Voices In The Purple Haze Underground Radio And The 60s

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The Hidden Screen: Low Power Television in America Robert L. Hilliard 2016-07-01 This text explores the industry of low-power television (LPTV) in America. It covers what LPTV is and how it got started, who the broadcasters are and their viewers, LPTV's significance in contemporary society and culture, and the challenges it faces in the late 1990s and the millennium.

Voicing the Cinema James Buhler 2020-03-16 Theorists of the soundtrack have helped us understand how the voice and music in the cinema impact a spectator's experience. James Buhler and Hannah Lewis edit in-depth essays from many of film music's most influential scholars in order to explore fascinating issues around vococentrism, the voice in cinema, and music's role in the integrated soundtrack. The collection is divided into sections. The first explores historical approaches to technology in the silent film, French cinema during the transition era, the films of the so-called New Hollywood, and the post-production sound business. The second investigates the practice of the singing voice in diverse repertoires such as Bergman's films, Eighties teen films, and girls' voices in Brave and Frozen. The third considers the auteuristic voice of the soundtrack in works by Kurosawa, Weir, and others. A last section on narrative and vococentrism moves from The Martian and horror film to the importance of background music and the state of the soundtrack at the end of vococentrism. Contributors: Julie Brown, James Buhler, Marcia Citron, Eric Dienstfrey, Erik Heine, Julie Hubbert, Hannah Lewis, Brooke McCorkle, Cari McDonnell, David Neumeyer; Nathan Platte, Katie Quanz, Jeff Smith, Janet Staiger, and Robynn Stilwell

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.

The Next Better Place Michael C. Keith 2004-01-01 In 1959, at the age of eleven, Michael Keith ditched his relatively stable life with his mother and sisters in Albany, New York, and surreptitiously set off hitchhiking out West with his estranged, alcoholic dad. His memoir, told without sentimentality in the funny, world-wise voice of the young boy he once was, describes the bizarre characters they encounter in the rundown rooming houses and homeless missions of Pittsburgh and Ft. Worth, where they hole up as Michael's father works odd jobs to make enough money for them to move on; in the carnivals of the Midwest and the casinos of Las Vegas, where Michael dreams of Hollywood stardom; and in every two-bit town along the way, where they attend AA meetings just for a cup of coffee and a decent doughnut. The Next Better Place explores the fine line between wanderlust and compulsion, between running away and arriving, and will resonate for anyone who has enjoyed the work of Tobias Wolff, Jack Kerouac, and William Kennedy.

Methods of Historical Analysis in Electronic Media Donald G. Godfrey 2006-08-15 Methods of Historical Analysis in Electronic Media provides a foundation for historical research in electronic media by emphasizing the literature and the methods--traditional and the eclectic methods of scholarship as applied to electronic media. It is about history--broadcast electronic media history and history that has been broadcast, and also about the historiography, research written, and the research yet to be written. Divided into five parts, this book: *addresses the challenges in the application of the historical methods to broadcast history; *reviews the various methods appropriate for electronic-media research based on the nature of the object under study; *suggests new approaches to popular historical topics; *takes a broad topical look at history in broadcasting; and *provides a broad overview of what has been accomplished, a historian's challenges, and future research. Intended for students and researchers in broadcast history, Methods of Historical Analysis in Electronic Media provides an understanding of the qualitative methodological tools necessary for the study of electronic media history, and illustrates how to find primary sources for electronic media research.

The Radio Station Michael C. Keith 2012-09-10 This book is bible for beginning radio professionals: the complete, definitive guide to the internal workings of radio stations and the radio industry. Not only will you begin understand how each job at a radio station is best performed, you will learn how it meshes with those of the rest of the radio station staff. If you are uncertain of your career goals, this book provides a solid foundation in who does what, when, and why. The Radio Station details all departments within a radio station. Topics explained include satellite radio, Web radio, AM stereo, cable and podcasting. Also, mergers and consolidation, future prospects, new digital technologies. This edition is loaded with new illustrations, feature boxes and quotes from industry pros, bringing it all together for the reader.

Going strong after 20 years The Radio Station is now in its eighth edition and long 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, explaining the functions performed successfully within every well-run station.

