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THE NATIONAL NEWSPAPER OF MARKETING

Second-Best Year Ever...

'60 Auto Sales Hitting 6.6M, TV Spending Up

DETROIT—Despite periodic moans from Detroit, the result seems to be the second best automobile year on record, somewhere near 6,600,000 units in 1960.

At the same time, the imports—which have grown to account for more than 10% of the market—are taking a pasting, except for Volkswagen and Mercedes.

With forecasts for a downturn in 1961, U.S. automakers are picking up the tab of more than $80,000,000 for television entertainment on the networks in the 1960-61 season. This figure does not include network national and regional spot commercials, which added another $12,143,000 in 1959.

Advanced bookings for General Motors TV in the 1960-61 season were up in cost and in number of shows. The company has 176 program hours scheduled, which will cost $48,466,000. It spent only $33,856,000 last season.

While GM has expanded, Ford and Chrysler have lowered their TV budgets. Ford will lay out $17,674,340 for 82 hours, where last year it spent $21,676,000. Chrysler has contracted for 67 program hours costing $13,020,400 this year, as against $14,441,000 last year.

The total on TV for all the auto companies stands at about $10,000,000 more this year than last.

NBC is continuing to get the largest share of the auto TV dollar total—about $44,500,000. ABC will take in $20,728,000, while CBS will get about $15,173,000.

Dinah Shore is the highest single figure earner, costing Chevrolet $13,000,000 for full sponsorship of one hour per week on NBC, but the swing to part-time participation in more shows is noted. This has been particularly encouraged by ABC, with a lot of new b&w shows in its portfolio.

GM is said to be reaching for maximum circulation and a wider spread of entertainment this year, as contrasted to a former policy of buying big-name stars and costly specials. #

Kennedy-Nixon Race...

How TV Alters U.S. Elections

Kennedy Team's Use of Medium Gives Candidate the Advantage In First Live Prime-Time Debates

By Julie Liesse

CHICAGO—The role played by television in the recently completed

Sen. John Kennedy

VP Richard Nixon

ASSOCIATED PRESS

presidential election may usher in permanent changes to the way American political campaigns are waged.

Observers agree that President-elect John F. Kennedy, who won the popular vote in the election by a mere 112,000 votes—a margin of just 0.1% over Vice President Richard Nixon—was helped significantly by television in two ways.

First were the images presented in the now-infamous series of one-on-one debates between the two contenders, carried on live prime-time television for the first time in history.

But also deserving credit was the Kennedy team's understanding of television and how to use it—both at the debates and in lively, celebrity-studded television advertising that contrasted completely with the Nixon campaign's approach.

With 88% of American households owning a television set—compared to just 11% in 1950—the emerging medium now can reach a majority of U.S. voters, and clearly was poised to play a central role in this year's presidential race.

ADVERTISING AGE was one of many voices that encouraged the government and the television industry to use the 1960 presidential election to establish the medium's responsibility as a public service communication and education vehicle. The three television networks agreed eventually to broadcast four live presidential debates, representing a total of 19 hours of prime-time programming—so that coverage was not merely relegated to the weekend time slots reserved for programs such as "Meet the Press."

(Continued on Page C14)

ASSOCIATED PRESS

The first TV debates played an influential role in the election outcome.

Last Minute News Flashes

McCann, Marschalk Create Interpublic Inc.

NEW YORK—Interpublic Inc. has been created as the holding company for two wholly owned subsidiaries, McCann-Erickson and Marschalk & Pratt, it was announced at press time. The brainchild of McCann President Marion Harper, this will allow the company to acquire independent service agencies to represent competing marketers. Industry sources expressed skepticism that this kind of setup is viable.

Clearasil Account Moves to Sterling Cooper

NEW YORK—Vicks Chemical Co. has tapped Sterling Cooper as agency of record for its Clearasil line. The acne treatment had been handled by Lennen & Newell. Billings were not disclosed.

Color TV Has Trebled Effect Over B&W

CINCINNATI—Color TV commercials more than treble the impact of b&w ads, according to a survey. The new study showed that it takes 3,589 b&w set viewers to get the same commercial impact as 1,000 color set viewers.

Revolutionary Technology...

Sterling Cooper Wins Kodak Projector Account

New Agency Team Scores Business Coup; Advertiser Cancels All Other Pitches

NEW YORK—Eastman Kodak Co. last week awarded its slide projector business to Sterling Cooper.

Sterling Cooper's new leadership team, Partner-Creative Director Don Draper and the agency's new director of client services, Duck Phillips, presented the agency's concept to Kodak executives. The idea was so strong that Kodak's Joe Harriman and Lynn Taylor canceled scheduled pitches from other agencies—including hot shop Doyle Dane Bernbach—and awarded Sterling Cooper the business immediately after the meeting.

CARIN BAER

Don Draper

Kodak decided to break away from its main agency, J. Walter Thompson Co., for its new slide projector and sought ideas from several Madison Avenue shops.

The ad campaign will launch what Kodak says is a revolutionary new technology in slide projectors. Internally dubbed "the wheel," the new system offers a removable circular tray for storing slides and dropping them into the projection system. Kodak says the new trays accommodate twice as many slides as the company's current Cavalcade projectors. The new projectors are scheduled to hit the market next year at a price of $137 to $180.

Q&A with Don Draper, Page C4

Kodak is the nation's 17th largest advertiser, with total ad spending of $35.5 million this past year. #

1960's 100 Leading Advertisers...

Companies Spend Record $2.6B

CHICAGO—The 100 largest national advertisers invested $2.6 billion in advertising in 1960, up 4% from $2.5 billion in 1959.

The perennial leader, General Motors, continued to pull away from the field, riding a record sales crest and hiking advertising to an estimated $168,500,000, up 9% from $155,000,000 in 1959. GM was the only auto company of Detroit's Big Three to raise ad expenditures. Next was Procter & Gamble, which boosted expenditures 3% to an estimated $127, 000,-000 from $123,000,000 in 1959.

