

The Tales They Tell Tell the Tale

By ELMO ROPER

WHETHER Commodore Vanderbilt ever said, "The public be damned," or whether the story is apocryphal, it is certainly true that much of American business of his day was actually operated on the philosophy that the public had no conceivable right to know how the corporate life of America was lived.

We have come a long way since those days. Fortunately, the progress is not just because the Government established more stringent rules to protect the public from exploitation. It has also come about by reason of the emergence of an entirely new concept of corporate responsibility by the men who are managing most of our major corporations.

I am happy to say that the field of opinion research has helped clarify the situation for the businessman. There was a time when it was commonly assumed that the American public was opposed to bigness in business. Nothing could be further from the current truth. The average American admires bigness and he particularly likes bigness in business, if there are present two all-important ingredients—genuine competition and a feeling that there is "full disclosure." What the public is really fearful of is not bigness itself, but the potential misuse of the power that bigness makes possible.

This power makes possible long-range planning for the good of the corporation, which in turn contributes to the long term good of the economy at large. In the same sense, bigness also makes possible the vast research programs of modern industry, running to billions of dollars, which create new or better products or methods and thus help ensure a rising standard of living for all in America.

This is what might be called the good image of bigness, the responsible use of power.

Conversely, a bad image can be associated with bigness in the public's mind if there is any suspicion of monopoly or price fixing, if there is repeated difficulty with labor unions or the Government, if there is any doubt that the policy of "full disclosure" is being observed in place of corporate secrecy, or if the impression is allowed to grow that an industry or corpora-

tion is raising prices unjustifiably.

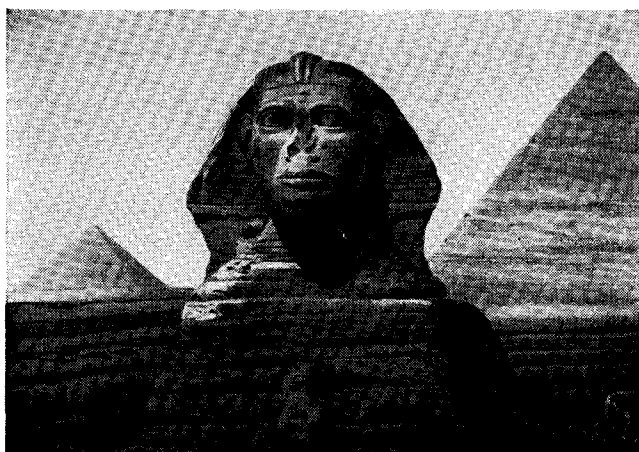
There has been in general a tremendous change in the public's outlook on business, and perhaps the clearest proof of that change lies in the fact that during the recent recession there was very little tendency to make a scapegoat of business. When people were asked last year what was the most important recession remedy, the finger was pointed at Government and at labor; only 18 per cent of the public saw action by business as central to the solution of the country's economic problems.

There was a time when the average American's picture of the average corporate board was that of a small group

of men, possessed of great power, meeting behind locked doors for the purpose of making decisions that could have only one effect—their own enrichment at the expense of the public.

Some of the corporate reports being issued today would have caused the business tycoons of Commodore Vanderbilt's day to shudder. I am not arguing that every corporate report issued today tells the truth, the whole truth and nothing but the truth, but I do think most of them do.

Stockholders' meetings are well advertised, held in easily accessible places and all stockholders are urged to attend and ask questions. Firms doing an international business, such



Why is ARTHRITIS called "the Sphinx of diseases"?

ARTHRITIS has been likened to the ancient Sphinx. For arthritis, no less than the Sphinx, is still strange and mysterious in many ways.

For example, the exact cause of some types of arthritis remains unknown. Nor do doctors fully understand why it flares up in certain patients and smolders or develops gradually in others . . . why treatment beneficial for one victim may not help another . . . why rheumatoid arthritis strikes women three times as often as men.

Despite such mysteries, when proper treatment is started early . . . or before the affected body joints have been severely damaged . . . there is great likelihood of lasting relief and marked improvement.

Proper treatment for arthritis and other rheumatic diseases . . . affecting about eleven million Americans 14 years of age

and older . . . must be based on the needs of the individual patient.

This is because arthritis occurs in many forms, each of which requires special management. Yet, many people brush aside treatment prescribed by their doctors to seek some cure promising quick and complete recovery. *There is no such thing.*

At least 50 forms of arthritis are known to medical science. But only two of the forms together make up more than seventy percent of all rheumatic complaints. These are *osteoarthritis* and *rheumatoid arthritis*.