The Concise Encyclopedia of American Radio Christopher H. Sterling 2010-04-12 The average American listens to the radio three hours a day. In light of recent technological developments such as internet radio, some argue that the medium is facing a crisis, while others claim we are at the dawn of a new radio revolution. The Concise Encyclopedia of American Radio is an essential single-volume reference guide to this vital and evolving medium. It brings
together the best and most important entries from the three-volume Museum of Broadcast Communications Encyclopedia of Radio, edited by Christopher Sterling. Comprised of more than 300 entries spanning the invention of radio to the Internet, The Concise Encyclopedia of American Radio addresses personalities, music genres, regulations, technology, programming and stations, the “golden age” of radio and other topics related to radio broadcasting throughout its history. The entries are updated throughout and the volume includes nine new entries on topics ranging from podcasting to the decline of radio. The Concise Encyclopedia of American Radio include suggestions for further reading as complements to most of the articles, biographical details for all person-entries, production credits for programs, and a comprehensive index.

Encyclopedia of Radio 3-Volume Set Christopher H. Sterling 2004-03-01 Produced in association with the Museum of Broadcast Communications in Chicago, the Encyclopedia of Radio includes more than 600 entries covering major countries and regions of the world as well as specific historical periods, technological developments, critical voices in the field of radio, and people, networks and organizations. The Encyclopedia of Radio is comprehensive, authoritative, and accessible, and will be a major contribution to the understanding of radio’s history.

comprehensively evaluates the vibrant history of American radio and television Offers insight into the cultural influence of radio and television Analyzes canonical texts that helped shape the field Written for students and scholars of media studies and twentieth-century history A Companion and the History of American Broadcasting is an essential and field-defining guide to the history and historiography of American broadcasting and its many cultural, societal, and political impacts.

Bits, Specks, Crumbs, Flecks Michael C. Keith 2015-10-05 Have you wondered what Dwarves dance about in the moonlight? What of returning to the Golden Years of the 1950’s? Do you enjoy stories of home towns seen through a whimsical, humorous lens? Want to know why the elderly revolted? Author Michael C. Keith brings you with him back to the 50’s, on magical tours through parking lots, swerving around tales of spontaneous human combustion, through open windows and around the block a few times in Bits, Specks, Crumbs, Flecks, Vraeyda Literary’s new book of short fiction, containing stories of the Isley Brothers, Dolly Parton, A&M Records, and Elton John, among others. He sheds new light on the upheavals in the music industry over the past fifteen years and their implications for the audiences the industry has shaped. Weisbard focuses in particular on formats—constructed mainstresses designed to appeal to distinct populations—showing how taste became intertwined with class, race, gender, and region. While many historians and music critics have criticized the segmentation of pop radio, Weisbard finds that the creation of multiple formats allowed different subgroups to attain a kind of separate majority status—for example, even in its most mainstream form, the R&B of the Isley Brothers helped to create a sphere where black identity was nourished. Music formats became the one reliable place where different groups of Americans could listen to modern life unfold from their distinct perspectives. The centers of pop, it turns out, were as complicated, diverse, and surprising as the cultural margins. Weisbard’s stimulating book is a tour de force, shaking up our ideas about the mainstream music industry in order to tease out the cultural importance of all performers and songs.

A Companion to the History of American Broadcasting Aniko Bodroghkozy 2018-10-02 Presented in a single volume, this engaging review reflects on the scholarship and the historical development of American broadcasting A Companion to the History of American Broadcasting comprehensively evaluates the vibrant history of American radio and television and reveals broadcasting’s influence on American history in the twentieth and twenty-first centuries. With contributions from leading scholars on the topic, this wide-ranging anthology explores the impact of broadcasting on American culture, politics, and society from an historical perspective as well as the effect on our economic and social structures. The text’s original and accessibly-written essays offer explorations on a wealth of topics including the production of broadcast media, the evolution of various television and radio genres, the development of the broadcast ratings system, the rise of Spanish language broadcasting in the United States, broadcast activism, African Americans and broadcasting, 1950’s television, and much more. This essential resource: Presents a scholarly overview of the history of radio and television broadcasting and its influence on contemporary American history Contains original essays from leading academics in the field Examines the role of radio in the television era Discusses the evolution of regulations in radio and television Offers insight into the cultural influence of radio and television Analyzes canonical texts that helped shape the field Written for students and scholars of media studies and twentieth-century history A Companion and the History of American Broadcasting is an essential and field-defining guide to the history and historiography of American broadcasting and its many cultural, societal, and political impacts.

