

# Wanted: Responsible Advertising Critics

By JAMES WEBB YOUNG

**EDITOR'S NOTE:** *One of the pioneer builders of the world's largest advertising agency, Mr. Young is now an advertising consultant. He has taught business history and advertising at the University of Chicago, and is widely respected as one of the elder statesmen of advertising.*

I LEARNED my trade as a writer of advertisements in a religious publishing house, selling books by mail to Methodist ministers. My first big success was with a book called "Personal Evangelism," which had the worthy purpose of telling these ministers how to increase the membership of their church and, as the saying had it, to "bring more souls to Christ."

In such an activity I had no suspicion that I was entering upon what—much later—President Angell of Yale told me was a "déclassé profession." And I dare say the present writer of an effective series of advertisements, now being published by the Knights of Columbus for the Catholic faith, would have been as astonished as I was when I heard this.

My first warning on the status of the advertising man came on another campus. Early in the 1920s, in the midst of a busy advertising life, I had undertaken to get a solid physiological base for the study of psychology. And the famous Anton J. Carlson at the University of Chicago had agreed personally to give it to me in his laboratory.

One day Dr. Carlson introduced me to the late C. Judson Herrick, notable for his researches on the brain and nervous system, whose latest book I had been given to study. I said: "Dr. Herrick, it may surprise you to know that an advertising man is finding your new book on the brain of the greatest interest." Said Dr. Herrick, looking at me sourly over his glasses: "I am not only surprised; I am chagrined. As far as I can see there is no connection between brains and advertising."

Since then, through the years, in my notes on many kinds of human behavior, I have recorded other equally sweeping generalizations about advertising, made by faculty members of Harvard, Columbia, Princeton, Cornell, Wisconsin, Johns Hopkins, and McGill.

But sweeping generalizations about advertising are not confined to the academic groves, nor to recent times. A

notable piece on the subject came from the pen of Dr. Samuel Johnson, in the mid-eighteenth century. And currently, triggered by the revelation of rigged TV quiz shows, any number of people have gotten into the act.

Thus, for example, in a recent column Walter Lippmann seems to transfer the responsibility for this rigging wholly to the shoulders of "advertisers"—not to particular advertisers, and not in any degree to those of the educator-idol whose feet of clay furnished all the drama.

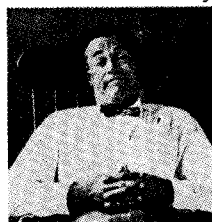
Note, too, the adverbs used by Father P. P. Harbrecht, S.J., in a recent booklet issued by the Twentieth Century Fund on his excellent study,

"Toward the Paraproprietal Society." Speaking of such big corporations as General Motors, du Pont, U.S. Steel, Alcoa, and General Electric, he says (*italics mine*): "Their research and innovations transform our lives, *quietly* with home appliances or *dramatically* with atomics and space flight; *brashly* with TV advertising or *culturally* with subsidies to education." Is all the TV advertising of all these firms done "brashly"?

Now, let me say clearly that advertising needs, is entitled to, and can profit from criticism of the most public kind. It needs it more than ever today because advertising has become one of the most potent forces in our

## Trouble-maker

*He is the silent one.* He never speaks up on issues. He never sounds off in the letter column of his local newspaper. He never writes his Congressman. He is quiet as a clam. And in his wish to offend nobody, he offends Democracy. How could Democracy succeed...if all of us, like this one, withheld our opinions, our ideas, our criticisms? Voting on election day is only part of a citizen's duty. Active, day-by-day participation in government, in society, in business associations, is a responsibility for each and every one of us. The *silent* trouble-maker fails to understand this. In his worship of "law and order," he never dares to question an oppressive law, never distinguishes "order" from stagnation. He is the apostle of social decay, not democracy.



P.S. Democracy begins at home. NATIONWIDE, in a unique experiment in economic democracy, seeks the counsel of its many policyholder-citizens by bringing them together with top management each Spring for a round-table discussion on personal, financial and insurance affairs. For more information on NATIONWIDE's Advisory Committee of Policyholders, ask your neighborhood NATIONWIDE agent.



*New Ideas for a New Era*  
Nationwide Mutual Insurance Co., / Nationwide Life Insurance Co., / Nationwide Mutual Fire Insurance Co., / Home Office: Columbus, Ohio

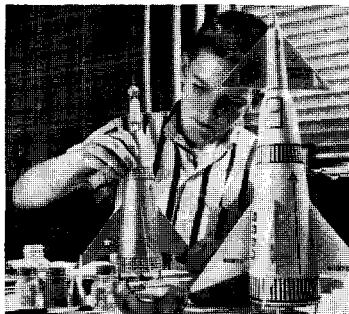
**TOP PUBLIC SERVICE AD:** Reproduced above is the advertisement named by the awards judges as a leading example of public service advertising. Part of a distinguished new campaign by Nationwide Insurance on the theme "New Ideas for a New Era," this particular advertisement emphasizes that in a democracy today it is not enough for a citizen to be merely a passive onlooker or freeloader in the presence of civic duties. Citizen bystanders are no longer innocent in a crisis world.