Osteoarthritis, or degenerative joint disease, begins as a rule in the thirties or forties as part of the process of aging. It usually attacks joints that undergo greatest wear and tear.

Under proper medical care, a great deal

can be done to lessen discomfort and reduce further damage to joints.

Rheumatoid arthritis may be more serious. Though it involves the joints, it also affects the body. Moreover, it strikes in the prime of life, generally between 20 and 50. If neglected, rheumatoid arthritis can cause severe crippling. But if it is diagnosed early and treatment is faithfully followed, many patients can be spared disability and helped considerably.

If the disease does not yield to treatment, rehabilitation can often help a handicapped individual continue a useful life.

If your joints become sore, stiff, painful or swollen, consult your doctor . . . and always avoid self-treatment. The sooner you seek his help, the better your chances to head off trouble.

Metropolitan Life Insurance Company
(A MUTUAL COMPANY)
1 Madison Avenue, New York 10, N. Y.

Metropolitan Life Insurance Co.
1 Madison Ave., N. Y. 10, N. Y.

Please mail me a free copy of your booklet "Arthritis," 000-X.

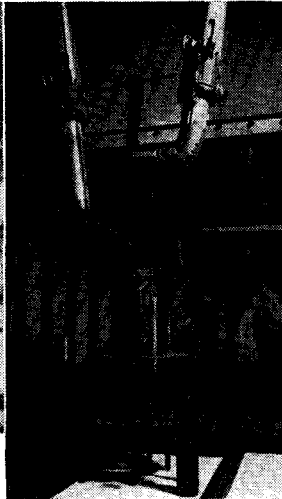
Name _____
Street _____
City _____ State _____

TOP PUBLIC SERVICE AD: Reproduced above is the advertisement named by the awards judges as a leading example of public service advertising. Part of the distinguished "health" series of the Metropolitan Life Insurance Company, this campaign for many years has effectively discussed health and disease in constructive, informative and sober terms in a way to make a marked contribution to broad public understanding of this important area of personal and family concern.

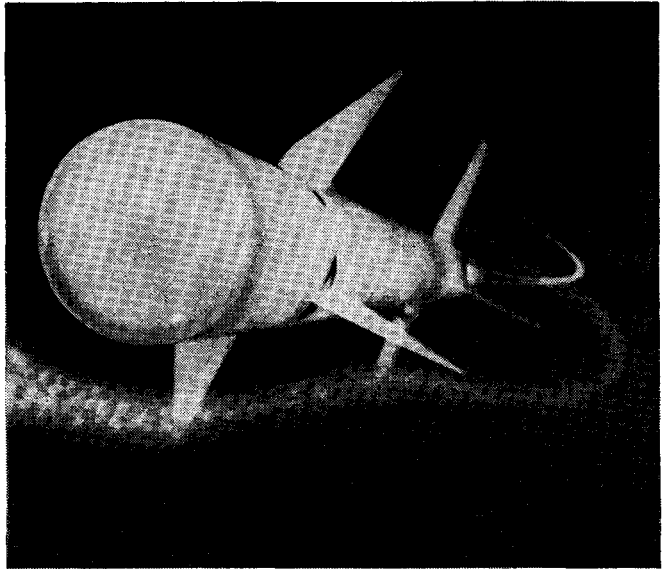
CORNING



Glass keeps cat's whiskers dry. Corning has developed a new way to mass-produce short lengths of small glass tubing accurate to a few thousandths of an inch. This material was found to be perfect for encasing new miniature diodes. These tiny devices—a lot like the cat's whiskers and crystals of old radio sets—are used to replace vacuum tubes in certain jobs. And once hermetically sealed in their glass cases, they're tough, compact, and they almost never wear out.



Getting in safe, direct look at radioactive materials was once a big problem for atom scientists—until Corning developed its special radiation-shielding windows. Made of 10"-thick blocks of leaded glass fitted together, these windows can contain over 50% lead and stop as much radiation as steel or concrete. Yet you can see through them more clearly than through the finest sunglasses. These massive polished castings are some of the largest that have ever been made.



Never misfires that can't miss. Two of the most accurate air-to-air missiles ever devised are the Sidewinder and the Falcon. Both of them "see" by aiming heat and, once released, will chase right up an enemy jet's tail pipe. They were made possible by Corning's development of a remarkable glass nose dome. Optically accurate, the dome lets through the particular infrared heat waves needed for the missiles to "home on." And it's tough enough to withstand

the extreme temperatures generated by supersonic flight. Today Corning is making glasses that transmit or block all kinds of rays—from ultraviolet to cosmic radiation. Our research has shown that the uses of glass are almost limitless. Perhaps there is some way we can put our knowledge to work for you. If you'd like to find out, simply write Director of Marketing, Corning Glass Works, 14 Houghton Park, Corning, N. Y. (We'd also be delighted to have you visit the Corning Glass Center at Corning.)

