

Radio

Museum of Broadcast Communications

Radio Steve Warren,2005 First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Raised on Radio Gerald Nachman,2000-08-23 Radio broadcasting United States History.

The Radio Station Michael C Keith,2006-12-13 First Published in 2007. Routledge is an imprint of Taylor & Francis, an informa company.

The Radio Right Paul Matzko,2020 By the early 1960s, and for the first time in history, most Americans across the nation could tune their radio to a station that aired conservative programming from dawn to dusk. People listened to these shows in remarkable numbers; for example, the broadcaster with the largest listening audience, Carl McIntire, had a weekly audience of twenty million, or one in nine American households. For sake of comparison, that is a higher percentage of the country than would listen to conservative talk radio host Rush Limbaugh forty years later. As this Radio Right phenomenon grew, President John F. Kennedy responded with the most successful government censorship campaign of the last half century. Taking the advice of union leader Walter Reuther, the Kennedy administration used the Internal Revenue Service and the Federal Communications Commission to pressure stations into dropping conservative programs. This book reveals the growing power of the Radio Right through the eyes of its opponents using confidential reports, internal correspondence, and Oval Office tape recordings. With the help of other liberal organizations, including the Democratic National Committee and the National Council of Churches, the censorship campaign muted the Radio Right. But by the late 1970s, technological innovations and regulatory changes fueled a resurgence in conservative broadcasting. A new generation of conservative broadcasters, from Pat Robertson to Ronald Reagan, harnessed the power of conservative mass media and transformed the political landscape of America--

Radio - The Forgotten Medium Edward C. Pease,Everette E. Dennis,2018-04-24 Although television is now dominant, radio surprisingly remains a medium of unparalleled power and importance. Worldwide, it continues to be the communications vehicle with the greatest outreach and impact. Every indicator - economic, demographic, social, and democratic - suggests that far from fading away, radio is returning to our consciousness, and back into the cultural mainstream.Marilyn J. Matelski reviews radio's glory days, arguing that the glory is not all in the past. B. Eric Rhoads continues Matelski's thoughts by explaining how and why radio has kept its vitality. The political history of radio is reviewed by Michael X. Delli Carpini, while David Bartlett shows how one of radio's prime functions has been to serve the public in time of disaster. Other contributors discuss radio as a cultural expression; the

global airwaves; and the economic, regulatory, social, and technological structures of radio. Collectively, the contributors provide an intriguing study into the rich history of radio, and its impact on many areas of society. It provides a wealth of information for historians, sociologists, and communications and media scholars. Above all, it helps explain how media intersect, change focus, but still manage to survive and grow in a commercial environment.

The Radio Station Michael C. Keith, 2000 Ten years after its original publication, *The Radio Station*, now in its fifth edition, is considered the standard work on this audio medium. It remains a concise and candid guide to the internal workings of radio stations and the radio industry. A comprehensive blueprint, this book details the functions performed successfully within every well-run station. Not only will readers understand how each job is best performed, they will know how it meshes with those of the rest of the radio station staff. For readers uncertain of career goals, this book provides a solid foundation in who does what, when, and why. The fifth edition updates and expands this classic text acclaimed by radio educators and practitioners from around the United States. New sections on radio and the Internet, AM stereo, cable and satellite radio, niche formats, mergers and consolidation, future prospects, and digital technology, as well as new illustrations, feature boxes and quotes from industry pros bring the reader into the present world of the radio station, providing insight into this ever-changing field.

How to Make Great Radio David Lloyd, 2015-05-19 There is no such thing as perfect radio - and therein lies its delicious unpredictability. In fact, so charming is this quality that 90 per cent of UK adults tune into the medium every week. Like many things, radio done well sounds effortless. It is not. Producing great radio is partly down to instinct and partly down to learning then mastering the basics. Drawing upon his thirty years spent working with some of the finest talents in British radio, David Lloyd shares a plethora of valuable tips and tricks of the trade in this unique and authoritative guide to broadcasting success. Covering speech and music formats, local and national stations, technical and artistic skills, content and style considerations, and much, much more, this how-to is essential and accessible reading for all - whether you are taking your tentative first steps in radio or refreshing your existing industry knowledge. Lloyd's hugely entertaining selection of anecdotes, examples, research, insight and pointers sets out to bottle the very essence of memorable radio, determining the factors that differentiate a truly great broadcaster from a distinctly average one, and helping budding hopefuls achieve their radio goals.