## Look at these wonders 7th graders

STUDENTS AT THE WASHINGTON IRVING SCHOOL, TARRYTOWN, N.Y., HELP SHOW

## have seen in their short lifetime

HOW RESEARCH AND DEVELOPMENT ARE RAPIDLY CHANGING THE WAY WE LIVE



**SPACE TRAVEL** Robert Croke may someday help design and build the kind of space ships that his father only read about in science fiction. In the exciting new field of space travel, General Electric is contributing to nose cone, propulsion, and guidance systems and is helping to develop space vehicles.



**SILICONES** Gloria Alvado keeps dry in clothing treated with silicones. Products of General Electric research, these versatile chemicals have hundreds of uses in the home and in industry. Silicone rubber, for example, is used in a wide variety of products—from kitchen ranges to parts for jet engines.



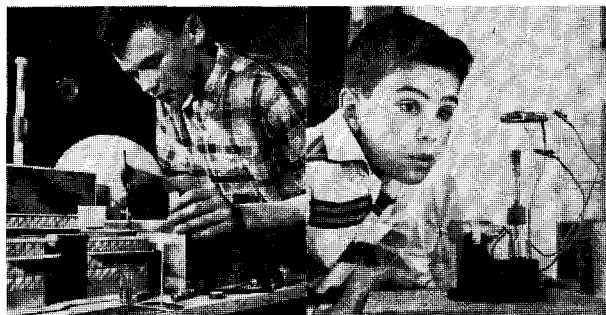
**JET POWER** Larry Walton is a "hot" pilot who thinks propellers are as old-fashioned as kites. The first jet engine in America was developed by General Electric for the U.S. Government. Today, General Electric jet engines power the world's fastest military planes and newest commercial liners.



**ELECTRONICS** Carolyn Brasileu's transistor radio is a familiar symbol of the exciting new industry of electronics. General Electric made important contributions to the technology of transistors and rectifiers. A tiny new General Electric ceramic tube has been used to send signals back from beyond the moon.



**ELECTRONIC COOKING** Lenore Sherman may enjoy the ultimate in quick and easy cooking with this General Electric electronic oven. It will cook food with high-frequency radio waves—and cook it faster. A 15-pound turkey will be done in less than an hour; an angel-food cake, in only ten minutes.



**ATOMIC ELECTRICITY** Bill Herguth is working on the future as he helps build a model of an atomic-electric plant for a Science Fair project. General Electric is already operating the world's first privately owned atomic power plant and is now constructing the largest all-nuclear power plant in the nation.

**THE FUTURE** Peter Rosi examines a laboratory model of a new General Electric invention: a thermionic converter, which changes heat directly into electricity. Although it is far from practical today, it represents a major scientific breakthrough and holds great promise for a new source of electric power.

### What makes this progress possible?

These youngsters are growing up in an exciting new age—an age of acceleration, when invention is less a matter of accident and more a result of planned research; when scientific breakthroughs do not remain laboratory curiosities for long but are turned into products for people.

However, this kind of progress is not automatic. There are many costly and difficult steps in spanning the gaps from laboratory discoveries to actual products.

A company like General Electric is uniquely equipped for the task. It has the human and physical resources to carry out a broad program of research on many fronts. It brings together the engineers, managers, production experts, and marketing and sales people who work closely with the scientists to translate new knowledge and discoveries into products people want.

Only a healthy, profitable company can afford this kind of research and development—the source of innovations that can mean a brighter future for us all.

Progress Is Our Most Important Product

**GENERAL ELECTRIC**

**TOP CORPORATE ADS:** For only the second time in eight years two campaigns received an equal number of votes from the judges in the special category of Corporate Advertising. Reproduced above is a spread from General Electric's institutional campaign on the corporate theme "Progress Is Our Most Important Product," which identifies G.E.'s own research, innovation, and product development with the broad trend of technological and economic progress in the United States and for a better life for all citizens.

culture—ranking as an "institution" with the church and education, according to Professor Potter of Yale, in his book "People of Plenty."

But it needs that criticism in the form that the dictionary defines as "the act of passing judgment on the merits of anything"; that is, discriminating criticism, which applauds the good and damns the bad.

No one is more concerned about the misuses of advertising than the responsible people in advertising. And, in fact, they have been trying for a very long time to do something about these mis-

uses. If any of the shoot-from-the-hip critics of this activity would take the same trouble to understand my specialty as I was taking to understand that of Dr. Herrick, these are some of the things they would find:

First, that the technical literature of advertising is currently filled with the kind of "good-and-bad" criticism advertising needs.

Second, that advertising people have promoted and secured the adoption of "Truth in Advertising" laws in over half our states, and have supported the

work of Better Business Bureaus in policing these laws.

Third, that they have supported the purposes, if not always the methods, of the Federal Trade Commission, to prevent the use of advertising in ways unfair to competition.