G...can do almost anything with glass



CORNING GLASS WORKS
CORNING MEANS RESEARCH IN GLASS

as Standard Oil (N.J.) are meticulous about apprising the State Department of any actions they are taking or contemplating that could have even an indirect effect on international relations.

Equally important has been the rise of what is loosely known as "institutional advertising." So well has the modern businessman learned his lesson that he has sought out ways of telling more and more about his company to more and more people, and institutional advertising has today achieved a position of importance, influence and respect.

Practically everyone connected with American business, directly or indirectly, is a self-appointed "expert" on institutional advertising, and the writer claims to be no more or less expert than the average of these thousands of other authorities. It is hard to set up really good standards for expertness in this field because less is known about the communication of ideas than about the communication of news, for example.

Fortunately, institutional advertising or corporate image advertising has recently been getting a good deal of attention, not only from advertising

agencies but from researchers and several branches of the social sciences—in fact, from most people interested in any aspect of idea communication.

(We might note that for the purpose of this article institutional public relations, or corporate image advertising is defined as the use of paid space or time for the purpose of persuading people to accept certain ideas or give up others. For this discussion I shall stick within the framework of that definition, although there is much evidence that a good product is the best corporate image advertising that any manufacturer can have.)

Marketing research has proven conclusively that some products are bought not because they are thought by the buyers to have a superiority over a competing product, but because the buyer approves of the conduct of the corporation that makes the product. In one instance we traced 5 per cent of a large corporation's total volume directly to the belief that the company was an excellent corporate citizen; fair to its employees, honest with the Government, and interested in giving better values, even though at the time of the study they were not regarded by this particular 5 per cent of their market as actually giving quite as good values at that time as certain competitors did.

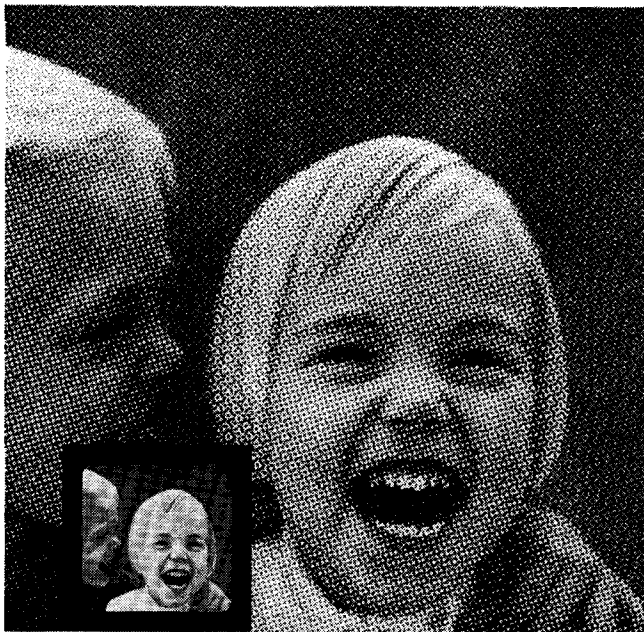
In another instance, the meat industry some years ago was having its

PUBLIC SERVICE CAMPAIGNS: In the balloting for the over-all Awards for Public Interest Advertising, the judges also voted for the various campaigns in three special categories to add precision to their votes. This box lists in alphabetical order the winners in the Public Service category. In two boxes on the following pages winners are also listed in the other two special categories, Public Relations and Corporate.

COMPANY	AGENCY
Container Corp. of America	N. W. Ayer & Son, Inc.
Ford Motor Co. (Safe Driving)	Kenyon & Eckhardt, Inc.
Institute of Life Insurance	J. Walter Thompson Co.
Macmillan Co.	J. M. Hickerson, Inc.
Metropolitan Life Insurance Co.	Young & Rubicam, Inc.
Newsweek	J. M. Hickerson, Inc.
New York Life Insurance Co.	Compton Advertising, Inc.
Sinclair Oil Corp.	Morey, Humm & Warwick, Inc.
Weyerhaeuser Timber Co.	Cole & Weber, Inc.

ESSO RESEARCH works wonders with oil

How oil helps pictures like this come to life



The colorful pictures you enjoy in magazines are made from millions of dots of ink. These tiny dots of color (enlarged eight times in the picture above) can be made sharper and clearer today and the pictures brighter. One big reason? A superior ink solvent developed from oil by Esso Research. From brighter pictures to better gasoline, **ESSO RESEARCH** works wonders with oil.



