

Fm Radio

Bruce F. Elving

FM Richard Neer, 2001-12-18 It was all so honest, before the end of our collective innocence. Top Forty jocks screamed and yelled and sounded mightier than God on millions of transistor radios. But on FM radio it was all spun out for only you. On a golden web by a master weaver driven by fifty thousand magical watts of crystal clear power . . . before the days of trashy, hedonistic dumbspeak and disposable three-minute ditties . . . in the days where rock lived at many addresses in many cities. -from FM As a young man, Richard Neer dreamed of landing a job at WNEW in New York—one of the revolutionary FM stations across the country that were changing the face of radio by rejecting strict formatting and letting disc jockeys play whatever they wanted. He felt that when he got there, he'd have made the big time. Little did he know he'd have shaped rock history as well. FM: The Rise and Fall of Rock Radio chronicles the birth, growth, and death of free-form rock-and-roll radio through the stories of the movement's flagship stations. In the late sixties and early seventies—at stations like KSAN in San Francisco, WBCN in Boston, WMMR in Philadelphia, KMET in Los Angeles, WNEW, and others—disc jockeys became the gatekeepers, critics, and gurus of new music. Jocks like Scott Muni, Vin Scelsa, Jonathan Schwartz, and Neer developed loyal followings and had incredible influence on their listeners and on the early careers of artists such as Bruce Springsteen, Genesis, the Cars, and many others. Full of fascinating firsthand stories, FM documents the commodification of an iconoclastic phenomenon, revealing how counterculture was coopted and consumed by the mainstream. Richard Neer was an eyewitness to, and participant in, this history. FM is the tale of his exhilarating ride.

Sounds of Change Christopher H. Sterling, Michael C. Keith, 2009-09-15 When it first appeared in the 1930s, FM radio was a technological marvel, providing better sound and nearly eliminating the

static that plagued AM stations. It took another forty years, however, for FM's popularity to surpass that of AM. In *Sounds of Change*, Christopher Sterling and Michael Keith detail the history of FM, from its inception to its dominance (for now, at least) of the airwaves. Initially, FM's identity as a separate service was stifled, since most FM outlets were AM-owned and simply simulcast AM programming and advertising. A wartime hiatus followed by the rise of television precipitated the failure of hundreds of FM stations. As Sterling and Keith explain, the 1960s brought FCC regulations allowing stereo transmission and requiring FM programs to differ from those broadcast on co-owned AM stations. Forced nonduplication led some FM stations to branch out into experimental programming, which attracted the counterculture movement, minority groups, and noncommercial public and college radio. By 1979, mainstream commercial FM was finally reaching larger audiences than AM. The story of FM since 1980, the authors say, is the story of radio, especially in its many musical formats. But trouble looms. Sterling and Keith conclude by looking ahead to the age of digital radio--which includes satellite and internet stations as well as terrestrial stations--suggesting that FM's decline will be partly a result of self-inflicted wounds--bland programming, excessive advertising, and little variety.

Early FM Radio Gary L. Frost, 2010-04-01 The commonly accepted history of FM radio is one of the twentieth century's iconic sagas of invention, heroism, and tragedy. Edwin Howard Armstrong created a system of wideband frequency-modulation radio in 1933. The Radio Corporation of America (RCA), convinced that Armstrong's system threatened its AM empire, failed to develop the new technology and refused to pay Armstrong royalties. Armstrong sued the company at great personal cost. He died despondent, exhausted, and broke. But this account, according to Gary L. Frost, ignores the contributions of scores of other individuals who were involved in the decades-long

struggle to realize the potential of FM radio. The first scholar to fully examine recently uncovered evidence from the Armstrong v. RCA lawsuit, Frost offers a thorough revision of the FM story. Frost's balanced, contextualized approach provides a much-needed corrective to previous accounts. Navigating deftly through the details of a complicated story, he examines the motivations and interactions of the three communities most intimately involved in the development of the technology—Progressive-era amateur radio operators, RCA and Westinghouse engineers, and early FM broadcasters. In the process, Frost demonstrates the tension between competition and collaboration that goes hand in hand with the emergence and refinement of new technologies. Frost's study reconsiders both the social construction of FM radio and the process of technological evolution. Historians of technology, communication, and media will welcome this important reexamination of the canonic story of early FM radio.

FM for Education Franklin Dunham, Ronald Redvers Lowdermilk, Gertrude Golden Broderick, United States. Office of Education, 1948 -no. 29. School finance and school business management: responsibilities and services of state departments of education [by] Clayton D. Hutchins, Albert R. Munse [and] Edna D. Booher.

Progress of FM Radio United States. Congress. Senate. Committee on Interstate and Foreign Commerce, 1948

Hartford Radio John Ramsey, 2012 Radio broadcasting has been an integral part of the history of Hartford since the early part of the 20th century. WDRC was the state's first station (1923), and they helped pioneer FM radio technology in the early 1940s. Many Hartford residents learned about the end of World War II via radio, and the medium played a key role in keeping people informed during the floods of 1938 and 1955, the Cuban Missile Crisis, and the great Northeast Blackout of 1965.

