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MEN WHO SELL YOU

In this NEW OUTLOOK group personal-graph, Mr. Berchtold examines the men of modern advertising.

by William E. Berchtold

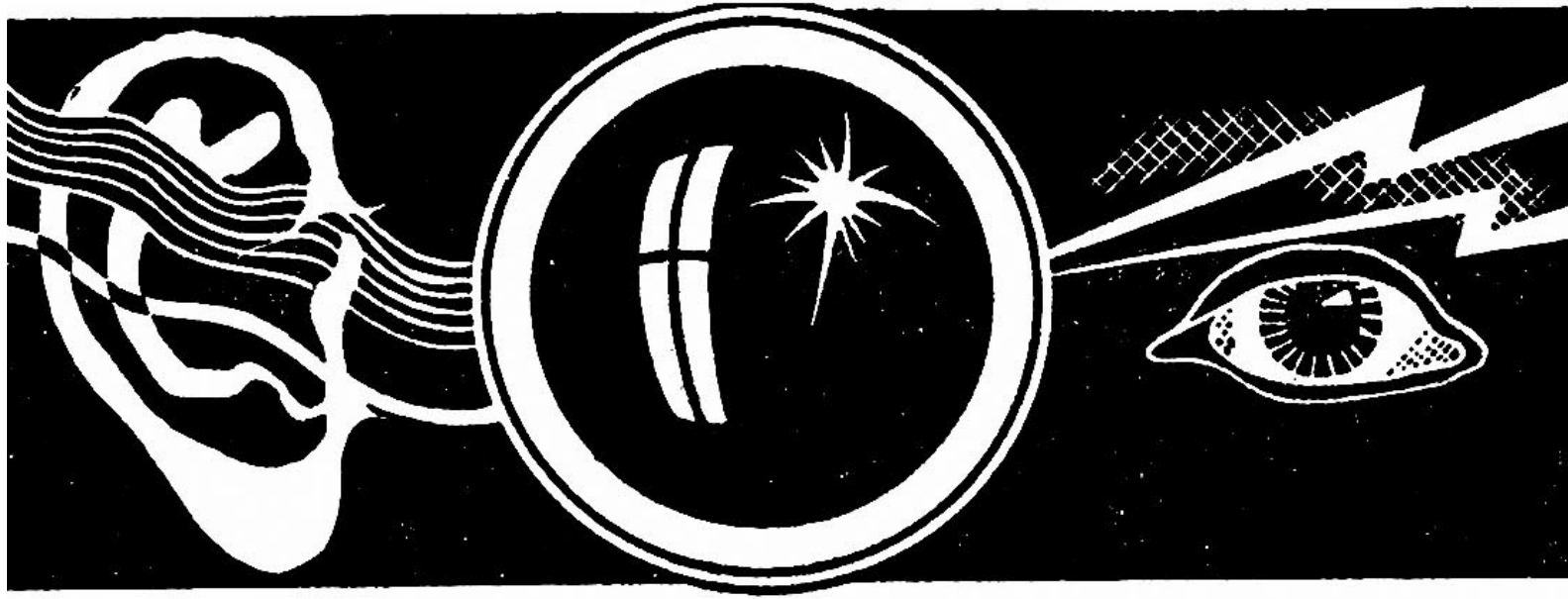
EVERY DAY along Market Street from coast to coast a nation's shopping list is checked by the buyers for 25,000,000 households. That list contains the names of thousands of branded products known as well in Seattle and Los Angeles as in Boston and Miami. Those names appear on the list again and again, chiefly because the buyers for those 25,000,000 households have been moved to prefer them through advertising. Because their preferences are so universally alike, great industries have developed with facilities for mass production which have made America the richest nation in the world. Mass production, in turn, has made possible more perfect products at lower prices, a greater return to the consumer for each dollar he spends.

Probably no force has had a more profoundly creative role in determining the cause and rate of economic development in America than modern advertising. Yet advertising has become the target of severe attacks under the New Deal. Led by Professor Rexford Guy Tugwell, the New Dealers propose legislation designed to restrict advertising in such a way that it would not be recognized as a legitimate and vital part of the process of distribution, which it is, but as an unneeded barnacle on the economic structure. The attackers within the New Deal's circle of advertising reformers have been backed up with a growing literature from the pens of the neo-economists, led by Stuart Chase, who say that 540,000 of the 600,000 engaged in the advertising business should be released for more useful work. The case against advertising has been further documented by the Guinea Pig Engineers of Consumers' Research, headed by F. J. Schlink, who have contrived to mix fact and half-truth and innuendo into a delectable mixture which sells well to 40,000 subscribers to their confidential service and in such books as "100,000,000 Guinea Pigs." The New Dealers and the neo-economists and the Guinea Pig Engineers have all recognized the potentialities in exploiting a Depression-ridden nation only too ready to kick the pedestals from beneath the old gods of business and finance and modern advertising. They have employed a technique for exploiting the masses similar to that used by the fringe of the advertising world that they condemn.

None recognizes the desirability of eradicating those who prey on the public from that twilight fringe of the advertising world better than the man engaged in legitimate advertising. The need for reform is overshadowed by the need for finding new ways of making advertising more and more effective, and to that end the advertising man devotes his major efforts. The difference between Depression and Prosperity is a difference between the rate at which the manufactured product moves from the factory to the ultimate consumer. That rate depends in a large measure on the ability of advertising to move goods from the merchant's stock. The last two packages in a dozen usually represent the merchant's profit; until they are moved his business has been unprofitable.

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Consumers do not *demand* an increased standard of living such as has speeded up tremendously the economic development of the United States. This so-called "demand" has been built as the result of want-creation achieved through advertising. Through appealing to such basic emotions as fear, hunger and sex, new wants have been created through advertising and have motivated the so-called "demand" for an increased standard of living. It has been less than a century since bathtubs were taxed \$30 a year as a "luxurious and undemocratic vanity," declared unlawful by at least one state, and banned by physicians as unhealthful. There is little doubt that the culture of America, sometimes measured by English wags in terms of such plumbing fixtures, has been influenced in a large degree by advertising.

If there is anything which distinguishes this age from the slow moving ages of the past, it is the fact that new information of value to society is no longer confined strictly to isolated groups or favored classes. Creative genius is not a characteristic peculiar to modern times. Chinese engineers, whose names were forgotten centuries ago, planned the Great Wall of China. The artists of Ancient Greece were incomparable in their skill. Persian shepherds were making rugs twenty centuries ago which are difficult to imitate even today. The *materia medica* of today's highly scientific medical profession is still filled with medicines of the Egyptian physicians. The change from the times when new information was solely available to favored groups to today's widespread dissemination of each new discovery, each new invention, each new product, has been achieved through the press, the radio and other media of mass impression. These media have had their greatest period of growth during the last quarter century when advertising, through the expenditure of billions of dollars, has made the printed page and the radio available to almost everyone.

If the total cost of all advertising, which the highest estimates place at \$15 per capita at the peak of Prosperity in 1929, were charged off in the cause of mass literacy and unification of national interest, it would be worth the price.