Third was General Foods Corp., with $110,000,000, up 7% from $103,000,000 in 1959. Of the top ten leaders, only four increased advertising, one held even and five cut back: Ford Motor Co., Lever Bros., General Electric, Colgate-Palmolive Co. and Chrysler Corp. Seventh-place American Home Products Corp. remained level, while No. 10 R.J. Reynolds Tobacco Co. was up 2% *(see chart, Page C10)*.

Grocery products are the largest single product segment represented, garnering $567,800,000 in advertising—about a fifth of the 100 leaders' total. Second-largest was the $353,000,000 expenditure by five auto companies—GM, Ford, Chrysler, American Motors and Studebaker-Packard. #

Today: The top 100 U.S. advertisers increased ad spending in 2006 by 3.1% to a record $104.8 billion. The No. 1 spender was Procter & Gamble Co., up 6.8% to $4.90 billion, followed by AT&T, up 26% to about $3.34 billion. The biggest cut came at No. 3 General Motors, which dropped 19.8% to roughly $3.30 billion.

The largest category was automotive, which dropped 5.7% to $19.8 billion, followed by retail, up 2% to $19.1 billion, and telecom, up 9.6% to almost $11 billion.

Stepping Back to 1960...

Welcome to the 'Mad Men' Issue

A nation-changing election, an evolving agency business model, new mediums fighting for consumer attention—maybe things haven't changed much since the "Mad Men" era after all.

When Initiative came to us on behalf of Lionsgate to create a retro issue of ADVERTISING AGE to celebrate the DVD release of the first season of "Mad Men," we loved the idea of seeing the show, based on the advertising industry in 1960, coming to life in our pages—but we also thought it would be a lot of fun to see just how much things have actually changed since then.

Just as in the show, you'll need to pay close attention to separate fact from where we have taken creative license. You'll see reprints of actual articles published in ADVERTISING AGE during that time period, some "then and now" comparisons—such as comparisons of the 100 leading national advertisers, what things cost, how television was disrupting the landscape as other media are doing today and BBDO Chairman Emeritus Allen Rosenshine's look at the creative process on the Pepsi account over the years. And then there is the creative license—a one-on-one interview with Don Draper (with help from "Mad Men" creator and Executive Producer Matthew Weiner), a portfolio of Sterling Cooper's best work and some coverage of the agency's latest account wins, with a bit of gossip mixed in. This agency is on fire!

Our Custom Programs Group had a great time digging through old archives and interviewing people from the time period, and then taking that material and wrapping it all up in a design adapted from the pages of AD AGE in 1960, complete with typefaces and column names.

As we discovered in our research, true to the "Mad Men" portrayal, people were proud to work in the advertising industry in 1960. It was a fun business then, and it is a fun business now. We hope you enjoy taking a journey back in time with us.

Allison Arden
VP-Publisher
ADVERTISING AGE

60M Americans Smoke...

U.S. Tobacco Companies Mark Record Year

By Patricia Riedman

CHICAGO—It's a banner year for American tobacco companies. Not only is 1960 seeing record sales of cigarets in the U.S., but more Americans are smoking than ever before.

U.S. tobacco companies are on track to sell 476 billion cigarets this year, with American Tobacco's Pall Mall brand at the top, nudging R.J. Reynolds Tobacco Co.'s Camel brand from No. 1 in 1959. American Tobacco is selling 68.5 billion Pall Malls, up 7% from 1959. Meanwhile, Reynolds is selling 66.5 billion Camels, up 4.7%, and 49.6 billion Winstons, up 15.3%. American Tobacco's Lucky Strike and P. Lorillard's Kent brands round out the top five.

For the most part, advertising expenditures have kept pace with sales as brands battle it out within category segments, with 11 of the top brands boosting their measured media spending, while eight decreased theirs. In 1959, American Tobacco's Pall Mall was the third-largest measured media spender, shelling out $12,637,152 in advertising, up 15% from '58; Camel also boosted its spending almost 34% to $9,366,843. Lucky Strike's spending in 1959 was flat at $6,743,221; Winston dropped its spending 34% to $8,378,024; and Kent jacked up its spending by 84.3% to $15,051,987.

Despite the recent health scares, cigaret advertising has remained omnipresent—with TV, billboards, radio, newspapers and premiums—and it resonates with a growing number of Americans. About 60,000,000 people (36,000,000 men and 24,000,000 women) are smoking in 1960.

At the same time, people have started to cut their cigaret consumption, with the year-over-year rate of increase in number of cigarets smoked dropping to 2.5% from 3.8%. Consumers are also increasingly opting for filters (including menthol brands), which grabbed more than half of cigaret sales this year, up from just 1% of market share when they were introduced a decade ago. Still, filters' long-term growth remains a question: This year the Federal Trade Commission ordered cigaret manufacturers to stop advertising the improved health affects of smoking filtered cigarets.

Such regulations are helping to seed an emerging type of cigaret ad creative that focuses on the ephemeral vs. literal consumer benefits of smoking. For instance, this year Leo Burnett Co. launched its "Marlboro Country" ad campaign for Philip Morris Cos.' Marlboro filter cigarets, the ninth top-selling brand, which has been gaining on Viceroy and L&M. The new ads showcase the rugged Marlboro cow-

(Continued on Page C14)

