

TV On The Radio.jpg

Michaelangelo Matos

THE NEW YORK TIMES

Pictures on the Radio - From the Frontlines of History with NPR News Chip Somodevilla,2020-04-07 *PICTURES ON THE RADIO* compiles the work of David Gilkey, a celebrated conflict photographer who helped NPR bring vivid life to big and small stories with global impact. Known for chronicling pain and beauty in war and conflict, he was on assignment in Helmand, Afghanistan in 2016 when he and NPR's Afghan interpreter, Zabihullah Tamanna were killed by a Taliban ambush of their convoy. Considered one of the best photojournalists in the world, his death made headlines around the country and the globe. The nine chapters in *PICTURES ON THE RADIO* include photographs from assignments in Afghanistan, Haiti, and Gaza covering war, natural disasters, and political strife, but also a surreal journey on the trans-Siberian railroad, a voyage down the Ganges, and coverage of American war-veterans showcasing Gilkey's range as a photojournalist whose work captured the strength and fragility of our humanity and our planet. An essay by NPR correspondents--including Jason Beaubien, Ari Shapiro, David Greene, Julie McCarthy, and Eric Westervelt--who accompanied David on assignment introduces each chapter of award-winning photographs and an afterword by Alyda Gilkey paints a portrait of the man behind the camera. *PICTURES ON THE RADIO* continues David Gilkey's lifelong mission of connecting Americans to the frontlines far beyond their shores. The drama, beauty and dignity of his subjects continue to move the heart and the conscience.

St. Louis Radio and Television Frank Absher,2012 St. Louis sits near the center of the United States in an area sometimes termed flyover territory by those who live on the coasts. Although this city in the middle of the country is not generally known as the birthplace of broadcasting, it is in fact where Nikola Tesla demonstrated the first true broadcast in March 1893. Later, in 1920, two St. Louis men began a radio broadcast announcing the results of the Harding-Cox presidential election on the same night as KDKA in Pittsburgh, but the Pennsylvania event received all of the national recognition. Wireless broadcasts (in Morse code) of weather information were emanating from the campus of St. Louis University in 1912; that station, 9YK, became WEW in 1922. Television was introduced to St. Louisans in 1947, although at least one forward-thinking local broadcaster was experimenting with the medium as early as 1928.

Las Vegas Radio and Television George Thomas Apfel,2021 The history of broadcasting in Las Vegas began with the first radio station, KGIX, to crackle the airwaves in the 1920s, started by J.M. Jack Heaton, who ran the Las Vegas railroad operation. By the 1940s, the railroad was no longer a major factor; instead, legalized gaming and the Strip drove the growth of the city and, consequently, radio and television. Maxwell Kelch, who was responsible for leading the effort to publicize Las Vegas as a tourist destination, launched the second and oldest existing radio station, KENO. Radio and TV personalities such as Coffee Jim Dandy, Red McIlvaine, Hal Morelli, Hank Thornley, and Walt Reno were household names to Las Vegasans in the 1960s and 1970s. From the 1940s and 1950s, when every radio station called a Strip hotel home, to the mega-consolidation of the mid-1990s, when big corporations took control of many of the Las Vegas signals, the world of radio and television in Las Vegas has evolved significantly. Today, Las Vegas is the 30th largest radio market in the United States.

SPIN ,2007-03 From the concert stage to the dressing room, from the recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, SPIN is your monthly VIP pass to all that rocks.

See You on the Radio Charles Osgood,2000 At least 12 million people listen to Charles Osgood every day on radio and millions more watch him on television on Sunday morning. All of them would agree that no one writes quite the way he does -- the offbeat stories that make listeners stop and pay attention; the commentaries in which he shares his sense of wonder, dismay, or amusement; the well-spun tales of irony, which often burst forth into wordplay or even poetry. *See You on the Radio* gathers the very best of his Osgood File work from the last eight years. It is a book of pure delight from one of broadcasting's funniest, most stylish writers.