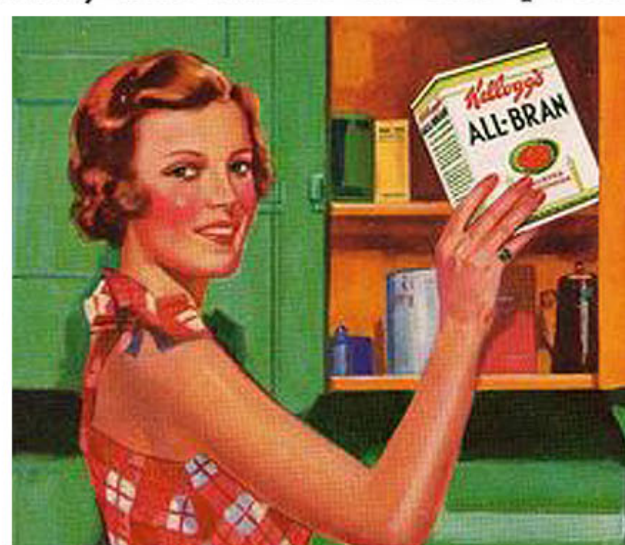
The nation's per capita bill for taxes was \$75 in 1929 and has gone far beyond that figure under the New Deal, while advertising expenditures have dropped off. Advertising represents three fourths of the newspaper income dollar and nearly two thirds of the magazine income dollar. From fifty to eighty per cent of the 35,000,000 people who drop from two to five pennies on the newsstand for a report of the world's news each day probably would be without that information if they had to foot the full cost of the publishing bill. Similarly, a weekly magazine of large national circulation which costs twenty-six cents to produce is sold to millions for five cents. The advertising bill is ultimately paid by the consumer, as a part of the cost of the products he buys, but the rich man who buys expensive products pays a larger proportion of the poor man's bill for reading matter. During the last fifty years of the popular press's growth in America, illiteracy has been reduced from 20 per cent of the total population to 5 per cent.

Because the critics of advertising have emphasized the size of the total annual expenditures for advertising, there is a growing belief that advertising represents a major share of the total cost of each product. The percentage may be fairly high for luxuries, where *want-creation* is not easily achieved, but most products used in daily life by the masses include a very small fractional amount for advertising. The advertising cost represented in a 12 cent can of soup

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of a nationally known brand is 36/1000 of one cent. In a 10 cent package of a nationally advertised cracker it is less than 1/1000 of a cent. In a \$1.95 shirt, it is 64/100 of one cent. In a 5 cent glass of Coca-Cola, it is 1576/1000 of a cent. In a \$1.75 bed sheet, it is one cent. And so on through the list. All of them infinitesimally small prices to pay, especially when the carping critics under the New Deal banner are spending billions to sell their economic faith cures to the public. Modern business can hardly follow the government's method of virtually bribing the public to gain acceptance for its products.

It is a curious fact that while hundreds of writers of plays and novels and articles have become well known to the public by name through the press, the men who influence the nation's habits, living conditions and daily lives more than any group of literary figures are anonymous. They are a kind of ghost writer who uses the written word to move the masses to action and then signs someone else's name, the name of the product or company who pays for



the publication of the advertising. The advertising writer is like an attorney in that his whole task is one of special pleading. He must plead the case for the product or service he is advertising, and may use any ethical means to achieve his

end. Like the attorney, like the great showman, like the great writer, he usually recognizes that the masses can be reached more quickly through the emotions than through reason. Many people are incapable of thinking, most people don't want to think. The emotional approach, whether used to sell the economic faith cures of the New Deal or a cake of soap, is the quickest and most effective method of reaching the masses. Advertising to the masses can never be on a level higher than that of mass intelligence. Advertising which hits below that level is disbelieved and falls on fallow ground; advertising which is above that level fails to reach the maximum number of buyers. There is a vast difference in the character of advertising in a class magazine or journal of public opinion when contrasted with a daily newspaper or mass circulation weekly. The difference is dictated by the reading audience itself. Advertising will improve in form and become more sophisticated just as quickly as the masses of readers improve their tastes and level of intelligence. No panacea of the New Deal reformers can change that.

Few businesses have been so constantly on the alert in harnessing each new discovery and each new field of learning to its uses as advertising. The modern advertising agency, responsible for development of the major portion of national advertising, is a complex organization employing statistical research workers, chemists, psychologists, economists, sociologists, artists, writers and salesmen. The keystone in the whole structure of modern advertising is the creative man, for ideas are the currency of business; and the written word, whether finally printed or spoken on the air, is the basis for expression. The headline, in advertising as in the newspaper, is of first consideration, for if it does not get attention quickly it matters not what follows. The advertising slogan, nothing more than a headline which gains force through constant repetition, is a favored device of advertising writers. Good slogans are not easily created; an effective slogan is worth millions of words. Many of them are created through flashes of inspiration; most of them are the result of labored efforts. Advertising technique is far more profound than the slogan which the reader most easily remembers, but the slogan will be used here as a convenient device to call to mind some of the most interesting achievements of a group of men whose creative efforts in writing and furnishing ideas for advertising copy have influenced millions of people in all parts of the world. It is proposed to sketch quickly some facts and impressions from a living gallery of some of these creative workers who are the Men Who Sell You:

STANLEY RESOR. A Cincinnatian who came to advertising by way of selling soaps and shipping tool dies for a machine factory, Resor is the active head of the largest international advertising organization, the J. Walter Thompson Company. Tall, with a finely moulded face above broad shoulders, Resor's dignity, poise

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and impeccable dress mark him for what he is, a man who has been highly successful in advertising because of personality as well as acumen. His office in New York's Graybar Building is more like a living room in a town house than a business office. A Yale man, he got his first job in a Cincinnati bank at five dollars a week, later became shipping clerk in a tool factory, and wrote his first advertising for the Proctor & Collier agency in Cincinnati. J. Walter Thompson picked Resor and his brother, Walter, to establish a Cincinnati branch. Four years later Stanley Resor came to New York; since that time, 1912, he has been the head of the agency. The elderly Thompson sold out in 1916 and the following year Stanley Resor became president. The Thompson Company's accounts today include Eastman Kodak, Standard Brands, Ponds, Swift, Shell Oil, Cream of Wheat, Johns-Manville, Libby, McNeill & Libby, Guinness, Corning Glass, Penick & Ford, Scott Paper, Lux Flakes and Toilet Soap, Northam Warren, Sharp & Dohme, and a long list of other nationally known institutions.

The signature "Arbuckle Brothers" on the Yuban coffee package is in Stanley Resor's handwriting, a reminder that he has been connected with coffee advertising for a score of years. Today his company is concerned with the advertising of Chase & Sanborn coffee, which has risen from about one hundredth place to a position as one of the outstanding leaders.

A quarter of a century ago father stopped at the grocer's on Saturday night and painstakingly combined so-called Mocha and Java and non-descript coffees into the family's favorite blend. Arbuckle Brothers were already important coffee merchants then, and Resor convinced them that they should advertise their coffee. Yuban, a name coined by Resor became the name for *The Private Blend of the Greatest Coffee Merchants*. Although an expensive coffee, Yuban's sales mounted, replacing the current New York favorite of that day. The Thompson Company also handled Maxwell House advertising at one time. When Standard Brands, with its huge organization for delivering Fleischmann's yeast, acquired Chase & Sanborn, the advertising task fell in the hands of Resor and his associates. Coffee merchants long knew that coffee was at its best when it was freshly roasted, but they did not know how soon it lost its flavor and became stale. It required, at least, six months to get the coffee through the jobber to the retailer, and there was little they could do about getting it to the consumer more quickly. The Fleischmann delivery trucks reached 310,000 stores in the United States one or more times each week. Research chemists were

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called in to determine how quickly coffee became stale. Their reports, showing that a pound of coffee contains a half cup of oil which becomes rancid before long, led to Chase & Sanborn's *Dated Coffee* and its subsequent Rancid Oil campaign.

RAYMOND RUBICAM. Two of America's best known slogans, Steinway's *The Instrument of the Immortals* and Squibb's *The Priceless Ingredient* came from the fertile mind of a youthful copywriter working far behind the impressive array of executives whose wood-panelled offices are the outward manifestations of an old, great and conservative agency, N. W. Ayer & Son. Working on the first copy task assigned to him after joining Ayer, 27-year-old Raymond Rubicam was distracted from his work by a pink slip placed on his desk. As he read the tinted order, briefly directing him to prepare three advertisements for Steinway pianos, the words "Instrument of the Immortals" flashed through his mind. He hurriedly jotted them down, tucked the memorandum in a desk drawer, and proceeded with his earlier assignment. The inspired slogan-headline still looked good to him the next day, formed the basis for his Steinway advertisements, became the slogan around which Steinway advertising has hinged for the last fifteen years.