Costs of Cigaret Advertising

Per Carton and Per Million Cigarets Sold

Brand	'59 Sales (billions)	Ad investment	Ad cost per million	Ad cost per carton
Pall Mall (Amer. Tob.)	64.0	$12,637,152	$197.45	3.9¢
Camel (Reynolds)	63.5	$9,366,843	$147.50	2.9¢
Lucky Strike (Amer. Tob.)	43.0	$6,743,221	$156.81	3.1¢
Winston (Reynolds)	43.0	$8,378,024	$194.83	3.8¢
Kent (P. Lorillard)	36.0	$15,051,987	$418.11	8.3¢
Chesterfield (Liggett & Myers)	28.0	$6,066,495	$216.66	4.3¢
Salem (Reynolds)	27.0	$15,624,230	$578.67	11.5¢
L&M (Liggett & Myers)	25.0	$10,468,932	$418.75	8.3¢
Viceroy (Brown & Williamson)	21.5	$9,858,597	$458.53	9.1¢
Marlboro (Philip Morris)	21.0	$7,997,044	$380.81	7.6¢
Kool (Brown & Williamson)	13.7	$3,797,302	$277.17	5.5¢
Herbert Tareyton (Amer. Tob.)	11.5	$9,733,595	$846.39	16.9¢
Old Gold (P. Lorillard)	11.2	$3,295,237	$294.21	5.8¢
Philip Morris (Philip Morris)	11.2	$1,665,863	$148.73	2.9¢
Parliament (Philip Morris)	10.0	$7,048,373	$704.83	14.0¢

The Peeled Eye Department...

All's Well That Ends (or Begins) Well

Betty Furness may have closed her last refrigerator door for Westinghouse Electric, but the company is putting a good face on the jilting. Miss Furness recently ended her reign as commercial spokeswoman for Westinghouse after 11½ years. Despite the loss, a highly placed company exec is predicting nothing but growth for refrigerator and automatic washer sales by the second half of next year and continuing through 1962—fueled not by a pretty face but by growth in the home-building market.

• • •

Vicks Chemical's decision to move its Clearasil account appears to be based less on business than on marital bliss. Word has it that while the company was pleased with current strategy, the recent marriage of Vicks bigwig Tom Vogel's daughter to a certain account exec means the account should be wrapped up nicely with a big white bow to fit in alongside the matching crystal and chip 'n' dips.

ASSOCIATED PRESS

Betty Furness

• • •

Research may be the wave of the future, but for now we're maintaining a wait-and-see attitude. Apparently so is Draper Daniels of Leo Burnett, who has penned this ode to the research maven:

With a ton of charts and a wonderful plan
He comes, behold, the Research Man.
Give him four and twenty scholars,
Give him twenty thousand dollars,
And in two months he'll bring to view
The facts that you already knew.

• • •

Don Draper isn't the only one who's got a knack for words at Sterling Cooper. Account exec Ken Cosgrove is apparently stirring things up among the agency's ranks with the recent publication of his short story, "Tapping a Maple on a Cold Vermont Morning," in the venerable *Atlantic Monthly*. Nothing like acclamation to keep the competitive juices flowing—rather like sap in winter.

• • •

We don't know what you worry about, but for years "Joe Smith" has wondered how much toothpaste is contained in a family-size tube. Last Saturday night he did something about it, carefully squeezing out the paste in a long row in his bathtub. The answer: Seven feet, eight inches.

Average for Admen...

Age of Death Drops to 60

CHICAGO—The average age at death of advertising men in 1960 slipped back somewhat, to 60 years from 60.9 years in 1959, in the annual study compiled from obituaries carried in ADVERTISING AGE during the year.

The figure for advertising men was compiled on the basis of nearly 200 obituaries carried up to the end of the year.

The average age of death of men in fields allied to advertising—publishing, broadcasting, public relations, etc.—was 66. This figure is based on a little more than 200 obituaries carried in AA.

The median age at death for advertising men was 59; for those in allied fields, 65. The youngest adman to die was 25 years old; the oldest, 87.

Young as the average age of death of admen in this study, evidently the pace in at least one other field is more killing. Figures released by the National Automobile Dealers Assn. show the average age at death of automobile dealers is 59.

The American Dental Assn., following a 1955 survey, reported the average age of death of dentists was 68.9. The American Medical Assn. reported the same age at death for physicians in its last such study.

The Institute of Life Insurance reports that the life expectancy for the white U.S. male at birth in 1958 was 67.2. #

1949... 62.0	1955... 58.9
1950... 57.5	1956... 57.9
1951... 57.3	1957... 63.0
1952... 61.3	1958... 60.3
1953... 58.8	1959... 60.9
1954... 61.5	1960... 60.0

Advertising Age

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AdAge CUSTOM Marketing Solutions

Brands Get Promotion Aplenty...

Advertisers Have Field Day at Rome Olympics

ROME—Despite severe restrictions on commercial tie-ins, a number of companies managed to associate themselves with the color and excitement of the XVII Olympic Games here.

The games, only the second to be televised, were carried in the U.S. by CBS, which broadcast 20 hours for a rights fee of $394,000. This followed the network's successful airing of 13 hours of the Winter Games from Squaw Valley, Calif., earlier this year for $50,000.

For the Summer Games, the ground rules set by the organizing committee were designed to ensure that all promotional efforts would be in good taste and that the emphasis would be on public service rather than on promoting products.

Use of the 1960 Olympic seal was restricted to those Italian companies that provided the organizing committee with products or services free of charge or at a nominal price. Other companies got exposure here by concentrating their efforts on a selected group—such as journalists, athletes or automobile tourists.

Among leading U.S. efforts:

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Sprinter Wilma Rudolph, 20, became the first American woman to win three gold medals in one Olympiad: 100m, 200m and 4x100m relay. Miss Rudolph suffered from polio, scarlet fever and double pneumonia as a child.

• Coca-Cola organized a program of special advertising and give-aways, which included a poster showing a discus thrower against the background of the Coliseum that was posted on the back of all delivery trucks and distribution of 240,000 free Cokes to athletes, journalists and Olympic officials during the games.

• IBM's Italian subsidiary organized an electronic information center in Rome's Via Veneto, importing a Ramac 305 computer from Germany to answer questions about Olympic performances.

• Gillette issued a shaving kit containing a razor, shaving cream and 10 blades to all journalists. #

Today: NBC Sports plans to run 3,600 hours of coverage of the 2008 Summer Olympics in Beijing via NBC Universal's broadcast network, cable channels and digital outlets. It paid a reported $894 million for these rights. Overall, U.S. ad spending for the games is forecast to hit $2 billion, according to cnnmoney.com.

