

# [New York Broadcasting History Board](#)



## **Delving into the Depths of the New York Broadcasting History Board**

Are you fascinated by the evolution of communication? Do the golden voices of radio and the vibrant images of early television captivate your imagination? Then prepare to journey through time with us as we explore the rich tapestry of New York's broadcasting history, a story meticulously preserved and curated by the, often overlooked, New York Broadcasting History Board. This post will uncover the Board's vital role in safeguarding this legacy, detailing its mission, resources, and the invaluable contributions it makes to understanding the evolution of media in the heart of the world's most influential city.

## **Understanding the New York Broadcasting History Board: A Vital Archive**

The New York Broadcasting History Board (NYBHB) – while not a formally recognized, widely publicized entity in the same way as major archives – represents a crucial, albeit often under-the-radar, organization dedicated to preserving and celebrating the history of broadcasting in New York City. It's a collective effort, often comprised of passionate individuals, historians, and former broadcasting professionals who recognize the immense historical significance of New York's contribution to the development of radio, television, and beyond. Think of it as a living archive, constantly evolving and relying on the contributions of those with firsthand knowledge and invaluable artifacts.

The exact structure and accessibility of the NYBHB might vary depending on its current

organizational phase. Unlike large, established institutions, it may not have a single, easily accessible online portal. This doesn't diminish its importance; it simply highlights the grassroots nature of its efforts and the importance of seeking out its members or contacting relevant historical societies for information.

## **The Significance of Preserving New York's Broadcasting Legacy**

New York City holds a uniquely prominent place in broadcasting history. From the pioneering days of radio to the rise of network television and the explosion of cable and satellite, NYC has been a central hub for innovation and influence. The city's broadcasters shaped not only entertainment but also news dissemination, political discourse, and cultural trends, impacting audiences both locally and globally. The NYBHB's work in preserving this legacy ensures that:

**Historical Accuracy is Maintained:** The Board's efforts help combat the loss of crucial information and prevent misinterpretations of past events.

**Future Generations are Informed:** By preserving documents, recordings, and personal accounts, future scholars and enthusiasts can gain a deeper understanding of this critical period.

**The Evolution of Media is Documented:** The NYBHB's work provides a valuable case study for analyzing the broader evolution of media technologies and their societal impact.

**Local Stories are Celebrated:** The Board's focus shines a light on specific personalities, stations, and programs that shaped New York's unique broadcasting identity.

## **Accessing the Resources of the New York Broadcasting History Board**

While the NYBHB might not have a centralized, readily accessible online database, accessing its resources typically involves targeted research. Here are some strategies you can employ:

**Contact Relevant Historical Societies:** Organizations like the New-York Historical Society or the Museum of the Moving Image often collaborate with or possess related materials.

**Network with Broadcasting Professionals:** Reach out to retired broadcasters, journalists, and media historians in New York City. Many individuals possess personal archives and invaluable insights.

**Explore University Archives:** New York City's universities, particularly those with strong journalism or media studies programs, may house relevant collections.

**Utilize Online Archives and Databases:** Sites like the Library of Congress or the Internet Archive can provide valuable leads and supplemental materials.

# The Challenges and Future of the New York Broadcasting History Board

Preserving history is a constant struggle against the ravages of time and technological obsolescence. The NYBHB likely faces challenges such as:

**Funding Limitations:** Maintaining an archive requires significant resources for storage, digitization, and preservation efforts.

**Finding and Organizing Materials:** Gathering scattered documents and recordings from diverse sources is a time-consuming task.

**Technological Change:** Adapting to new technologies and ensuring access to aging formats is crucial.

**Public Awareness:** Raising awareness of the Board's existence and importance is essential to fostering support and participation.

The future of the NYBHB depends on continued collaboration, support, and a commitment to preserving this valuable heritage. The work being done, even if less visible than major institutions, is invaluable for understanding the rich broadcasting legacy of New York City.

## Conclusion

The New York Broadcasting History Board, though perhaps less visible than other archival organizations, plays a critical role in preserving a vital piece of New York City's cultural and technological history. Its work ensures that the stories of pioneering broadcasters, groundbreaking programs, and influential media innovations are not lost to time. By utilizing the suggested research strategies, you can contribute to the ongoing preservation efforts and gain a deeper appreciation for the fascinating evolution of broadcasting in the heart of the world.

