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From August, 1937 onwards, it was published by All India Radio, New Delhi. In 1950, it was turned into a weekly journal. Later, The Indian listener became "Akashvani" in January 5, 1958. It was made a fortnightly again on July 1, 1983. It used to serve the listener as a bradshaw of broadcasting, and give listener the useful information in an interesting manner about programmes, who writes them, take part in them and produce them along with photographs of performing artists. It also contains the information of major changes in the policy and service of the organisation. NAME OF THE JOURNAL: The Indian Listener LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 07-01-1937 PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: 56 VOLUME NUMBER: Vol. II, No.2. BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 70-103 ARTICLES: 1. Why Not Spring-Clean Your Receiver? (Removing The Causes Of Poor Reception) 2. The Human Factor In Indian Industry Author of Article: 1. James Gibbons 2. Unknown Keywords: 1. Switch Adjustment, Noisy Resistors, British Broadcast, Broadcast Receiver Performance 2. Jherria Coal Workers, Calcutta, Coal Mines Document ID: INL -1936-37 (D-D) Vol -I (02) 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. 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. 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. Few expressions of popular culture have been shaped as profoundly by the relationship between commercialism and authenticity as country music has. While its apparent realism, sincerity, and frank depictions of everyday life are country's most obvious stylistic hallmarks, Diane Pecknold demonstrates that commercialism has been just as powerful a cultural narrative in its development. Listeners have long been deeply invested in the "business side" of country. When fans complained in the mid-1950s about elite control of the mass media, or when they expressed their gratitude that the Country Music Hall of Fame served as a physical symbol of the industry's power, they engaged directly with the commercial apparatus surrounding country music, not with particular songs or stars. In *The Selling Sound*, Pecknold explores how country music's commercialism, widely acknowledged but largely unexamined, has affected the way it is produced, the way it is received by fans and critics, and the way it is valued within the American cultural hierarchy. Pecknold draws on sources as diverse as radio advertising journals, fan magazines, Hollywood films, and interviews with industry insiders. Her sweeping social history encompasses the genre's early days as an adjunct of radio advertising in the 1920s, the friction between Billboard and more genre-oriented trade papers over generating the rankings that shaped radio play lists, the establishment of the Country Music Association, and the influence of rock 'n' roll on the trend toward single-genre radio stations. Tracing the rise of a large and influential network of country fan clubs, Pecknold highlights the significant promotional responsibilities assumed by club organizers until the early 1970s, when many of their tasks were taken over by professional publicists. 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. THE INDIAN RADIO TIMES was the first programme journal of ALL INDIA RADIO, formerly known as The Indian State Broadcasting Service, Bombay, it was started publishing from 16 July, 1927. Later, it has been renamed to The Indian Listener w.e.f. 22 December, 1935. It used to serve the listener as a Bradshaw of broadcasting, and used to give listener the useful information in an interesting manner about programmes, who writes them, take part in them and produce them along with photographs of performing artists. It also contains the information about major changes in the policy and service of the organisation. NAME OF THE JOURNAL: THE INDIAN RADIO TIMES LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 22-07-1935 PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: 90 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 1079-1119 VOLUME NUMBER: Vol. IX, No. 15 Document ID: IRT-1934-35(J-D)-VOL-I -15 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. Contains "Records in review." 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. The Indian Listener (fortnightly programme journal of AIR in English) published by The Indian State Broadcasting Service, Bombay, started on 22 december, 1935 and was the successor to the Indian Radio Times in english, which was published beginning in July 16 of 1927. From 22 August, 1937 onwards, it was published by All India Radio, New Delhi. In 1950, it was turned into a weekly journal. Later, The Indian listener became "Akashvani" in January 5, 1958. It was made a fortnightly again on July 1, 1983. It used to serve the listener as a bradshaw of broadcasting, and give listener the useful information in an interesting manner about programmes, who writes them, take part in them and produce them along with photographs of performing artistS. It also contains the information of major changes in the policy and service of the organisation. NAME OF THE JOURNAL: The Indian Listener LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 07-07-1938 PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: 92 VOLUME NUMBER: Vol. III, No. 14. BROADCAST PROGRAMME SCHEDULE PUBLISHED(PAGE NOS): 945-1020 ARTICLE: 1. Modern Tendencies In Indian Music 2. Sound Advice 3. The Village Club 4. Trouble Shooting And Maintenance AUTHOR: 1. John Foulds 2. Airvoice 3. Unknown 4. Trouble Shooter KEYWORDS: 1. Indian Musical Literature, Music Student, Ibn-I-Hasan Kaiser, Indian Orchestra 2. Apollo Reclamation, Morse Signals, Harmonic Frequencies, Ghost Stations, Short-Wave Bands 3. Rural Programmes, Indian Villager, Rural Radio, Village Club, Nau Tanki, Gulabo-Sitabo, Indar Sabha 4. Series Filament Circuits, Paraller Filaments, Easily Corrected Faults, Radio Engineer, Series Filament, Wavelengths Document ID: INL -1936-37 (D-D) Vol -I (14) MODERN RADIO PRODUCTION, NINTH EDITION, provides students with a current, comprehensive look at radio production and programming, integrating new material on cutting-edge technologies with explanations of traditional equipment and practices. The authors' clear writing style, excellent descriptions and explanations, and attention to detail ensure that the text is consistent and appropriate for use in undergraduate courses. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version. LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest, most amazing collection of professional photography on the internet. Users can browse, search and view photos of today's people and events. They have free access to share, print and post images for personal use. 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. First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.