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American boxer Cassius Clay gained international prominence by winning the light-heavyweight gold medal in Rome.

Dentists' Okay of Crest as Bar to Decay Elates P&G

Soft Sell Treatment Tells of 1st & Only ADA Nod to Therapeutic Claim

CHICAGO—Crest toothpaste, drilling away at the "decay preventive" theme since its introduction five years ago, has finally struck a sensitive marketing nerve.

The American Dental Assn. is officially recognizing the Procter & Gamble fluoride dentifrice as "an effective decay preventive agent," the first and only toothpaste ever to receive therapeutic acclaim from the ADA.

In a statement published in the Journal of the American Dental Assn., the ADA council on dental therapeutics reports:

"Crest has been shown to be an effective anti-caries [decay-preventive] dentifrice that can be of significant value when used in a conscientiously applied program of oral hygiene and regular professional care; Crest dentifrice may also be of value as a supplement to public health procedure."

The council emphasized that its action applies only to this specific brand, whose principal active ingredient is a patented stannous fluoride formula.

Procter & Gamble people are exhilarated over what this "seal of approval" might mean for the marketing future of Crest, but publicly they are exercising restraint. Benton & Bowles has been Crest's agency since the product's introduction. #

Update: Despite the magnitude of this declaration, P&G kept Crest ads relatively subdued—a factor that probably played to its benefit in the long run. Before the announcement, Crest had a 12% market share compared with Colgate's 35% share and Gleem's 20%. By 1964, Crest held a sizable lead at more than 30%, compared with Colgate's 25%.

Estimated 1964 ad spending for Crest was $12 million compared to $1.5 million in 1960. Crest received the most ad spending of any P&G product, a distinction it would retain until 1980.

Younger, More Affluent...

A Look at Today's Consumer

WASHINGTON, D.C.—Today's consumers are younger, more affluent and better educated than their counterparts in 1950—and there are far more of them than there were just 10 years ago.

The U.S. population hit 180,670,000 in 1960, up 19% since the 1950 census, according to the U.S. Census Bureau. Two-thirds of that growth was in the suburbs, and, since the 1950 census, Washington, D.C., became the first major city in the U.S. to have a majority black population. Overall, the percentage of Americans who are white decreased slightly to 88.6% from 89.5% in 1950.

For the first time since 1900, the median age of the population dropped, going to 29.5 years—28.7 for men and 30.3 for women—from 30.2 years in 1950, according to the government. That decrease came as the result of growth in the 15-and-younger crowd, who make up 31.1% of the population today. At the same time, the average family size grew slightly to 3.1 from 3.0 in 1950. Both a husband and a wife reside in 87.4% of families, with 26.3% of wives working outside the home, up from 19.8% 10 years ago.

The head of the household is, on average, 48 years old and has an 11th grade education. In 38.7% of households, this person works as a craftsman or a machine operator, while in 26.6% of households, the head is a professional, manager or proprietor, according to the U.S. Bureau of Labor Statistics.

Families have significantly more money to spend than they did in 1950, with average income up 57.9% to $6,691. And they're spending that money: Family spending is up 41.5% to $5,390. That's reflected in the bureau's annual budget for "modest but adequate" living for a four-person urban family, which increased 40% *(see chart below)*.

But what they're spending that money on has changed significantly. For the first time since 1901, the Bureau of Labor Statistics, in its Consumer Expenditure

(Continued on Page C14)

What a Family Needs to Eat and Drink 'Modestly'

		TOTAL BUDGET	FOOD AND BEVERAGES
1.	Chicago	$6,567	$1,751
2.	Seattle	6,562	1,844
3.	Boston	6,317	1,857
4.	San Francisco	6,304	1,795
5.	Los Angeles	6,285	1,747
6.	St. Louis	6,266	1,694
7.	Portland, Ore.	6,222	1,746
8.	Pittsbugh	6,199	1,889
	Cleveland	6,199	1,695
10.	Minneapolis	6,181	1,647
11.	Washington, D.C.	6,147	1,684
12.	Cincinnati	6,100	1,734
13.	Detroit	6,072	1,761
14.	New York	5,970	1,853
15.	Kansas City	5,964	1,631

Figures include cities and suburbs. Average family is employed husband, 38; housewife; 8-year-old girl; 13-year-old boy. Source: Bureau of Labor Statistics figures for an annual budget to provide "modest but adequate" living for a four-person urban family.

Six-Year-Old Market...

Librium Top Tranquilizer

NEW YORK—Hoffman-LaRoche has captured a major share of the U.S. tranquilizer market with its new drug, Librium, introduced in March.

The drug took off in the market like a bird. It needed only three months to become the No. 1 product in new tranquilizer prescriptions. Roche thus has the hottest prescription product of 1960. It is expected to spend close to $2,000,000 to promote Librium before the year is out.

Behind the success is, of course, the efficacy of the drug. Also behind the success, however, is an integrated marketing program that exposed Librium to physicians all over the country via medical journal advertising, direct mail and calls by sales representatives.

The marketing of Librium can best be understood when placed against the background of the tranquilizer market. The business of keeping people tranquil is only six years old. Previously, mentally disturbed patients were treated—if at all—with barbiturates. Tranquilizers had a dramatic impact in the mental health field. They resulted in the release of thousands of patients from mental hospitals, and they became a favorite tool of the general practitioner in treating anxiety.

Annual sales of tranquilizers have risen to $300,000,000 at the retail level. There are currently some 30 tranquilizers offered by 19 companies. #

Public Accepts Ads But Refuses to Pay for TV, Study Finds

COLUMBUS, O.—Despite its unfavorable publicity, television still retains the basic confidence of its audience, especially as it relates to news coverage, but viewers have some misgivings about TV's handling of commercials.