Probably no single piece of advertising copy has been remembered so well as the original E. R. Squibb advertisement from which its now famous slogan was adopted. Puzzled librarians still search through anthologies for the origin of the fable which formed the body of the ad; many a smaller advertiser has appropriated the fable only to be warned that it is private property, Squibb's and not Aesop's; and Theodore Weicker, Squibb's bearded chief executive, has taken bows in magazine articles bearing his signature for having created the slogan. The young Ayer copywriter, Rubicam, labored over that copy, wrote scores of possible headlines on scores of yellow sheets of paper, finally lined up the most promising and espied "Priceless" as part of one headline and "Ingredient" in another. Put together they formed a new headline, to which he then wrote copy ending: "The Priceless Ingredient of Every Product is the Honor and Integrity of its Maker." Still Squibb's slogan, it has been called "the world's greatest advertising property." When the ad was submitted to the astute Mr.

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Weicker, he liked it, but later sent it back to Ayer with alterations. He had introduced a fable, woven around Rubicam's idea to lead off the main body of copy. The fable told the story of Hakeem, the wise man of Baghdad, who was asked by a young man how to obtain full value for his money and replied: "A thing that is bought or sold has no value unless it contains that which cannot be bought or sold. Look for the Priceless Ingredient. . . . The Honor and Integrity of him who makes it." Rubicam took the heretical view that the client's suggestion improved the copy, then polished the fable into the form in which it is now remembered. Squibb's catch phrase *The Danger Line*, advertising its Milk of Magnesia Tooth Paste, was, likewise, the work of Rubicam.

N. W. Ayer turned Rubicam down when he first applied for a job as copywriter. Neither his experience as a reporter on the *Philadelphia Inquirer*, nor his background as a motion picture machine operator, railroad freight clerk, or salesman of mining equipment impressed the Ayer organization. He had started to earn his living at 10, left school at 14 to work full time. The emoluments of newspaper reporting did not satisfy him, so he decided to try advertising. Attacking the list of agencies in the Philadelphia Red Book in alphabetical order, F. Wallis Armstrong had turned him down before N. W. Ayer also passed. His persistence finally won a place with Armstrong, and it was there that he got his copy training for a successful approach to the Ayer copy department. With John Orr Young, another Armstrong-to-Ayer adman, Rubicam founded Young and Rubican in 1923. Today his firm turns out the advertisements for Packard Motor Cars, Gulf Oil, Parke-Davis, General Electric Radios, Arrow Shirts and Collars, Vicks Vapo-Rub, Jell-O, Bordens Cheese, Johnson's Baby Powder, and many another nationally known product. It was Rubicam who put an end to "Children Cry for Castoria." Roxy on the air now sells Castoria as a special children's laxative, the product has been stripped of its old surroundings and old slogan, has been given new sales gains, after a long period of decline.

Rubicam makes no pretense at writing or master-minding the huge volume of advertising copy which comes from his firm each year, although he built his reputation on copy. He now has 26 writers and his work is that of leader, counsellor and policy man. He caught young and trained well a quintet of "idea men" who are directly responsible for the major share of ideas on which Young and Rubicam copy is based. Headed by Charles L. Whittier, they are H. S. Ward, Mrs. Louise Taylor Davis, Robert D. Work and Arthur H. Eaton. All came under Rubicam's wing as cubs. As slogans

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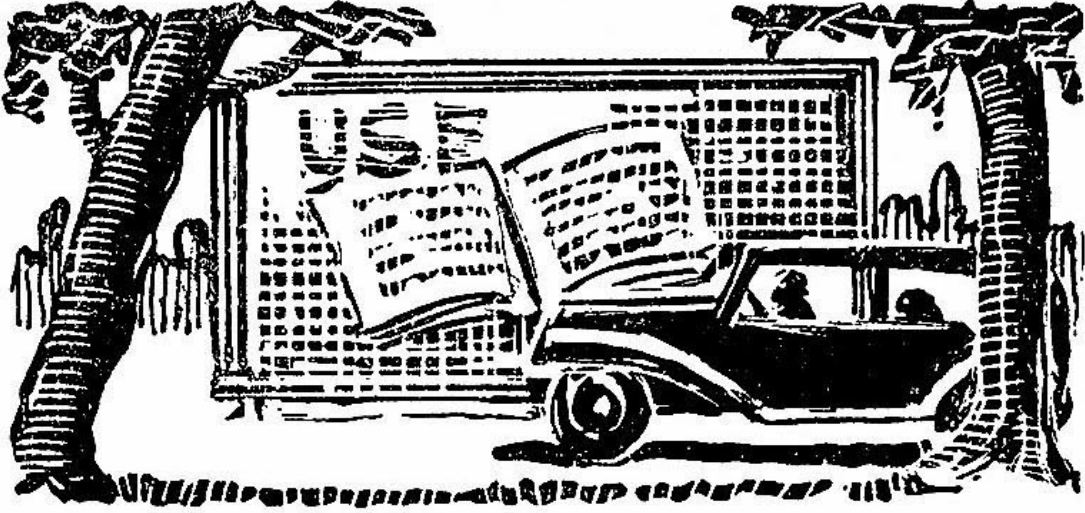
are not being leaned on as heavily in copy today as they used to be, few Young & Rubicam campaigns are "slogvanized." Human interest and the dramatic in words and pictures is characteristic of the new trend. *Mr. Coffee-Nerves* and *Little Albie*, two comic section series originated by Whittier for Postum and Grape-Nuts Flakes, Sanka's *Drink It and Sleep* and *Avoid the New York Jitters* campaigns, Fels-Naptha's shafts aimed at "Tattle-Tale Gray," the Kentucky Colonels series for Paul Jones Whiskey, Kayser Hosiery's *You Owe It to Your Audience* are examples of the agency's current work. First to use color rotogravure for national newspaper advertising, Rubicam was also first to turn to the comic pages for a new advertising medium. He based his interest in these innovations on research conducted by Dr. George H. Gallup, who heads a unit within Rubicam's organization for copy testing. A corps of 50 field men are constantly checking consumer-reader interest in newspapers, magazines and radio. The studies have revealed the relative values of roto-gravure and comic page advertising, have appraised the success of such Young and Rubicam radio programs as Lawrence Tibbett for Packard, Jack Benny for Jell-O, Admiral Byrd for Grape-Nuts, and "45 Minutes in Hollywood" for Borden. Rubicam knows he cannot turn the art of advertising into an exact science, but works hard and spends money freely to get some of the exactness of science into it. His research unit, headed by Dr. Gallup, is a manifestation of his activity in that direction.

GERARD B. LAMBERT.

Halitosis made him a multi-millionaire, and now he is a power in a company which has changed the faces of America's male population in less than two score years. It was Gerard Lambert who called Milton Feasley and Gordon Seagrove, representatives of the Chicago advertising agency of Williams & Cunnyngnam, to St. Louis for a conference on a new advertising idea for Listerine, then classed by the medical profession as an "ethical" product. Lambert took his two visitors into the small, dirty office of his brother Marion when they arrived, closed the door and told them that they were going to come out of the room with an idea for Listerine.

Idea after idea was suggested as a possibility when suddenly Marion Lambert suggested "bad breath." Eyebrows went up; all three squelched him for such an indelicate thought. He brought it up later and again it was outlawed. The third time Gerard called over a low partition to a company chemist, who was asked whether Listerine was any good for bad breath.