The Birth of Top 40 Radio Richard W. Fatherley, David T. MacFarland, 2013-12-24 Top 40 was the preeminent American radio format of the 1950s

and 1960s. Although several radio station group owners offered their own versions of the format, the AM stations owned by Todd Storz and his father were acknowledged as the principal developers of Top 40 radio, and the prime movers in making it a nationwide ratings and revenue success. The Storz Stations in St. Louis, Omaha, New Orleans, Minneapolis-St. Paul, Kansas City, Oklahoma City and Miami are profiled in this book, as are various Storz air personalities and executives. A detailed chapter examines the unique Storz Station sound, revealing the complexity of what detractors portrayed as a simplistic format. Another covers Storz advertising in radio trade magazines, which cemented the company's image as the format's most successful station group and Top 40 as the dominant programming of the day. There are extensive quotations from the memoirs of several of the founders of the format.

Radio's Second Century John Allen Hendricks, 2020-03-13 Winner of the 2022 Broadcast Education Association Book Award One of the first books to examine the status of broadcasting on its one hundredth anniversary, *Radio's Second Century* investigates both vanguard and perennial topics relevant to radio's past, present, and future. As the radio industry enters its second century of existence, it continues to be a dominant mass medium with almost total listenership saturation despite rapid technological advancements that provide alternatives for consumers. Lasting influences such as on-air personalities, audience behavior, fan relationships, and localism are analyzed as well as contemporary issues including social and digital media. Other essays examine the regulatory concerns that continue to exist for public radio, commercial radio, and community radio, and discuss the hindrances and challenges posed by government regulation with an emphasis on both American and international perspectives. Radio's impact on cultural hegemony through creative programming content in the areas of religion, ethnic inclusivity, and gender parity is also explored. Taken together, this volume compromises a meaningful insight into the broadcast industry's continuing power to inform and entertain listeners around the world via its oldest mass medium--radio.

Radio Goes to War Gerd Horten, 2002-02-06 *Radio Goes to War* is the first comprehensive and in-depth look at the role of domestic radio in the United States during the Second World War. As this study convincingly demonstrates, radio broadcasting played a crucial role both in government propaganda and within the context of the broader cultural and political transformations of wartime America. Gerd Horten's absorbing narrative argues that no medium merged entertainment, propaganda, and advertising more effectively than radio. As a result, America's wartime radio propaganda

emphasized an increasingly corporate and privatized vision of America's future, with important repercussions for the war years and the postwar era. Examining radio news programs, government propaganda shows, advertising, soap operas, and comedy programs, Horten situates radio wartime propaganda in the key shift from a Depression-era resentment of big business to the consumer and corporate culture of the postwar period.

Communities of the Air Susan Merrill Squier, 2003-06-19 DIVA Affirms the importance of invention of radio and explores how radio creates sets of overlapping communities of the air, including those who study and theorize radio as a technological, social, cultural, and historical phenomenon./div

Radio in the Television Age Pete Fornatale, Joshua E. Mills, 1980-11-20 A history of modern radio shows why radio survived the advent of television, covers radio advertising, programming, technology, and news, and discusses radio pioneers, noncommercial radio, and government deregulation-- Google Books.

Midnight Radio Iolanda Zanfardino, 2019-06-04 An intriguingly interwoven tale of four lives changed by a mysterious late-night radio broadcast that wakes them up from their mundane existences. Each tale speaks to different social issues without pandering to a political agenda: LGBT+ rights, racism, social network addiction, and the difficult decision between settling down versus following your dreams. Each tale is told in a vivid, polychromatic illustration style that flows from one character to another and back again in a uniquely identifiable fashion.