Perspectives on Radio and Television F. Leslie Smith,David H. Ostroff,John W. Wright,2023-05-31 This textbook describes the field of radio and television in the United States, presents the material in a manner the reader can grasp and enjoy, and makes the book useful for the classroom teacher. Written for adaptation to individual teaching situations, the book is divided by subject matter into logical chapter divisions that can be assigned in the order appropriate for specific course students. Each chapter stands by itself, but the book is also an integrated whole. It is easy to understand at first reading, by beginning radio-television majors or nonmajor elective students alike. To give readers a complete picture of the field, subjects such as ethics, careers, and rivals to U.S. commercial radio and television are included.

Philadelphia Radio Alan Boris,2011 Philadelphia radio broadcasting began in 1922, when the city's first officially licensed stations went on the air. Within a few years, what had begun as a small, experimental medium became a full-fledged craze as families listened to live news, sports, and entertainment for the first time. In 1932, the first building designed for radio broadcasting opened on Chestnut Street, coinciding with the golden age of radio that featured live orchestras, soap operas, and imaginative dramas. In the 1950s, a few stations began playing rock and roll, and Philadelphia became known as a city that not only produced hit music but also consistently broke new acts. By the 1970s, FM radio began to grab the majority of listeners, and once again Philadelphia stations were responsible for breaking new artists, such as Billy Joel and Bruce Springsteen.

SPIN ,2006-10 From the concert stage to the dressing room, from the recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, SPIN is your monthly VIP pass to all that rocks.

Billboard ,1997-10-25 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Spin ,2007

Broadcasting in the UK and US in the 1950s Jamie Medhurst,Siân Nicholas,Thomas O'Malley,2016-05-11 In an age of digital communications, where radio, satellite, television and computing have come together to allow instant access to information and entertainment from around the globe, it is sometimes easy to overstate the break with the recent past that these developments imply. However, from a historical perspective, it is important to recognise that the national dimensions of communications, including broadcasting, have always been framed within different sets of international political, economic, cultural, and technological relationships. Television, so easily seen as the last technology to succumb to the effects of internationalisation subsequent to the technical and political changes of the late twentieth century, was in fact, from the outset, embedded in international interactions. In recent years, a focus has been placed on the longstanding sets of transnational relationships in place in the years after World War II, when television established itself as the dominant form of mass communication in Europe and America. Recent research has adopted a comparative approach to television history, which has examined the interactions within Europe and between Europe and America from the 1950s onwards. In addition, there has been increasing interest in the idea of television in the Anglophone world, looking at transatlantic interactions from the early phases of the development of the technology, through the growing market for formats in the 1950s and onwards, to connections with Australia and Hong Kong in these years. The essays in this collection contribute to this area by bringing together, in one volume, work which focuses on both national developments in UK and US broadcasting in the 1950s, to allow

for reflection on how those systems were developing and being understood within those societies, and raise issues about the ways in which the two systems interacted and can be usefully compared. Some contributions deliberately focus on international issues, while others embed the international dimension within them, and still others offer a critical commentary on developments during the 1950s. The book will appeal primarily to students and researchers in media and communication studies, television studies, radio studies, and history, but will also be of interest to all who have an interest in developments in communication in the post-war period.

New Orleans Radio Dominic Massa, 2014 From humble beginnings in a physics lab on the campus of Loyola University came the sounds of the first radio station in the lower Mississippi River Valley when WWL Radio signed on in 1922. The little station would grow into a national powerhouse, with its morning Dawnbusters show and nightly broadcasts from the Blue Room of the Roosevelt Hotel. The city's second oldest station, WSMB, with studios in the Maison Blanche Building, developed its own cast of favorites, including Nut and Jeff. Later, in the city known as the birthplace of jazz, radio played a key role in popularizing early rock and roll. Disc jockeys at leading stations WTIx and WNOE helped develop the Crescent City sound, along with local personalities with colorful names like Poppa Stoppa, Jack the Cat, and Dr. Daddy-O.