Fourth, that in their various trade and professional organizations advertising men have drafted any number of codes of "ethical" practices—and have been busy reactivating these lately!

Fifth, that many important advertising media refuse to accept advertising for certain classifications of products; and that the largest advertising agency in the world has never undertaken advertising for "hard" liquors—all at a considerable cost to their revenues.

All these things have, in fact, brought improvements in the use of advertising, as a recent writer noted. "In front of us," he says, "is a 1913 advertisement pointing out the advantages of Postum over Brazilian coffee. Among the ills attributed to coffee: 'Sallow Complexions; Stomach Trouble; Bad Liver; Heart Palpitations; Shattered Nerves; Caffeine, a Drug; Weakness from Drugging.' We doubt

**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

Caterpillar Tractor Co.  
Container Corporation of America  
Institute of Life Insurance  
Metropolitan Life Insurance Co.  
Nationwide Insurance Co.  
Newsweek, Inc.  
New York Life Insurance Co.

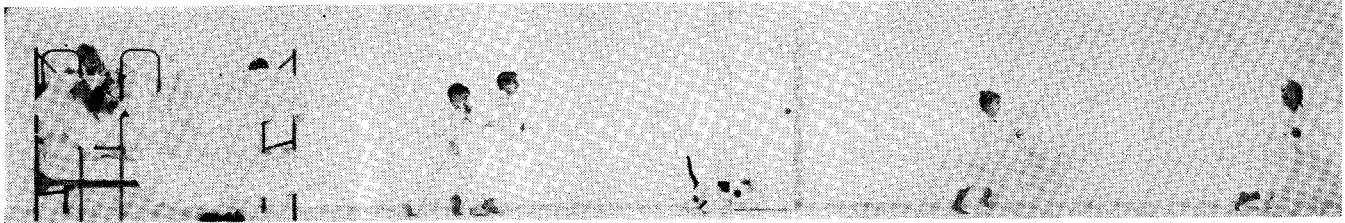
#### AGENCY

N. W. Ayer & Son, Inc.  
N. W. Ayer & Son, Inc.  
N. W. Ayer & Son, Inc.  
Young & Rubicam, Inc.  
Ben Sackheim, Inc.  
J. M. Hickerson, Inc.  
Compton Advertising, Inc.

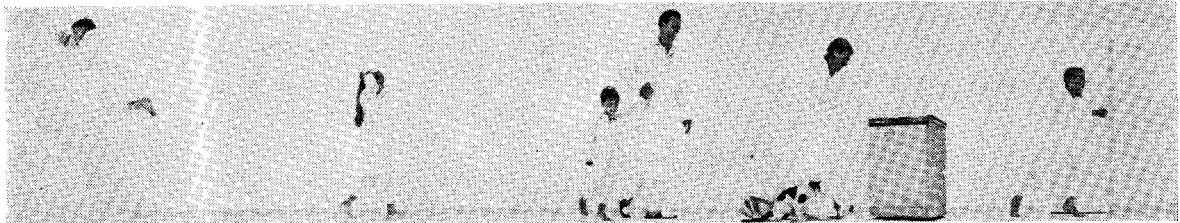


## Steel is for springing surprises

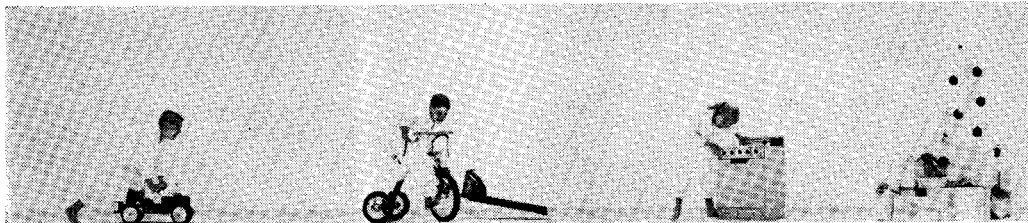
Today's **USS** steels lighten your work...brighten your leisure...widen your world



It's Christmas! Wake up, you sleepyhead... time to pop out of that sturdy bed... it's rumpus-proof steel... no need to count sheep on that innerspring mattress that lulls you to sleep... dash through the hallway,



fly down the stairs... there stands the answer to Mother's prayers!... a dishwasher, trim and bright in steel... to lighten her work after every meal... and there in the family room, lo and behold!...



there are loads of steel toys in colors bold... steel colors as gay as the Christmas tree... (and these toys will last—they're steel, you see!)



**USS United States Steel**

**TIED FOR TOP:** The other campaign that enjoyed top favor with the judges in the Corporate class was that sponsored by United States Steel. One example is reproduced above. Originally published in four colors, this advertisement stresses the basic theme that steel is the essential and unique ingredient in the manufacture of a variety of products that serve us by making life brighter, easier, and more interesting, for all the people—men, women, and children—of this country, whether at home, at work, or at play.

if the present owners of Postum would O.K. copy like this today. Even if they didn't own Maxwell House."