Top 40 Democracy Eric Weisbard 2011-11-27 If you drive into any American city with the car stereo blasting, you’ll undoubtedly find radio stations representing R&B/hip-hop, country, Top 40, adult contemporary, rock, and Latin, each playing hit after hit within that musical format. American music has created an array of rival mainstreams, complete with charts in multiple categories. Love it or hate it, the world that radio made has steered popular music and provided the soundtrack of American life for more than half a century. In Top 40 Democracy, Eric Weisbard’s stimulating book is a tour de force, shaking up our ideas about the mainstream music industry in order to tease out the cultural importance of all performers and songs.

The Oxford Handbook of Mobile Music Studies Sumanth Gopinath 2014-03-21 The two volumes of The Oxford Handbook of Mobile Music Studies consolidate an area of scholarly inquiry that addresses how mechanical, electrical, and digital technologies and their corresponding economies of scale have rendered music and sound increasingly mobile-portable, fungible, and ubiquitous. At once a marketing term, a common mode of everyday-life performance, and an instigator of experimental aesthetics, “mobile music” opens up a space for studying the momentous transformations in the production, distribution, consumption, and experience of music and sound that have taken place over the past two centuries. Taken together, the two volumes cover a large swath of the world—the US, the UK, Japan, Brazil, Germany, Turkey, Mexico, France, China, Jamaica, Iraq, the Philippines, India, Sweden—and a similarly broad array of the musical and nonmusical sounds suffusing the soundscapes of mobility. Volume 1 provides an introduction to the study of mobile music through the examination of its devices, markets, and theories. Conceptualizing a long history of mobile music extending from the late nineteenth century to the present, the volume focuses on the conjunction of human mobility and forms of sound production and reproduction. The volume’s chapters investigate the MP3, copyright law and digital downloading, music and cloud computing, the iPod, the transistor radio, the automated call center, sound and text messaging, the mobile phone, the militarization of iPod usage, the cochlear implant, the portable sound recorder, listening practices of schoolchildren and teenagers, the ringtone, mobile music in the urban soundscape, the boombox, mobile music marketing in Mexico and Brazil, music piracy in India, and online radio in Japan and the US.

Voices in the Purple Haze Michael C. Keith 1997 From 1966 to 1972, underground radio shredded the conventions of commercial radio. Over 30 pioneers of the underground airwaves share insights and anecdotes, and tell it like it was.

Keith’s Radio Station John Allen Hendrickx 2014-08-07 Keith’s Radio Station offers a concise and insightful guide to all aspects of radio operations, explaining the functions performed within every professionally managed station. Now in its ninth edition, this book continues its long tradition of guiding readers to a solid understanding of who does what, when, and why. This new edition explains what “radio” in America has been, where it is today, and where it is going. Covering the basics of how programming is produced, financed and delivered across a spectrum of technologies, including the newest technological trends such as streaming and podcasting, satellite, and HD Radio, John Allen Hendrickx and Bruce Mims argue that the future of radio remains bright and strong as it continues to evolve with emerging technologies. New to this edition: New and updated essays from industry leaders discussing how radio is evolving in an
era of rapidly changing technology. A thorough examination of Internet radio, online music services, and mobile listening devices. An analysis of how new technologies have fragmented the advertising dollar. A discussion of station website content and promotional usage of social media.

A revised examination of the landscape of media echelons used in traffic and billing departments. Updated, full-color photos and illustrations. The new companion website features content for both students and instructors, including an instructor's manual, lecture slides, test questions, audio examples of key concepts, quizzes for students, and links to further resources.


Categorizing Sound. David Brackett. 2016-07-19. "Categorizing Sound addresses the relationship between categories of music and categories of people: in other words, how do particular ways of organizing sound become integral parts of whom we perceive ourselves to be and of how we feel connected to some people and disconnected from others? After an introduction that discusses the key theoretical concepts to be deployed, Categorizing Sound presents a series of case studies that range from foreign music, race music, and old-time music in the 1920s up through country and rhythm and blues in the 1980s. Each chapter focuses not so much on the musical contents of these genres as on the process of 'gentrification' through which these categories are produced."

