Radio and jazz emerged into twentieth-century culture at more or less the same time. The “jazz age” is also the point at which radio became a domestic medium. By the end of the 1920s, music was the primary code of radio and radio the primary commodity form of music. Using five moments in jazz history, this chapter reveals the distinctive role that radio took in husbanding jazz in the twentieth century. The first is the point that radio is fashioned from wired and wireless technologies and jazz appears as a vibrant cultural phenomenon. In the decade through to the Second World War, radio and jazz mature as cultural forms, but jazz is seen by radio as a “problematic music.” In the postwar period jazz faces an identity crisis, as trads and moderns battle to define what jazz is, and radio attempts to serve both sensibilities within a mass culture. The final two moments deal with the rest of the century, in which jazz is in crisis as a popular music, but has become a diverse, global cultural form and radio highlights national varieties of jazz, and then finally reformats the music as smooth jazz.

This brief history of jazz on twentieth-century radio draws upon my own research along with the most notable contributions of others. This work reveals that radio is more than a channel though which jazz flows; it is an active mediator, selecting what could be heard of jazz and contributing to defining what jazz actually is. Radio researchers often start with the certainties of standard jazz histories, while jazz historians tend to take the rather reductive assumptions of radio as an institutional form. This includes the overstated case that radio ignored jazz for most of its history. There are important international comparisons to be made, and so the chapter focuses on jazz and radio in the USA and in the UK as they offer good contrasts in the way jazz developed and radio took its institutional form, and show that the relationship between radio and jazz is never obvious or inevitable.

Jazz and Radio Emerge Together

Court Carney (2009) makes the case that 1920s was central to the diffusion of New York-style jazz across the US because of the co-location of Manhattan’s show business orchestras, the Harlem Renaissance, and the emerging radio networks. He does, though, assume that jazz and radio were fixed cultural forms and that the former was merely distributed by the latter. More productively, we should think of radio as a bundle of wired and wireless technologies, owned by diverse groups in pursuit of a purpose for the patents they controlled. These technologies would eventually form the nation’s radio and telephony systems, but the earliest proposition was that they could distribute
live music from remote entertainment venues into people’s homes. Correspondingly, what we retrospectively call New York-style jazz was, at the time, diverse music for the jazz-agers.

This can most clearly be seen in the early career of Duke Ellington. Elsewhere, I explore how Ellington’s appearance on radio represents three early experiments in what radio could be, and mediated different meanings of Duke and his music (Wall, 2012). The band’s earliest Cotton Club broadcasts, between 1927 and 1929 on the local Manhattan-based radio station WHN, were one instance of over fifty “remotes” relayed from venue to a station using wired point-to-point technology, and transmitted from station to New York using wireless broadcast technology. As Doerk-ksen (1999) details, WHN was notorious for its perceived failure to provide culturally uplifting material; a perception perpetuated, no doubt, by its night-time origination of broadcasts from black Harlem. Given these facts, it is hard to sustain the argument made by his biographers that Ellington’s place on WHN represented recognition of his genius or his popularity. While these first Ellington broadcasts shared an otherwise inaudible music culture for those outside small Harlem clubs, they also embodied the marginalized nature of jazz during the 1920s.

The Ellington band’s 1929 WABC Cotton Club broadcasts are usually presented as the point at which Ellington became nationally famous, mainly because WABC became the originating station of the CBS network and later part of the radio network oligopoly. These appearances offered very little more exposure than WHN when the CBS network had twenty participating stations, the most eastern of which made the Cotton Club relays available in the middle of the night. The importance of the CBS link lies much more in that the network’s broadcasts represented the “cultural uplift” programming WHN was criticized for neglecting. The image of Ellington as a debonair musical leader cultivated by his manager, Irving Mills, was enabled and reinforced by his position on WABC. And the early morning timing of the broadcasts re-enforced the commitment of the male radio and jazz “listeners-in” Susan Douglas (1999) discusses. Radio, nevertheless, ran a poor second to records in presenting jazz to the aficionado group who became its stalwart admirers and advocates.