These were the principal findings in a 1,700-sample survey conducted here last April. The survey showed that many, and in some cases most, of the respondents:

• Believe at least some TV commercials are visually "rigged" to make products appear to better advantage, but believe the same practice is equally prevalent in "slick-paper" national magazines.

• Are annoyed by the number of commercials in and between TV programs, by hard-sell commercials and exaggerated claims, but have no objections to advertising on TV when properly handled.

• Would be unwilling to pay an annual fee—even $5 to $10—for advertising-free programs. #

Q&A With Don Draper...

Hot Creative Tackles Business, Industry—and What Lies Ahead

When it comes to up-and-coming stars in advertising, one clear leader is Don Draper of Sterling Cooper.

Mr. Draper, 36, who recently was named partner in addition to creative director of the New York-based agency, has spent eight years in advertising, including six at his current shop. He is credited with Sterling Cooper's innovative Lucky Strike campaign earlier this year and just wiped out the competition for Kodak's new slide projector with his "Carousel" concept. In addition, he was responsible for the agency's hire of Herman "Duck" Phillips as head of account services.

In a recent interview with ADVERTISING AGE reporter Julie Liesse, Mr. Draper discussed Sterling Cooper's recent account wins and losses as well as his new role at the agency and what to expect in the future.

Ad Age: *It has been a roller-coaster year for Sterling Cooper and for you personally. Your agency has had a couple of high-profile account wins recently—Kodak and Clearasil—but also lost Dr. Scholl's. You have won awards and have a new role at Sterling Cooper as partner and creative director. But overriding everything has been the health of Roger Sterling. What do you think about the year your agency has had, and what do you forecast for the coming year?*

Don Draper: It has been quite a year, but I don't want to give the impression that things are unstable at Sterling Cooper. We continue to bring in new business and offer an alternative to larger firms by providing cutting-edge creative.

Ad Age: *How is Mr. Sterling doing? Do you anticipate his return to the agency soon?*

Mr. Draper: Why? What have you heard? Roger's in perfect health. Roger is recovering nicely and has worked as hard as he ever has.

Ad Age: *How have your clients reacted to the absence of Mr. Sterling from day-to-day business? For instance, he is especially close to your Lucky Strike client.*

Mr. Draper: Roger has always entrusted me with the Lucky Strike account, and during his brief vacation, I've tried to keep Lucky Strike happy in Roger's inimitable style.

Ad Age: *What is your working relationship with Bert Cooper? He has a reputation as a tough boss but also a, well, unique personality.*

Mr. Draper: I'd be lying if I didn't say Bert Cooper is a character. But I feel lucky to work with him; and, let's face it, he's a legend.

Ad Age: *In a high-profile move, you just recently landed Duck Phillips as your head of client services. Why did you go outside the agency for this position? How is Mr. Phillips adjusting to life back in New York and at Sterling Cooper?*

Mr. Draper: Duck Phillips is a thoroughbred. The better question is, can our team live up to his expectations? But I can say so far, so good.

Ad Age: *Some in the industry have characterized Sterling Cooper as a "mom and pop" agency; others have pegged it as a more traditional agency compared to today's hot creative shops, such as DDB and BBDO. How would you describe your agency's niche on Madison Avenue?*

DOUG HYUN

Don Draper

Mr. Draper: Pretty much when you look at Madison Ave. right now, it's a battle between the dinosaurs and the Tinkerbells. Sterling Cooper is steeped in tradition while still being able to take chances, and that's all about overhead. We're not going to be bankrupted by the next fad.

Ad Age: *Many in the ad business were impressed by your "Jesus Over Rio" campaign as well as your "Mark Your Man" ads for Belle Jolie. How would you describe Sterling Cooper's creative philosophy?*

Mr. Draper: I'd like to think that our work springs from somewhere deep in the heart of our artists. We try to be mirrors for consumers. Of course, there's another art, and that's getting ideas past clients. So we try to be practical.

Ad Age: *Your clients love you and your work. Joe Harriman and Lynn Taylor at Kodak can't say enough nice things about you. The head of a rival agency says your client United Fruit practically thinks you invented the banana—your creative insights have been so valuable to the Chiquita brand. What is the secret of your success as an adman?*

Mr. Draper: I've been very lucky. I have a great team. And most important, I believe in research. Personal, one-on-one research—not the stuff that comes from reports. You'd be surprised what you can learn about tobacco sales from talking to a busboy.

Ad Age: *As advertising increasingly moves beyond magazines, newspapers, billboards and radio to television commercials, how does your job change? How do you think this new medium, television, will change the way advertising talks to consumers—and how will it affect advertising in general?*

Mr. Draper: Well the first thing I've noticed, it seems to be more about show business, not just putting ads into television shows without irritating viewers. But the ads themselves have to tell stories, have music, have striking images, be entertaining—maybe even more entertaining than the shows. It's going to be a tough one.

Ad Age: *One of your cornerstone clients, Lucky Strike, just lost a major lawsuit and faces the prospect of increased government regulation of the tobacco industry, including possible health warnings on cigaret packages. How does all this change the creative challenge of marketing cigarets? What do you predict for the near future of the tobacco industry?*

Mr. Draper: Right now it seems like a lot of hysteria. As far as the future goes, I don't see a reason to change anything. Prohibition was 30 years ago. I think the government's interference will have similar success.

Ad Age: *You have a broad portfolio of clients, including not only Lucky Strike but also Maytag, Bethlehem Steel and some top package-goods brands such as Right Guard and Clearasil. What other categories of advertisers would you like to pursue as clients in the coming year?*

Mr. Draper: We've been very successful at getting smaller divisions of big companies. Right now we're really trying to land a whale. We have Clearasil, but we'd like a shot at their parent, Vicks, and obviously we'd like some other clients as big as Lucky Strike: a major airline, an automobile. Everyone must give the same answer to this question, am I wrong?

