

Stereo 100.3 Fm

Jason Loviglio, Michele Hilmes

FM Richard Neer,2001 Chronicles the birth, growth, and death of free-form rock-and-roll radio through the stories of the movement's flagship stations.--Cover.

Pittsburgh's Golden Age of Radio Ed Salamon,2010 Pittsburgh is the birthplace of radio, the location of many of radio's first and most influential stations and broadcast personalities, and a key market for the development of new formats. Pittsburghers' reaction to the music they heard on the radio helped to break records and create stars. Radio provided an unprecedented audience for live performances by local artists. After the big band era, radio gave voice to pop, rock and roll, and rhythm and blues. Pittsburgh's Golden Age of Radio celebrates the city's radio history, deejays, contests, concerts, public service, and promotions from radio's beginnings in the 1920s through the late 1970s, when listening on FM exceeded that on AM for the first time.

The Joe Bostic Story George L. Hiss,2006 Much is made of the fact that Joe Bostic was a man of firsts, as a member of the black community. He was the first black announcer on radio, first black sports announcer, first boxing announcer at Madison Square Garden, the first black to present a concert in Carnegie Hall, and many other impressive achievements.

Something in the Air Marc Fisher,2009-04-02 A sweeping, anecdotal account of the great sounds and voices of radio--and how it became a bonding agent for a generation of American youth When television became the next big thing in broadcast entertainment, everyone figured video would kill the radio star--and radio, period. But radio came roaring back with a whole new concept. The war was over, the baby boom was on, the country was in clover, and a bold new beat was giving the syrupy songs

of yesteryear a run for their money. Add transistors, 45 rpm records, and a young man named Elvis to the mix, and the result was the perfect storm that rocked, rolled, and reinvented radio. Visionary entrepreneurs like Todd Storz pioneered the Top 40 concept, which united a generation. But it took trendsetting “disc jockeys” like Alan Freed, Murray the K, Wolfman Jack, Cousin Brucie, and their fast-talking, too-cool-for-school counterparts across the land to turn time, temperature, and the same irresistible hit tunes played again and again into the ubiquitous sound track of the fifties and sixties. The Top 40 sound broke through racial barriers, galvanized coming-of-age kids (and scandalized their perplexed parents), and provided the insistent, inescapable backbeat for times that were a-changin’. Along with rock-and-roll music came the attitude that would literally change the “voice” of radio forever, via the likes of raconteur Jean Shepherd, who captivated his loyal following of “Night People”; the inimitable Bob Fass, whose groundbreaking Radio Unnameable inaugurated the anything-goes free-form style that would come to define the alternative frontier of FM; and a small-time Top 40 deejay who would ultimately find national fame as a political talk-show host named Rush Limbaugh. From Hunter Hancock, who pushed beyond the limits of 1950s racial segregation with rhythm and blues and hepcat patter, to Howard Stern, who blew through all the limits with a blue streak of outrageous on-air antics; from the heyday of summer songs that united carefree listeners to the latter days of political talk that divides contentious callers; from the haze of classic rock to the latest craze in hip-hop, *Something in the Air* chronicles the extraordinary evolution of the unique and timeless medium that captured our hearts and minds, shook up our souls, tuned in-and turned on-our consciousness, and went from being written

off to rewriting the rules of pop culture.

Singapore Radio Bradley C. Freeman, Yokanathan Ramakrishnan, 2016-04-26 The world of media moves quickly – nowhere is this more the case than Singapore, a world-class alpha city that prides itself on being first. This book tracks the journey of Singapore radio from its humble beginnings to its advanced modern-day incarnations. Along the way, Freeman and Ramakrishnan also detail economic, political, cultural, and technological aspects of this medium in Singapore. The role of radio is deliberated, as well as the times when radio and its personalities have broken the rules. In addition, campus radio and social media are also discussed. The book functions as a treasure-trove, partial archive, and starting point for those interested in knowing more about the radio portion of Singapore’s media landscape. At the same time, it serves as a fitting birthday present to the medium, as radio meets and passes the 80-year mark in the country. As such, the book makes significant contributions to multiple aspects of the radio medium as it exists in Singapore, aspects that are not to be found anywhere else.