Boston Radio Donna L. Halper, 2011-02-21 Boston's radio history begins with pioneering station 1XE/WGI, one of America's first radio stations, and includes the first station to receive a commercial license, WBZ; the first FM radio network, W1XOJ and W1XER; and one of the first news networks, the Yankee News Service. Nationally known bandleaders like Joe Rines and Jacques Renard were first heard on Boston radio, as was one of the first weathercasters, E. B. Rideout. The city has been home to a number of legendary announcers, such as Bob and Ray, Arnie Ginsburg, Dick Summer, Dale Dorman, and Charles Laquidara; talk show giants like Jerry Williams and David Brudnoy; and sports talkers like Eddie Andelman and Glenn Ordway. Many Boston radio personalities, such as Curt Gowdy, "Big Brother" Bob Emery, Don Kent, and Louise Morgan, found fame on television but first established themselves on Boston's airwaves. Since 1920, Boston radio has remained vibrant, proving that live and local stations are as important as ever.

Lee de Forest Mike Adams, 2011-10-17 The life-long inventor, Lee de Forest invented the three-element vacuum tube used between 1906 and 1916 as a detector, amplifier, and oscillator of radio waves. Beginning in 1918 he began to develop a light valve, a device for writing and reading sound using light patterns. While he received many patents for his process, he was initially ignored by the film industry. In order to promote and demonstrate his process he made several hundred sound short films, he rented space for their showing; he sold the tickets and did the publicity to gain audiences for his invention. Lee de Forest officially brought sound to film in 1919. Lee De Forest: King of Radio, Television, and Film is about both invention and early film making; de Forest as the scientist and producer, director, and writer of the content. This book tells the story of de Forest's contribution in changing the history of film through the incorporation of sound. The text includes primary source historical material, U.S. patents and richly-illustrated photos of Lee de Forest's experiments. Readers will greatly benefit from an understanding of the transition from silent to audio motion pictures, the impact this had on the scientific community and the popular culture, as well as the economics of the entertainment industry.

Wayfaring Strangers Fiona Ritchie, Doug Orr, 2021-08-01 From the seventeenth through the nineteenth centuries, a steady stream of Scots migrated to Ulster and eventually onward across the Atlantic to resettle in the United States. Many of these Scots-Irish immigrants made their way into the mountains of the southern Appalachian region. They brought with them a wealth of traditional ballads and tunes from the British Isles and Ireland, a carrying stream that merged with sounds and songs of English, German, Welsh, African American, French, and Cherokee origin. Their enduring legacy of music flows today from Appalachia back to Ireland and Scotland and around the globe. Ritchie and Orr guide readers on a musical voyage across oceans, linking people and songs through centuries of adaptation and change.

Can't Slow Down Michaelangelo Matos, 2020-12-08 A Rolling Stone-Kirkus Best Music Book of 2020 The definitive account of pop music in the mid-eighties, from Prince and Madonna to the underground hip-hop, indie rock, and club scenes Everybody knows the hits of 1984 - pop music's greatest year. From Thriller to Purple Rain, Hello to Against All Odds, What's Love Got to Do with It to Wake Me Up Before You Go-Go, these iconic songs continue to dominate advertising, karaoke nights, and the soundtracks for film classics (Boogie Nights) and TV hits (Stranger Things). But the story of that thrilling, turbulent time, an era when Top 40 radio was both the leading edge of popular culture and a moral battleground, has never been told with the full detail it deserves - until now. Can't Slow Down is the definitive portrait of the exploding world of mid-eighties pop and the time it defined, from Cold War anxiety to the home-computer revolution. Big acts like Michael Jackson (Thriller), Prince (Purple Rain), Madonna (Like a Virgin), Bruce Springsteen (Born in the U.S.A.), and George Michael (Wham!'s Make It Big) rubbed shoulders with the stars of the fermenting scenes of hip-hop, indie rock, and club music. Rigorously researched, mapping the entire terrain of American pop, with crucial side trips to the UK and Jamaica, from the biz to the stars to the upstarts and beyond, Can't Slow Down is a vivid journey to the very moment when pop was remaking itself, and the culture at large - one hit at a time.

