

"adult presentation." He notes that, while the average record WQAM played used to be two and a half minutes in length, three and a half minutes are now the average, and it is not unusual for records to come much longer. Record companies used to be very timid about the length of a release. Now, reinforced by strong album sales, they are getting bolder. Mr. Chandler says the longer records threaten to eat into commercial time and the number of records being played. When the number of records that can be played is cut back by almost one-third, he says, "you had better be very sure of each record."

Another top-40 broadcaster points out that many stations, though not his own, still have arbitrary restrictions against album cuts. And longer cuts have clashed with theories of "audience impatience levels," he says. "There is a kind of negative feeling which I don't share which has to do with the hazard of tune-out rather than tune-in," he explains. Too many broadcasters credit their audiences with listening with one hand on the dial, but he dismisses such theories as overrated.

One reason that has been offered for the higher standards of musicianship in current rock is that rock's newly found respectability has improved the lot of songwriters and producers. In addition to being able to hold their heads up when people ask them what they do for a living, they make more money than they ever did before, and they have become more particular and more experimental with their product.

An area of current experimentation is electronically produced sound or

"studio rock." Once a gimmick for improving deficient voices, electronic effects have lately come into their own as legitimate techniques. Amplification and even feedback were essential to acid rockers, but lately very serious attention has been paid to composing for the Moog synthesizer and other electronic gadgets. Walter Carlos's "Switched on Bach" and The Beatles' "Revolution" are recent examples.

Current experimentation with progressive-rock formats reminds Chuck Blore of the early days of top 40 when Gordon McLendon and Todd Storz were fumbling around with the initial idea. With certain compromise and adjustment, Mr. Blore thinks there is a promising future for progressive-rock programing.

A New York radio consultant sees the progressive programing "building, but not by any astronomical numbers." But the tremendous loyalty of a progressive-rock audience, he adds, cannot be dismissed. The need, he says, is for sensitive programing, "feelers into the community," rather than feelers in the trade. "Underground music is like any specialized format—you have to be extra sharp."

Russell Sanjek, a vice president of Broadcast Music Inc., says: "I think that a reason a lot of stations flounder around is that they can't afford to go for a single audience." But he finds some of the underground "exciting," and has been encouraged by recent musical developments. Progressive rock "has added techniques" such as the extended solo, and "expanded the sensibilities" of rock artists and fans, he explains.

Mr. Sanjek does not talk about a generation gap the way people in music so often do, but talks about a series of gaps, of a new audience continually being introduced to this music without any roots or sense of pop-music history. The English musicians had a much greater awareness of early American rock, says Mr. Sanjek: "A lot of American kids think rhythm and blues was developed by the English." There has always been a cultural awareness lag, he explains, "it's true of a lot of American art. Baudelaire had to translate Edgar Allen Poe." Mr. Sanjek talks about "art" and "rock" in the same breath without hesitation, but he admits that "for every meaningful painter there are probably 500 that are bad and that sell." Up until World War II, popular American music found its basis in European music, explains Mr. Sanjek. After the war New York lost its position as center of the recording industry. People began to cut records in their garages. Mr. Sanjek points out that "the number-one record today was recorded in Lincoln, Neb.," referring to "In The Year 2525" by Zager and Evans, two relative newcomers.

Mr. Sanjek calls recent musical developments the only meaningful changes in American music history. He accounts for the resistance rock has met from more conservative music-lovers by noting, "the nonacceptance of the unfamiliar has always troubled art. And it's unfamiliar to a lot of guys responsible for programing."

(The foregoing special report was written by Caroline H. Meyer, staff writer, New York.)

Equipment & Engineering

EBS gets September shakedown

FCC starts TV two-tone tests for emergency warnings in home

The first nationwide test of the Emergency Broadcast System, involving an estimated 3,000 radio stations, is scheduled to be held at 12:40 p.m., Sept. 13.

The 10-minute test, one of a series of bimonthly checks to determine how well EBS is working, will not be broadcast. For the first time, however, all EBS radio broadcasters who wish to be interconnected, whether or not they are network affiliates, will be permitted to do so. Interconnection will be provided by AT&T on a free basis, although sta-

tions will be required to provide a local program loop.

Meanwhile, the FCC announced that it was carrying out a test of a two-tone emergency signaling system in 10 states, with TV tests scheduled to begin in New York today (Aug. 11).

The commission has 300 specially designed radio receivers and 50 TV sets, built by Zenith Radio Co., in distribution. The receivers use electronic filters to detect the dual tones—853 cps and 960 cps—that activate a home radio

receiver that may not be "on" at the time an emergency warning is broadcast. The two tones are broadcast by cooperating EBS stations.

Originally, the developmental receivers used mechanical reeds to recognize the two emergency tones. Following difficulties in the reception of the alerting signals, the sets were modified to use electronic filters.

The TV tests are to be made in four cities, with the following stations cooperating: WNBC-TV (ch. 4) New York,