It is Ellington’s 1930s Cotton Club relays over WJZ and WEAF, the two flagship stations of the National Broadcasting Corporation’s Blue and Red networks, which defined and disseminated the essence of Ellington as the master of negotiating the competing demands of the American entertainment music industry and the conflictual race politics of the time. The band was leaving the Cotton Club for Broadway and continental tours, but the radio shows remained a key part of a multimedia Ellington. The WJZ and WEAF broadcasts made up part of NBC’s strategy of cross-media synergy with RKO Pictures. The movie company’s attempt to make the radio comic double-act Amos and Andy into film stars through Check and Double Check (1930), featured Ellington and his band in a marginal role. Again, this does not represent Ellington’s widespread popularity (as his biographers would have it), but more the fact that Ellington appeared at midnight on the same radio station as prime time Amos and Andy. The band’s bit parts provide cultural context to a class-conflict storyline that points to the role of jazz as cultural shading within narratives of American life. The wired technology that had made the remote jazz broadcast possible now became the foundation of network radio and, for a time, enabled Ellington to be heard in homes across the US, as long as the listener was prepared to stay up. The Ellington band operated simultaneously across entertainment domains—including Broadway, Harlem nightclubs, New York radio, and American film—and these reveal the place of Ellington’s music in an emerging multimedia corporate cultural industry.

The contrast with the treatment of jazz in radio in Britain could not be more marked. Here the BBC dominated broadcasting: first from 1922 as a company owned by receiver manufacturers and then, from 1927, as a public corporation. While writers like Jim Godbolt (1986) have argued that the corporation’s attitude to jazz was “haughty,” “niggardly,” and “aloof” (98, 109, 200), a case can easily be made that jazz was the most broadcast form of music in the early BBC. While this
may have perversely convinced later British jazz fans that the BBC transmitted the wrong sort of jazz in the 1920s, it does not detract from the fact that the BBC was one of the key media through which jazz became British.

Jazz was present on the BBC from the very first broadcast on January 1, 1923, and in February 1923 Marius B. Winter and his orchestra featured a program of British jazz. By April 1923, The Savoy Havana Band and Savoy Orpheans were regularly relayed via the BBC’s 2LO London station from the Mayfair hotel in London that gave the bands their names. Originally a confederation of local stations with some shared programming, the BBC made good use of wired and wireless technologies to relay jazz beyond the capital, to a listenership outside the confines of the upper-class attendees at West End hotel nightspots. From 1926, the sometimes daily jazz performances closed the BBC’s broadcast day and could be heard in large parts of Britain. This nationalization of a London-based culture was at the very heart of the public service ideal of the BBC and is far more significant in understanding British broadcasting than the widely stated position that a Reithian BBC looked down on jazz. A BBC Dance Orchestra was established in 1928 to produce jazz-influenced music, years before the BBC founded a classical orchestra.

The differences between the US 1920s radio mediation of jazz as the Ellington band in a Harlem speakeasy and the British mediation of exotically named bands in a Mayfair hotel are telling, but not the full story. They were only two of a wider range of attempts to define jazz in this period. Paul Whiteman’s 1924 concert at Aeolian Hall, New York, presented a third version of jazz, tracing the music as a development from a primitive music to symphonic jazz, reaching its zenith in the first performance of Gershwin’s “Rhapsody in Blue” (Osgood, 1926). Behind the exoticizing names of the Savoy bands, the musical sensibilities of the BBC relays mixed this American symphonic jazz with the sounds of novelty entertainment usually associated with music hall and light music. And for all the commitment within the BBC to jazz, it was positioned within the BBC variety department, rather than the music department, awkwardly pulled between ideas of novelty entertainment and cultural uplift broadcasting.

Catherine Parsonage (2005) has argued that “the BBC was responsible for creating and disseminating a stylistically unified music, suppressing the whole spirit of individuality that was to be central to the future development and longevity of jazz” (49). Such views are primarily based in a retrospective redefinition of what constituted jazz and confuse the messy development of the music with the idea that there was an original jazz which became bastardized by commercial trends or the BBC. This was more a cultural space in which the different discourses of what constituted jazz, as art, folk, and popular forms, were played out, and the BBC contributed to defining the line between what was jazz and what was not-jazz.