But all this is not enough, and nobody knows it better than those hard-working creators of much of our advertising, inaccurately stereotyped as "Madison Avenue."

The reason why it is not enough is that, as developed in America, the set of facilities and techniques called advertising has become the most powerful single means that the world has ever seen for informing, persuading, and inspiring a people to action. As such, it becomes vital that its potentialities for good or ill become fully recognized; that the responsibilities for its use be squarely shouldered; and that the magnificent opportunities for its use in the public service, as now amply demonstrated in the work of the Advertising Council, be fully exploited.

It is therefore my thesis that what advertising now needs is to be given, in public print, the same kind of continuing, knowing, responsible criticism as that given to the theatre, music, the arts, books, and other major aspects of our culture. It needs a "career critic," keeping a steady spotlight on both the good and the bad in the uses of adver-

tising, and on its unexploited social potentialities.

What would be the qualifications for such a public critic of advertising—assuming the judicial temperament of the responsible man?

First, he should know that "advertising" is a set of facilities and techniques as impersonal as electricity or atomic energy, and thus equally usable for noble ends or shabby ones. Hence he will avoid the "pathetic fallacy" of animating the inanimate, into which so many critics of advertising fall. It is *advertisers* who need criticism—not advertising.

Second, he will understand clearly the economic necessities which brought

advertising into existence, and still control its use. These were well stated in 1870 by Walter Bagehot in his classic work "Lombard Street." Said Bagehot:

Our current political economy does not sufficiently take account of *time* as an element in trade operations. But as soon as the division of labour has once established itself in a community, two principles at once begin to be important, of which time is the very essence. These are—

*First*, that as goods are produced to be exchanged, it is good that they should be exchanged as quickly as possible.

*Secondly*, that as every producer is mainly occupied in producing what

### CORPORATE CAMPAIGNS: An alphabetical list of the winners:

COMPANY	AGENCY
Douglas Aircraft Co., Inc.	J. Walter Thompson Company
General Dynamics Corporation	D'Arcy Advertising Company
General Electric Co.	Batten, Barton, Durstine & Osborn, Inc.
International Business Machines Corp.	Benton & Bowles, Inc.
Minneapolis Star & Tribune	Batten, Barton, Durstine & Osborn, Inc.
Rolls Royce, Inc.	Ogilvy, Benson & Mather, Inc.
United States Steel Corporation	Batten, Barton, Durstine & Osborn, Inc.
Western Electric Co.	Cunningham & Walsh, Inc.

## Pablo Casals dedicates his third San Juan Music Festival to Puerto Rico's "Operation Serenity"

ON MAY 1, San Juan's third Festival Casals will begin. Pablo Casals will play. He has also consented to conduct.

Music-lovers will rejoice at this news. But Don Pablo hopes that this year's Festival will have a significance beyond his own beloved world of music. He is dedicating the event to Puerto Rico's *Operation Serenity*.

The purpose of *Operation Serenity* has been clearly stated by the Governor of Puerto Rico himself.

"Serenity is the ultimate aim of our self-help program *Operation Bootstrap*," says Governor Muñoz. "We want every Puerto Rican to know that rising prosperity is not an end in itself. It is the servant of a spiritual purpose. You can

see the signs already. After little more than ten years as a Commonwealth, a new creative upsurge is being felt in Puerto Rico. Our people are no longer despondent. They are proud."

Our photograph shows Pablo Casals taking his early morning stroll on a San Juan beach, where he goes to find his own serenity. Shortly before his eightieth birthday, this man of gentle manner and fierce principle was asked to give the world a message.

"My message is always the same," he said. "My wish is for happiness. And for people to have courage. And for people to manifest this courage in their love of liberty."

In the serene island of Puerto Rico, Pablo Casals is now watching his wishes come true.

### FESTIVAL CASALS 1959—IN SAN JUAN, PUERTO RICO

The Festival Casals opens on May 1 and will continue through May 12.

The Festival Orchestra will bring together sixty-two distinguished musicians in addition to the following principal performers: Pablo Casals, Julius Baker, Eli Carmen, Eileen Farrell, Mieczyslaw Horowitz, Eugene Isgurin, Mitchell Lurie, Jesús María Sanromá, Alexander Schneider, Rudolf Serkin, Isaac Stern, Walter Trampler—the Bach Aria Group, the Budapest String Quartet, and the

Festival Chorus (under the direction of Augusto Rodríguez).

Programs will feature works by Viraldi, Bach, Handel, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann and Brahms.

For information and tickets, write Festival Casals Inc., 666 Fifth Ave., New York 19— or Mayfair Travel Service, 119 West 57 St., New York 19. You can also book through your own local travel agent.

\* 1959 Commonwealth of Puerto Rico, 666 Fifth Avenue, New York 19.



others want, and not what he wants himself, it is desirable that he should always be able to find, without effort, without delay, and without uncertainty, others who want what he can produce.