Reality Radio John Biewen, Alexa Dilworth, 2010-03-15 Over the last few decades, the radio documentary has developed into a strikingly vibrant form of creative expression. Millions of listeners hear arresting, intimate storytelling from an ever-widening array of producers on programs including This American Life, StoryCorps, and Radio Lab; online through such sites as Transom, the Public Radio Exchange, Hearing Voices, and Soundprint; and through a growing collection of podcasts. Reality Radio celebrates today's best audio documentary work by bringing together some of the most influential and innovative practitioners from the United States, Canada, the United Kingdom, and Australia. In these nineteen essays, documentary artists tell--and demonstrate, through stories and transcripts--how they make radio the way they do, and why. Whether the contributors to the volume call themselves journalists, storytellers, even audio artists--and although their essays are just as diverse in content and approach--all use sound to tell true stories, artfully. Contributors: Jad Abumrad Jay Allison damali ayo John Biewen Emily Botein Chris Brookes Scott Carrier Katie Davis Sherre DeLys Lena Eckert-Erdheim Ira Glass Alan Hall Natalie Kestecher The Kitchen Sisters Maria Martin Karen Michel Rick Moody Joe Richman Dmae Roberts

Stephen Smith Sandy Tolan

Voices in the Purple Haze Michael Keith, 1997-04-30 During the fateful summer of 1966, a handful of restless and frustrated deejays in New York and San Francisco began to conceive of a whole new brand of radio, one which would lead to the reinvention of contemporary music programming. Gone were the screaming deejays, the two minute doowop hits, and the goofy jingles. In were the counterculture sounds and sentiments that had seldom, if ever, made it to commercial radio. This new and unorthodox form of radio—this radical departure from the Top 40 establishment—reflected the social and cultural unrest of the period. Underground radio had been born of a desire to restore substance and meaning to a medium that had fallen victim to the bottom-line dictates of an industry devoted to profit. In this compelling and intriguing account of the counterculture radio movement, over 30 pioneers of the underground airwaves share insights and observations, and tell it like it was. Michael Keith has interviewed some of the most prominent figures of underground radio and has woven their reflections into a seamless, engrossing oral history of one of radio's most extraordinary moments. From the first broadcasts of a Screamin' Jay Hawkins record and a live Love-In and Be-In Rock 'n Roll concert, to the ultimate corporate takeover of the commercial underground airwaves, Keith provides the reader with a unique and fresh look at this turbulent era. There had never been anything like commercial underground radio before its '60s debut, and there has not been anything like it since its premature demise in the early 1970s. The innovativeness and boldness of underground radio brought a new golden age to the medium. Ignoring playlists, rigid programming formulas and program clocks, the underground deejays attracted a dedicated following of maturing baby boomers.

Radio Daily-television Daily , 1958

Radio Broadcast , 1926

The Museum of Broadcast Communications Encyclopedia of Radio Museum of Broadcast Communications, 2004 A premise of this unique encyclopedia is that radio broadcasting is so pervasive that its importance can be easily overlooked. More than 600 articles provide ample illustration of the role this medium plays throughout the world. From radio's invention to radio on the Internet, the cross-referenced and thoroughly indexed articles analyze over 100 years of topics, programs, issues, people, and places, and provide leads to further reading. Some 250 photographs give visual context to an often unseen world. Scholars, old-time-radio admirers, and curious readers will appreciate the unparalleled comprehensiveness of this source.--The

Top 20 Reference Titles of the Year, American Libraries, May 2004.

Commercial and Government Radio Stations of the U.S. United States. Dept. of Commerce. Radio Division, 1919

Columbus Radio Mike Adams, 2016 Two professors and a preacher invented Columbus radio. It began with science experiments in classrooms and a minister's desire to expand beyond his churchgoing audience. By 1922, government licenses had been issued for WEAO at Ohio State University and WJD at Denison University. At this same time, a Baptist minister went on the air for an hour each Sunday morning using a 10-watt transmitter licensed as WMAN. In this story of Columbus radio, the work of the professors and the preacher will evolve into radio with advertiser-supported programs of information and entertainment. Three important radio stations will serve a growing Columbus radio audience in different ways: WEAO becomes WOSU, a national pioneer in using radio for teaching; WMAN becomes WCOL and in the 1960s is number one in audience size; and CBS affiliate WBNS becomes the class act of Columbus radio, retaining the major share of local listeners for many decades. Including many other stations of lesser influence, the illustrated stories of Columbus radio are told in this book.

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