Surprisingly, Hartford, the capital of the land of steady habits, saw two stations break from the pack to help bring the British Invasion to the state in the early 1960s. And thousands of schoolchildren eagerly listened to WTIC's legendary Bob Steele on wintery mornings as they excitedly awaited school closing announcements. Hartford Radio offers a glimpse into the history of the area's broadcast stations and the people who ran them.

Low Power FM For Dummies Sharon M. Scott, 2023-10-10 Beginner-friendly advice on how to start and run a local FM station There are approximately 2000 low power FM radio stations in the United States. That number will grow as more licenses are issued in the coming years. Low Power FM For Dummies walks you through the key steps you need to take to establish, manage, and help run one of these hyper-local broadcast operations. You'll get easy-to-follow help on everything from making all your gear work to financing your operation, managing your staff, and complying with rules and regulations. Not sure where to begin? No worries! This book explains the process of getting a broadcast license and collecting all the necessary tools. It also provides insight on starting with a station that streams online only. Already got started? That's great too! You'll learn to refine your approach to low-power FM station management with the useful tips found within. Low Power FM For Dummies will also help you: Serve your community at a hyper-local level with programming aimed directly at the people in your area Manage the people, technology, processes, and systems that underlie a well-run low-power FM station Guide the operations of a new or established station as a volunteer, board member, or creator Low-power radio stations need well-informed and effective operators, technicians, board members, and volunteers to fulfil their potential. Low Power FM For Dummies can help you fill any of those roles, and more, in no time at all.

Low Power to the People Christina Dunbar-Hester, 2014-11-14 An examination of how activists

combine political advocacy and technical practice in their promotion of the emancipatory potential of local low-power FM radio. The United States ushered in a new era of small-scale broadcasting in 2000 when it began issuing low-power FM (LPFM) licenses for noncommercial radio stations around the country. Over the next decade, several hundred of these newly created low-wattage stations took to the airwaves. In *Low Power to the People*, Christina Dunbar-Hester describes the practices of an activist organization focused on LPFM during this era. Despite its origins as a pirate broadcasting collective, the group eventually shifted toward building and expanding regulatory access to new, licensed stations. These radio activists consciously cast radio as an alternative to digital utopianism, promoting an understanding of electronic media that emphasizes the local community rather than a global audience of Internet users. Dunbar-Hester focuses on how these radio activists impute emancipatory politics to the “old” medium of radio technology by promoting the idea that “microradio” broadcasting holds the potential to empower ordinary people at the local community level. The group's methods combine political advocacy with a rare commitment to hands-on technical work with radio hardware, although the activists' hands-on, inclusive ethos was hampered by persistent issues of race, class, and gender. Dunbar-Hester's study of activism around an “old” medium offers broader lessons about how political beliefs are expressed through engagement with specific technologies. It also offers insight into contemporary issues in media policy that is particularly timely as the FCC issues a new round of LPFM licenses.

Seattle Radio John F. Schneider, 2013-11-11 Seattle's first radio broadcast aired in 1919, and over the next 90 years, the city drew national attention for its collection of flamboyant and sometimes quirky broadcast impresarios and performers. The parade of people that passed in front of and behind the Puget Sound microphones included a big-time bootlegger and his wife, two

embezzling bank managers, a political campaign manager, and a lumber mill baron's daughter. Two local radio men started with practically nothing and built their own successful Northwest station groups. An underpaid novice Seattle radio announcer went on to become the dean of the country's television newscasters. A 1950s disc jockey used acrobatic publicity stunts to draw an audience for his station. A guitar-strumming radio singer capitalized on his fame to build a chain of restaurants. And the founder of a Seattle "free form" FM radio station went on to build a network of community FM stations around the country, making him "The Johnny Appleseed of Community Radio."

The Radio Station Michael C. Keith, 2010 The Radio Station is considered the standard work on radio media. It remains a concise and candid guide to the internal workings of radio stations and the radio industry in all of its various forms. Not only will you begin understand how each job at a radio station is best performed, you will learn how it meshes with those of the rest of the radio station staff. If you are uncertain of your career goals, this book provides a solid foundation in who does what, when, and why. The Radio Station details all departments within a radio station--be it a terrestrial, satellite, or Internet operation--from the inside-out, covering technology to operations, and sales to syndication. It also offers an overview of how government regulations affect radio stations today and how radio stations have adapted to new communications technologies. Drawing on the insights and observations of those who make their daily living by working in the industry, this edition continues its tradition of presenting the real-world perspective of where radio comes from, and where it is heading. The Eighth Edition of this classic text includes expanded sections on digital, satellite, and Internet radio; integration of new technologies; new and evolving formats; the uses and applications of podcasts and blogs; mobile multimedia devices; programming for the new radio formats; new contributions by key industry executives; digital studios; station clustering and

consolidation; industry economics and statistics; and updated rules and regulations. The new companion website features the interviews and essays with industry professionals, an image bank, additional suggested reading, and a listing of helpful links to industry websites. This edition is loaded with new illustrations, feature boxes and quotes from industry pros, bringing it all together for the reader. Please visit the companion website (<http://www.taylorandfrancis.com/cw/keith-9780240811864/>) and click on the Resources tab at the top for helpful links and extra content.