Radio and New Definitions of Jazz

In the 1930s, US radio music entertainment was increasingly provided by the now predominant major networks and by the professional studio bands they employed. While owing some debt to the New York jazz orchestras of the previous decade, the resultant dominant radio music has led William Douglas (1999) to exaggeratedly claim that there was little jazz on American radio during the jazz age and the decade that followed. While his position is important in making the argument that network radio marginalized black American culture, it does over-simplify. He rightly points out that after the collapse of the US economy in the late 1920s, record companies and the black vaudeville circuit went bankrupt and less than 10 percent of black Americans listened to the radio at home during the 1930s. However, by the late 1930s new forms of radio programming for African American audiences were emerging, and with them new forms of jazz broadcasting. New systems of buying airtime around product promotion emerged in areas with larger black populations like New York, Chicago, and the Mississippi delta (Hilliard, 1985; Pruter, 1991). However,
Nelson George (1988) argues that buying radio airtime would not have been used to target black consumers, as black baseball leagues would have been a far more productive medium.

There is precious little historical work on this area, but that which does exist suggest broadcasts of black musicians were rare on the radio before the war. Given a relatively free market for radio in the US, and even given the insubstantial economic clout of African Americans, one would expect radio stations to program music of black origin, including jazz, more than was the case. As big band jazz and swing became increasingly popular as radio music, it was white bands that gained the lion’s share of the airplay, and even Ellington had difficulties gaining airtime for his records or concerts.

The position of jazz broadcasting in the UK could not be more different. Jazz on BBC radio reveals the struggle within the corporation to define its own sense of cultural purpose, but jazz output was far greater than any other type of programming, including forms of culturally uplift programming widely perceived to be dominant. By the 1930s, 15 percent of programming on each of the BBC’s regional and national services took the form of dance band and jazz music and jazz was featured in “gramophone recitals.” Again, it is Duke Ellington’s BBC broadcasts that reveal much about jazz on British radio of the time, and I have documented the full details elsewhere (2017). The headlines, though, remain telling.

When the BBC broadcast the Ellington Orchestra as part of their British tour in June 1933, they were placed in the primetime slot for variety entertainment within the corporation’s output. By programming Ellington in its “music hall” slot, the BBC positioned his music as a particular form of entertainment. Nevertheless, the Ellington band’s live BBC appearance instigated an enormous change in opinion about Ellington’s music that can be traced by the way his music was presented from that point on. The Ellington Orchestra played a thus-far unrecognized part in the formation of a distinctive BBC form of record-based broadcasting. Just as records were becoming increasingly important to jazz fans as a means through which they could know jazz, commercially released records emerged as a characteristic form of broadcast content. While the earlier form of gramophone programming drew on ideas of the staged presentation of music, the new forms drew on emerging attempts in Europe to document and write the history of jazz. It is notable that all but one of the record-based documentaries broadcast in the 1930s emphasized the notion of a historical jazz lineage to which Ellington was a central contributor. This reflected the central importance of commercially released jazz sound recording within an aficionado practice which is captured in UK’s rhythm clubs (see Nott, 2002, 199).

Ellington was also presented at the end of the decade through three international relays from New York in which the Ellington Orchestra is positioned as a swing band, the then-dominant framework for contemporary jazz in the US, and Ellington as a leader of a contemporary popular music. The idea of big band dance music, primarily created for dancing, overshadowed the earlier sense of Ellington as a progressive, trans-genre musical genius championed by the BBC. A divide between historically rooted, record-based jazz programming and live swing concerts became characteristic of British jazz broadcasting through to the late 1940s.

Cristina Baade (2012) expertly explores these strands through the early 1940s in her broader study of BBC popular music broadcasting up to and during the Second World War. For Baade, dance music programming was organized as mainstream entertainment, while jazz was focused in a weekly half-hour *Radio Rhythm Club* from 1940 onwards. *Radio Rhythm Club* built on the idea of the jazz aficionado rhythm clubs, placing recorded jazz in its historical context and establishing a canon of recordings. This activity in itself retrospectively placed most of the BBC’s earlier broadcasts, which had firmly been understood as jazz, outside the new definition. Live broadcasts were increasingly focused on British recreations of earlier forms of small group Chicago jazz, notably personified by Louis Armstrong’s 1920s recordings (Kenney, 1993). This was to form the foundation for the future bifurcation of jazz fandom in the two decades after 1945.
Trad and Moderns Fight It Out

For Bernard Gendron (1993), the 1940s US jazz world was embroiled in “factional wars” between supporters of “Dixieland” jazz and first those of swing, and latterly with bebop hipsters. This replicated the division in the UK between the Rhythm Clubs’ discophilia-historicism and the British swing fan’s dance pleasures. In Gendron’s account, though, this was a battle between jazz as a folk form and as a modernist art. The advocates of the first were labeled “Moldy Figs” by the champions of the second. Gendron’s account restricts the mediation of postwar jazz culture to the discourse of specialist jazz magazines, reflecting a general paucity of research on how North American radio treated “Dixieland” during this period. This makes tracking the discursive formation of the conflict harder to explore, but opens up ways to explore the relationship between jazz and broadcasters that emerged in both the US and Europe during these decades.