Radio's New Wave Jason Loviglio, Michele Hilmes, 2013-06-19 Radio’s New Wave explores the evolution of audio media and sound scholarship in the digital age. Extending and updating the focus of their widely acclaimed 2001 book *The Radio Reader*, Hilmes and Loviglio gather together innovative work by both established and rising scholars to explore the ways that radio has transformed in the digital environment. Contributors explore what sound looks like on screens, how digital listening moves us, new forms of sonic expression, radio’s convergence with mobile media, and the creative activities of old and new audiences. Even radio’s history has been altered by research made possible by digital and

global convergence. Together, these twelve concise chapters chart the dissolution of radio's boundaries and its expansion to include a wide-ranging universe of sound, visuals, tactile interfaces, and cultural roles, as radio rides the digital wave into its second century.

Radio 2.0 Matthew Lasar, 2016-03-14 Welcome to the uncertain world of Radio 2.0—where podcasts, mobile streaming, and huge music databases are the new reality, as are tweeting deejays and Apple's Siri serving as music announcer—and understand the exciting status this medium has, and will continue to have, in our digitally inclined society. How did popular radio in past decades—from President Franklin D. Roosevelt's Fireside Chats in the 1930s through Top 40 music and Rush Limbaugh's talk radio empire—shape American society? How did devices and systems like the iPhone, Pandora, and YouTube turn the radio industry upside-down? Does radio still have a future, and if so, what will we want it to look like? *Radio 2.0: Uploading the First Broadcast Medium* covers the history and evolution of Internet radio, explaining what came before, where Internet radio came from, and where it is likely headed. It also gives readers a frame of reference by describing radio from its introduction to American audiences in the 1920s—a medium that brought people together through a common experience of the same broadcast—and shows how technologies like digital music and streaming music services put into question the very definition of radio. By examining new radio and media technologies, the book explores an important societal trend: the shift of media toward individualized or personalized forms of consumption.

Sound Streams Andrew J Bottomley, 2020-06-01 In talking about contemporary media, we often use a

language of newness, applying words like “revolution” and “disruption.” Yet, the emergence of new sound media technologies and content—from the earliest internet radio broadcasts to the development of algorithmic music services and the origins of podcasting—are not a disruption, but a continuation of the century-long history of radio. Today’s most innovative media makers are reintroducing forms of audio storytelling from radio’s past. *Sound Streams* is the first book to historicize radio-internet convergence from the early ’90s through the present, demonstrating how so-called new media represent an evolutionary shift that is nevertheless historically consistent with earlier modes of broadcasting. Various iterations of internet radio, from streaming audio to podcasting, are all new radio practices rather than each being a separate new medium: radio is any sound media that is purposefully crafted to be heard by an audience. Rather than a particular set of technologies or textual conventions, web-based broadcasting combines unique practices and features and ideas from radio history. In addition, there exists a distinctive conversationality and reflexivity to radio talk, including a propensity for personal stories and emotional disclosure, that suits networked digital media culture. What media convergence has done is extend and intensify radio’s logics of connectivity and sharing; sonically mediated personal expression intended for public consideration abounds in online media networks. *Sound Streams* marks a significant contribution to digital media and internet studies. Its mix of cultural history, industry research, and genre and formal analysis, especially of contemporary audio storytelling, will appeal to media scholars, radio and podcast practitioners, audio journalism students, and dedicated podcast fans.

Naptown Rock Radio Wars David Fulton, 2013 It was a

fight to the death . . . well, maybe not to the death, but it was definitely a battle that would change not only the listening habits of tens of thousands of Hoosiers but also the entire culture of the Indiana state capital city. It had repercussions throughout the nation as the first major war of AM radio versus FM radio. It was Forty-fives versus album cuts and the good guys versus the bad boys--and Naptown would never be the same. Two brilliant and fierce broadcasting competitors went head to head: Richard Fairbanks, who for almost two decades owned WIBC-AM 1070, the 50,000-watt radio behemoth, versus Don Burden, the young upstart broadcasting impresario who swaggered into town and launched the glitzy, promotion-oriented though relatively low-powered WIFE-AM 1310. How was the war fought? What were the strategies? Who were the personalities both in the limelight and behind the scenes? And who, in the end, would win Naptown's rock radio wars?