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He excused himself for a minute and returned with a scrapbook of clippings from medical journals. As he turned the pages, he came to one saying: "Now, Listerine is good for halitosis." Gerard stopped him and said: "What is that?" "Why, Gerard," he said, "that is the medical term for unpleasant breath." "Wait a minute," said Gerard. "Say that again!" Feasley interjected: "There's something we can hang our hat on!" The old chemist was dismissed, and the four began talking about it. "I'm running a temperature on this already," Feasley remarked. That night Seagrove and Feasley returned to Chicago, wrote more than a score of ads on halitosis in two days. No ad contained *Even your best friend won't tell you* as a slogan or a headline, although the words did appear in the body of the copy. Those words, most commonly identified with Listerine in the public mind, and which have become a common American colloquialism, have not yet appeared as a slogan or headline in Listerine copy during more than ten years of advertising.

Lambert turned all of his profits back into advertising for several years after the campaign started, increased the space occupied by Listerine copy from single columns in newspapers to full pages in magazines and newspapers with millions of impressions each month. He finally decided that advertising an antiseptic was more fun than making it, so he came to New York with Milton Feasley, who had already become a legendary figure on the basis of his startling copy for Listerine, and set up his own agency, Lambert & Feasley. Lambert's ideas and Feasley's copywriting was an unbeatable combination, Listerine sales mounted on such copy as *Often a Bridesmaid Never a Bride* and *If You Want the Truth Go to a Child* (the latter showing a child pulling away from a kindly old man with halitosis).

Feasley died suddenly in 1926 and Lambert called Gordon Seagrove, the other participant in the St. Louis conference, to New York from a vacation in Michigan. Seagrove had worked on newspapers in Chicago and Los Angeles from morgue boy to reporter to deskman, had shipped on a Pacific sailing vessel for a time, and then wrote copy for several advertising agencies. He started Morton's Salt on its *iodized* appeal while with Williams & Cunnynham, was fired there and worked with two other agencies before coming to New York to take up Feasley's

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work for Listerine. Seagrove built up Listerine Toothpaste sales in a highly competitive field, dramatizing price appeal (*Buy Silk Stockings with What You Save*) when America was at the crest of Prosperity. The sales for the 25-cent toothpaste continued to climb when the Depression made price appeal more important; and other toothpastes subsequently cut their prices. Seagrove has been responsible for Listerine copy for the last eight years, has used every conceivable approach to the four Listerine themes: halitosis, antiseptic, colds, sore throat. (His latest series, of which *The Natives of Spitzbergen Perspire on the Ice Yet Seldom Catch Cold*, is current, are developed from ideas which Seagrove got while reading a *Fortune* article on the Common Cold.

Lambert retired from Listerine a multi-millionaire, spent much of his time on board his America's Cup yacht *Vanitie*, until the Gillette Safety Razor Company, in the midst of a merger and reorganization, induced him to accept its presidency. Now Gillette's chairman of the executive committee, Lambert takes an active interest in the company's advertising, uses many a slant which spelled success for Listerine to keep a fair share of the daily crop of shavers for Gillette. King C. Gillette's invention of the safety razor and the campaign to keep American faces clean of beards, changed the habits of a nation. Since basic Gillette patents expired in 1921, the company has had stiff competition, has lost its earlier corner on the beard and stubble market.

WILLIAM COLE ESTY.

Successful showmen are students of people, of mass psychology—never willing to let their friends' or their own personal likes or dislikes dictate their approach to the public. Esty, the majordomo of Camel Cigarette advertising, is such a showman. He is an ardent student of mass psychology and has assiduously watched the work of such skilled showmen as Roxy, Joseph P. Day, Clarence Darrow, editors of mass publications, movie directors and many a Coney Island side-show barker. His library on abnormal psychology is large, an interest born of his belief that abnormal mental states are merely enlargements of desire and emotions which exist, under control, in the normal mind. By understanding the eccentricities of the abnormal mind, he seeks to discover new approaches to the normal mind through advertising.

With ten years of advertising experience, Esty entered the J. Walter Thompson Company in 1925, rose quickly to a vice-presidency. He is credited with reintroducing the mass testimonial, with instituting the practice of employing bio-chemists to study products for advertisable attributes,

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and other devices of modern advertising. His success in building Lux Toilet Soap to the rank of the largest selling personal soap, a campaign which he handled for eight years, demonstrated his ability as a showman and his understanding of women's desire for glamour and beauty.

When he resigned from the Thompson Company and signed a lease for 16,000 square feet of office space during the bank holiday two years ago, his friends marked him as an incurable optimist. No field of advertising is more difficult or more competitive than that which seeks to build brand preference for a soap or a cigarette. Esty had demonstrated his ability with a soap; now he was to take over the account of the R. J. Reynolds Tobacco Company and its Camel Cigarette. The four leading cigarettes each spend from \$10,000,000 to \$20,000,000 annually on advertising, so the agency that handles such an account automatically becomes one of the biggest.

Esty, the showman, opened his Camel campaign with the magician series: *It's Fun to be Fooled, But It's More Fun to Know*. His own interest in magic dates back to his prep school days when he called himself "Sardini, the Handcuff King," and did a very clever routine. The campaign got attention, sold cigarettes. How many cigarettes the public will never know, because few industries are as close-mouthed as the tobacco industry and no publicly announced statistics, other than those of the Government based on taxes from the entire industry, are accurate. Statistics on brands are always "from an authoritative source," which might be more properly labelled as "gossip." The campaigns which followed the magic series placed their emphasis on *Healthy Nerves* and *Jangled Nerves*, leading up to the current one whose slogan is *Get a Lift with a Camel*. Esty dug this latest one out of the researches of two Swedish scientists who discovered in 1925 that nicotine put into the body will increase the sugar content in the blood and release a supply of energy. Two Yale professors, studying optimum feeding periods for children and workmen, found that energy ran down between feeding on a fairly established curve, but their charts went haywire in plotting the energy curve for some workmen. The workmen, it was discovered, were tobacco smokers, and within 15 minutes after smoking, the sugar content of the blood was increased for from 30 to 40 minutes. Smoking did not supply energy, but it released sugar from storage to *add energy*. The Swedish professors had used Camels in their tests. Esty had the tests made again using Camels, with similar results. Consequently, he

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suggested: *Get a Lift with a Camel*. He has never tested any other cigarette.

Esty has a reputation for pouncing upon errors or mistakes made by his staff or associates. The slip which neither he nor more than a dozen persons in his office or in the tobacco company's office did not catch, caused many a reader to talk about the case of the Gentleman Rider, a Camel testimonial writer, who lost his amateur standing a couple of months ago. The vagaries of high speed color press work were responsible for eliminating considerable detail contained in the original copy, with curious results. The presses were running in magazine plants all over the country when one shop foreman noticed the transformation which high speed printing had achieved. Gossip-monger Winchell announced that Esty had lost the Camel account as a result of the slip, a falsehood which he retracted a few days later.

Esty's outer reception room contains the portraits of Mrs. Nicholas Biddle of Philadelphia, Mrs. Powell Cabot of Boston and many another woman who "prefers Camel's costlier tobaccos," their signed testimonials being framed with each. The white walls of his own office are relieved by two framed pictures among other decorations: one, from *The New Yorker*, shows the state of consternation which resulted when Camels were inadvertently served at a magicians' convention; the other, the oldest known woodcut of a tobacco plant.

KENNETH COLLINS. He has sharpened one of the greatest retail advertising feuds in America, a row which started when Gimbel's moved to New York in 1910 and located on 33rd Street just a block away from the world's largest store, R. H. Macy & Company. Collins was just a boy in the West when the opening gun was fired; he had not yet won his Phi Beta Kappa key at the University of Washington nor received his M.A. degree as Austin scholar at Harvard. He entered the fray on the side of Macy's in 1926 and boasted: *Macy's Sells for Cash*, then switched to Gimbel's in 1932 to shout: *Gimbel's Tells the Truth*.

