

1. Record Nr.	UNINA9910779475803321
Autore	Razlogova Elena <1972->
Titolo	The listener's voice [[electronic resource]] : early radio and the American public / / Elena Razlogova
Pubbl/distr/stampa	Philadelphia, : University of Pennsylvania Press, c2011
ISBN	1-283-89869-1 0-8122-0849-8
Edizione	[1st ed.]
Descrizione fisica	1 online resource (225 p.)
Disciplina	791.440973
Soggetti	Radio broadcasting - United States - History Radio broadcasting - Social aspects - United States - History Radio audiences - United States - History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Preface. The Moral Economy of American Broadcasting -- 1. At Ringside -- 2. Jumping the Waves -- 3. Voice of the Listener -- 4. Listeners Write the Scripts -- 5. Measuring Culture -- 6. Gang Busters -- 7. Vox Jox -- Epilogue -- List of Abbreviations -- Notes -- Index -- Acknowledgments
Sommario/riassunto	During the Jazz Age and Great Depression, radio broadcasters did not conjure their listening public with a throw of a switch; the public had a hand in its own making. The Listener's Voice describes how a diverse array of Americans-boxing fans, radio amateurs, down-and-out laborers, small-town housewives, black government clerks, and Mexican farmers-participated in the formation of American radio, its genres, and its operations.Before the advent of sophisticated marketing research, radio producers largely relied on listeners' phone calls, telegrams, and letters to understand their audiences. Mining this rich archive, historian Elena Razlogova meticulously recreates the world of fans who undermined centralized broadcasting at each creative turn in radio history. Radio outlaws, from the earliest squatter stations and radio tube bootleggers to postwar "payola-hungry" rhythm and blues DJs, provided a crucial source of innovation for the medium. Engineers bent patent regulations. Network writers negotiated with devotees.

Program managers invited high school students to spin records. Taken together, these and other practices embodied a participatory ethic that listeners articulated when they confronted national corporate networks and the formulaic ratings system that developed. Using radio as a lens to examine a moral economy that Americans have imagined for their nation, *The Listener's Voice* demonstrates that tenets of cooperation and reciprocity embedded in today's free software, open access, and filesharing activities apply to earlier instances of cultural production in American history, especially at times when new media have emerged.