New Orleans Radio Dominic Massa, 2014 From humble beginnings in a physics lab on the campus of Loyola University came the sounds of the first radio station in the lower Mississippi River Valley when WWL Radio signed on in 1922. The little station would grow into a national powerhouse, with its morning Dawnbusters show and nightly broadcasts from the Blue Room of the Roosevelt Hotel. The city's second oldest station, WSMB, with studios in the Maison Blanche Building, developed its own cast of favorites, including Nut and Jeff. Later, in the city known as the birthplace of jazz, radio played a key role in popularizing early rock and roll. Disc jockeys at leading stations WTIx and WNOE helped develop the Crescent City sound, along with local personalities with colorful names like Poppa Stoppa, Jack the Cat, and Dr. Daddy-O.

Popular Radio Kendall Banning, 1927

WIXY 1260 Mike Olszewski, Richard Berg, Carlo Wolff, 2011 The story of one of Cleveland's most popular and influential radio stations Before FM radio and the commanding album rock stations of the 1970s, there was WIXY 1260, a tiny Northeast Ohio AM radio station that became an entertainment powerhouse. Three visionaries assembled a legendary staff of on-air personalities and, with savvy programming and groundbreaking promotions, created WIXY 1260--a station that would become synonymous with 1960s pop culture. A Midwest juggernaut, WIXY aired everything from surf and Motown to country and the British Invasion. Crossing cultural and generational lines in one of the hottest radio markets in the country, it regularly took in more than fifty percent of the Greater Cleveland audience. Bob Weiss, Norman Wain, and Joe Zingale knew the kind of radio Cleveland wanted to hear. They also knew how to market that sound to make it a lifestyle. They bought a small station with a weak signal and renamed it WIXY, and it wasn't long before their competition fell by the wayside. Mike Olszewski and Richard Berg spin a lively tale of popular culture that will appeal to everyone from baby boomers to media scholars and cultural historians. Through extensive interviews with insiders, the authors chronicle WIXY's relatively brief yet exciting run and how the station came to dominate the airwaves in the '60s and '70s with a winning combination of tastemaking playlists, unforgettable on-air personalities, and outlandish promotions. It's a fun story, recounted with ample humor. --John Soeder, Music Critic, The Cleveland Plain Dealer

Iowa's WHO Radio Jeff Stein, 2011 When a Des Moines insurance company started a radio station in 1924, no one imagined it would bring news from a world war home to families desperate for information, carry the exploits of

University of Iowa athletics to fans nationwide, draw the ire of a Cuban dictator, and be home to a future president. From the earliest days of This is W-H-O. Who? Bankers Life, Des Moines to today's 50,000-watt, clear channel voice of the middle west, one of the most powerful radio stations in America has been part of Iowa life for nearly 90 years. With a signal that reaches from coast to coast, border to border, and then some, trusted voices such as Jack Shelley, Herb Plambeck, Jim Zabel, Lee Kline, and Duane Ellett have graced the WHO radio airwaves, while Van & Bonnie, Jan Mickelson, Bob Quinn, and others carry on the tradition today. From the Barn Dance Frolic and Phone Forum to Sportsman's Notebook and The Big Show, WHO has consistently reflected the values of Iowans.

Philadelphia Radio Alan Boris, 2011 Philadelphia radio broadcasting began in 1922, when the city's first officially licensed stations went on the air. Within a few years, what had begun as a small, experimental medium became a full-fledged craze as families listened to live news, sports, and entertainment for the first time. In 1932, the first building designed for radio broadcasting opened on Chestnut Street, coinciding with the golden age of radio that featured live orchestras, soap operas, and imaginative dramas. In the 1950s, a few stations began playing rock and roll, and Philadelphia became known as a city that not only produced hit music but also consistently broke new acts. By the 1970s, FM radio began to grab the majority of listeners, and once again Philadelphia stations were responsible for breaking new artists, such as Billy Joel and Bruce Springsteen.

Radio's Second Century John Allen Hendricks, 2020-03-13 Winner of the 2022 Broadcast Education Association Book Award One of the first books to examine the status of broadcasting on its one hundredth

anniversary, *Radio's Second Century* investigates both vanguard and perennial topics relevant to radio's past, present, and future. As the radio industry enters its second century of existence, it continues to be a dominant mass medium with almost total listenership saturation despite rapid technological advancements that provide alternatives for consumers. Lasting influences such as on-air personalities, audience behavior, fan relationships, and localism are analyzed as well as contemporary issues including social and digital media. Other essays examine the regulatory concerns that continue to exist for public radio, commercial radio, and community radio, and discuss the hindrances and challenges posed by government regulation with an emphasis on both American and international perspectives. Radio's impact on cultural hegemony through creative programming content in the areas of religion, ethnic inclusivity, and gender parity is also explored. Taken together, this volume compromises a meaningful insight into the broadcast industry's continuing power to inform and entertain listeners around the world via its oldest mass medium--radio.