Collins had been a preacher, then decided to be a teacher and ended up in advertising. Macy's employed him because of his knowledge of English, put him at reading proof and making Macy copy literate. He resigned at the end of a year to enter a Cleveland agency, was called back suddenly by Jesse Isadore Strauss to become advertising manager. During the five years that he directed Macy's effort, Collins developed a technique for reaching the

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masses by talking to the few, a kind of subtle snobbishness which clicked. He encouraged Margaret Fishback, whose urbane verse appears in *The New Yorker* frequently, to write sprightly, humorous copy, and other writers in the small army of Macy copywriters soon took up the cue. They turned out such lines as: "The cows destined for Macy's kit bags are not contented. They are thrilled." Oldtimers in the store hardly approved of wasting Macy advertising space with the display of such flippancies. Soon other stores were doing it, and the character of department store advertising all over the country was changing. Collins' instructions to Bernice Fitzgibbon to turn out a slogan to attract Park Avenue resulted in *It's Smart to be Thrifty*. Macy's sales hit \$100,000,000 in 1929, stood at \$80,000,000 even during the Depression years.

Then Collins suddenly left his \$70,000-a-year vice-presidency at Macy's to take up a stand just a block away with Macy's old competitor, Bernard F. Gimbel. There were rumors of friction between Strauss and Collins over Collins's passion for personal publicity and his announced determination to make \$1,000,000 by the time he is 43 years old. At 36, he has carried his debunking technique into Gimbel's copy with *Gimbel's Tells the Truth*. Gimbel's sales in all of the company's stores improved by more than \$750,000 during Collins's first year on the job, with sales for 1933 at \$72,878,000. Collins has told interviewers on occasion that he plans to retire when he gets his million together and enter politics, independent of money temptations.

Collins's successor at Macy's is the blond, bespectacled Paul H. Hollister, former copywriter at B.B.D.O., who won Harvard's Bok prize for his Macy institutional campaign, which had as its slogan: *No One is in Debt to Macy's*. He has most of the same corps of copywriters formerly under Collins, including such stars as Margaret Fishback and Bernice Fitzgibbon. Macy's ramparts are well manned and, with Collins firing away down the block, the old feud promises to provide department store advertising all over the country with a fast pace setter.

ARTHUR KUDNER. General Motors' institutional slogan, *An Eye to the Future, An Ear to the Ground*, placing before the public its customer research in the "proving ground of public opinion," is the work of this big, baldish, good-humored president of Erwin, Wasey & Company. Individualism, the New Dealers to the contrary, is not yet dead in America; and the GM campaign has effectively pitted the impersonal corporation against the highly individualized appeal

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of its biggest competitors, Henry Ford and Walter P. Chrysler. During his eighteen years in Erwin-Wasey, five of them as president, Kudner's genius for creating effective copy has helped to put many a product on the map.

A waggish biographer might open the story of Kudner's life with the line: "He once sang in grand opera, yet he coined 'athlete's foot.'" Kudner learned that an epidemic of *Tinea Trichophyton*, a ringworm fungus, was sweeping the country, recognized the possibilities for a well-advertised product which could combat it. A chemical research laboratory, which he employed to investigate, reported that Absorbine Jr., a liniment, was effective for treating the fungus. Kudner did not have the Absorbine Jr. account, but he prepared a campaign, coined the term *athlete's foot* as a substitute for the unpronounceable Latin name, and presented it to the makers of the liniment. Accepted by the company, the campaign's catchy headlines, *She Merely Carried the Daisy Chain . . . Yet She Has "Athlete's Foot"; His Heart Quickened at the Soft Fragrance of Her Cheeks, But Her Shoes Hid a Sorry Case of "Athlete's Foot,"* and many others, got attention, sent Absorbine sales sky-rocketing. The more recently added slant on Absorbine's usefulness as a sleep inducer, *There's a Good Night's Sleep in the Palm of Your Hand*, has combined to keep sales up during the Depression years. Sleep, still an ineffectively explored field of medical study, is largely psychological; almost any fragrance in the room will aid sleep; and Absorbine Jr. users have written many letters attesting its value in fighting insomnia.

To get back to Kudner's singing in grand opera, that experience came following a tour of the United States and Europe with a concert company at nineteen. He still has a rich, deep voice, but he uses it mostly in endless conferences on advertising problems. The son of a Lapeer, Mich., newspaper editor, Kudner served as a reporter on the Detroit "*Free Press*" and the late New York "*World*" after his concert experience, later came under the wing of the late Ralph Estep, Packard's advertising manager, who started him in an advertising agency writing Packard copy. Estep is generally credited with having created Packard's famous *Ask the Man Who Owns One* slogan. When war was declared Estep went to France never to return; Kudner wrote the first emotional advertisements for the sale of Liberty Bonds. His power to emotionalize and dramatize an idea in simple language again gained prominence when his *Let's Get Back to Work* advertisement won a Harvard Award in the first year of the Depression, and was reprinted as an editorial in hundreds of newspapers.

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When tire advertisers had run dry of adjectives and high-sounding claims for their products, Kudner recently dramatized the testing which evolved the Goodyear G-3 tire. Within a short time buyers all over the country were demanding the tire in preference to all others in the line. The concurrent claims of a rival tire manufacturer, while exceeding those made by Goodyear, proved far less effective in terms of actual sales. A clever strategist, Kudner was quick to recognize the possibilities of a tire built by Goodyear far better than the average car needed, and advertised as such. The Double-Eagle Goodyear, twice the price of other tires in the line, not only sold well on its "you-don't-need-such-an-expensive-tire" advertising, but it boosted all of Goodyear's sales in other lines.

While Kudner still keeps a typewriter handy in his spacious, panelled office in New York's Graybar Building and pounds out, never dictates, his copy, a major share of the agency's copywriting is now done by a corps of copywriters under Kudner's able copy chief, James H. S. Ellis, with the aid of Paul E. Newman, the art director who is largely responsible for the effects obtained in such advertisements as those for Fisher Body and National Distillers. A sports enthusiast, Kudner spends some time each year on his 85,000 acre ranch in New Mexico and on his Maryland farm, likes to ride horses and fly in his two airplanes.

RALPH STARR BUTLER.

He is as important to the food consuming public for what he keeps out of advertising as he is for directing what shall be put in. Thickset, with close-cropped gray hair and bushy eyebrows, Butler is the vice president in charge of advertising for the 20-odd branded products which come under the General Foods banner. He has been called the No. 1 Advertising Manager among major national advertisers, because of the influence which his conservatism has exerted in eliminating the unethical or half-truth from food advertising. Trained for the law profession, one-time university instructor and advertising manager of the U. S. Rubber Company, the Barrett Company, Devoe & Reynolds and Postum, successively, Butler directed Postum's advertising at a time when a score of new products were being added through mergers to form General Foods. His conservatism extends to bridge as well as advertising.

J. STIRLING GETCHELL.

Young, enthusiastic, quick-moving, he decided in 1931 that most advertising was in a rut, determined to take a fling at setting up his own agency. His friends' counsel all had the same tone: "Start a new advertising agency in times like these? . . . You're crazy!"

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He had built a reputation for writing copy, had served in eleven different agencies in eleven years, a dubious honor. But April, 1931, found him and his new partner, J. V. Tarleton (whom he had met as art director while writing copy for the J. Walter Thompson Company) ready for business. They had no prospects, nothing in sight, no friendly former client who had whispered: "Go ahead, I'll give you the business." They decided to attempt no raids on the accounts of their latest employers, J. Walter Thompson and Lennen and Mitchell. Collecting service fees for free lance work, they paid their overhead by turning out special ads for General Tires, Lydia Pinkham, Vicks, Chesterfield. They worked night and day with seemingly unlimited nervous energy. To get a dramatic "shot" for their General Tire ads, they staged their own automobile accident, rumbled up their hair and clothing and acted the part of the bewildered victims of bad tires. Their Lydia Pinkham ad titled *I'm Sorry . . . Not Tonight!* gained recognition as a classic. They built live, human values into every advertisement. Getchell supplied the ideas and copy; Tarleton furnished striking layouts and brilliant photography.

