the listener's attention from computer-based media, and additional proof of how music can be chosen on the basis of listeners' emotional reactions and mood needs.

Embark on a breathtaking journey through nature and adventure with *Crafted by is* mesmerizing ebook, **Radio Tune** . This immersive experience, available for download in a PDF format ( Download in PDF: \*), transports you to the heart of natural marvels and thrilling escapades. Download now and let the adventure begin!

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