## FAQs

1. Where is the physical location of the New York Broadcasting History Board? The NYBHB doesn't typically have a single physical location, instead operating as a network of individuals and organizations. Contacting relevant historical societies is the best approach to finding relevant materials.
2. How can I donate materials to the New York Broadcasting History Board? The best approach is to research relevant historical societies and archives in New York City and contact them to inquire about donation procedures.
3. Is there an online database of the New York Broadcasting History Board's holdings? Not

currently. The NYBHB operates more organically, and its resources are often dispersed amongst individuals and collaborating institutions.

4. What kinds of materials does the New York Broadcasting History Board collect? The board likely collects a wide range of materials, including audio recordings, videotapes, photographs, documents (scripts, correspondence, etc.), and personal accounts from individuals involved in New York broadcasting.

5. How can I get involved with the New York Broadcasting History Board's efforts? Connect with relevant historical societies, universities, and broadcasting professionals in New York City to discover opportunities for collaboration, volunteer work, or material donation.

**new york broadcasting history board: New York City Radio** Alec Cumming, Peter Kanze, 2013 New York City's extraordinary radio history, much like the story of the city itself, is a tale of strivers, dreamers, and ingenious risk takers. New York City Radio presents an unprecedented visual history featuring many of these timeless characters, including radio inventors Lee De Forest and Maj. Edwin Armstrong; entrepreneurs and trailblazers David Sarnoff, William Paley, Bernice Judis, and Hal Jackson; beloved heroes Dan Ingram, Frankie Crocker, and Alison Steele; controversial antiheroes Don Imus, Bob Grant, and Howard Stern; and many others. New York City Radio tells the story of the invention and perfection of the art of big-time, big-city radio broadcasting and the life and times of the most competitive, important, and exciting radio market in the country.

**new york broadcasting history board: Encyclopedia of Television** Horace Newcomb, 2014-02-03 The Encyclopedia of Television, second edition is the first major reference work to provide description, history, analysis, and information on more than 1100 subjects related to television in its international context. For a full list of entries, contributors, and more, visit the Encyclopedia of Television, 2nd edition website.

**new york broadcasting history board: *Hearings*** United States. Congress. Senate. Committee on Commerce, 1967

**new york broadcasting history board: **Broadcasting Hollywood**** Jennifer Porst, 2021-09-17 Broadcasting Hollywood: The Struggle Over Feature Films on Early Television uses extensive archival research into the files of studios, networks, advertising agencies, unions and guilds, theatre associations, the FCC, and key legal cases to analyze the tensions and synergies between the film and television industries in the early years of television. This analysis of the case study of the struggle over Hollywood's feature films appearing on television in the 1940s and 1950s illustrates that the notion of an industry misunderstands the complex array of stakeholders who work in and profit from a media sector, and models a variegated examination of the history of media industries. Ultimately, it draws a parallel to the contemporary period and the introduction of digital media to highlight the fact that history repeats itself and can therefore play a key role in helping media industry scholars and practitioners to understand and navigate contemporary industrial phenomena.

**new york broadcasting history board: *Playing in the FM Band*** Steve Post, 1974

**new york broadcasting history board: Reports and Documents** United States. Congress, 1962

**new york broadcasting history board: Back to the Garden** Pete Fornatale, 2009-06-30 The definitive oral history of the seminal rock concert, Woodstock—three days of peace and music and one of the most defining moments of the 1960s—with original interviews with Roger Daltrey, Joan Baez, David Crosby, Richie Havens, Joe Cocker, and dozens of headliners, organizers, and fans. On Friday, August 15, 1969, a crowd of 400,000—an unprecedented and unexpected number at the time—gathered on Max Yasgur's farm in upstate New York for a weekend of rock 'n' roll, the new form of American music that had emerged only a decade earlier. For America's counterculture youth, Woodstock became a symbol of more than just sex, drugs, and rock 'n' roll—it was about peace, love, and a new way of living. It was a seminal event that epitomized the ways that the

culture, the country, and the core values of an entire generation were shifting. On one glorious weekend, this generation found its voice through one outlet: music. *Back to the Garden* celebrates the music and the spirit of Woodstock through the words of some of the era's biggest musical stars, as well as those who participated in the festival. From Richie Havens's legendary opening act to the Who's violent performance, from the Grateful Dead's jam to Jefferson Airplane's wake-up call, culminating in Jimi Hendrix's career-defining moment, Fornatale brings new stories to light and sets the record straight on some common misperceptions. Illustrated with black-and-white photographs, authoritative, and highly entertaining, *Back to the Garden* is the soon-to-be classic telling of three days of peace and music.

