

114% MORE audience
than Station B ALL DAY!*



Mar.-Apr. '57 Hooper in Lansing Shows
MONDAY THRU FRIDAY

| | | |
|-------------------|------|-----------|
| 7:00 a.m.-12 noon | WILS | Station B |
| 12 noon-6:00 p.m. | 61.4 | 23.5 |
| | 53.7 | 30.1 |



MORE listeners than all other
stations heard in
Lansing combined

*Mar. thru Apr.
average C. E. Hooper, Inc.



Represented Nationally
by
Venard, Rintoul &
McConnell, Inc.



off in extra dividends for agencies and advertisers.

Another column I did which seemed to be somewhat misunderstood was the one on the music-news-service format of the Plough, Inc., stations. I did not say that I believed the Plough stations had originated the music-news-service format, nor the top 40, nor any other music format. I merely pegged the column on the Plough move to copyright its format. I even made the point that I did not know whether the format was copyrightable at all. Yet some very bright broadcasters like Jake Embry of WITH, Baltimore and James Brown of KOSI, Denver wrote SPONSOR and me as though I had credited Plough with originating the entire music-news format. Mr. Brown made the point in his letter that people like Todd Storz, Dave Segal and many others had contributed substantially to the development of the music-news format. I couldn't agree more.

Another variation on the music format

And now along comes WORL in Boston with yet another variation on the music format. Again I hasten to add that I'm not at all sure that the Boston station is the first to use this variation. But I find it a highly interesting one. What WORL is doing is programing a full and consecutive 15 minutes of music by individual artists (a quarter-hour of Crosby; a quarter-hour of Sinatra; a quarter-hour of Patti Page; a quarter-hour of Betty Johnson, etc.). The format takes care of top current records by recording artists, who haven't yet had a full 15 minutes of stuff released, by inserting periodically and quite often, a variety bandstand segment, during which time current hits by such artists are lumped together.

WORL calls this treatment "950 Club Programing," claims to present 950 music stars every week on the *Revolving Bandstand*. As far as I'm concerned this format has a great deal of appeal and interest, but it also has some inherent dangers insofar as holding an audience is concerned. It seems to me that if the station is playing 15-minute segment of an artist the listener doesn't like, they're almost sure to lose that listener. I can see a listener sitting still for one tune by an artist whose vocal qualities do not appeal to him, but I can't see that same listener holding still for 15 minutes of music by an artist he finds unattractive.

This, of course, is purely a personal opinion, and I could easily be wrong. At any rate I feel the WORL idea is a fascinating one and I hope it works fine, whether WORL or any other station originated it. I've written a number of columns urging a more imaginative, more intelligent use of the tremendous wealth of recorded music available today. For the more imaginative and intelligent such efforts, the larger the audience for advertisers.

I can't close this week's piece without saying how very glad I am to see Joe Ream coming back to work for CBS. Joe retired as executive vice president of the network in August 1952, and he's been away much too long. He's coming back as vice president in charge of CBS's Washington office, and I, along with his thousands of friends in the industry, welcome him back. He's one of the brightest and nicest men ever to grace the broadcast field.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in SPONSOR Backstage? Both Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 E. 49th, New York 17, New York.