American Babel Clifford J. Doerksen, 2011-06-07
When American radio broadcasting began in the early 1920s there was a consensus among middle-class opinion makers that the airwaves must never be used for advertising. Even the national advertising industry agreed that the miraculous new medium was destined for higher cultural purposes. And yet, within a decade American broadcasting had become commercialized and has remained so ever since. Much recent scholarship treats this unsought commercialization as a coup, imposed from above by mercenary corporations indifferent to higher public ideals. Such research has focused primarily on metropolitan stations operated by the likes of AT&T,

Westinghouse, and General Electric. In *American Babel*, Clifford J. Doerksen provides a colorful alternative social history centered on an overlooked class of pioneer broadcaster—the independent radio stations. Doerksen reveals that these little stations often commanded large and loyal working-class audiences who did not share the middle-class aversion to broadcast advertising. In urban settings, the independent stations broadcast jazz and burlesque entertainment and plugged popular songs for Tin Pan Alley publishers. In the countryside, independent stations known as farmer stations broadcast hillbilly music and old-time religion. All were unabashed in their promotional practices and paved the way toward commercialization with their innovations in programming, on-air style, advertising methods, and direct appeal to target audiences. Corporate broadcasters, who aspired to cultural gentility, were initially hostile to the populist style of the independents but ultimately followed suit in the 1930s. Drawing on a rich array of archives and contemporary print sources, each chapter of *American Babel* looks at a particular station and the personalities behind the microphone. Doerksen presents this group of independents as an intensely colorful, perpetually interesting lot and weaves their stories into an expansive social and cultural narrative to explain more fully the rise of the commercial network system of the 1930s.

40 Watts from Nowhere Sue Carpenter, 2004

Afro-American Radio Directory Wali Shah, 2002 >
University of Waterloo ,

Radio Pro: The Making of an On-Air Personality and What It Takes Joe Martelle, *Radio Pro* is several books in one, covering every aspect of personality radio - from the history of pioneer broadcasters to how to become a successful personality. Forty-one-year radio pro Joe

Martelle also brings together a richly varied selection of candid comments on the subject from over 150 of America's best broadcasters - seasoned pros who tell it like it is and what it takes to be a successful air and online personality. Radio Pro is enlightening, informative, and thought provoking for both the radio student and those interested in personality radio.

The Top Books of the Year Stereo 100.3 Fm The year 2023 has witnessed a noteworthy surge in literary brilliance, with numerous captivating novels captivating the hearts of readers worldwide. Lets delve into the realm of top-selling books, exploring the engaging narratives that have captivated audiences this year. Stereo 100.3 Fm : Colleen Hoover's "It Ends with Us" This touching tale of love, loss, and resilience has gripped readers with its raw and emotional exploration of domestic abuse. Hoover skillfully weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can prevail. Stereo 100.3 Fm : Taylor Jenkins Reids "The Seven Husbands of Evelyn Hugo" This intriguing historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reids captivating storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Discover the Magic : Delia Owens "Where the Crawdads Sing" This mesmerizing coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens spins a tale of resilience, survival, and the transformative power of nature, captivating readers with its evocative prose and mesmerizing setting. These top-selling novels represent

just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of captivating stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a exceptional and suspenseful novel that will keep you speculating until the very end. The novel is a cautionary tale about the dangers of obsession and the power of evil.

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**Stereo 100.3 Fm
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materials from the Massachusetts Institute of Technology, and the Digital Public Library of America, which provides a vast collection of digitized books and historical documents. In conclusion, Stereo 100.3 Fm books and manuals for download have transformed the way we access information. They provide a cost-effective and convenient means of acquiring knowledge, offering the ability to access a vast library of resources at our fingertips. With platforms like Project Gutenberg, Open

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expression
idiomatique
définition simple
une expression
idiomatique est
une construction
ou une locution
particulière à une
langue qui porte
un sens par son
tout et non par
chacun des mots
qui la composent
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projected to slow
to 0.9 in 2023 and
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strengthen to 1.5
in 2024 private
consumption will
be supported by
strong labour
markets but
higher costs of
financing and
uncertainty will
weigh on private
investment the
tight labour
market will
continue to fuel
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