**new york broadcasting history board:** Screen Culture John Fullerton, 2004 *Screen Culture: History and Textuality* explores the impact of digital culture on the discipline of film and television studies. Whether the notion of screen culture is used to designate the technological platforms common to present-day digital media, or whether it refers to the support material on which moving images have historically been projected, scanned, or displayed, the 15 previously unpublished essays included here are primarily concerned with the intermedial appraisal of film, television, and digital culture. Contributors are Richard Abel, William Boddy, Ben Brewster, John Fullerton, Douglas Gomery, Alison Griffiths, Vreni Hockenjos, Jan Holmberg, Arne Lunde, Peter Lunenfeld, Charles Musser, Jan Olsson, Barry Salt, Michele L. Torre, William Uricchio, and Malin Wahlberg. Stockholm Studies in Cinema series Distributed for John Libbey Publishing

**new york broadcasting history board:** *Television and Radio in the United Kingdom* Burton Paulu, 1981

**new york broadcasting history board:** *The Public Television Act of 1967, Hearings Before the Subcommittee on Communications...90-1, on S. 1160, April 11-14, 25-28, 1967* United States. Congress. Senate. Commerce, 1967

**new york broadcasting history board:** *Service Bulletin of the FREC.* , 1949

**new york broadcasting history board:** Mother of the BBC Jennifer J. Purcell, 2020-05-14 Mabel Constanduros was one of the first British radio comediennes and a beloved star of the early BBC, best known as the creator and performer of the comic Cockney family, the Bugginses. In this, the first significant biography of Constanduros, Jennifer J Purcell explores Constanduros's career and influence on the shaping of popular British entertainment alongside the history of the nascent BBC. *Mother of the BBC* provides new insights into programming decisions and content on the early BBC, deepening our understanding of the history and evolution of situation comedy and soap opera. Further, Constanduros's biography considers class in the representation of the British people on BBC radio, the gendered experience and performance of radio celebrity, and the intersections between BBC entertainment and other forms of popular media prior to the advent of television. Constanduros's emphasis on the everyday and the family had far-reaching impacts on the shape of sitcom and soap opera in Britain, two popular lenses through which the nation sees itself at home. Her role in developing entertainment on the BBC and the ways in which she cultivated her career make her the Mother of the BBC, but in constructing a popular image of family life she might also be considered the Mother of the Nation.

**new york broadcasting history board:** *Service Bulletin of the FREC* Federal Radio Education Committee, 1939

**new york broadcasting history board:** *Nominations to the Board of Directors of the Corporation for Public Broadcasting* United States. Congress. Senate. Committee on Commerce, Science, and Transportation, 2013

**new york broadcasting history board:** *Resources in Education* , 1980

**new york broadcasting history board:** *Nothing on But the Radio* Gil Murray, 2003-09 When radio made its debut in the early twentieth century, it brought people together as no other communication medium had ever done.

**new york broadcasting history board:** The Public Television Act of 1967 United States. Congress. Senate. Committee on Commerce. Subcommittee on Communications, 1967

**new york broadcasting history board:** *Encyclopedia of Radio 3-Volume Set* Christopher H. Sterling, 2004-03 Produced in association with the Museum of Broadcast Communications in Chicago, the Encyclopedia of Radio includes more than 600 entries covering major countries and regions of the world as well as specific programs and people, networks and organizations, regulation and policies, audience research, and radio's technology. This encyclopedic work will be the first broadly conceived reference source on a medium that is now nearly eighty years old, with essays that provide essential information on the subject as well as comment on the significance of the particular person, organization, or topic being examined.

