

high-salaried man what to say. He should know."

SUNDAY AFTERNOON

John F. Meagher, NAB vice president in charge of radio, told the Sunday luncheon session that the 15 million set purchases last year reflect the healthy interest in radio. In addition, he pointed out, national radio advertising has reached an alltime high with even network reversing its downward trend.

Mr. Meagher urged a unified radio effort for a larger share of advertising, instead of "sniping" within the medium. Aim for better programming and more promotion as well as to gain "prestige and stature in the public mind," he advised. Mr. Meagher cited editorializing by radio stations as one means toward this end.

The NAB executive praised those who have "elevated the job of the disc jockey to the status of skilled craftsmanship."

New programming ideas were discussed at the concluding session by Barry Kaye, WAMP Pittsburgh and Mr. Block. Mr. Kaye said that a study of the particular market, listeners' wants not being fulfilled by competition and related factors are prerequisites before embarkation on any new idea or revision of an old concept.

He cited the example of the top 40 record format that had been eminently successful but which since has been "copied and recopied by the followers" to a point of less impact.

R. C. Embry, vice president, WITH Baltimore, speaking on broadcasting's future, said radio's revenue would double in the next decade because it is the medium of "greatest penetration." He pointed out that numbers of sets, places of listening, etc., are constantly growing and said that radio is the only medium that can reach people while

they were doing other things. For the advertiser, Mr. Embry said, radio is the lowest cost mass medium.

The breakfast session on Saturday was hosted by Atlantic Records and on Sunday morning by Mercury Records. Saturday's luncheon was held by Columbia Records and the Sunday luncheon was under auspices of RCA Victor Records.

Saturday banquet host was Dot Records. The Storz Stations and Roulette Records held cocktail parties Friday and Saturday evenings, respectively.

Following the Saturday banquet, 34 of the nation's top recording artists [STATIONS, March 10] presented a five-hour musical show with Mr. Block as m. c.

Kansas City Mayor H. Roe Bartle participated and presented keys to the city to all the disc jockey delegates. The mayor contributed to the festivity by singing "Omaha, I Love You" in honor of Mr. Storz.

D. j. caters to child mentality—Miller

Mitch Miller minced no words in charging radio is derelict in its programming responsibility by selling out to the musical tastes of the 8-to-14-year-old set. Columbia Records' artists & repertoire man hurled his accusation not only at disc jockeys, but also at station management and media buyers. Partial text of his address to the First Annual Pop Music Disc Jockey Convention:

This close to Independence, Mo., little voices whisper to me everywhere—"Give 'em hell, Mitch." And that's what I intend to do to a lot of you jockeys, and station owners, and the men who buy time on radio.

Gathered under this roof are a great many men of fantastic skill, taste, and imagination. You caused radio to jump out of bed and click its heels a few years back, while the public was dressing for the funeral. You made radio once again a vital force on the American scene, a source of first-rate entertainment, and—best of all—you made it pay.

But what's been happening in the last year or two?

You carefully built yourselves into the monarch of radio and then you went and *abdicated*—abdicated your programming to the corner record shop; to the 8-to-14-year-olds; to the pre-shave crowd that makes up twelve per cent of the country's population and zero per cent of its buying power.

I know that most of you agree with me that much of the juvenile stuff pumped over the air waves these days hardly qualifies as music. But your standard answer is—"We're not here to educate. We're here to give them what they want."

What *who* wants?

Certainly not the 75% of the nation over 14-years-old! If they did, they wouldn't be buying hi-fi record players in unprecedented numbers, setting them up in the living room, shutting off the radio—and creating their own homemade programming departments!

Certainly not those who want variety,

musicianship, a little bit of literacy, and a bit more sophistication in their music. And, gentlemen, that's the majority. . . .

O.K., so who's the "they" in radio's standard defense—"We're here to give them what they want." It is usually the mythical "they" who make up the Top Forty song lists. At its best, the Top Forty presents only a philosophical problem on a par with "Which came first, the chicken or the egg?" Does the demand for a record come because you play it first, or do the kids demand it because they find it in the Top Forty?

If you media buyers think none of this applies to you, you're very much mistaken. It all translates quickly and painfully into advertising dollars and cents.

In printed media, you advertising buyers are careful to surround your products with an aura of dignity that will generate respect for them. You buy the venerable newsmagazines, the long-established women's maga-

zines, the picture magazines only if they're not too cheesecakey. The settings in which the ads appear help paint a picture of your product—sound, reliable, trustworthy. Then, when you turn around and buy a radio spot, you don't care if it comes before a record made by the apprentices during lunch hour in the boiler works.

I can see you station owners objecting, "Why should we change our programming at a time when business is going great?" But just because you're making a profit and this is a seller's market, it doesn't follow that you're making the profit you should. And if the economy slumps further, which stations will best weather the storms ahead? I believe it will be the ones with distinct personalities, the ones that jump out at you as you're twirling the dial because they're not programming with the herd.

You stations aren't thinking clearly into the future when you gear yourself to the 8-to-14-year-old mentality. Every year, a large chunk of the audience, at the top end of your age span, gets over its musical growing pains and gives up the game of rebelling against parents, teachers, and the world at large. The smart station is the one that recognizes that you're a grown-up a lot longer than you're a subteen, and works to build a permanent audience. If I read the signs right, the trend is starting in that direction, and some very important stations are changing their policies towards this goal.

I'm not asking you to snuff out the musical life of these kids or their followers. But I am asking you to put new life in radio; I'm asking you to take radio away from the lists and give it back to all the people; I'm asking you to give up lazy programming—to play music for every age group and every taste. The by-product of such a move will be aesthetic, and you can take pride in the public service. But principally you'll be doing it for your pocketbook by insuring a broader, healthier audience, and guaranteeing advertisers who are seeking that audience a fair shake for their money.



COLUMBIA RECORDS' MILLER