These words are even truer today than when Bagehot wrote them. To understand the workhorse job of advertising in a high production-consumption economy such as ours is primary for any intelligent criticism of its uses.

Third, he must understand that the methods by which advertising gets the workhorse job done in today's economy

have been greatly developed since Bagehot's day; and why in these methods are to be found some of the roots of the criticisms of advertising.

The original method can be seen, still at work, in the classified advertising columns of this magazine. Here is the simple process by which the man with something to dispose of finds the man who can use it.

But early in the expansion of the use of advertising it was discovered that the mere repetition of a name or trademark could produce a preference for one product over another. Remem-

ber "Gold Medal Flour—Eventually, Why Not Now?" This sort of advertising worked because mere familiarity is a value to the human being. It satisfies one of his deepest needs: for a sense of "at-homeness" in this world. You can check this, perhaps, by recalling when, in a crowd of strangers, you have found yourself gravitating toward one familiar face—possibly even that of a person not well liked. Familiarity is a value, and no advertising works which does not, in some form, deliver a value to somebody.

Then it was discovered that there is a function for advertising merely as a "re-minder" of something we are already "minded" to do. For example, to "Say it with flowers!" when you have a wedding anniversary coming up. A service, surely, in the cause of domestic tranquillity!

After this, as railroads made a national market possible, came a development in the news use of advertising. Just as the Associated Press came into being to gather and transmit general news, so the advertising agency came into being to gather and transmit commercial news, thus making possible the announcement, say, of a new model automobile on the same day everywhere.

But there is also another kind of

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

COMPANY	AGENCY
Association of American Railroads	Benton & Bowles, Inc.
Caterpillar Tractor Co.	N. W. Ayer & Son, Inc.
Chase Manhattan Bank	Kenyon & Eckhardt, Inc.
Commonwealth of Puerto Rico	Ogilvy, Benson & Mather, Inc.
Container Corporation of America	N. W. Ayer & Son, Inc.
Copper & Brass Research Association	J. M. Mathes, Incorporated
Gulf Oil Corporation	Young & Rubicam, Inc.
John Hancock Mutual Life Insurance	McCann-Erickson, Incorporated
New York Stock Exchange	Compton Advertising, Inc.
Sinclair Oil Corporation	Geyer, Morey, Madden & Ballard, Inc.
Standard Oil Company (New Jersey)	Ogilvy, Benson & Mather, Inc.
Warner and Swasey Co.	Griswold-Eshleman Co.
Weyerhaeuser Company	Cole & Weber, Inc.



**TOP PUBLIC RELATIONS ADS:** In an exceptionally strong field, two campaigns tied for first place in the voting of the judges in the special category of Public Relations advertising. This was the first time there had been a tie in this particular category. Top ballots went to the distinguished campaigns of the Commonwealth of Puerto Rico—reproduced to the left—and the John Hancock Mutual Life Insurance Company. Again a winner for the fourth consecutive year, the Puerto Rico campaign presents the many-faceted appeals and advantages of the island's life, culture, and economy to persons on the mainland who may wish to contemplate the "serenity" of visiting, living, or working there in a friendly and secure world. Seen at right is an example of the John Hancock basic campaign theme: the creative contribution made to America by great Americans, a contribution and tradition with which John Hancock itself is identified. In this case the "hero" is Alexander Graham Bell and his magic wire—the telephone. Both these leading campaigns originally appeared in full color.



*He made a magic wire talk your language...*



It was different then. The old enemy of distance provided everywhere. And people were separated by the bigness of this land.

That was what started young Alec Bell thinking. He knew well what it meant to be shut off from the sounds of familiar voices.

You see, he was a teacher of the deaf.

It wasn't easy—explaining sound to those who knew only silence. He had to take hold of sound and pry loose her secrets. He had to find out what she looks like. What she's made of. And then he learned that sound was willing to learn from him.

So he taught sound to change herself into a new form—electricity that wiggled up and down along a wire and carried with it all the laughter and sadness and anger and love of men's every day conversation.

Wherever they strung Alec's wire, distance just shriveled away. The plain, friendly speech of the western farmer could be heard, clear and distinct, in Boston. A man in New York could find out how things were going in California without even raising his voice. Alexander Graham Bell's telephone was talking their language.

Some inventions change the way people live all over the world. If so many of them have happened in America, it's because in this country there's always a dream of doing things better. And part of that dream is that each of us can make it come true.

**John Hancock**  
MUTUAL LIFE INSURANCE COMPANY  
BOSTON, MASSACHUSETTS

Ask your John Hancock Agent about our new Signature Series—the most advanced life insurance contracts for every need.

"news," in the advertising sense. It is the kind of news you pay no attention to until you need to know it. In our long march from the cradle to the grave we pass into, and out of, many areas of experience. And as we do, our receptivity to all sorts of news changes. Thus the young woman who ignores the infant-feeding advertisement of today may become its most eager reader next year.