TOP CORPORATE ADS: For the first time this year two campaigns tied in the voting of the judges in the special category of Corporate advertising. In an exceptionally strong field, the top ballots went to the Corning Glass Works and to the Esso Research and Engineering Company. Originally in full color, the Corning campaign, which also won in this category last year, dramatizes the research and development role of Corning in creating versatile types of glass for an increasing number of consumer and industrial uses. Also created in color, the Esso Research campaign tells a continuing story of the varied achievements of their research program in finding diversified new uses for oil, as well as improving their basic petroleum products.

problems. The per-capita consumption of meat was declining, and the industry wanted to know why—and what they could do about it. Research revealed that when it came to meat, most people knew they liked it, but they didn't know much about the values of meat. Although it was considered the most satisfying and appetite-tempting of foods, that was where its virtues stopped, in most people's minds. Most people failed to name it as the best source of protein, and it was way down the public's list as a source of vitamins.

Actually, of course, meat is an extremely good source of protein, full of vitamins, and on the whole, a highly nutritious form of food. So an advertising campaign was adapted to the research findings, including such phrases as "Meat is the yardstick of protein value," which was used for several years. Later we conducted a follow-up study to see whether or not the advertising was having an impact. We found that indeed it was, with an increasing number of people becoming aware of the concentrated food value that meat represented. The gradual rise in the public's meat-eating rate was the final evidence that a folklore of suspicion and ignorance had largely given way to accurate and widespread information about meat value.

A good product, in its turn, as

noted above, very often serves as a canopy, which protects the creator of the product from what is sometimes perfectly proper criticism of some of his practices. But this is not dependably so. For the purposes of this discussion we must also take cognizance of the theory that the public judges business concerns not only as makers or distributors of products or services but as citizens of the community (or nation) in which they operate.

In the first judgment, quality of the product, price of the product, constant improvement of the product by research, and a number of other factors enter. In the second, judgment, the public is concerned with how good an employer the businessman is,

how much and how readily he pays what they regard as his fair share of the tax load, how he cooperates on a number of what might be regarded as minor as well as major "citizen roles." (Smoke elimination is one example. Another could be better schools, highway safety or conservation.)

The second judgment above is governed importantly by institutional or corporate image advertising and does have an effect on product acceptance—a definite, provable effect—but it goes far beyond that. It performs the all important function of supplying knowledge, and more knowledge, in turn, has an effect on attitudes. In a very real sense this corporate image

CORPORATE CAMPAIGNS: An alphabetical list of the winners:

COMPANY	AGENCY
Chase Manhattan Bank	Kenyon & Eckhardt, Inc.
Corning Glass Works	Batten, Barton, Durstine & Osborn
Esso Research & Engineering Co.	McCann-Erickson, Inc.
Ford Motor Co. (Institutional)	Kenyon & Eckhardt, Inc.
Gulf Oil Corp.	Young & Rubicam, Inc.
International Business Machines	Benton & Bowles, Inc.
Kopper's Co., Inc.	Batten, Barton, Durstine & Osborn
Maryland Casualty Co.	J. M. Mathes, Inc.
Prudential Insurance Co.	Reach, McClinton, Inc.
United States Steel Corp.	Batten, Barton, Durstine & Osborn
Weyerhaeuser Timber Co.	Cole & Weber, Inc.



Girl by a gate —in old San Juan

TIME STANDS STILL in this Puerto Rican patio. That weathered escutcheon bears the Royal Arms of Spain. You might have stepped back three centuries. In a sense, you have.

You start to wonder. Can this really be the Puerto Rico everybody is talking about? Is this the island where American industry is now expanding at the rate of three new plants a week? Is this truly the scene of a twentieth-century renaissance? Ask any proud Puerto Rican. He will surely answer—yes.

Within minutes from this patio, you will see the signs. Some are spectacular. The new hotels, the four-lane highways, the landscaped apartments. And some are down-to-earth. A tractor

in a field, a village clinic, a shop that sells refrigerators. Note all these things. But, above all, meet the people.

Renaissance has a way of breeding remarkable men. Men of industry who can also love poetry. Men of courage who can also be tender. Men of vision who can also respect the past. Make a point of talking to these twentieth-century Puerto Ricans.

It won't be long before you appreciate the deeper significance of Puerto Rico's renaissance. You'll begin to understand why men like Pablo Casals and Juan Ramón Jiménez (the Nobel Prize poet) have gone there to live.

© 1958—Commonwealth of Puerto Rico,
666 Fifth Avenue, New York 19, N. Y.