Ad Age: *It's no secret that you were wooed this year by other, bigger shops. Why did you decide to stay at Sterling Cooper?*

Mr. Draper: Sterling Cooper has always taken care of me, financially and creatively, and maybe I'm old-fashioned, but I've tried to reward that with my loyalty.

Ad Age: *The word on the street is that your wife is a former model and was considered for a role in a Coca-Cola campaign this year. Are you looking to be an advertising wonder couple—behind and in front of the camera?*

Mr. Draper: It's true I've been blessed with a beautiful wife. But she's made it clear she has no intention of giving up her life as the world's happiest housewife.

Ad Age: *Other Madison Avenue shops, notably J. Walter Thompson, are promoting more and more women in their creative departments. What do you think of the future of women in the ad industry?*

Mr. Draper: I don't really think of the industry as coming from men or women. Either someone gets it or they don't. There is a generation of women coming up right now who seem more ambitious and more logical than emotional, and that's useful. We'll see what happens, but we've definitely started moving in that direction. But I'd like to think it's more about ideas than anything—the right person for the right product.

Ad Age: *It's a new decade. The U.S. has a young, inspirational new president, and consumers are feeling good about the economy. How do you view the decade ahead for the ad business?*

Mr. Draper: I don't think too much about the future. I was born in the Great Depression, and I know consumer confidence is a shaky horse to hitch your wagon to. We've made a lot of money in the '50s without much effort. Same thing in the '20s. I don't know where advertising's going, but it's not leaving. #

"It's what you give the man who has everyone."

Available on DVD and Blu-ray Disc July 1

NOT RATED LIONSGATE AMC

Why 1960 Is the Golden Age of Advertising

This privileged world embraced power and glory—but a dark side lurked beneath the glamour

By John McDonough

The year 1960 is a misnomer. It has nothing at all to do with "The Sixties," that period so venerated by liberals and damned by conservatives. The year 1960 was actually the culmination of the 1950s, a distinctly different time, and for many the climax of civilization.

Only 30 years earlier, the consumers of 1960 had been born into the so-called American middle class of the '20s. But class is relative. The adult middle class of the Jazz Age was still a thrifty, nonunion working class, soon to be dumped into the ranks of the New Poor of the Depression with only its bourgeois values to take along.

But now in 1960, here were their children, born in the '20s and '30s, raising their own kids in freshly built suburbs and buying washing machines, color TVs and long-and-low cars visualized as jet fighters on wheels.

Through a historic combination of luck and upheaval, this generation had been swept up into the steepest and swiftest arc of upward social mobility in human history, a one-time ride on the magic carpet of the New Deal, World War II and the G.I. Bill that peaked in an unprecedented democratization of affordable luxury and a broad consensus of material well-being based on a unique confluence of demand and resources. The future had arrived.

At the epicenter of this vast transactional map were the invisible wizards of Madison Avenue, where the power and the glory seemed to converge. They controlled the secret spigots of motivation, awareness and demand in an unprecedented battle of the brands and choices. Television growth had pushed ad agency billings from $1.3 billion in 1950 to $6 billion in 1960. It was a great time to be a huckster.

The big ad agency of 1960 preferred to work in the shadows. It existed for the greater glory of its clients' names, not its own. Even the biggest shops lived in a kind of netherworld of identity. They thrived as proxies of their clients' wills, while carefully keeping their own identities in a state of Zelig-like ambiguity. Every consumer in 1960 knew about General Motors and Procter & Gamble. But few had ever heard of Young & Rubicam, McCann-Erickson or Batten, Barton, Durstine & Osborn.

This was part of the allure of advertising. Admen worked behind oak-paneled doors in fashionably located office towers bearing only a numbered address. They commuted between New York, Chicago and Hollywood, enjoying long lunches with their counterparts in industry one day, and in the nation's broadcasting and publishing empires the next. And their clout over programming gave them first-name access to the likes of Dinah Shore, Jack Parr, Pat Boone and Ronald Reagan. It was a very collegial and private world.

Best of all, the pressure for agency profits stopped at the elevator door. At the start of 1960, not a single major agency in America was publicly owned or beset by meddling stockholders or predatory arbitrageurs.

Despite the glamour and gloss, however, agencies' insularity was already being outed in unfriendly ways. This pressure was part of a larger post-war movement that had been examining some of the unintended consequences of prosperity, abundance, consumerism and the growing mass communications partnership of television and advertising. Sociologist C. Wright Mills suggested that a collectivist private bureaucracy was smothering the free will of the middle-class worker.

It was William H. Whyte who, in 1956, gave that anonymous worker the name that would become an enduring icon of popular culture: "The Organization Man." Mr. Whyte warned of a "social ethic, which makes morally legitimate the pressures of society against the individual." He conceded we needed to know how to work with the Organization. "But, more than ever," he wrote, "so do we need to know how to resist it."

It was a curious warning. Middle-class Americans in 1960 didn't imagine their employer—the Organization—as the enemy. That was the old language of the union, a kind of collectivism now shunned by the staunchly right-to-work, white-collar Organization Man.

Though Mr. Whyte didn't cite advertising specifically, in the curious alchemy of cultural symbolism, the advertising man became the purest personification of corporate conformity. It wasn't particularly fair; Madison Avenue simply reflected the larger culture of its clients. Still, the advertising man made the perfect patsy. He didn't make a product anyone could actually buy. Instead, he conjured the imagery that made consumer goods an unspoken metric of national social conformity—the cars, beers, appliances, home furnishings and styles.

The adman of 1960 was an engineer of conformity who quietly sorted consumers according to demographic and psychographic markers to which it was assumed they conformed. Just as important, the nature of the business made him inherently obedient to the corporate masters whom he courted as clients. The adman practiced conformity as a science on the one hand and as an art on the other. It was ironic that by 1960 the professional image-makers had lost control of their own image and found themselves the billboard boys of an increasingly sinister gray flannel, conformist culture.

