Radio and more....
new medium; new ethical considerations

new medium; but “old” content...
What’s happening in the first part of the twentieth century?
Phonograph + Popular Music

- Edison - 1877
- Technological improvement in first 30 years:
  - Cylinder to flat record (gramaphone)
  - Recording technology
  - Phonograph

- Sheet music, Records
radio

the who and the how
and the why
“fathers” of radio

- Guglielmo Marconi
- Lee de Forrest
- Edwin Armstrong
“the struggle between these individuals becomes a struggle between corporations who acquire their patents, and the struggle larger all the time. And also become struggles between nations because while these inventions start off as toys, as hobby things soon become, they become corporate assets and then pretty soon become assets to the military, ... these things don’t just get caught up in corporate affairs, but also national affairs.”
How does radio develop?

- When the gov’t releases the radio patents after WWI....
How to FUND radio broadcasting?

➡ in the UK --- fees on the receiving sets

➡ in the US - experiments with advertising support from sponsors and businesses

- toll broadcasts
- outright sponsorship
- $$$ set manufacturing
Who is starting radio stations?

- KDKA
- WEAF
- WLW
- WLS

How do they get connected?
- NETWORKS
Radio, Unity, and Challenges

- National
- Physical
- Cultural
- Linguistic
- Institutional
Radio: Programming

- Music
- News
- Sports
- Entertainment

Genres develop

- Religious
- Education
- Public Service
- Political
Example: News
By 1932 commercials consumed more time than news, education, lectures, and religion combined

Activists called radio an instrument of torture because of the large amount of advertising

Critiques based on cultural tastes

“Private monopoly in industry is bad enough; monopoly in the agencies which control the distributions of ideas and the dissemination of information is infinitely worse.”
- Joy Elmer Morgan, director of National Committee on Education by Radio, 1933
Radio: Ratings
(and some more critique....)
how to know who’s watching and what to charge for a daypart?

"If advertisers were really buying time, however, one would expect that the cost of any particular time slot should be the same, regardless of daypart. That is, fifteen minutes on Sunday at 7:00pm should cost the same as fifteen minutes on Monday at noon.... However, each of these time slots had a different price. Clearly, advertisers were not buying time, but rather access to an audience. .... they targeted the consumerist caste, which was but one part of the vast listening public" - Meehan, 1993

1928 - Association of National Advertisers hire Archibald Crossley to design ratings system --- CALLING people who has phones?
Radio: Powerful Medium

- War of the Worlds, Oct. 31, 1938
  - Orson Welles
  - based on H.G. Wells’ War of the Worlds story

http://www.youtube.com/watch?v=OzC3Fg_rJMJ&feature=related
Both parties see victory in fight for governorship.

Dems' predictions of 855,000 plurality in the Viewed as Overoptimistic.

Roosevelt letter endorses Earle.

President says he has right to speak in local campaigns when name is misused.

Radio listeners in panic, taking war drama as fact.

Many flee homes to escape gas raid from Mars — Phone calls swamp police at broadcast of Wells fantasy.

Democratic candidate opposes any except minor changes in labor and security laws.

UOUSTED JEWISH REFUGEE IN POLAND AFTER BORDERS CLOSE.

Others sent back to Germany, pending Parleys on issue by the Two Governments.

Ousted Jewish refugee in Poland after borders close.

Radio listeners in panic, taking war drama as fact.

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Radio Listeners in Panic, Taking War Drama as Fact

Many Flee Homes to Escape ‘Gas Raid From Mars’—Phone Calls Swamp Police at Broadcast of Wells Fantasy

A wave of mass hysteria seized thousands of radio listeners throughout the nation between 8:15 and 9:30 o’clock last night when a broadcast of a dramatization of H. G. Wells’s fantasy, “The War of the Worlds,” led thousands to believe that an interplanetary conflict had started with invading Martians spreading wide death and destruction in New Jersey and New York.

The broadcast, which disrupted households, interrupted religious services, created traffic jams and clogged communications systems, was made by Orson Welles, who as the radio character, “The Shadow,” used to give “the creeps” to countless child listeners. This time at least a score of adults required medical treatment for shock and hysteria.

In Newark, in a single block at Heddon Terrace and Hawthorne Avenue, more than twenty families rushed out of their houses with wet handkerchiefs and towels over their faces to flee from what they believed was to be a gas raid. Some began moving household furniture.

Throughout New York families left their homes, some to flee to nearby parks. Thousands of persons called the police, newspapers and radio stations here and in other cities of the United States and Canada seeking advice on protective measures against the raids.

The program was produced by Mr. Welles and the Mercury Theatre on the Air over station WABC and the Columbia Broadcasting System’s coast-to-coast network, from 8 to 9 o’clock.

The radio play, as presented, was to simulate a regular radio program with a “break-in” for the material of the play. The radio listeners, apparently, missed or did not listen to the introduction, which was: “The Columbia Broadcasting System and its affiliated stations present Orson Welles and the Mercury Theatre on the Air in ‘The War of the Worlds’ by H. G. Wells.”

They also failed to associate the program with the newspaper listing of the program, announced as “Today: 8:00-9:00—Play: H. G. Wells’s ‘War of the Worlds’—WABC.” They ignored three additional announcements made during the broadcast emphasizing its fictional nature.

Mr. Welles opened the program with a description of the series of

Continued on Page Four
~ intermission ~