♦ *Rose to find this patio in old San Juan. Ask for the City Hall. They call it the Ayuntamiento, in Spanish. Walk straight through this 17th Century building and there is your patio. Our photograph was taken by Elliott Erwitt.*

TOP PUBLIC RELATIONS AD: For the third consecutive year the awards judges voted first honors to the campaign of the Commonwealth of Puerto Rico in the special category of public relations. Created in full color, the Puerto Rico campaign is designed to present the many-faceted appeals and advantages of the island's life, culture and economy to persons on the mainland who are contemplating visiting, living or working there.

advertising is the *only* way the average person can gain any knowledge of the philosophy that lies behind the corporation's conduct.

Institutional advertising has done much to change the public's concept of corporate boards from an image of money hungry men meeting secretly behind locked doors to plot their own

enrichment to one of able citizens living in a goldfish bowl and willing and able to defend their actions as being in the public interest. This is not to say that the public has no lingering doubts about corporate behavior, nor is it to say that this is an entirely accurate picture of every corporate board in America, because

obviously it is not. It is, however, a picture of a majority of the larger ones and as the custom grows of telling a straightforward, full and complete story through institutional advertising, of how a corporation lives and thinks and makes its decisions, it will be true of even more of them.

It is not enough, however, merely to want to tell this story or even to tell it well. In the decision to use corporate image advertising, three major questions present themselves immediately. They are:

What is the target audience for the message? What is the message? What are the best media?

The target group naturally varies with the problem. Sometimes it is the companies' stockholders. Sometimes the nation's lawmakers. Sometimes the nation's writers and journalists, or doctors and teachers. Sometimes the leaders of labor or the leaders of religious thought.

Let us assume here, however, that the target group is America as a whole—or perhaps, *effective* America would be a better description. But the

PUBLIC RELATIONS CAMPAIGNS: An alphabetical list of the winners follows:

COMPANY	AGENCY
British Travel Association	Ogilvy, Benson & Mather, Inc.
Commonwealth of Puerto Rico	Ogilvy, Benson & Mather, Inc.
Container Corp. of America	N. W. Ayer & Son, Inc.
General Electric Co.	Batten, Barton, Durstine & Osborn
John Hancock Mutual Life Insurance Co.	McCann-Erickson, Inc.
Minneapolis Star & Tribune	Batten, Barton, Durstine & Osborn
New York Life Insurance Co.	Compton Advertising, Inc.
Parke-Davis & Co.	Young & Rubicam, Inc.
Pittsburgh Plate Glass Co.	Ketchum, MacLeod & Grove, Inc.
E. R. Squibb & Sons	Cunningham & Walsh, Inc.
United Fruit Co.	Wendell P. Colton Co.
Warner and Swasey Co.	Griswold-Eshleman Co.
Weyerhaeuser Timber Co.	Cole & Weber, Inc.

acceptance of this as the target group does not necessarily mean that the message—whatever it is—ought to be directly beamed at the people as a whole. Sometimes, yes, but very rarely. I should like to make the point that ideas often penetrate the public as a whole slowly, and most often by interaction of neighbor on neighbor without any apparent influence of the printed word.

Without any "apparent" influence of the printed word, for I think there is a solid body of persuasive evidence that the broad public audience comes to accept ideas more readily from their more active, alert or informed neighbors, and that in turn these active neighbors are more apt to accept ideas from the recognized disseminators of ideas, facts and opinions, whether public leaders or thoughtful publications.

IF ONE is prepared to accept the concept that there are many economic and sociological ideas which are so complicated that they might never be fully explained to the general public, or if explainable to them at all, would have to be stated in such simple language as to insure that the more literally sophisticated of the "active" neighbors or accepted idea disseminators would never read them, I think the delineation of the target group becomes easier.

In the final analysis, the institutional advertiser may be chiefly interested in the broad mass of the public, but it seems to me that if his message is new, strange or in any way involved, his immediate problem is that of directing a message to the central group or idea or opinion disseminators in language they understand and respect and in a medium they understand and respect.

This means also that the all too frequently followed custom of "talking to himself" should be avoided. It is an unfortunate waste of money, but apparently a hard lesson to learn.

A few words, then, about what is said in these advertisements may be in order. Just as it's a waste of money to spend the advertiser's dollar extolling the nonexistent virtues of a product, so also is it a waste of money in institutional advertising to lay claims to virtues which the advertiser does not possess. It's simply no good to try to convince people, for example, that you are fair and decent to your employees if you're not. There are other channels of communication and other communicators who will show that claim up for what it is.

