

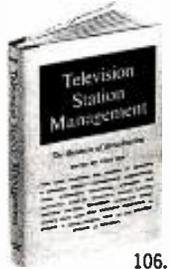
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Radio yeas and nays

EDITOR: Congratulations. That radio story [BROADCASTING, June 21] is the best-written thing of its type I've ever seen. You really got a hold on the business. Well done, etc. I expect reprints of the whole issue to be in circulation for a long time to come.*

It's really good to have a radio champion at BROADCASTING.—*Milt Klein, president, Chuck Blore Creative Services, Hollywood.*

EDITOR: Congratulations to Donald West on his excellent special report on radio. As a footnote to his discussion of the new FM progressive sound, these stations are turning down literally hundreds of thousands of dollars in national advertising because the copy does not complement nor do justice to their format. As a national sales firm, representing progressive stations exclusively, it aggravates us to see that business rejected by our stations and placed elsewhere. But as concerned members of the broadcast/advertising community we are proud of these stations for putting their wallet where their mouth is.

It is just a matter of time before advertising agencies realize that the top-40 copy approach sounds as alien on a progressive station as it does on a classical station.—*Bruce Jed, president, Lifestyle '71, New York.*

EDITOR: Just finished reading your heavy-duty article on Radio '71. It was impossible to stop reading until I had finished. If you intended to revive interest in radio and enthusiasm to the radio broadcasters themselves, you succeeded. You quote Hal Neal [of ABC Radio] as being able to make a point. You are the one who made the point.—*Bill Gronwold, Fort Meade, Md.*

EDITOR: Your look at Radio '71 was entertaining and informative, but hardly definitive. Sub-culture, counter-culture radio is not at all representative of the medium. How any trade magazine could make a study of radio past, present or future without once mentioning the names of Gordon McLendon or Todd Storz is beyond comprehension. For without these two men there would be no concept or format radio. Almost everybody under 40 in this business

owes his job to these two men. I'm not suggesting that we bow in the direction of Dallas in the morning and Omaha in the evening, but some tribute besides the imitative should be paid Messrs. McLendon and Storz.—*Frank Proctor, program director, WATI(AM) Indianapolis.*

EDITOR: When I read the first paragraph of your special report on radio, I was stunned. After digesting the entire article, I was merely flabbergasted. Could it be that your writer has somehow managed to miss the creative revolution that has been going on in radio for at least the past 20 years?

Bill Drake is damn good but what he really did was to extend the logical development of an innovation begun in the early 50's by Todd Storz and Gordon McLendon, then expanded and improved by the likes of Chuck Blore, Bill Stewart, Grahame Richards (all former Storz and McLendon men) and many, many others.

Willis Duff (also ex-McLendon), Tom Donahue and Doug Cox are undoubtedly onto something important with the underground sound. But its impact is something less than your article indicates. The combined audiences of all five underground stations [in San Francisco] amounts to only 5% of the metro 12+ 6 a.m.-12 midnight audience in the April-May '71 ARB.

In analyzing another kind of programming, your article says the kind of music that accounts for WRFM(FM)'s spectacular success [in New York] got its start at WDVR(FM) Philadelphia, along with the production techniques associated with this format (restricted commercials, tightness, brief news, clusters, etc.). Gordon McLendon introduced all of this and more in May of 1959 with what became known throughout the industry as the "KABL format." For the record, Mr. McLendon also established the "top-40" news station with XTRA(AM) Los Angeles.

I suggest that program formats are not born. They evolve. Each new format is really just a refinement of something that was being done well somewhere else. The first effort by radio to "take back the communications baton from television" should properly be credited to that group of independent station owners including McLendon, Storz, Golden West, Bartell and others who jumped into the void when others were abandoning ship. Any report of the status of radio in 1971 that fails to trace

* Reprints of the special report on Radio '71 are available at the following prices: 1-10 copies \$1 each; 25 copies \$22; 50 copies \$40; 100 copies \$75, and additional copies 50 cents each.