

# Radio.

United States. Dept. of Commerce. Radio Division

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

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

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.

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

*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.

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 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.

Communities of the Air Susan Merrill Squier, 2003-06-19 DIVAffirms 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

**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 Broadcast ,1926**

Radio Service Bulletin ,1915

*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--

*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.

*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.

Bob Steele on the Radio Paul Hensler,2019-08-23 For more than sixty years, Bob Steele was the radio voice of Southern New England, entertaining listeners of WTIC AM with his wit and humor and an inimitable style that kept listeners faithfully tuning in to his morning show. Capturing the nation's highest market share, the National Radio Hall of Fame inductee maintained an unparalleled popularity through the latter half of the twentieth century. This first ever biography of Bob Steele details both the

home life and the award-winning broadcasting career of this Connecticut media legend, from his humble Midwestern roots to the pinnacle of radio fame. Steele and his *The Word for the Day* feature remain forever embedded in the memories of his many listeners.

**Charles Herrold, Inventor of Radio Broadcasting** Gordon Greb, Mike Adams, 2015-09-11 Still broadcasting today, the world's first radio station was invented by Charles Herrold in 1909 in San Jose, California. His accomplishment was first documented in a notarized statement written by him and published in the Electro-Importing Company's 1910 catalog: We have given wireless phone concerts to amateur wireless men throughout the Santa Clara Valley. Being the first to broadcast radio entertainment and information to a mass audience puts him at the forefront of modern day mass communication. This biography of Charles Herrold focuses on how he used primitive technology to get on the air. Today it is a 50,000-watt station (KCBS, in San Francisco). The authors describe Herrold's story as one of early triumph and final failure, the story of an everyman, an individual who was an innovator but never received recognition for his work and, as a result, died penniless. His most

important work was done between 1912 and 1917, and following World War I, he received a license and operated station KQW for several years before running out of money. Herrold then worked as a radio time salesman, an audiovisual technician for a high school, and a janitor at a local naval facility, still telling anyone who would listen to him that he was the father of radio. The authors also consider some other early inventors, and the directions that their work took.

Great Music Radio.com Pat McNulty, 2016-04-12 Take a delightful, amusing journey into the world of radio and music. You'll discover the Camiendra Ranch, a magical place high in the Colorado Rockies, where Paddy Gaughan introduced radio broadcasting in the early 20th Century. One hundred years later his great grandson teams up with the nation's finest program director and one of the country's great promotions directors (who are madly in love with one another, but can't seem to settle down in the same city) to establish the world's most famous radio station. Great Music Radio.com recounts the years leading up to this, following the founders' careers and the zany, if not crazy, radio people they meet along the way, and eventually their road trip across the country (ala Ken Kesey's

Merry Pranksters) picking up their favorite deejays. The story also tracks the history of the Ranch, a 5,000-acre spread that was built in the 1890's by engineering genius Paddy Gaughan and his amazing musical wife, Carolina Cosimi, (another great love story) Throughout its history, the Ranch is visited by historical figures that come away with new visions for the future (Nikola Tesla, Guglielmo Marconi, W.C. Handy, George Gershwin, Benny Goodman, and many more.) Great Music Radio.com is a fascinating look at the development of music and radio, humorous and smart, a page-turner, a great beach read, (mountain read?) but ultimately, a love story from two different moments in time.

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

Unveiling the Energy of Verbal Artistry: An Mental Sojourn through Radio.

In a world inundated with monitors and the cacophony of immediate transmission, the profound power and psychological resonance of verbal beauty usually fade in to obscurity, eclipsed by the continuous

assault of noise and distractions. However, located within the lyrical pages of **Radio.**, a captivating function of literary beauty that pulses with fresh feelings, lies an unique trip waiting to be embarked upon. Written by a virtuoso wordsmith, this mesmerizing opus books viewers on a psychological odyssey, gently revealing the latent possible and profound influence stuck within the elaborate web of language. Within the heart-wrenching expanse of the evocative evaluation, we will embark upon an introspective exploration of the book is main themes, dissect their captivating publishing model, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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