Probably the least thought has been given to the question of media—or perhaps I should say the least satis-

SR's TV AND RADIO CITATIONS: There follow the details of the seven television and radio programs cited by *Saturday Review's* 1959 Awards Committee for distinguished achievement in the public interest.

NATIONAL BROADCASTING COMPANY NBC NEWS NBC-TV AND RADIO
"For independence of editorial opinion and willingness to comment sharply, often courageously, on news of the day. The team of Chet Huntley and David Brinkley has continued to perform responsibly at a general level much above what passes for news coverage elsewhere, being unafraid to ruffle feathers, take an editorial position or express viewpoints that by television standards are often provocative."

**ALLSTATE INSURANCE CO.
 AMERICAN GAS ASSN.
 BRISTOL MYERS CO.
 CHEMSTRAND CORP.
 ELGIN WATCH CO.
 FORD MOTOR CO.
 KIMBERLY-CLARK CORP.
 PHILIP MORRIS, INC.
 PILLSBURY FLOUR MILLS
 PROCTER & GAMBLE CO.
 R. J. REYNOLDS TOBACCO CO.
 THE NATIONAL CARBON CO.**

"PLAYHOUSE 90"

CBS-TV

"For a serious dramatic show, prepared to invest substantial sums in big, live drama, for contributing some of television's finest moments of the year."

THE TEXAS COMPANY THE METROPOLITAN OPERA CBS-RADIO
"For faithful devotion year after year to the music-loving public of the United States, and for a willingness to maintain a high standard of musical taste despite advice from the marketplace to turn to more 'popular' radio fare."

**OLIN MATHIESON CHEMICAL CORP.
 RENAULT, INC.**

"SMALL WORLD"

CBS-TV

"For creating the best new program of the year, for breaking through the parochial barriers of geography, participants and subject matter to establish a vital relationship between television and the real world in which the American people live."

**LINCOLN DIVISION OF LEONARD BERNSTEIN AND THE
 FORD MOTOR CO. NEW YORK PHILHARMONIC ORCHESTRA CBS-RADIO**

"For a masterful display in a mass medium of the art of teaching understanding and appreciation of great music, for proving that education, entertainment and impeccable taste are not necessarily incompatible."

EASTMAN KODAK COMPANY "THE MOISEYEV DANCERS" CBS-TV

"For giving the American people a memorable artistic experience, for the judgment and showmanship of Ed Sullivan in devoting the entire hour of his program to a presentation of Russia's unique folk dancers to a nationwide audience, a feat of broad-scale cultural communication that is one of television's unique powers."

**CANADIAN KODAK CO.
 DERBY FOODS, INC.
 WALT DISNEY PRODUCTIONS
 GENERAL FOODS CORP.
 GENERAL MILLS, INC.
 HILLS BROS. COFFEE, INC.
 KELLOGG CO.
 PROCTER & GAMBLE CO.
 REYNOLDS METALS CO.
 SWIFT CANADIAN CO. LTD.**

"DISNEYLAND"

ABC-TV

"For continuing to destroy the stereotyped myth that children will not watch a first-class show, for programs which are consistently skilful, impressive and imaginative, instead of vulgar, violent or silly."

The following programs were runners-up in the close voting:

COLUMBIA BROADCASTING SYSTEM "THE U.N. IN ACTION" CBS-TV

CHRYSLER CORPORATION "AN EVENING WITH FRED ASTAIRE" NBC-TV

AMERICAN TELEPHONE & TELEGRAPH CO. "THE TELEPHONE HOUR" NBC-TV

ALUMINIUM, LTD. "OPERA WITH LEONARD BERNSTEIN"

UNION CARBIDE CORP. "BACH WITH BERNSTEIN" NBC-TV

NATIONAL BROADCASTING COMPANY "OUR CHILDREN AND THEIR SCHOOLS" NBC-TV

CONSOLIDATED CIGAR SALES CO., INC. "BOB HOPE IN MOSCOW" NBC-TV



MEMO

TO: All jazz fans, (past, present and potential),

Care to catch a jazz concert tonight?

SUBJECT: THE SEVEN AGES OF JAZZ

(DeLuxe Album 2-E 1009).

BILLIE HOLIDAY will lend her exquisitely languid tones to "Lover Man".

COLEMAN HAWKINS' tenor sax will display its luster on "If I Could Be With You".

BUCK CLAYTON, prince of the muted trumpet, will recall "Blue and Sentimental".

MAXINE SULLIVAN will revisit the banks of "Loch Lomond".

BROWNIE MCGHEE will be on hand with spiritual, folk and blues songs.

DICK HYMAN recreating piano styles from Hines to Garner.

DON ELLIOTT in his famous vibraphone impressions.