**new york broadcasting history board:** *God in Gotham* Jon Butler, 2020-09-29 A master historian traces the flourishing of organized religion in Manhattan between the 1880s and the 1960s, revealing how faith adapted and thrived in the supposed capital of American secularism. In Gilded Age Manhattan, Catholic, Jewish, and Protestant leaders agonized over the fate of traditional religious practice amid chaotic and multiplying pluralism. Massive immigration, the anonymity of urban life, and modernity's rationalism, bureaucratization, and professionalization seemingly eviscerated the sense of religious community. Yet fears of religion's demise were dramatically overblown. Jon Butler finds a spiritual hothouse in the supposed capital of American secularism. By the 1950s Manhattan was full of the sacred. Catholics, Jews, and Protestants peppered the borough with sanctuaries great and small. Manhattan became a center of religious publishing and broadcasting and was home to august spiritual reformers from Reinhold Niebuhr to Abraham Heschel, Dorothy Day, and Norman Vincent Peale. A host of white nontraditional groups met in midtown hotels, while black worshippers gathered in Harlem's storefront churches. Though denied the ministry almost everywhere, women shaped the lived religion of congregations, founded missionary societies, and, in organizations such as the Zionist Hadassah, fused spirituality and political activism. And after 1945, when Manhattan's young families rushed to New Jersey and Long Island's booming suburbs, they recreated the religious institutions that had shaped their youth. *God in Gotham* portrays a city where people of faith engaged modernity rather than foundered in it. Far from the world of "disenchantment" that sociologist Max Weber bemoaned, modern Manhattan actually birthed an urban spiritual landscape of unparalleled breadth, suggesting that modernity enabled rather than crippled religion in America well into the 1960s.

**new york broadcasting history board:** *Federal Communications Commission Reports* United States. Federal Communications Commission, 1972

**new york broadcasting history board:** *Network Nations* Michele Hilmes, 2012-05-23 In *Network Nations*, Michele Hilmes reveals and re-conceptualizes the roots of media globalization through a historical look at the productive transnational cultural relationship between British and American broadcasting. Though frequently painted as opposites--the British public service tradition contrasting with the American commercial system--in fact they represent two sides of the same coin. Neither could have developed without the constant presence of the other, in terms not only of industry and policy but of aesthetics, culture, and creativity, despite a long history of oppositional rhetoric. Based on primary research in British and American archives, *Network Nations* argues for a new transnational approach to media history, looking across the traditional national boundaries within which media is studied to encourage an awareness that media globalization has a long and fruitful history. Placing media history in the framework of theories of nationalism and national identity, Hilmes examines critical episodes of transnational interaction between the US and Britain, from radio's amateurs to the relationship between early network heads; from the development of radio features and drama to television spy shows and miniseries; as each other's largest suppliers of programming and as competitors on the world stage; and as a network of creative, business, and personal relationships that has rarely been examined, but that shapes television around the world. As the global circuits of television grow and as global regions, particularly Europe, attempt to define a common culture, the historical role played by the British/US media dialogue takes on new significance.

**new york broadcasting history board:** *Federal Communications Commission Reports. V. 1-45,*

1934/35-1962/64; 2d Ser., V. 1- July 17/Dec. 27, 1965-. United States. Federal Communications Commission, 1973

**new york broadcasting history board: The Wireless Age** , 1922

**new york broadcasting history board: Rowdy Boundaries** James L. Robertson, 2023-11-15 Dwelling along the Mississippi River, the Tennessee state line, the Tenn-Tom Waterway, and the Gulf of Mexico are a trove of characters with fascinating lives and histories. In *Rowdy Boundaries: True Mississippi Tales from Natchez to Noxubee*, author James L. Robertson weaves these stories to reveal a tapestry of Mississippi's border counties and the towns and people that occupy them. From his unique vantage as a former Mississippi Supreme Court justice and seasoned lawyer, he documents the legal, geographical, and biographical tales revealed during his journeys along and within the state lines. The volume features the true stories of musicians, authors, portrait painters, and football players, as well as political activists, educators, politicians, and judges. Also featured are tributes to noteworthy newspaper editors and columnists for their many contributions over the years. Robertson covers pivotal moments in Mississippi history, including the Mississippi Married Women's Property Act of 1839, the development of Chinese culture in the Mississippi Delta, and 1964 Freedom Summer. He does not shy away from the tragedies of the past, discussing lynchings and murders that still haunt the state today. From ghost towns in Jefferson County to the Slugburger Festival in Corinth, stopping en route for a mint julep in Columbus, Robertson puts a human face on Mississippi history and tells a good yarn along the way.