The Columbia Guide to America in the 1960s. David Farber. 2003-04-09. "The 1960s continue to be the subject of passionate debate and political controversy, a touchstone in struggles over the meaning of the American past and the direction of the American future. Amid the polemics and the myths, making sense of the Sixties and its legacies presents a challenge. This book is for all those who want to take it on. Because there are so many facets to this unique and transformative era, this volume offers multiple approaches and perspectives. The first section gives a lively narrative overview of the decade's major policies, events, and cultural changes. The second presents ten original interpretative essays from prominent historians about significant and controversial issues from the Vietnam War to the sexual revolution, followed by a concise encyclopedia of articles organized alphabetically. This section could stand as a reference work in itself and serves to supplement the narrative. Subsequent sections include short topical essays, special subjects, a brief chronology, and finally an extensive annotated bibliography with ample information on books, films, and electronic resources for further exploration. With interesting facts, statistics, and comparisons presented in almanac style as well as the expertise of prominent scholars, The Columbia Guide to America in the 1960s is the most complete guide to an enduringly fascinating era."

The Republic of Rock. Michael J. Kramer. 2013-06-27. "Michael Kramer draws on new archival sources and interviews to explore sixties music and politics through the lens of these two genres. Focusing particularly on the Acid Tests of Ken Kesey and the Merry Pranksters to hippie disc jockeys on strike, the military's use of rock music to 'baste' morale' in Vietnam, and the forgotten tale of a South Vietnamese rock band, The Republic of Rock shows how the musical connections between the City of the Summer of Love and war-torn Southeast Asia were crucial to the making of the sixties counterculture. The book also illustrates how and why the legacy of rock music in the sixties continues to matter to the meaning of citizenship in a global society today."

Across the Waves. Derek W Vaillant. 2017-10-18. "In 1931, the United States and France embarked on a broadcasting partnership built around radio. Over time, the transatlantic sonic alliance came to personify and to shape American-French relations in an era of increased global media production and distribution. Drawing on a broad range of American and French archives, Derek W. Vaillant joins textual and aural materials with original data analytics and maps to illuminate U.S.-French broadcasting's political and cultural development. Vaillant focuses on the period from 1931 until France dismantled its state media system in 1974. His analysis examines mobile actors, circulating programs, and shifting governmental and other institutions shaping international radio's use in times of war and peace. He explores the extraordinary achievements, the miscommunications and failures, and the limits of cooperation between America and France as they shaped a new media environment. Throughout, Vaillant explains how radio's power as an instantaneous mass communications tool produced, legitimized, and circulated various notions of states, cultures, ideologies, and peoples as superior or inferior."

The Republic of Rock. Michael J. Kramer. 1994-09-15. "When it first appeared in the 1930s, FM radio was a technological marvel, providing better sound and nearly eliminating the static that plagued AM stations. It took another forty years, however, for FM's popularity to surpass that of AM. In Sounds of Change, Christopher Sterling and Michael Keith detail the history of FM, from its inception to its dominance (for now, at least) of the airwaves. Initially, FM's identity as a separate service was stifled, since most FM outlets were AM-owned and simply simulcast AM programming and advertising. A wartime hiatus followed by the rise of television precipitated the failure of hundreds of FM stations. As Sterling and Keith explain, the 1960s brought FCC regulations allowing stereo transmission and requiring FM programs to differ from those broadcast on co-owned AM stations. Forced nonduplication led some FM stations to branch out into experimental programming, which attracted the counterculture movement, minority groups, and noncommercial public and college radio. By 1979, mainstream commercial FM was finally reaching larger audiences than AM. The story of FM since 1980, the authors say, is the story of radio, especially in its many musical formats. But trouble looms. Sterling and Keith conclude by looking ahead to the age of digital radio--which includes satellite and internet stations as well as terrestrial stations--suggesting that FM's decline will be partly a result of self-inflicted wounds--bland programming, excessive advertising, and little variety."