Getchell felt that automobile advertising was stereotyped and sterile, that in a day of photography its unconvincing artists' drawings of motor cars had failed to keep pace. He wrote his thoughts to DeSoto's president, bought a DeSoto himself and prepared to build an advertising campaign on new ideas for that car. The result, accepted by DeSoto, electrified the automobile industry, brought about revolutionary changes in motor car advertising. The campaign, bubbling over with emotional appeal, used photography lavishly, from candid camera "shots" to brilliant color photography. His *Expect to be Stared At* theme was typical of the series. DeSoto sales climbed quickly. It had taken eight months for Getchell to land his first big account, DeSoto, but he finished his first year with a profit.

Getchell's *Look at All Three!* campaign for Plymouth, added a year after DeSoto put Plymouth in a class to be considered with Ford and Chevrolet almost overnight. Plymouth had never been one of the three leaders in sales, had never enjoyed popular preference or consideration with the older and better known leaders before. Instead of paid-for testimonials from big-wigs, he got interviews with run-of-the-mine owners. He showed that he could talk with millions about a technical product in words they understood, a quality which reached its most striking form in the announcement of the new Air-flow model: *A New Kind of Car That Bores a Hole Through the Air; The Rain on This Windshield Runs*

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Uphill; etc. Charged with the dramatic, the advertisements gained attention, boosted sales.

When President Roosevelt sought to stimulate buying in August, 1933, Getchell called his staff together, discussed plans for a national advertising campaign to be undertaken by the Government itself. Within three days, the entire plan for a \$6,500,000 campaign, including 16 full-page newspaper advertisements, magazine insertions, billboards and radio programs turned out. Getchell was soon on his way to Washington, placed his proposal before General Johnson, Press Agent Michelson and other government officials. He offered his agency's services without cost to the government. The plan became enmeshed in government red-tape; William Randolph Hearst, hearing about the proposal through one of his editors, salvaged it, ran the series in his own newspapers as full-page "illustrated editorials." Washington, meanwhile, decided to place its dependence on free newspaper publicity, free radio time, no direct advertising. Publisher Hearst, enthusiastic about the campaign, called Getchell to his San Simeon, Calif., ranch, paid him for the advertisements Getchell offered to donate, commissioned him to write promotion campaigns for the Washington "*Herald*," Baltimore "*News*," New York "*Journal*" and "*American*."

Socony-Vacuum, America's second largest oil company, invited Getchell along with other agencies to present an advertising campaign proposal. Fed up with the technical claims of rival gasolines which he felt did not lend themselves to belief, he worked night and day learning the oil business during the three weeks before proposals were due, kept a corps of workers isolated in his century-old Greenwich, Conn., house on week-ends. Presented in forty minutes to Socony-Vacuum executives, the plan urged shifting of emphasis to friendly service. A week or so later, Socony-Vacuum's advertising manager walked into Getchell's Chrysler Building office, presented him with the account. Not yet four years old, the Getchell agency with its staff of 135, housed in prosperous-looking offices in New York, Detroit, Chicago, Kansas City and Los Angeles is the most closely watched phenomenon in advertising. Still no pusher of buttons, Getchell has a hard time keeping his feet off his highly polished desk, deserts his finely furnished office whenever possible in favor of a copywriter's cubbyhole.

BRUCE BARTON. Probably the most widely known of all advertising creators; not for his advertisements, which have naturally been anonymous, but for his magazine success stories, his newspaper sermonettes and his three

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books which became best-sellers: "*The Man Nobody Knows*," "*The Book Nobody Knows*," and "*What Can a Man Believe?*" Men for centuries have created their gods to their own image and likeness, but it took Bruce Barton to tear the red whiskers from the Sunday school Christ and dress him in the modern garb of a successful advertising man. Barton's own life story fits his favorite success story formula perfectly. Reared in a country parsonage, he was successively a news-boy, door-to-door peddler, student at Amherst, railroad gang worker, editor of a religious paper and successful advertising man. Now a partner in the tongue-twisting titled firm of Batten, Barton, Durstine & Osborn (B.B.D.O.), he still pecks out copy on the battered typewriter on which he began his writing career, as well as revising, editing, or polishing the copy of younger men in the agency.

An exponent of the homely, human theme, simply, briefly told, he coined for the United War Services the slogan now used by the Salvation Army: *A man may be down but he's never out*. It was Barton who first likened insurance to *A rock in a weary world*, and who ushered in a new kind of book advertising with his advertisements for Dr. Eliot's Five Foot Shelf. Books had been sold as commodities, fine India paper bound in buckram; Barton built human values into the advertising with such headlines as *This is Marie Antoinette Riding to Her Death*. He convinced Americans that they could be well-educated by reading fifteen minutes a day and sold 400,000 sets of Dr. Eliot's Five Foot Shelf.

If Herbert Hoover visioned, "Two cars in every garage and a chicken in every pot," it was Barton who originated the idea of two cars in every family as an answer to a perplexing used car problem, while working on General Motors advertising. His partner in B.B.D.O., William H. Johns, coined *used car* to supplant the then generally used term "second-hand car." Preparing advertising to dispose of some second-hand automobiles many years ago, Johns thought "second-hand" was negative and "used" much better. The client balked, but the copy was used in a small New York newspaper ad, with the result that all the second-hand cars in the world became "used cars" almost overnight.

Barton created for the General Electric Company the theme, now widely used by utility companies, that any woman who does work that could be done by an electric device is working for one-third to one-quarter of a cent per hour. While Barton wrote the copy which introduced "knee action" wheels to the public, it was Robley Feland, B.B.D.O. vice-president, who produced the phrase. Remembering a physiologist's simile for knees as the

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"springs of the human body," Feland thought of the new motor car springs as knees and coined *Knee Action Wheels*.

The guiding, controlling and motivating force in B.B.D.O., one of the biggest of the agencies, is Roy S. Durstine, Vice President and General Manager. He is active in all phases of the agency, but his interest in dramatics, first expressed in the Triangle Club shows of his student days at Princeton, found a new outlet in radio advertising. In the early days of radio, Durstine obtained the Atwater Kent account, largely because he admitted frankly that he knew nothing about a radio set. He used the old eighteen station WEAf network before N.B.C. was founded, launched the Atwater Kent Sunday night programs of fine music in 1925, tied up all Metropolitan Opera stars on contract for radio work. He had a hand in introducing the dramatic sketch and revue-form of entertainment on the air. Largely because Durstine fought for his notion that advertising agencies, and not broadcasting companies, should handle advertisers' programs on the air, the present system has been evolved. He refused to deal with station brokers, contracted directly with the stations or networks, and established the precedent for commissions on talent as well as time.

KENNETH GROESBECK.

During the last five years he has handled the Standard Oil Company's Flit advertising, one of the pioneers of humorous copy in the United States and a user of horror copy abroad. The extermination of insects may be the subject of humor at home, but abroad such headlines as *Death Rides on the Mosquito's Wings* and *Kill This Midnight Vampire* have been concocted by Groesbeck to sell Flit where insects often carry deadly germs. The slogan *Don't Get Bit, Get Flit* was Groesbeck's, but the current one *Quick Henry, the Flit!* is the invention of the artist who draws the cartoons and signs himself "Dr. Seuss." His name is Theodore Seuss Geisel and the slogan first appeared as a single advertising cartoon in *The New Yorker*. Groesbeck also has been responsible for Stanco's Nujol and Mistol campaigns, wrote the *Lend a Hand Neighbor* copy to raise a \$2,000,000 welfare fund for New York in December. He is vice-president of McCann-Erickson, an authority on copy testing and an advertising man for 20 years. Standard Oil products have long been a subject for McCann-Erickson advertising copy. Harrison K. McCann had been advertising manager of Standard Oil in 1911. Seeing that the Standard Oil reorganization ordered by the Supreme Court's dissolution decree would wipe out the general advertising department,

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McCann resigned and set up his own agency. Some of the Standard Oil accounts, together with some other business laid the foundation of the present agency, which handles a good volume of business, chiefly in food, drug, automotive and petroleum fields.