The Voice on the Radio Caroline B. Cooney, 2008-10-14 The kidnapping is long past. Janie Johnson can never change what happened to her or to the families that love her. But finally life seems to be settling down for the Springs and the Johnsons. The worst part of this new life for Janie is that Reeve Shields is away at college. Janie misses him terribly, no matter how many e-mails they send each other. As for Reeve, he's finding life at college overwhelming. He goes to work at the school radio station, hoping a late-night gig will give him what he craves--popularity and fame. Reeve gets his chance to be the voice on the radio, and when he tells the most fascinating story he knows, his show becomes a sensation. Reeve is so sure that Janie will never discover what's making his broadcast such a hit that he doesn't stop himself. But what will be the price for Janie? As Janie knew, the facts about the little girl on the milk carton had to be uncovered, no matter how much pain they caused. Now the truth about what Reeve is doing must come out. Whose voice will help Janie when she must face not only her incredible past, but also her unknown future? With the page-turning suspense that made The Face on the Milk Carton and Whatever Happened to Janie? best-sellers, Caroline B. Cooney once again explores the meaning of betrayal, the power of words, and the intensity of love.

Standing Naked At 10 Below Todd Edwards, Todd Edwards Ed S, 2011-07-15 Have you ever felt like you were standing naked at 10 below; feeling helpless, not knowing what to do or where to go next. That's how most feel when they're trying to get their product exposed in the mainstream media, especially in today's tough economy. They want to, but don't know how. I take you on a step-by-step journey and show you how to be your own PR pro without any expense to you.

The New Hunger Isaac Marion, 2015-10-06 "In rich, evocative prose, Marion transports his readers back into the postapocalyptic parable he first brought to life—or death—in his brilliant debut Warm Bodies." —Library Journal (starred review) "Refreshingly unique...I love this novella." —LitStack The must-read prequel to the "highly original" (The Seattle Times) New York Times bestseller Warm Bodies—now a major motion picture—from the author whose genre-defying debut turned the classic horror story on its head. The end of the world didn't happen overnight. After years of societal breakdowns, wars and quakes and rising tides, humanity was already near the edge. Then came a final blow no one could have expected: all the world's corpses rising up to make more. Born into this bleak and bloody landscape, twelve-year-old Julie struggles to hold on to hope as she and her parents drive across the wastelands of America, a nightmarish road trip in search of a new home. Hungry, lost, and scared, sixteen-year-old Nora finds herself her brother's sole guardian after her parents abandon them in the not-quite-empty ruins of Seattle. And in the darkness of a forest, a dead man opens his eyes. Who is he? What is he? With no clues beyond a red tie and the letter "R," he must unravel the grim mystery of his existence—right after he learns how to think, how to walk, and how to satisfy the monster howling in his belly. The New Hunger is a crucial link between Warm

Bodies and The Burning World, a glimpse into the past that sets the stage for an astonishing future.

That's the Way It Is Charles L. Ponce de Leon,2016-09-09 Ever since Newton Minow taught us sophisticates to bemoan the descent of television into a vast wasteland, the dyspeptic chorus of jeremiahs who insist that television news in particular has gone from gold to dross gets noisier and noisier. Charles Ponce de Leon says here, in effect, that this is misleading, if not simply fatuous. He argues in this well-paced, lively, readable book that TV news has changed in response to broader changes in the TV industry and American culture. It is pointless to bewail its decline. That s the Way It Is gives us the very first history of American television news, spanning more than six decades, from Camel News Caravan to Countdown with Keith Oberman and The Daily Show. Starting in the latter 1940s, television news featured a succession of broadcasters who became household names, even presences: Eric Sevareid, Walter Cronkite, David Brinkley, Peter Jennings, Brian Williams, Katie Couric, and, with cable expansion, people like Glenn Beck, Jon Stewart, and Bill O Reilly. But behind the scenes, the parallel story is just as interesting, involving executives, producers, and journalists who were responsible for the field s most important innovations. Included with mainstream network news programs is an engaging treatment of news magazines like 60 Minutes and 20/20, as well as morning news shows like Today and Good Morning America. Ponce de Leon gives ample attention to the establishment of cable networks (CNN, and the later competitors, Fox News and MSNBC), mixing in colorful anecdotes about the likes of Roger Ailes and Roone Arledge. Frothy features and other kinds of entertainment have been part and parcel of TV news from the start; viewer preferences have always played a role in the evolution of programming, although the disintegration of a national culture since the 1970s means that most of us no longer follow the news as a civic obligation. Throughout, Ponce de Leon places his history in a broader cultural context, emphasizing tensions between the public service mission of TV news and the quest for profitability and broad appeal.

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