Sound as Popular Culture. Jens Gerrit Papenburg. 2016-03-18. "Scholars consider sound and its voices-in-the-purple-baze-underground-radio-and-the-60s. 1/18/2016. "This is an extraordinary title--The Republic of Rock. Michael J. Kramer. 2013-06-27. "Michael Kramer draws on new archival sources and interviews to explore sixties music and politics through the lens of these two genres. Focusing particularly on the Acid Tests of Ken Kesey and the Merry Pranksters to hippie disc jockeys on strike, the military's use of rock music to 'baste' morale' in Vietnam, and the forgotten tale of a South Vietnamese rock band, The Republic of Rock shows how the musical connections between the City of the Summer of Love and war-torn Southeast Asia were crucial to the making of the sixties counterculture. The book also illustrates how and why the legacy of rock music in the sixties continues to matter to the meaning of citizenship in a global society today. ""-from publisher description. ""Across the Waves. Derek W Vaillant. 2017-10-18. ""In 1931, the United States and France embarked on a broadcasting partnership built around radio. Over time, the transatlantic sonic alliance came to personify and to shape American-French relations in an era of increased global media production and distribution. Drawing on a broad range of American and French archives, Derek W. Vaillant joins textual and aural materials with original data analytics and maps to illuminate U.S.-French broadcasting's political and cultural development. Vaillant focuses on the period from 1931 until France dismantled its state media system in 1974. His analysis examines mobile actors, circulating programs, and shifting governmental and other institutions shaping international radio's use in times of war and peace. He explores the extraordinary achievements, the miscommunications and failures, and the limits of cooperation between America and France as they shaped a new media environment. Throughout, Vaillant explains how radio's power as an instantaneous mass communications tool produced, legitimized, and circulated various notions of states, cultures, ideologies, and peoples as superior or inferior. ""Sounds of Change. Christopher H. Sterling. 2009-09-15. ""When it first appeared in the 1930s, FM radio was a technological marvel, providing better sound and nearly eliminating the static that plagued AM stations. It took another forty years, however, for FM's popularity to surpass that of AM. In Sounds of Change, Christopher Sterling and Michael Keith detail the history of FM, from its inception to its dominance (for now, at least) of the airwaves. Initially, FM's identity as a separate service was stifled, since most FM outlets were AM-owned and simply simulcast AM programming and advertising. A wartime hiatus followed by the rise of television precipitated the failure of hundreds of FM stations. As Sterling and Keith explain, the 1960s brought FCC regulations allowing stereo transmission and requiring FM programs to differ from those broadcast on co-owned AM stations. Forced nonduplication led some FM stations to branch out into experimental programming, which attracted the counterculture movement, minority groups, and noncommercial public and college radio. By 1979, mainstream commercial FM was finally reaching larger audiences than AM. The story of FM since 1980, the authors say, is the story of radio, especially in its many musical formats. But trouble looms. Sterling and Keith conclude by looking ahead to the age of digital radio--which includes satellite and internet stations as well as terrestrial stations--suggesting that FM's decline will be partly a result of self-inflicted wounds--bland programming, excessive advertising, and little variety. ""Sound as Popular Culture. Jens Gerrit Papenburg. 2016-03-18. ""Scholars consider sound and its
The Handbook of Communication History Peter Simonson 2013-01-03 The Handbook of Communication History addresses central ideas, social practices, and media of communication as they have developed across time, cultures, and world geographical regions. It attends to both the varieties of streaming and podcasting, and the variabilities of sound systems in the disco era and sound—not necessarily aestheticized as music—is inextricably part of the many domains of popular culture. Expanding the view made by many scholars of cultural studies, the contributors consider cultural practices concerning sound not merely as semiotic or signifying processes but as material, physical, perceptual, and sensory processes that integrate a multitude of cultural traditions and forms of knowledge. The chapters discuss conceptual issues as well as terminologies and research methods; analyze historical and contemporary case studies of listening in various sound cultures; and consider the ways contemporary practices of sound generation are applied in the diverse fields in which sounds are produced, mastered, distorted, processed, or enhanced. The chapters are not only about sound; they also study sound—echoes from the past, resonances of the present, and the contradictions and discontinuities that suggest the future. Contributors Karin Bijsterveld, Susanne Binas-Preisendörfer, Carolyn Birdsell, Jochen Bonz, Michael Bull, Thomas Burkhalter, Mark J. Butler, Diedrich Diederichsen, Veit Ermann, Franco Fabbri, Golo Föllmer, Marta García Quiñones, Mark Grimshaw, Rolf Großmann, Maria Hanáček, Thomas Hecken, Anahid Kassabian, Carla J. Maier, Andrea Mihm, Bodo Mrozek, Carlo Nardi, Jens Gerrit Papenburg, Thomas Schopp, Holger Schulze, Toby Seay, Jacob Smith, Paul Théberge, Peter Wicke, Simon Zagorski-Thomas