GEORGIE AULD and six other Goodman alumni in Benny's "Stompin' at the Savoy".

WILLIE "THE LION" SMITH playing "Maple Leaf Rag".

Never before has there been a live, in-person concert album (nor any other jazz history LP) like this two-record set.

"THE SEVEN AGES OF JAZZ" was conceived and narrated by LEONARD FEATHER, author of "The Encyclopedia of Jazz".

We leave you with two words:

DON'T MISS!

SPECIAL CITATION: To Edward R. Murrow for focussing symbolically in his person and career the great crisis of the television industry at a time of national need for enlightenment when self-examination by those who control the tremendous television medium is most urgent and necessary; for his notable speech to the industry on its responsibility to inform as well as entertain the American people at a time when this nation is in a death struggle for survival; for his repeated proven capacity to create shows on both television and radio that stretch the mind of his audience while also informing and interesting them; and for personifying in large measure what television could and should be as a medium of public communication in the United States.

factory conclusions have been arrived at in this area.

I would like to argue that what we might call here "class media" have been used far too little for institutional advertising. A sober, serious television show which is deliberately designed to attract a thoughtful "communicator" audience even at the expense of its over-all rating would certainly provide a better atmosphere for institutional advertising than would the hurly-burly attendant on a televised baseball game or boxing match, however much higher the "rating" might be. The same, of course, would apply to radio. In the printed media I should like to point out that there are certain magazines which command the respect of the influential disseminator target group; they expect to find things of interest to them in that magazine; they expect to find a sober, serious argument couched in language which "speaks up" to them rather than "talks down."

There is a good deal of evidence that the environment around a message is a powerful influence on the

effectiveness of the message. The institutional advertising might well give thought to the mood which the medium induces in the desired audience.

In short, it seems to me that more attention should be given to the problem of having the message couched in language appropriate to the media and both the message and the media selected with the most potent and reachable target group in mind.

The medium selected should be one which, by reason of its editorial content, commands the respect of a large number of the target group and, where possible, should be one which the respondent turns to when in a mood to listen to sober, thoughtful argument or discussion.

Thus the corporation using institutional advertising responsibly and imaginatively will reach the central target group, the tellers, whose social function of disseminating ideas, opinions and facts into the body politic at large, will eventually enable them to tell the tale of the corporation to the American people as usefully and constructively as it deserves.

PUBLIC SERVICE ADVERTISING: One of the top examples of voluntary public service advertising selected by the judges is reproduced at right. Created by Young & Rubicam, it focuses attention on the importance in a democratic society of citizens voting on election day. This is on one of many public service advertising themes endorsed and sponsored by The Advertising Council. Many public service messages have been carried to the American public on behalf of better public schools, highway safety, supporting the United Nations, cancer prevention, etc. by national magazines, newspapers and radio and television stations who contributed free space or time for Council-approved projects. The massive act of public communication carried out through The Advertising Council's program is indicated by the annual audience such advertising messages reach: some 12 billion TV and radio home impressions and nearly 9 billion newspaper readers, plus comparable billions of magazine readers.



"ALL THAT IS NECESSARY FOR THE FORCES OF EVIL TO WIN IN THE WORLD IS FOR ENOUGH GOOD MEN TO DO NOTHING"

— EDWARD R. MURROW —

VOTE TUESDAY NOV. 4



MUSIC TO MY EARS

More and More of Moore—Hoiby's "Scarf"

THIS was a week of sweet fulfillment for Douglas Moore, not only for the resumption in the New York City Center of his "Ballad of Baby Doe," but also for the restoration to its American repertory season of "The Devil and Daniel Webster" a few days short of twenty years since it was first given on May 18, 1939. There was recent occasion to comment on the quality of that score in the aftermath of its first recording, but the excellent effort under the direction of Max Goberman suggests that all of us have been remiss in not urging its wider performance long before this.

It's well worth considering, however, whether a good part of the appeal of "The Devil and Daniel Webster" is not inherent in the superb script of Stephen Vincent Benét, which is much too fine a piece of creation to be called a libretto. It proves beyond question that writing can be folksy without being banal, and eloquent without being high-flown. With such a capable singing-actor as Walter Cassel to make himself over into the image of a youthful Daniel Webster (suggesting, at the same time, more than a little of the quality that Edward Arnold conveyed to his portrayal in the admirable film on the same subject called "All that Money Can Buy") there is believability in the basic premise from the start—namely that "two good New Hampshiremen" (the other being Jabez Stone portrayed by Joshua Hecht) "are a match for the Devil any day." For my part, I think Webster-Cassel could have done it on his own, without any assistance from Jabez.