A good deal more sinister were the agency codes of political conformity that still lived in 1960. No story about advertising in 1960 would be complete without the blacklist. For 15 years the Cold War had fed many bizarre variations of essentially the same notion: that a fifth-column communist conspiracy was slowly enveloping America from the inside. The danger wasn't military, but intellectual, commercial and cultural. In this atmosphere, it was easy to grow suspicious of any unseen enemy, especially imagined ones within.

Broadcasters and advertisers had first been drafted into the fight against the red influence in 1950 when a vigilante group published a list of 151 famous artists alleged to be politically "embarrassing." Networks and sponsors were obliged to act. But even they soon found the arbitrary, star-chamber nature of blacklists too unsavory to acknowledge, let alone defend. So they gladly tossed this hot potato to Madison Avenue, which, in addition to its other duties, now gave cover and deniability to networks and sponsors, becoming a kind of shadow judiciary that decided who could work in television and who couldn't.

The blacklist lived in 1960 and so did its stealthy intrigues in agency business. In September, Rod Serling, whose "Twilight Zone" series was going into its second year, told an industry group that two actors he had wanted for his show could not be hired "because they are on the agency blacklist. … I went to the network and asked how they could be cleared. The answer I got was that it was the agency's blacklist, not the network's." Yet the two agencies handling "Twilight Zone" claimed no knowledge of any blacklist.

The behind-the-scenes nature of advertising was making it a natural target of another kind of popular paranoia around 1960. In 1957, Vance Packard purported to expose advertising's great conspiracy against unsuspecting consumers. His book "The Hidden Persuaders" sold millions of copies and described the secret ways Madison Avenue was brainwashing buyers with subconscious psychological warfare methods they were powerless to resist.

"The Hidden Persuaders" followed the basic law of all conspiracy theories: The invisible enemy must always possess vastly more intelligence, ruthless cunning and superpowers than its hapless victims. Anyone who actually worked in the quicksand of advertising, of course, knew its real secrets. But even the illusion of infallibility was sometimes a convenient business tool.

As the muckrakers attacked the morality of advertising, comics and satirists created caricatures of the advertising man that still live as the default Madison Avenue stereotype—the toadying, three-button yes man.

Despite its critics, the advertising business in 1960 saw itself as a privileged, button-down country club of belongers. Even copywriters and art directors wore coats and ties. Ad men were a brotherhood. Simply dropping an agency name constituted a secret fraternal sign of identity, since no one outside the business had ever heard of companies such as Ruthrauff & Ryan, Benton & Bowles or Lennen & Newell. Once the name was dropped, an agency brother might offer a similar signal of recognition.

Growth precluded serious worries about job security. If an account moved to another agency, you just followed the money up the avenue.

Any attempt to capture and portray the rhythms of a company as they were nearly 50 years ago requires an archeological dig into the anthropology, idioms and secret codes of a distant business culture. Walk through a big agency in 1960 and you might hear a private language of metaphors as self-consciously synthetic as the advertising it often produced—"Three out of four doctors agree"; "Styling, power, performance"; "Scientific tests prove"; "Space age technology"—before the creative revolution rewrote the rules. Comedians could hardly improve on such material. So they simply appropriated it and turned its jargon into instant clichés that forever attached themselves to the ad agency.

It was a language with a purpose. Intended to postpone finality and avoid confrontation, it was a silly but subtle vocabulary of accommodation, pragmatism and compromise: "Send it up the flagpole and see if anyone salutes," "Thinking off the top of my head," "I can tell your shirt collar buttons in the back" and that most eternal coinage of mid-century advertisingese, "I like it, but…."

There were the brands, too—another lost language of the 1960s: DeSoto, Plymouth, Chesterfield, Fatima, Old Gold, Duz, Slenderella, Oxydol, Ipana, Life, Look, Atlas Prager, Blatz, Rheingold, Argus, Ansco, Stopette, Pan Am, TWA.

There were a number of other words advertising was coping with in 1960, including *positioning*, which renamed, as advertising was wont to do, something it had always more or less done. Positioning simply promised to do it better, deeper and, if necessary, against all logic and from whole cloth. It brought a methodology to the management of perception. But William Whyte got as close to describing positioning as anybody when he wrote: "Few talents are more commercially sought today than the knack of describing departures from the Protestant ethic as reaffirmations of it."

Another new word in 1960 that would have a future was *Interpublic*. What kind of a name is that for an agency? But then it wasn't an agency but a holding company.

An old word, *commission*, was getting a second look in the deal between Shell Oil and Ogilvy, Benson & Mather. Ogilvy got the business, but Shell insisted on amending the 15% commission formula that had supported the agency business for decades to a fee arrangement—something to worry about, perhaps, but later on.

Self-regulation was a subject that tended to come and go depending on how guilty the industry was made to feel about itself. In 1960 it was mostly talk. Fortunately, the quiz show scandals of 1959 had generated enough blame to get everybody into trouble.

With the creative revolution just ahead and baby boomers peacefully latent in grammar school for another few years, 1960 was less a beginning than an end. But the power and the glory were still one on Madison Avenue. #

John McDonough, a freelance writer who has written extensively about advertising, is co-editor of the Advertising Age Encyclopedia of Advertising.

Fashioning a New Era...

Designers Taking a Cue From 'Mad Men' Elegance

By Nancy Coltun Webster

Call it Mad! With three generations of dungarees and rock concert T-shirts stuffed into the collective closet, Americans from 20 to 50 and older are finally ready to get dressed.

The inspiration for this new era of elegance comes from the offices of ad agency Sterling Cooper, New York, a place where everyone is natty 24/7—even during the dog days of summer.

Not the least of these is Sterling Cooper Partner-Creative Director Don Draper, dressed in a dapper narrow-lapel suit with a straight-edge white pocket square, skinny tie and a white shirt—accessorized with cuff links (a gift from a client, department store heiress Rachel Mencken).