Then, along the way, came the discovery that advertising could be used to overcome human inertia. Hell is indeed paved with many good intentions, toward such things as making a will, taking out adequate life insurance, seeing the dentist regularly, and so on. In all such things the reward for action taken, or the punishment for action postponed, is remote and delayed. Advertising, by making more vivid such rewards or punishments, can often overcome the inertia—to the profit of the reader or listener as well as the advertiser.

Religions have always had to deal with this problem in the training of ministers, and here it seems always to have been a moot question whether portrayal of the rewards of heaven or of the punishments of hell converted more sinners.

Then, finally, came the discovery that advertising could *add a value not in the product*. And because these values were subjective ones (such as status symbols; or, say, the luxury of bathing with the same soap the movie stars use; or what Edith Wharton once called "the utility of the useless"), here advertising really got into trouble. For in this area of subjective values, one man's meat is definitely another man's poison.

In this area, too, our critic will come face to face with one of his most difficult problems. Advertising, like editing, politics, and even to some extent education, always operates within the context of the culture of its day. One irony of its present situation is

that some of the people who are most vocal in their negative attitudes toward advertising, may themselves have contributed to some aspects of it which they most deplore. By supporting liberal policies for the wider distribution of wealth in this country, they have helped bring into existence a mammoth class of *nouveau riche*, whose incomes have improved faster than their tastes and subjective values.

In addition to such an understanding of the ways in which advertising works, our critic must grasp some of the trends in our economy which have major impacts on the creation of advertising.

The most important of these lie in our technology. Innovation has become

**SPECIAL CITATION:** To the Special Subcommittee on Legislative Oversight of the House of Representatives, Washington, D.C., for finally exposing the specious programming and advertising practices of television and radio, from the fixed-quiz scandals and payola to sponsor misrepresentations, which were undermining the integrity of these great communications media and endangering their ultimate ability and that of the advertisers to serve the American public; for setting in much overdue motion governmental policies and industry measures to remedy a sorry situation that had ill served the public interest; for reaffirming the unique power of Congressional investigation to safeguard the general welfare, a power too vital to be curtailed despite recurrent abuses of it by Congress.

**SR's TV AND RADIO CITATIONS:** There follow the details of the ten television and radio programs cited by *Saturday Review's* 1960 Awards Committee for distinguished achievement in the public interest.

**FORD MOTOR COMPANY                      LEONARD BERNSTEIN AND THE                      CBS-TV**  
**NEW YORK PHILHARMONIC**

*"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."*

**AMERICAN BROADCASTING COMPANY                      THE KHRUSHCHEV VISIT                      ABC-TV**

*"For distinguished coverage of the historic visit of Soviet Russia's Prime Minister to the United States; for adding an extra dimension to this coverage by scooping the other networks in the best journalistic tradition by providing the network's own interpreter whose unedited translations into English of what the frank-spoken Soviet official said often provided an illuminating contrast with the smooth, diplomatic versions of his official interpreter."*

**NATIONAL BROADCASTING COMPANY                      NBC NEWS                      NBC-TV**

*"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 have continued to perform responsibly at a general level much above what passes for news coverage elsewhere, being unafraid to ruffle feathers, or express viewpoints that by television standards are often provocative."*

**OLIN MATHIESON CHEMICAL CORPORATION                      "SMALL WORLD"                      CBS-TV**

*"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."*

**BELL & HOWELL CO.                      "THE POPULATION EXPLOSION"                      CBS-TV**

**B. F. GOODRICH CO.**

*"For a forthright, intelligent, probing, exploration of a provocative, controversial problem, the critical race between the world's soaring population and the globe's uncertain resources of food and habitable area; for an outstanding achievement in television documentary from the able CBS Reports Series that used prime evening time for a serious dramatic discussion of a serious problem; for again demonstrating that escapism is not the only social function of television."*

**COLUMBIA BROADCASTING SYSTEM                      YOUNG PEOPLE'S CONCERTS WITH                      CBS-TV**  
**LEONARD BERNSTEIN**

*"For making classical music meaningful and enchanting to children; for proving that children are receptive to the best when pedantry is compelled to step aside for imagination, sensitivity, and artistry in a great teacher."*

**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."*

**PRUDENTIAL INSURANCE CO. OF AMERICA                      "THE TWENTIETH CENTURY"                      CBS-TV**

*"For adult, responsible reporting of the history of our times, illuminating the report with historical perspective so that the best gave added meaning to the present and some clue to the future."*

**NATIONAL BROADCASTING COMPANY                      NBC OPERA                      NBC-TV**

*"For original and tasteful presentation of opera to a mass audience, a splendid achievement in maintaining high standards and meeting the cultural responsibilities of a great medium of public communication."*

**NATIONAL TELEFILM ASSOCIATES, INC.                      "THE PLAY OF THE WEEK"                      WNTA-TV**

*"For creating a new television format, breaking through the old programming stereotype of the single slot, thus making available to a discriminating audience, seven days a week, a distinguished example of serious drama, directed, produced, and acted with a superb blend of taste, talent and dedication."*