Although modernism was one of the cultural frames through which jazz was understood, in these years a vital new sense of jazz was recast as a progressive form of art, a process recounted brilliantly in Scott DeVeaux (1997)’s history of the birth of bebop. Again, though, radio’s role is restricted to hosting the occasional networked broadcast from a prominent musician. In fact, as Marc Myers (2012) shows, radio was a key reason “why jazz happened,” and the innovators of bebop owed a significant debt to radio, which took a key place in a new political economy of jazz built around tight relationships between record companies, live venues, and radio.

While far from the only person operating at this intersection of these cultural activities, “Symphony Sid” Torin’s 1940s career progression through New York radio stations indexes the rising profile of bop in the US: from the marginal Bronx-based multilingual broadcaster WBNX; through New Jersey-based WHOM, where he presented a Friday-night jazz record show attracting listeners in Harlem, to WMCA presenting the After-Hours Swing Session from 1944; and finally in 1949 to WJZ, where his midnight show became part of the emergent ABC network broadcasting. The final move was deemed newsworthy enough in radio circles to be captured in the pages of Billboard magazine, which noted that “Torin is acknowledged in the music trade as one of the persons most responsible for the promotion of bebop and modern jazz music into a box office factor” (Billboard June 11, 1949, 20); according to William Barlow (1999), these programs “heard in thirty-eight states on the fledgling ABC radio network, made Symphony Sid a household name among jazz aficionados nationwide” (158).

Torin linked the independent record companies which first released bop, to the small nightclubs that featured the musicians, to his own radio broadcasts. For Chuck Haddix (2013), Torin, the “tireless self-promoter” (118), combined playing bop records in 52nd Street clubs with promoting the Royal Roost and with live broadcasts from the opening night onwards. He and promoter Monet Kay organized the first bop concerts in May and June 1945, and Torin can be heard, perhaps in his broadcast style, introducing the numbers on recordings of the June concert uncovered only in 2005 (Gillespie and Parker, 2005). In his Symphony Sid persona, Torin articulated the vivid nightlife of New York’s bop scene, reimagining the Roost as the “metropolitan bopera house,” the atmosphere as “jumpin’,” and the audience as “cats and chicks.” In gratitude, musicians slid Torin’s name into the titles of their compositions.

Charles Hersch (2016) has explored Torin’s identification with black American musicians as a New York Jew as a form of hybrid identity, in which black jive-talking was integrated with Yiddish to construct an “outsider” identity (100–101). These forms of jazz radio imagined a new form of personality-driven, record-based broadcasting, which, combined with Top 40 formats, established the foundation for a dominant form of American music radio that dominated the latter half of the twentieth century (Rothenbuhler and McCourt, 2002). Nevertheless, bebop did not sit in isolation from earlier forms of jazz on north American radio in the 1940s, and as the listings of
performers on a variety of US radio stations in Jaker et al. (1998) demonstrates, Torrin’s programs sat side-by-side with the likes of Duke Ellington in the role of jazz DJ!

The British response was again characteristically different. In June 1947, the key jazz show was born on the new BBC Light Program as The Jazz Club, later becoming Jazz Club, a subtle distinction of nomenclature that would set the parameters of jazz broadcasting for the next thirty-seven years. The Radio Times listings captured its production personnel as a Club Secretary, host, and Club President, and introduced it as a program of “improvised music played by some of Britain’s leading instrumentalists coming to you from the heart of London’s West End.” In this formation, the “club” of Jazz Club related back to the earlier decade’s live broadcasts from Mayfair hotels, rather than the record rhythm clubs of Radio Rhythm Club, a deceit reinforced by the role of club host being assigned to British jazz bandleader, Harry Parry. With its Saturday 6.15pm time slot, Jazz Club became an accessible part of the BBC’s output, which increasingly featured the personality who was to personify the changing sense of jazz in Britain.