GEORGE WASHINGTON HILL. The thickset, lofty browed president of the American Tobacco Company has built an almost legendary reputation as a creator of advertising slogans and new campaigns for Lucky Strike Cigarettes, Cremo Cigars and other American Tobacco products. The audacity of some of his campaigns has made him the center of bitter controversy on several occasions, particularly when his *Reach For a Lucky Instead of a Sweet* slogan ran afoul of the confectioners. Cremo's *Spit is a Horrid Word* again brought hot coals upon his head, chiefly because few cigars offered on the American market are "spit-tipped," to use the campaign's own term. Each new slogan and each new advertising slant has been credited directly to President Hill.

When Lucky Strike sales were shooting upward to new highs, he took the bows graciously, told stories to support the legend that each idea came from his own fertile brain. Thus he told the genesis of the slogan which led to his duel with the confectioners: "I was driving home from my office one afternoon when my car was stopped by a traffic light. A very fat woman was standing on the corner, chewing with evident relish on what may have been a pickle but which I thought was a sweet. Then I saw a flapper, who took a cigarette out of her bag and lighted it. I thought how much better it would be if the fat woman had smoked cigarettes instead of eating candy."

President Hill has spoken less about his flashes of creative genius since Lucky Strike cigarettes have been tobogganing. Cigarette sales statistics, closely guarded by agreement of the tobacco companies, are at best misleading, but current gossip in the industry places Lucky Strike third. Lucky Strike's *It's Toasted* was used first while President Hill's father, the late Percival Hill, Sr., headed American Tobacco, and it was suggested by a worker in the factory. Lucky Strike's first big campaign idea, which offered to pay the government tax of six cents if smokers would give the cigarette a trial, was conceived by Mark O'Dea, who now heads his own agency and was then writing copy for Lord & Thomas. The Lucky Strike Precious Voice Campaign was the creation of Frank Hummert, now a partner in Blakett - Sample - Hummert and then with Lord & Thomas.

It is quite likely that if the complete history of Lucky Strike advertis-

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ing is ever written, many another staffman in the Lord & Thomas agency, from President Albert D. Lasker to an office boy or two, will share in the full story. To President Hill of American Tobacco should go the full credit due an executive whose recognition of the value of advertising has prompted him to make each succeeding campaign a subject for his personal attention. He took command of American Tobacco in 1926 when net profits were already amounting to the sizable sum of \$22,500,000 and built them up to more than \$40,000,000 annually during the Depression years. His salary and bonus topped \$1,000,000 in 1930 and 1931, fell to three-quarters of a million in 1932. The courts, passing on suits brought by quibbling stockholders who objected to such a high remuneration for President Hill, justified the sums on the basis of his creative work for the company. Only Harvey Firestone and P. K. Wrigley among major corporation executives have built up spectacular reputations for personally handling their own advertising to rank with Mr. Hill's. But the Depression has prompted many a corporation president to give closer personal attention to his advertising.

LILLIAN EICHLER WATSON. Millions of Americans virtually grew up with this small, dark-eyed, black-haired girl and learned the niceties of etiquette as she learned them, for it was Lillian Eichler, aged 18, who made the country etiquette-conscious. It all started when one of her first assignments as a copywriter at Ruthrauff & Ryan called for the creation of copy to move an old stock of etiquette books for Nelson Doubleday. Her ad showed a cup of coffee spilled on a hostess' table cloth to the bewilderment of a guest, and asked: *Has This Ever Happened to You?* The advertisement was aimed not at selling a book, like so many other ads before it, but at *selling protection against embarrassment*. It clicked, coupons requesting the book on a five-day approval basis rolled into the Doubleday office. Most of the books rolled back just as quickly, when readers found that the old etiquette book was illustrated with pictures of women in bustles.

Nelson Doubleday, convinced of the potential market for an up-to-date etiquette book, decided that anyone clever enough to write such sure-fire advertising copy might write a good etiquette book, so he commissioned Miss Eichler to do the job. She thought of all the problems of etiquette which might embarrass her or her young friends, researched for the proper answer to each, and then turned out a book within a few months which she thought she might enjoy reading herself. What was more: she wrote the advertising copy for the book as well!

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Her classic headlines, *What's Wrong in This Picture?*, *She Ordered Filet Mignon and She Thought It Was Fish*, *Should She Invite Him In?* and others, sent millions of Americans in quest of the answers to arm themselves against embarrassment. The ads also gave sophisticates a host of phrases which are still bantered about in daily language. More than 1,000,000 copies of "*The Book of Etiquette*" were sold through the mails on the power of those advertisements. At twenty-three, Miss Eichler could not help blushing when she re-read her own best-seller, finally begged Nelson Doubleday to let her revise it. "*The New Book of Etiquette*," therefore, appeared in 1925, and in 1934 she completed another revision to answer the problems concerned with repeal. The sales to date on all editions have passed 3,000,000, more than one-third of them at three dollars a copy and the remainder in cheaper editions. Emily Post's book followed Miss Eichler's by several years.

Working on "The Book of Etiquette" aroused her curiosity as to why people did things according to certain customs. The result of her curiosity was an 800-page book, "*Customs of Mankind*," which sold over 100,000 copies, became a best-seller in England. She turned out two other books, "*Well-bred English*" and "*The Art of Conversation*," before turning to her real ambition, fiction. "Stillborn," her first novel, did fairly well in two editions. Her second novel, laid in the Fiji Islands where she and her husband, Dr. T. M. Watson, spent an extended vacation, is nearly completed. For Ruthrauff & Ryan, she has continued to write advertising copy, turning out the talking continuities (comic strip technique) for Rinso and Cocomalt during the last seven years. She has trained her 25-year-old brother, Alfred, to take over that work in 1935, while she is to embark on a new task as "idea man" for all Ruthrauff & Ryan's list of accounts. At 32, she entertains plans for buying an island in the South Seas and writing fiction.

WILBUR B. RUTHRAUFF.

He had demonstrated his ability to write copy which moved readers to clip-the-coupon years before his copywriter, Lillian Eichler, added a bright feather in the cap of Ruthrauff & Ryan. Fresh out of Yale in 1909, Ruthrauff collected rents and a 1,001 impression of the pathetically ambitious people who make up middle-class America. Those impressions served him well when he and Frederick B. Ryan, Yale '04, started an advertising agency on \$2,000 capital in 1912, catering to clients who had a product which could be sold through a mail order coupon. His classic advertisement, about to be revived in a new campaign for the Roth Memory Course, exclaimed: *Of Course—I Re-*

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member You: Mr. Addison Sims of Seattle. The line has become a part of the every-day language of America although it is many years since the copy first appeared.

Another long-remembered headline, *They Laughed When I Sat Down at the Piano, But When I Started to Play!*, came from the Ruthrauff & Ryan copy department. A young copy-writer named John Caples, now with B.B.D.O., created it to sell music lessons for the United States School of Music. Its success dictated his later adaptation to sell French lessons for Doubleday: *They grinned when the waiter spoke to me in French but their laughter changed to amazement at my reply.* Caples, a graduate of the U.S. Naval Academy, left the Navy for advertising, has attained a reputation as an expert on tested copy for B.B.D.O.