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

**THE BELL TELEPHONE SYSTEM                      "THE BELL TELEPHONE HOUR"                      NBC-TV**

**AMERICAN GAS ASSOCIATION                      "PLAYHOUSE 90"                      CBS-TV**  
**ALLSTATE INSURANCE CO.**

**R. J. REYNOLDS TOBACCO CO.                      "CONQUEST"                      CBS-TV**

**MONSANTO CHEMICAL CO.                      "OUR AMERICAN HERITAGE"                      NBC-TV**

**EQUITABLE LIFE ASSURANCE SOCIETY                      "DU PONT SHOW OF THE MONTH"                      CBS-TV**  
**OF THE UNITED STATES**

**E. I. DU PONT DE NEMOURS CO.                      "TONIGHT WITH BELAFONTE"                      CBS-TV**

**REVLON, INC.                      "TONIGHT WITH BELAFONTE"                      CBS-TV**

an industry, as Dr. Sumner Slichter pointed out. Theoretically, our accelerated rate of innovation should produce more and more advertising news about distinction in products. But counter forces produce in some considerable degree an opposite effect.

One of these counter forces is governmental pressure for the preservation of competition. This tends to force a cross-licensing of patents which rapidly spreads any given innovation throughout an industry. Thus, for instance, when one manufacturer of television sets produces a more compact tube, soon many of his major competitors have the benefit of it.

Then, too, innovation often comes, not from the end-producer of the product or service, but from the supplier of an ingredient or part, whose interest is

(Continued on page 56)

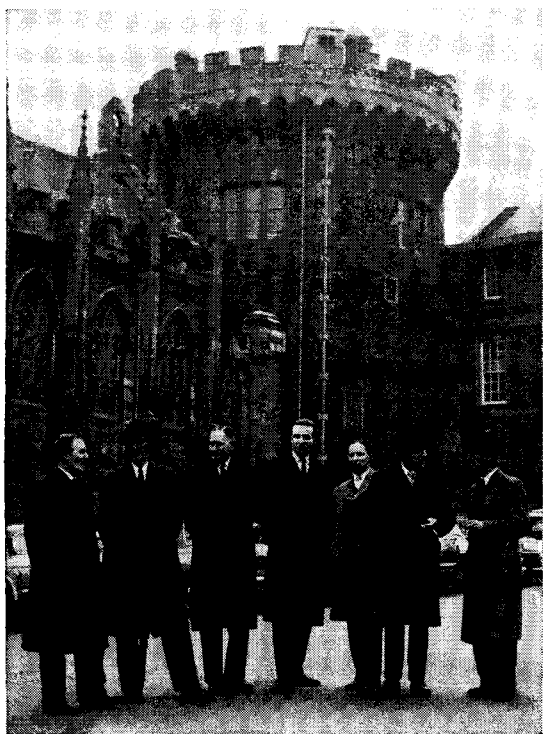


**PUBLIC SERVICE ADVERTISING:** One of the top examples of voluntary public service advertising selected by the judges is reproduced above. Created by Foote, Cone & Belding, Inc., it emphasizes the fundamental importance in a democratic society of citizens who inform themselves about public issues and politics and then express their convictions in elections. This is only one of many public service 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, more financial aid to education, cancer prevention, support of the United Nations, etc., by national magazines, newspapers, and radio and television stations that contributed free space or time for Council-approved projects. Such messages create more than 20 billion impressions a year on the American public through the cooperation of the various agencies and media concerned.

( *Burnished, Emphatic Hands Across The Sea* )

VOL. III Nº IV

# THE IRISH WHISKEY DISTILLERS' GOODWILL MISSION TO AMERICA



THE DELEGATION POSED INFORMALLY  
IN THE COURTYARD, DUBLIN CASTLE.

Ah, this is a marvellous age we live in! *It is now possible to fly Irish Whiskey from Dublin to New York in the one day!* And us with it! Actually, speedy delivery of Old Burnished Emphatic is not all that important; it hasn't got to be served instant. It's not like hotcakes. ☞ Very true, but since our [ The Whiskey Distillers of Ireland's ] delegation is flying over anyway we have

thought to carry a few provisions. Hence the first Irish Whiskey Airlift, although the real reasons for our mission are: 1) a goodwill tour, and 2) to prod the dear sales curve; though not necessarily in that order.

☞ For the duration we have agreed to set differences aside and be all for the one and one for all as they say. Still it will do no harm if, as we identify the members of the group, we mention the whiskeys each makes. Right to Left, then: Capt. C. W. Robertson (John Jameson), Desmond Williams (Tullamore Dew and Dunphy's Original Irish), William Campbell (Gilbey's Crock O'Gold), Ronald Murphy (Paddy and Murphy's), Austen Boyd (Old Bushmills), John Ryan (Power's Gold Label), Michael O'Reilly, who read and answered the 35,000 letters you have written him during the past year-and-a-half. Many people have wondered whether there is really a Michael O'Reilly. Oh there is. ☞ So, on Sunday Morning the 24th April we shall arrive at Idlewild on Aerlinthe Eireann (Irish International Airlines) at 7:30 A. M., though please don't bother as we can get in by the airport limousine. If you see any of us around town please introduce yourself; we shall be most offended if you don't.