The Radio Station John Allen Hendricks 2018-05-01 The Radio Station offers a concise and insightful guide to all aspects of radio broadcasting, streaming, and podcasting. This book’s tenth edition continues its long tradition of guiding readers to a solid understanding of who does what, when, and why in a professionally managed station. This new edition explains what “radio” in America has been, where it is today, and where it is going, covering the basics of how programming is produced, financed, delivered, and promoted via terrestrial and satellite broadcasting, streaming, and podcasting. John Allen Hendricks and Bruce Mims examine radio and its future within a framework of existing and emerging technologies. The companion website is new revised with content for instructors, including an instructors’ manual and test questions. Students will discover an expanded library of audio interviews with leading industry professionals in addition to practice quizzes and links to additional resources.

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 ripe 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.

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 and uphold the status quo. 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 Hits Just Keep on Coming Ben Fong-Torres 2001 (Book). This lively blast from the past peeks back the many layers of the Top 40 phenomenon: the DJs, fans, singles, jingles, dedications, contests, requests and more. The book features interviews with such renowned radio personalities and programmers as Casey Kasem, Dick Clark, Wolfman Jack, “Cousin Brucie” Morrow, Gary Owens and many others, and includes an exclusive CD with “airchecks” rare recordings from 16 legendary DJs on actual Top 40 broadcasts so that readers can hear the crazed, creative and compelling voices that made Top 40 so memorable. Also includes lots of fantastic black-and-white photos to help readers put faces to the voices they know so well, a bibliography and index, and a special Top of the Pops section featuring the Number One records of Top 40 radio from 1957 through 1997 as calculated by the staff of Gavin.

Historical Dictionary of American Radio Frederic Leigh 1998 A comprehensive resource of American radio history including over 100 authors and covering over 600 different topics, fully cross-referenced and indexed. Entries are arranged alphabetically and written by some of the leading scholars including Erik Barnouw, Louisa Benjamin, Ronald Caray, Kenneth Harwood,
Radio to counter and overcome discrimination and bias. The use of the audio medium for population throughout its history and how these repressed and neglected groups have employed including how this powerful medium has impacted and affected non-mainstream segments of the century ago. Written by leading scholars in the field, chapters address a wide range of topics, such as the War of the Worlds or Sorry, Wrong Number were considered, scrutiny was superficial. In Lost Sound, Jeff Porter examines the vital interplay between acoustic techniques and modernist practices in the growth of radio. Concentrating on the 1930s through the 1970s, but also speaking to the rising popularity of today’s narrative broadcasts such as This American Life, Radiolab, Serial, and The Organist, Porter’s close readings of key radio shows how writers adapted literary techniques to an acoustic medium with great effect. Addressing avant-garde sound poetry and experimental literature on the air, alongside industry policy and network economics, Porter identifies the ways radio challenged the conventional distinctions between highbrow and lowbrow cultural content to produce a dynamic popular culture.

Soul Picnic Michele Kort 2016-05-10 Laura Nyro was a beloved and pioneering singer-songwriter of the 1960s and 1970s, whose songs were covered with great success by the Fifth Dimension; Blood, Sweat & Tears; Three Dog Night; and Barbra Streisand. This first biography from Michele Kort, Soul Picnic, uncovers previously never revealed details, including a love affair with John Lennon, and her relationship with the Beatles. Unprecedented in her time, Nyro’s legacy is currently experiencing a revival. With her groundbreaking and passionate lyrics, her unusual and innovative rhythm and melody, Nyro’s influence is still felt by singers and songwriters today.

