

CONTENTS

1	Introduction	1
	References	21
Part I Space		
2	A Far-Reaching Transnational Space	33
1	<i>The Material Anchoring of Commercial Radio Stations</i>	34
2	<i>Broadcasting Across the Iron Curtain: Czechoslovakia and Poland</i>	36
3	<i>Margins and Short-Lived Attempts</i>	39
	References	43
3	A Space Formed of Three Layers	47
1	<i>The Technical Layer</i>	47
2	<i>The Commercial Layer</i>	58
3	<i>The Imagined Layer</i>	66
	References	73
4	Localism, Foreignness, Transnational Influences, and Competition	75
1	<i>Foreignness, Liberty, Attractivity, and Localism on the Move</i>	76
2	<i>Relationships with Offshore Stations and Circulation of Disc-jockeys</i>	84
3	<i>The American Influence and the BBC's Close Monitoring</i>	88

4	<i>The Competition between Europe n°1 and Radio Luxembourg</i>	93
	<i>References</i>	95

Part II Sound

5	What Was the 'Sound' of Commercial Radio in the Long Sixties?	101
1	<i>The 'Early Sixties'</i>	102
2	<i>The 'High Sixties'</i>	108
3	<i>The 'Late Sixties'</i>	114
	<i>References</i>	121
6	Key Features of Commercial Radio in the Long Sixties	125
1	<i>Introduction</i>	125
2	<i>Commercialism</i>	126
3	<i>Irreverence and Playfulness</i>	127
4	<i>Interactivity</i>	130
5	<i>Liveness</i>	135
6	<i>Sonic Icons</i>	139
7	<i>The Materiality of the Commercial Radio Experience</i>	143
	<i>References</i>	150
7	Sharing the Airwaves: A Collaboration Between RTL and Europe n°1	153
1	<i>Shaping the Listening Experience</i>	156
2	<i>Setting the Tone</i>	158
3	<i>Staging a Historic and International Encounter</i>	161
4	<i>The Cool Radio Cats</i>	162
5	<i>Cooperation Between RTL and Europe n°1 Beyond the Joint Programme</i>	163
	<i>References</i>	167

Part III Intermediality

8	Fabulous 208, Salut les Copains, and Their Links to Commercial Radio	173
1	<i>History of the Magazines</i>	175
2	<i>Shared Features Between Programmes and Magazines</i>	180
	<i>References</i>	199

9	Highly Visual Culture and Stardom	203
1	<i>Omnipresence of Photos in the Stardom Culture</i>	205
2	<i>The A-Z of Fab Fancies</i>	208
3	<i>The Creative Consumer</i>	212
	<i>References</i>	214
10	<i>Feu de Camp</i>, at the Crossroad Between Radio and Comics	217
1	<i>Origins of Feu de Camp</i>	219
2	<i>Key Features</i>	222
3	<i>'We Make Radio Because It Gives Our Eyes a Rest'</i>	224
	<i>References</i>	228
11	The <i>Dispositif</i> of Commercial Radio Stations	229
1	<i>The Transmitter Sites</i>	231
2	<i>The Studios</i>	234
3	<i>The Radio Sets</i>	239
4	<i>Magazines & Other Commodities</i>	243
5	<i>The Sound</i>	248
6	<i>The Myth of Commercial Radio</i>	253
7	<i>The Receiving End</i>	257
	<i>References</i>	263
12	Conclusion	269
1	<i>Historicising the Dispositif</i>	269
2	<i>Carol, Elaine, Their 10 Guineas, and the Dispositif</i>	272
3	<i>Final Remarks</i>	277
	<i>References</i>	280
	Appendix: List of Audio Sources Consulted	281
	Index	287