# hear here

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**BABY TALK . . .** How long do you think little Georgia will sound so cute? Sooner or later she'll start speaking English; you'll forget how she called cigarettes "sugarettes" and windshield wipers "windipers." If you're the kind who saves baby pictures—and who isn't—why not augment them with tape recorded baby talk on "SCOTCH" BRAND Magnetic Tape?

**JUST A NOTE . . .** If you're not getting all the letters you'd like from someone far away, try "SCOTCH" BRAND Magnetic Tape "living letters." It's easy and pleasant to tape a letter, and the reply rate is high. Taped letters have a spontaneous, personal quality far superior to most written correspondence.

**FOREIGN SOUNDS . . .** Plans for that vacation abroad shaping up? But you don't speak the native tongue? Language-learning is helped vastly by recording tricky words and phrases . . . then playing them back until they're locked in your mind for good.

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## MUSIC TO MY EARS

### "D.G." on TV—Colzani as Boccanegra

**F**OR THE culminating venture of its eleventh season, the NBC Opera Theatre mustered all its accumulated experience to undertake its most exacting musical challenge to date, Mozart's "Don Giovanni." It protected its opera-in-English flank by commissioning a new translation from W. H. Auden and Chester Kallman: it departed from previous practice in engaging Cesare Siepi, the outstanding Don of the day (equally, of the night), and added a complement of worthy associates, including James Pease (Leporello), Leontyne Price (Donna Anna), and Judith Raskin (Zerlina). Peter Herman Adler was in his customary place as conductor.

Withal, the success of the presentation was largely visual. TV is, of course, a visual medium and its interests have to be respected. But tiresome as it may be to iterate the point, any consequential opera (and "Don Giovanni" leads practically all others in musical totality) is primarily an aural experience. Until the responsible parties come to grips with that dilemma and work out a sensible solution, TV opera of the NBC Opera Theatre sort can be admired as a wax flower in the desert of ordinary television programming, but at best a limited likeness of the authentic thing.

To deal with first things first: why the skimpy orchestra? The best cast available could not build a suitable sound on so slender a foundation. Physical factors, such as studio layout and the area pre-empted by sets and cameras, intrude; but if "Don Giovanni" is not manageable in the existing surroundings, why give it at all? It would be humorless pedantry to enumerate the omissions and excisions from the total score, even though the time allotment of two and a half hours was the longest yet for a televised opera. But there was hardly a moment from beginning to end in which the sound that was heard did not compromise the composer's intentions.

In the circumstances, the honors were relative, the distinctions primarily individual. Leading all others was the vivacious, adaptable Don of Siepi, magically transformed from an Italian-speaking Spanish grandee into one whose English, if slightly fragmented by accent, was never without purpose. Indeed, he led almost all the others in intelligibility as well as in justice to

the vocal needs. James Pease was not much inferior as Leporello, and Charles H. K. Davis, of Hawaiian birth, made his first prominent effort (as Ottavio) an engaging one. The voice is light, but well used and with a keen sense of verbal values. Electronics were artfully employed to enhance the weight of John Macurdy's sound as the Commendatore, with striking effect in the cemetery scene.

The two extremes of the Don's philandering were better served by Judith Raskin's lightly skilful Zerlina than by Leontyne Price's darkly emphatic Anna. Between them was a well-meaning but vocally uncertain Elvira by Helen George, who was spared "In quali eccessi" as Davis was "Dalla sua pace." The Kallman-Auden translation worked well in the recitatives and dialogue, less so in the arias and ensembles, which tended to be high-flown and textually unwieldy. Kirk Browning's direction was remarkably successful in making a continuity of the innumerable separate "takes," and, within the limitations of the medium, depicting characterization. A single exception might be his treatment of Masetto, which was well sung by John Reardon but a little too consistently red-necked as directed by Browning.

In place of omitted elements in the score (the overture was abbreviated, the final fugue forgotten, and several other elements by-passed), the audience was provided with commercials on the hour and half hour, in which Risë Stevens interpolated a verbal "Flower Song" on behalf of the Florist's Telegraphic Delivery. This, curiously, was in black and white, though Don Shirley, Jr.'s deft use of color in the production provided a perfect frame of reference for blossoms of the season. It was, however, not utilized.

**F**OR its final performances of "Simon Boccanegra" the Metropolitan provided its first Italian Doge, Anselmo Colzani. He did not command the size of voice to match such American predecessors as Lawrence Tibbett or the matchless Warren, but he added some worth-while emphasis in the delivery of the Italian text, especially in the all-important scene of the Council Chamber. Prior to this, Colzani seemed not too sure where to put his vocal emphasis in this first venture in a strange

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