The Routledge Companion to Radio and Podcast Studies Mia Lindgren 2022-06-16 This comprehensive companion is a much-needed reference source for the expanding field of radio, audio, and podcast studies, taking readers through a diverse range of essays examining the core questions and key debates surrounding radio practices, technologies, industries, policies, resources, histories, and relationships with audiences. Drawing together original essays from well-established and emerging scholars to conceptualize this multidisciplinary field, this book’s global perspective acknowledges radio’s enduring affinity with the local, historical relationship to the national, and its unpredictably transnational reach. In its capacious understanding of what constitutes radio, this collection also recognizes the latent time-and-space shifting possibilities of radio broadcasting, and of the myriad ways for audio to come to us ‘live.’ Chapters on terrestrial radio mingle with studies of podcasts and streaming audio, emphasizing continuities and innovations in form and content, delivery and reception, production cultures and aesthetics, reminding us that neither ‘radio’ nor ‘podcasting’ should be approached as static objects of analysis but rather as mutually constituting cultural forms. This cutting-edge and vibrant companion provides a rich resource for scholars and students of history, art theory, industry studies, journalism, media and communication, cultural studies, feminist analysis, and postcolonial studies.

Radio Cultures Michael C. Keith 2008 “Radio Cultures examines the manifold ways in which radio has influenced the nation’s social and cultural environment since its inception nearly a century ago. Written by leading scholars in the field, chapters address a wide range of topics, including how this powerful medium has impacted and affected non-mainstream segments of the population throughout its history and how these repressed and neglected groups have employed radio to counter and overcome discrimination and bias. The use of the audio medium for political, economic, and religious purposes is comprehensively probed and analyzed in this insightful and innovative volume.”—Back cover.

Encyclopedia of Music in the 20th Century Lol Hildensrson 2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century. It covers the major musical styles—concert music, jazz, pop, rock, etc., and such key genres as opera, orchestral music, be-bop, blues, country, etc. Articles on individuals provide biographical information on their life and works, and explore the contribution each has made in the field. Illustrated and fully cross-referenced, the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information. A good first point of reference for students, librarians, and music scholars—as well as for the general reader.

Radio After the Golden Age Jim Cox 2013-09-16 What became of radio after its Golden Age ended about 1960? Not long ago Arbitron found that almost 93 percent of Americans age 12 and older are regular radio listeners, a higher percentage than those turning to television, newspapers, or the Internet. But the sounds they hear now barely resemble those of radio’s heyday when it had little competition as a mass entertainment and information source. Much has transpired in the past fifty-plus years: a proliferation of disc jockeys, newscasting, the FM band, satellites, automation, talk, ethnicity, media empires, Internet streaming and gadgets galore... Deregulation, payola, HD radio, pirate radio, the fall of transcontinental networks, the rise of local stations, conglomerate ownership, and radio’s future landscape are examined in detail. Radio has lost a bit of influence yet it continues to inspire stunning innovations.

Talking Radio This book uses an oral history approach incorporating comments by such people as Al Stewart, Ray Bradbury, Dick Clark, Walter Cronkite, Larry Gelbart, Paul Harvey, Art Linkletter, Ed Murrow, and many others. Listening In Susan J. Douglas 2013-11-30 Few inventions evoke such nostalgia, such deeply personal and vivid memories as radio—from Amos ‘n’ Andy and Edward R. Murrow to Wolfman Jack and Howard Stern. Listening In is the first in-depth history of how radio culture and content have changed and evolved in the American psyche. But Listening In is more than a history. It is also a reconsideration of what listening to radio has done to American culture in the twentieth century and how it has brought a completely new auditory dimension to our lives. Susan Douglas explores how listening has altered our day-to-day experiences and our own generational identities, cultivating different modes of listening in different eras; how radio has shaped our views of race, gender roles, ethnic barriers, family dynamics, leadership, and the generation gap. With her trademark wit, Douglas has created an eminently readable cultural history of radio.

Turn On, Tune In, Drift Off 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 ambient music producers and DJs between the mid-1960s and century’s end commodified drone- and loop-based records as “ambient audio”: slow, sparse, 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 resitutes 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.