Ruthrauff and Ryan have been together for twenty-two years, their first fifteen were relatively inauspicious, their last five during the Depression have been their best. Breaking away from pretty layouts and beautiful illustrations, they have used the technique of the tabloid news page and the comic page—the most widely preferred media of the masses—to advertise Dodge cars, Lifebuoy soap, Penzoil, Valspar, Rinso, Cocomalt and other products. Ruthrauff's contribution to fright advertising, directed at America's popularity-courting millions, is the now famous "B.O." for Lifebuoy.

CHESTER BLISS BOWLES.

He had good reason to beam when the Crossley survey of radio audiences reached his modernistic desk early last fall. The tall, quiet, lantern-jawed half of the firm name of Benton & Bowles, he is responsible for the agency's creative output, the building of radio programs, the writing of copy. The Crossley survey showed that three of the radio programs he had created were ranked first, third and fourth in the size of their listening audiences: First, Maxwell House Showboat; Third, Palmolive's Operetta Series; Fourth, Ipana-Sal Hepatica Town Hall Program. Only Rudy Vallee's Fleischmann Yeast Hour, created by J. Walter Thompson, halted a sweep of all of the first three places. The report measured graphically the success of two optimistic young Yale men, achieved from scratch during five years of the Depression. The first copy Bowles wrote in 1929, when the firm was founded, didn't have time to appear before the Crash came. Their first six months' billings hardly reached \$25,000. At the end of nine months, they faced bankruptcy. Today, at the end of five years, Benton & Bowles is one of the ten largest advertising agencies. Although they have only a half dozen clients, their billings for 1934 reached \$8,000,000. Four advertisers, General Foods, Colgate - Palmolive-

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Peet, Gold Dust and Bristol-Myers, accounted for the major share of that respectable sum.

Both Bowles and his partner, William B. Benton, were under thirty when they opened their own office in 1929. The grandson of Samuel Bowles, founder of the Springfield, Mass., "*Republican*," young Bowles was graduated from Yale, took a fling at reporting on the "*Republican*," then joined the George Batten Company as an advertising copywriter. He created the phrase *Double-whipped* mayonnaise for Hellmann's. Bowles has starred most brilliantly in the creation of radio programs with an atmosphere to fit the product, with effective advertising "plugs" which fit inoffensively into the program. The Maxwell House Showboat, accorded the biggest audience of all radio programs in the Crossley survey, is a good example of Bowles's work. He has achieved that rarity in radio advertising, a program idea which is more important than the individual stars. Consequently the programs are remembered by the public in terms of their sponsors rather than the players. The Maxwell House Showboat has undergone numerous changes in its cast since first going on the air, without injury to the program or to its sponsor. Bowles has instituted many innovations in radio showmanship, among them the use of doubles for singers whose speaking voices do not fit their character parts. Lanny Ross, for instance, had a high, squeaky speaking voice which might have killed his appeal on the air, but Bowles gave him a double. Ross has since trained himself to speak well and dispensed with the double. Most of the characters on the Palmolive pocket-size operetta programs have doubles. The Palmolive program, highly successful, was at first opposed by Colgate-Palmolive-Peet executives who doubted whether the public would listen to operetta. Bowles persisted, won his point.

Bowles acquired a legacy in two of America's finest slogans when he took over the task of creating advertising for Maxwell House Coffee and Palmolive soap: *Good to the Last Drop* and *Keep That Schoolgirl Complexion*. The Maxwell House folks, sticklers for colorful tradition, will tell you that President Theodore Roosevelt created their slogan. Visiting The Hermitage, Andrew Jackson's estate, in 1907, the President was given a cup of Maxwell House, drank it with delight. When asked if he would like to have a second cup, the President is quoted as saying: "Yes, by George, that's good coffee. It's good to the last drop!" The name of the advertising-minded man who created both slogan and story has been lost to posterity. However, the makers of Maxwell House Coffee, General Foods, receive thousands of letters each year from wags who want to know "What is the matter with the last drop?" The company now has an an-

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swer prepared in a leaflet. It contains a score of quotations from the classics, compiled from a much more detailed work prepared by a Columbia University English professor on a commission from Maxwell House, proving that "to" implies from the first drop to the last *inclusive*.

The words in the Palmolive slogan were written originally by the late Edna Steele in the body of an advertisement prepared while she was employed by Lord & Thomas. S. N. Holliday and Martin S. Reddington, representing the Poster Advertising Company, instituted a search with Palmolive executives for a new billboard slogan. Three hours of poring over old Palmolive advertisements resulted in discovery of the sentence: "Keep that Schoolgirl Complexion." It became Palmolive's slogan, first on billboards and then in all advertising. Because slogans are so important to billboard advertising, many have been developed or discovered by poster company executives.

THOMAS L. L. RYAN. Ipana's *Pink Toothbrush*, Sal Hepatica's *Saline Cocktail* and Ingram's box-office fight between tube and jar all have been his creations. An advertising man who belongs to no clubs, trade associations, or lodges, he has built his reputation on copy, now heads his own firm of Pedlar & Ryan. At 18 he wrote house advertising for *Vogue*, then branched out by preparing occasional *Vogue* ads for Flint & Horner and Ovington's. That was in 1913, yet he still handles their advertising today. He met Henry Bristol of Bristol-Myers in his artillery battery during the war, an acquaintanceship which grew into a business contact after the war. Bristol-Myers, no advertiser of its ethical medicinal products before the war, was persuaded by B.B.D.O. to advertise Ipana Toothpaste in the early '20s. Tom Ryan was writing the copy when the squeamish *Ladies' Home Journal* refused the phrase "bleeding gums" in an advertisement. He created and substituted "Pink Toothbrush," which was approved. Since the phrase was his, he continued to use it after he set up his own agency and took the Bristol-Myers account with him. Ipana's radio program, created and staged by Bowles of Benton & Bowles, uses Ryan's "Pink Toothbrush" copy.

MEN IN GENERAL

THE MEN WHO SELL YOU are generally above the average run of business executives in intelligence, range of interests and social background. Most of them are better educated than the average business executive and more sophisticated than the general run of back-slapping Rotarians who infest the business world. Some of them are cynical, but most of them have an unlimited capacity for honestly believing in the products they are promoting. Their problems are in many ways simi-

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lar to those of the motion picture industry in reaching the masses effectively. If they permit sophistication and cynicism to creep into their work, it soon fails to reach the public and heads them for oblivion. It would be too much to expect their ranks to be free from pink-fleshed, speech-making morons, but most of them are not.

This gallery of quick sketches makes no pretense at being complete, for such an attempt would fill volumes. If it has provided a few glimpses of some personalities, little known to the general public, who, through the creation of advertising, influence the daily lives of millions of persons who buy advertised products, it will have served its purpose. There are many who might have been included. J. M. Mathes, who dignified the pop bottle, wrapped it in gold foil, and made Canada Dry *The Champagne of Ginger Ales*, might have been included. With P. D. Saylor, Canada Dry's president, Mathes got an option to buy the company in 1923 for \$1,000,000, then built its sales from 20,000 cases in 1922 to more than 2,000,000 cases annually in recent years, turned a \$1,000,000 corporation into a \$10,000,000 corporation largely through advertising. He was a partner in N. W. Ayer when he started Canada Dry advertising, more recently establishing his own agency. Turner Jones, the advertising manager of Coca-Cola whose slogan *The Pause That Refreshes* has been translated into almost every language on earth, might well have been included. The name Coca-Cola is brought to the public's attention more than 500,000,000 times each year in letters varying from type like this to sky-written characters a mile high. Such advertising, kept up year after year, has made Coca-Cola the largest selling trade-marked beverage in the world. The men behind such association campaigns as *Say It With Flowers* and *Save the Surface and You Save All* might have been included. Thus the list could be extended indefinitely. A more complete gallery would serve only to give a greater impression of the vastness and complexity of this field. The Men Who Sell You occupy a vital place in American life. They constitute a race of rugged individualists whom it would be difficult to convince that America is not still a land of unlimited opportunity.