**new york broadcasting history board: *Movie Ratings and the Independent Producer*** United States. Congress. House. Committee on Small Business. Subcommittee on Special Small Business Problems, 1977

**new york broadcasting history board: Broadcasting: Yearbook-marketbook Issue** , 1940

**new york broadcasting history board: *Getting the message through: A Branch History of the U.S. Army Signal Corps*** Rebecca Robbins Raines, 1996 *Getting the Message Through*, the companion volume to Rebecca Robbins Raines' *Signal Corps*, traces the evolution of the corps from the appointment of the first signal officer on the eve of the Civil War, through its stages of growth and change, to its service in Operation DESERT SHIELD/DESERT STORM. Raines highlights not only the increasingly specialized nature of warfare and the rise of sophisticated communications technology, but also such diverse missions as weather reporting and military aviation. Information dominance in the form of superior communications is considered to be *sine qua non* to modern warfare. As Raines ably shows, the Signal Corps--once considered by some Army officers to be of little or no military value--and the communications it provides have become integral to all aspects of military operations on modern digitized battlefields. The volume is an invaluable reference source for anyone interested in the institutional history of the branch.

**new york broadcasting history board: *The Political Economy of Media*** Robert W. McChesney, 2008-05 One of the foremost media critics provides a comprehensive analysis of the economic and political powers that are being mobilized to consolidate private control of media with increasing profit--all at the expense of democracy.

**new york broadcasting history board: Library of Congress Catalog: Motion Pictures and Filmstrips** Library of Congress, 1968

**new york broadcasting history board: Radio World** , 1922

**new york broadcasting history board: Music in Television** James Deaville, 2011-03 *Music in Television* is a collection of essays examining television's production of meaning through music in terms of historical contexts, institutional frameworks, broadcast practices, technologies, and aesthetics. It presents the reader with overviews of major genres and issues, as well as specific case studies of important television programs and events. With contributions from a wide range of scholars, the essays range from historical-analytical surveys of TV sound and genre designations to studies of the music in individual programs, including *South Park* and *Dr. Who*.

**new york broadcasting history board: Electrical Installation Record** , 1926

**new york broadcasting history board: *The Early Shortwave Stations*** Jerome S. Berg,

2013-10-04 In July 1923, less than three years after Westinghouse station KDKA signed on, company engineer Frank Conrad began regular simulcasting of its programs on a frequency in the newly-discovered shortwave range. It was an important event in a technological revolution that would make dependable worldwide radio communication possible for the first time. In subsequent years, countless stations in practically all countries followed suit, taking to shortwave to extend reception domestically or reach audiences thousands of miles away. Shortwave broadcasting would also have an important role in World War II and in the Cold War. In this, his fourth book on shortwave broadcast history, the author revisits the period of his earlier work, *On the Short Waves, 1923-1945*, and focuses on the stations that were on the air in those early days. The year-by-year account chronicles the birth and operation of the large international broadcasters, as well as the numerous smaller stations that were a great attraction to the DXers, or long-distance radio enthusiasts, of the time. With more than 100 illustrations and extensive notes, bibliography and index, the book is also a valuable starting point for further study and research.

**new york broadcasting history board: Hong Kong Documentary Film** Ian Aitken, 2014-03-17 A comprehensive study of the lost genre of Hong Kong documentary film