Humphrey Lyttelton’s first appearance on March 5, 1949 captures his commitment to a new form of British DIY jazz that grew out of attempts by rhythm club members to themselves recreate the music they deified. This form of “trad jazz” became an important form of British pop music, as well as a channel for a new progressive British politics in the 1950s and 1960s (see McKay, 2005). Lyttelton would go on to present Jazz Club itself regularly from 1961 (as well as its television off-shoot Jazz 625 from 1965 onwards, replacing original host Steve Race), and in the late 1950s he formulated “mainstream jazz,” which attempted to synthesize some of the instrumental showmanship that became associated with British “trad jazz” with the technical mastery and compositional sophistication of what Brits called modern jazz (Lyttelton, 2007).

However, Jazz Club broadcast jazz in the then-modern style, featuring Ronnie Scott and Don Rendell as early as September 1951, later featuring a Jazz for Moderns strand within Jazz Club, and later a self-standing program in its own right. The BBC’s continued commitment to British “trad” produced an October 1957 broadcast of “The Battle of New Orleans” between Ken Colyer’s Jazzmen and Terry Lightfoot’s New Orleans Jazzmen. The record of the BBC’s written archives reveals the internal soul-searching over the division within British jazz fans, which was primarily solved beyond Jazz Club by programming jazz over a range of stations and day parts. This is apparent both in the policy documents produced by the BBC and in the schedule itself. Trad was increasingly seen as accessible live British folk pop music broadcast on the Light Programme, on weekend early evenings and midweek lunchtimes. Modern jazz was increasingly found on the Third Service, usually dominated by classical and art music, broadcast in the evenings in record-based programs. The shows featured dramatically different presentation styles and different conceptions of the listener as “general interest” and “connoisseur.” During the 1960s the BBC even established a formal Jazz Committee to coordinate the BBC’s output and defend the BBC against a barrage of criticism from jazz fans. Something of the way the BBC presented trad is apparent in recordings of broadcasts made available online.¹

This model established BBC’s jazz broadcasting even after 1967’s reorganization: the pop music station Radio One was established, The Light Programme was reimagined as Radio Two, the Third Programme as Radio Three, and the Home Service as Radio Four. Jazz Club was initially assigned to Radio One until 1970, when it was repositioned on Radio Two, but became a champion of new British jazz. In February 1960 they broadcast The Joe Harriott Quintet, in December 1965 Neil Ardley’s New Jazz Orchestra and, in November of that year, The John Stevens Seven got its first airtime; in the last Radio One broadcast, The Mike Osborne Trio and The Phil Seamen Band were introduced by Humphrey Lyttelton. By the 1970s, the BBC increasingly aimed its jazz output at an older generation, best served by Radio Two, and the commitment of the BBC moved on to progressive rock music, established in a late night Sounds of the Seventies strand of evening Radio One output. There were examples of innovative jazz programming and even important radio commissions for leading British jazz composers, but by this time jazz was equally well served by the new...
commercial local stations, which met their legally-binding public service Promise of Performance by including a two-hour jazz show on one evening.

In the US, jazz became just one format among twenty-five others, attracting local affluent listeners, struggling with new age stations that were increasingly attracting the core demographic served by jazz stations (Barnes, 1988). Barnes (1988, 35) notes the central difficulty of providing a commercial service to a group of listeners driven by a desire to make internal divisions between sub-genres with “its own highly opinionated coterie of fans, many of whom are unwilling to sit through examples of other styles.”

Aaron Johnson traces important changes in jazz radio through the latter decades of the twentieth century, tracking a consistent movement of jazz programs away from profit-maximizing stations and networks to not-for-profit stations on the “left end of the FM dial” (Johnson, 2014). The reasons embrace changing styles of jazz and their perceived suitability for radio play, the declining popularity of jazz, and its predominance among an older, if more affluent listenership. Johnson examines the relationship of this listener group with public radio and campus radio and argues that jazz becomes a mainstay of NPR broadcasting and alternative ownership and control systems for stations before facing a dramatic decline after public radio re-engineered at the turn of the twenty-first century.

Smooth Jazz and Contemporary Jazz Radio

Jazz radio survived in the closing decades of the twentieth century in US college radio. In a wider study of stations based at US universities, I note that jazz, along with world, alternative, and indie rock, folk, and Americana, was seen as “the traditional college radio ideology: to be an alternative to commercial radio” (Wall, 2007, 41). Jazz programs were the cornerstone of college radio’s specialist shows in the 1980s and 1990s, broadcast in the evenings or at weekends, and presented by knowledgeable volunteers with large record collections. The shows present jazz as a tradition of great artists transcending the commercial music industry. This was particularly apparent in the NPR-affiliated stations, which continue that theme of cultural uplift, using a historical canon and discographic detail.