Voices in the Purple Haze Michael Keith, 1997-04-30 During the fateful summer of 1966, a handful of restless and frustrated deejays in New York and San Francisco began to conceive of a whole new brand of radio, one which would lead to the reinvention of contemporary music programming. Gone were the screaming deejays, the two minute doowop hits, and the goofy jingles. In were the counterculture sounds and sentiments that had seldom, if ever, made it to commercial radio. This new and unorthodox form of radio—this radical departure from the Top 40 establishment—reflected the social and cultural unrest of the period. Underground radio had been born of a desire to restore substance and meaning to a medium that had fallen victim to the bottom-line dictates of an industry devoted to profit. In this compelling and intriguing account of the counterculture radio movement, over 30 pioneers of the underground airwaves share insights and observations, and tell it like it was. Michael Keith has interviewed some of the most prominent figures of underground radio and has woven their reflections into a seamless, engrossing oral history of one of radio's most extraordinary moments. From the first broadcasts of a Screamin' Jay Hawkins record and a live Love-In and Be-In Rock 'n Roll concert, to the ultimate corporate takeover of the commercial underground airwaves, Keith provides the reader with a unique and fresh look at this

turbulent era. There had never been anything like commercial underground radio before its '60s debut, and there has not been anything like it since its premature demise in the early 1970s. The innovativeness and boldness of underground radio brought a new golden age to the medium. Ignoring playlists, rigid programming formulas and program clocks, the underground deejays attracted a dedicated following of maturing baby boomers.

A Popular Guide to Building a Community FM Broadcast Station, 2005 A beginners guide, profusely illustrated, on doing it yourself. From what equipment is needed, to finding a location, to how to build a simple no-tune antenna; then there's the layout, testing a transmitter, tuning an antenna, and setting up the limiter compressor. Easy when you know how, and these simple to follow instructions give that practical knowledge to everyone. Produced by the folks responsible for making 1000s of micropower radio kits, and setting up 100s of radio stations. Do it.

Proposed Techniques for Adding FM Broadcast Stations in a Major Market E. J. Haakinson, 1980

The Buzzard: Inside the Glory Days of WMMS and Cleveland Rock Radio: A Memoir John Gorman, 2008-08 Traces the history of Cleveland's WMMS radio station from 1973 to 1986, exploring how the station helped recreate rockradio and the city of Cleveland by showcasing new, influential musicians and inspiring listeners.

FM Atlas and Station Directory Bruce F. Elving, 1989

Wold in Cincinnati Alice Hornbaker, 2011-03-02 Long before womens liberation, reporter-wannabe Jennifer Patricia Stein suffered from gender discrimination. Rather than letting male voices of discouragement wound her, she instead became strong and determined, eventually morphing into a successful journalist. Now middle-aged and newly divorced, Jennifer, also known as J.P., has

returned to Cincinnati ready to launch a new career at the Star-Times newspaper as its chief feature writer. But before she can finish her interview with Andy Stokes, the newspaper's managing editor, he is distracted by a breaking news story on television. Ninety-year-old Lana Koppler, the most famous resident of Pleasant Hill Farm retirement community, is missing after a fire that destroyed her penthouse. Knowing that J.P. is comfortable interviewing elders, Stokes quickly hires her and sends her to the campus to find the multi-millionaire philanthropist. It is not long before J.P. discovers Lana inside WOLD, the farm's tiny radio station, and she finds herself once again propelled into the exciting life of a reporter focused on immersing herself into the nitty-gritty details of every story. With the help of a zany radio station crew, J.P. provides an uncensored glimpse into the lives of seniors who laugh, love, lust, and dabble in crime at a luxurious retirement community.

The Radio Station Michael C Keith, 2012-09-10 This book is bible for beginning radio professionals: the complete, definitive guide to the internal workings of radio stations and the radio industry. Not only will you begin understand how each job at a radio station is best performed, you will learn how it meshes with those of the rest of the radio station staff. If you are uncertain of your career goals, this book provides a solid foundation in who does what, when, and why. The Radio Station details all departments within a radio station. Topics explained include satellite radio, Web radio, AM stereo, cable and podcasting. Also, mergers and consolidation, future prospects, new digital technologies. This edition is loaded with new illustrations, feature boxes and quotes from industry pros, bringing it all together for the reader. Going strong after 20 years The Radio Station is now in its eighth edition and long considered the standard work on this audio medium. It remains a concise and candid guide to the internal workings of radio stations and the radio industry, explaining the functions performed successfully within every well-run station.

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.

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?

Radio Daze Mike Olszewski, 2003 This volume captures the radio scene during the 1970s and 1980s, chronicling how a small FM rock station, WMMS, became the top-rated station in Northeast Ohio and made Cleveland one of the most important radio markets in the world. It includes interviews with radio legends.

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