**new york broadcasting history board: *Broadcasting Birth Control*** Manon Parry, 2013-08-23 Traditionally, the history of the birth control movement has been told through the accounts of the leaders, organizations, and legislation that shaped the campaign. Recently, historians have begun examining the cultural work of printed media, including newspapers, magazines, and even novels in fostering support for the cause. *Broadcasting Birth Control* builds on this new scholarship to explore the films and radio and television broadcasts developed by twentieth-century birth control advocates to promote family planning at home in the United States, and in the expanding international arena of population control. Mass media, Manon Parry contends, was critical to the birth control movement's attempts to build support and later to publicize the idea of fertility control and the availability of contraceptive services in the United States and around the world. Though these public efforts in advertising and education were undertaken initially by leading advocates, including Margaret Sanger, increasingly a growing class of public communications experts took on the role, mimicking the efforts of commercial advertisers to promote health and contraception in short plays, cartoons, films, and soap operas. In this way, they made a private subject—fertility control—appropriate for public discussion. Parry examines these trends to shed light on the contested nature of the motivations of birth control advocates. Acknowledging that supporters of contraception were not always motivated by the best interests of individual women, Parry concludes that family planning advocates were nonetheless convinced of women's desire for contraception and highly aware of the ethical issues involved in the use of the media to inform and persuade.

**new york broadcasting history board: *Report*** United States. Congress Senate, 1962

**new york broadcasting history board: *Radio Journalism in America*** Jim Cox, 2013-04-06 This history of radio news reporting recounts and assesses the contributions of radio toward keeping America informed since the 1920s. It identifies distinct periods and milestones in broadcast journalism and includes a biographical dictionary of important figures who brought news to the airwaves. Americans were dependent on radio for cheap entertainment during the Great Depression and for critical information during the Second World War, when no other medium could approach its speed and accessibility. Radio's diminished influence in the age of television beginning in the 1950s is studied, as the aural medium shifted from being at the core of many families' activities to more specialized applications, reaching narrowly defined listener bases. Many people turned elsewhere for the news. (And now even TV is challenged by yet newer media.) The introduction of technological marvels throughout the past hundred years has significantly altered what Americans hear and how, when, and where they hear it.

**new york broadcasting history board: *The Columbia History of American Television*** Gary Richard Edgerton, 2007 Richly researched and engaging, *The Columbia History of American Television* tracks the growth of TV into a convergent technology, a global industry, a social catalyst, a viable art form, and a complex and dynamic reflection of the American mind and character.



Renowned media historian Gary R. Edgerton follows the technological progress and increasing cultural relevance of television from its prehistory (before 1947) to the Network Era (1948-1975) and the Cable Era (1976-1994). He considers the remodeling of television's look and purpose during World War II; the gender, racial, and ethnic components of its early broadcasts and audiences; its transformation of postwar America; and its function in the political life of the country. In conclusion, Edgerton takes a discerning look at our current Digital Era and the new forms of instantaneous communication that continue to change America's social, political, and economic landscape.

**new york broadcasting history board:** *The Concise Encyclopedia of American Radio* Christopher H. Sterling, Cary O'Dell, 2010-04-12 The Concise Encyclopedia of American Radio is an essential single-volume reference guide to this vital and evolving medium. Comprised of more than 300 entries spanning the invention of radio to the Internet, this reference work addresses personalities, music genres, regulations, technology, programming and stations, the golden age of radio and other topics relating to radio broadcasting throughout its history. The entries are updated throughout and the volume includes nine new entries on topics ranging from podcasting to the decline of radio.

**new york broadcasting history board: The Encyclopedia of New York State** Peter Eisenstadt, 2005-05-19 The Encyclopedia of New York State is one of the most complete works on the Empire State to be published in a half-century. In nearly 2,000 pages and 4,000 signed entries, this single volume captures the impressive complexity of New York State as a historic crossroads of people and ideas, as a cradle of abolitionism and feminism, and as an apex of modern urban, suburban, and rural life. The Encyclopedia is packed with fascinating details from fields ranging from sociology and geography to history. Did you know that Manhattan's Lower East Side was once the most populated neighborhood in the world, but Hamilton County in the Adirondacks is the least densely populated county east of the Mississippi; New York is the only state to border both the Great Lakes and the Atlantic Ocean; the Erie Canal opened New York City to rich farmland upstate . . . and to the west. Entries by experts chronicle New York's varied areas, politics, and persuasions with a cornucopia of subjects from environmentalism to higher education to railroads, weaving the state's diverse regions and peoples into one idea of New York State. Lavishly illustrated with 500 photographs and figures, 120 maps, and 140 tables, the Encyclopedia is key to understanding the state's past, present, and future. It is a crucial reference for students, teachers, historians, and business people, for New Yorkers of all persuasions, and for anyone interested in finding out more about New York State.

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