The most significant change in jazz radio broadcasting, though, took place in the late 1980s. As Simon Barber (2010) notes, from this point, the consumer research studies that had dominated radio formatting and playlisting were put to work in the construction of “smooth jazz” radio formats. These industry processes directly challenge the narratives of the artistic autonomy of ‘jazz greats’ central to dominant jazz histories, and to most of other late twentieth-century jazz radio. This led to significant criticism of smooth jazz among jazz fans and musicians, a proposition no doubt intensified by the huge commercial success of the format. Genre is fluid on smooth jazz stations, accommodating R&B, soul, funk, and crossover pop artists. This openness has helped build a broad audience, making smooth jazz attractive to commercial sponsors and establishing a new notion of what jazz is among a wider group of music listeners.

Barber uses Frank Cody, founder of the data-gathering company Broadcast Architecture, to show how audience research tools established the parameters of the smooth jazz format, drawing on large quantities of jazz-pop that had been unexploited by radio stations up to that point. The comfort of the listener was a defining quality and, indeed, the term “smooth jazz” was coined by a member of a focus group set up by Broadcast Architecture for the Chicago station WNUA. Focus group data gathered through interactive research technologies determined the programming of format radio and stations’ target demographics and taste communities, privileging music that did not challenge or alienate its audience. Conservatism in programming was an inevitable result, affecting the decisions of musicians who were compelled to fit into the format to achieve commercial success.

It was GRP Records, founded by composer Dave Grusin and producer Larry Rosen, that responded most effectively, aiming its releases at smooth jazz stations to reach a broad consumer
base, helped by its partnership with major distributor MCA Records. Barber notes that vocals were crucial in establishing crossover hits, and that in-house editing and sequencing allowed GRP to gain maximum airplay. The smooth jazz stations created a space in which advertising and record promotion could reach large audiences, and this collaborative work between radio and the record industry would continue as algorithmic systems defined the digital era of music consumption.

Conclusion

In a 2016 political-economic study of online music radio, I opened by marking the purchase of Last FM by US corporation CBS in 2007 as seminal point in the development of music radio, symbolizing the moment in which over-the-air conglomerates, that had been built up over the twentieth century, recognized that new services which mixed radio-like services with social media’s interactivity and listener data-derived music programming were the future. I noted that “in its very name Last.fm, which was founded in 2002, rhetorically asserted itself to be the ultimate radio station for listeners and the end point of music radio’s evolution” (259). Services like Last FM, including Pandora and, later, Spotify, offered a much more personalized music service that specialist music fans, including jazz fans, relished.

The field of jazz programming on radio and radio-like services was almost unrecognizable from the 1920s. The sheer ubiquity of music of all genres in the twenty-first century made the environment in which jazz fans listened-in to the small number of jazz radio programs almost unrecognizable. However, it is far more than scale that has changed. The new music services take account of new technological affordances just as much as 1920s jazz broadcasting utilized new wired and wireless technologies. The interactivity and low fixed cost/high marginal cost of online music services contrasts markedly with the one-way flow and high fixed costs/zero marginal costs of over-the-air radio production and defines the economics of the two ways of making jazz available as a radio-like service. This means that the very niche nature and affluence of jazz consumers that characterized jazz audiences after 1970 becomes an asset only realized in the early days of American FM services.

Looking back at nearly a century of jazz on radio, though, it is clear that technology may afford certain forms of music provision but does not determine what is available. And while the changing audience for jazz, just as much as the changing form of jazz, influenced the decisions of radio programmers, it is jazz’s place in a discursive field of what jazz means as a cultural form which has been the strongest factor in establishing exactly what jazz radio is. The chapter reveals that what jazz radio was conceived to be, in the first fifty years of radio at least, played a vital part in defining what radio was. If the case studies of this chapter prove anything, though, it is that radio is far more than a mediator of jazz. Radio and radio listening were an important place in which debates about jazz played out, and it was host to many of the struggles to define where the boundaries between jazz and not-jazz were set. Jazz would not have been what jazz has been, and would not have been what it is today, without radio.

Note

1. Listen, for instance, to www.youtube.com/watch?v=bKbi2OCAHvQ, BBC Jazz Club broadcast March 24, 1960.

References


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