It rarely falls to the lot of a composer to have a privilege like "The Devil and Daniel Webster" twice in a lifetime, but it is hard to imagine another composer who could have done more with it than Moore (Bernard Herrmann's Oscar-winning effort for the film was primarily instrumental, taken from another approach). He is almost defiantly resolute in working his own vein of musical materials, derived from folk sources, hymnal tunes and a discriminating view of such operatic models as Wagner and Strauss. Not much American music since 1939 has said as much so succinctly as "I've got a ram, Goliath," nor has another composer handled a dramatic situation better than Moore's treatment of the jury of renegades,

traitors, and cut throats who are, ultimately, cut to size by Webster's—and the combined Moore-Benét—eloquence.

In addition to the superb effort of Cassel as Webster and the strong one of Hecht as Stone, the current revival is deep in debt to Norman Kelley for the vivacity and artistry of his impersonation of the Devil-derived Mr. Scratch. When he has the upper hand of a "legal" contract for Stone's soul, Kelley is properly overbearing, and when he is eventually vanquished, he cowers with all the cravenness customarily attributed to evil undone. Adelaide Bishop was an appealing Mary Stone, who doubtless will sound better when she is not contending against the common malaise dubbed virus. Rouben Ter-Arutunian has solved the scenic problem well, and John Houseman's direction was valiantly indifferent to the mechanical limitations of the City's Center stage.

HOWEVER the evening was only half a victory for the efforts of man (and woman) to triumph over the appeals of sorcery, for it began with the first New York performance of Lee Hoiby's "The Scarf" (with a libretto by Harry Duncan derived from a story of Chekhov) which was introduced to Europe at the Festival of Two Worlds in Spoleto last summer. Here the devilish bargain is invoked by Miriam, a farmer's wife, in order to bring back to her a stalwart postman who has blundered into their home of a blizzard evening, and who is being put back on the highway by her elderly, unappealing husband. Which one comes back with the scarf (into which she has woven magic spells) would be impolite to reveal, but it does suggest that, in certain Russian situations, both virtue and vice can be served simultaneously.

Hoiby's treatment of this problem is technically resourceful and musically considerate of such needs as vocal line and verbal inflection. Unfortunately a good dramatic anecdote has been expanded into a minor epic at an hour's length, something in which a Puccini—the artistic dean of this school of operatic horror—would never indulge. The composer's ex-

cellent sense of vocal-instrumental relationship could amount to much in the future, given a surer sense of proportion and a more strongly personal melodic idiom than he now commands. Patricia Neway gave a powerful performance of the woman's part, with John Druary as her husband, and Richard Cross as the vagrant cause of her fantasies. Ter-Arutunian's design was worthy of admiration in this instance also, and Kirk Browning (best known for his work with the NBC-TV Opera Theater) showed that he is as adept a dramatic director without camera as with. Russell Starges conducted efficiently.

AS a leavening of "entertainment" among the more purposeful efforts of Moore and Hoiby, Kurt Weill's "Street Scene" doubtless has its place in the City Opera's current repertory, but the passage of a dozen years since it was new hasn't molded its elements into a better blend than they first possessed. Between the clichés of the story (of the "Is it hot enough for you?" variety) and the contrivances of the score (opera seria, opera comique and let's-kick-it-around-for-the-out-of-town-buyers) it shows Weill's all-too-ready willingness to transform a talent he could live with into a commodity he could live by. Operatic satire, of the drugstore septet variety, is very good, as is a jazz dance of the "Moon-faced, Starry-eyed" stripe. But they jar, jangle and jolt in swift succession.

The large cast which included such able musical citizens as William Chapman in a Humphrey Bogartish portrayal of Frank Maurrant, Elisabeth Carron (an emergency substitution for Wilma Spence) as his wife, Helena Scott as their daughter Rose, David Poleri as her boyfriend Sam, and Ruth Kobart, Beatrice Krebs, Dolores Mari and Howard Fried as "neighbors," deserved almost unqualified praise. Its excellent integration under the musical direction of Samuel Krachmalnick and the stage supervision of Herbert Machiz was something of which artistic director Julius Rudel could be proud.

Leonard Bernstein's composer-of-the-week was Kenneth Gaburo, whose "Elegy" showed conviction of feeling, a discriminating attitude toward the twelve-tone procedure in which he works, and a little miscalculation of the length at which both are tenable. Glenn Gould was piano soloist in a closely worked-out, somewhat prissily over-disciplined performance of Mozart's C minor (K.491) piano concerto which sounded better (via radio) when the prodigy's enactment of the music was unseen.

—IRVING KOLODIN.