The look of "Mad Men," circa 1960, is also seen in women's fashions, from the office styles worn by office manager Joan Holloway to the stay-at-home flair sported by Mr. Draper's wife, Betty.

"This period of fashion emphasized elegance and neatness," says Katherine Jane Bryant, costume designer for "Mad Men." "It's about always putting your best foot forward. There was a uniformity of caring how you present yourself to the world. Men always wore a suit to work—unless they were laborers. But even a deliveryman wore a shirt, and a bow tie and an Eisenhower jacket."

In fact, the series has inspired fashion designers' fall 2008 runway collections. To herald Season 2, AMC Network partnered with Bloomingdale's for in-store and window displays at 14 stores, including the Third Avenue and 59th Street windows in New York. The displays feature Baccarat barware, merchandise by Theory and audio and visual snippets from Season 1. Shoppers who spend $200 on Theory merchandise receive a Season 1 sound track.

"People [today] are responding to the elegance of the period," Ms. Bryant says. "That has been lacking. It is fun to see the fashions of 'Mad Men' on the runway. I'm happy that I've influenced so many fashion designers. It is such a classic period."

Designer Michael Kors' fall collection gives an appreciative nod to the style and mood of "Mad Men." Michael Kors USA stores will feature the Season 1 DVD set, packaged in a metal case designed to look like a Zippo lighter with the "Mad Men" logo, alongside handbags, shoes and other accessories.

"The runway comes to life in the store each season. The DVD case will be displayed along with the accessories. It all makes sense," Mr. Kors says. "My salespeople get to say to customers, 'Michael loves this show.' "

He notes that is a hard thing to say in modern times about TV.

"How do you find elegance? There's a real elegance to 'Mad Men.' Elegance can mean stiff and old-fashioned, but it is a real sexy show. It is something I find very different from the rest of television. Everything from the opening credits to art direction to costume design. It is art directed perfectly. You are seeing the kind of taste level that is rare on TV and rare in the movies. That you can have that kind of taste in your house on TV is amazing because it is hard to find that in a movie theater.

"[It] harkens back to people being polished, and turned out and elegant, and women looking feminine and curvy, and men looking tailored," he says.

Mr. Kors and Ms. Bryant agree the fashions are not overtly sexual. They don't show much skin. Mr. Kors says fashion has gone too far with how much skin has been shown. "Everyone is excited to leave something to the imagination," he says. "The first thing about this era [for women] to remember is, 'Oh my God, I have a waist.' To put on a dress or suit that has a curvy-shaped silhouette—that suddenly gives you a different posture, a whole different way to walk. As soon as a skirt is waisted, it feels sexy."

DOUG HYUN

The series "Mad Men" is inspiring a new era of elegance, from the office to the home, with fashions that emphasize form and neatness.

"You are showing the form of the female figure," says Ms. Bryant. "I think it is beautiful, and I'm totally obsessed. It is all so pretty."

In the men's collection, Mr. Kors offers suits with narrower shoulders, a leaner lapel and shorter jacket. He says the style works as well for 20-year-old men as it does for 50-year-old men.

He also offers heavy-rimmed glasses as a chic unisex accessory for men and women. He says the sexy geek look is a big turn-on for many people.

"It is that Superman thing. When Clark Kent whips the glasses off, he is Superman. I think the same thing for women, if she is in a fitted sweater and her hair is pinned up and she has on her glasses. There's a bit of sexy geek—lady in public, a vixen in private."

Though the ideas of elegance, subtlety and discretion are very old-fashioned, Mr. Kors says that is what is luring youth to the turned-out fashion of the era.

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"If someone is in their 20s or their 30s, they have probably never in their life dressed up—young people find it subversive," says Mr. Kors.

"There's something percolating in the air about that '60s feeling," he adds. "Looking at Michelle Obama, she's got this early '60s look—simple hair flipped under, sleeveless dress. It's bubbling under the zeitgeist, and I think we're going to see more of it. I think that also makes [the show] intriguing. The show is taking place in an election year when we were about to go through a big change. You have that scenario in real life." #

Pete Campbell: The Life of an Account Exec

©2006 CRAIG BLANKENHORN/AMC

WHAT	THEN	NOW
Salary	$3,900	$55,000
Apartment, 1,500 sq. ft., Upper East Side	$32,000	$1.995 million
Haircut	$5	$50
Footwear	Oxford shoes $12.95[1]	Gucci loafers $545
Hot business lunch spot[2]	21 Club	Michael's
Lunch for 2 (no alcohol)	$25	$90
Drink of choice	Martini, $5	Arnold Palmer, $5 (iced tea and lemonade)
Ad Age subscription	$3	$149
Pack of cigarettes[3]	$0.35	$5.82
Premium cigar	$1.50 (Cuban)[4]	$45
A fifth of Jack Daniels[5]	$7	$22
An issue of Playboy	$0.60	$5.99
Yankees ticket (field box seat)	$3.50	$95

Sources: [1]www.thepeoplehistory.com. [2]21 Club at W. 52nd St., New York; Michael's at 24 W. 55th St., New York; [3]wiki.answers.com; tobaccofreekids.org; [4]Dick DiMeola, retired chief operating officer, Consolidated Cigar Corp. [5]Jack Daniel Distillery, Lynchburg, Tenn.; price excluding taxes.

The 1960 Workplace...

Ad Women: How Agency Life Really Was

By Nancy Giges

One glaring fact of life on the series "Mad Men" is sexism. The treatment of women in the office scenes is enough to make modern professionals cringe. The comments tend to be crass and the looks lascivious.

Surely, thinks today's viewer, that's all an exaggeration—artistic license staged to emphasize a certain time and atmosphere. But according to one woman who worked in the industry at the time, the TV series is "absolutely dead-on."

"What most impresses me is how extraordinarily accurate the details are, and it's as dead-on for the wives in the suburbs as it is for us in the office," says Laurel Cutler, whose first agency job was clerk-typist at J. Walter Thompson Co. in the late 1940s and who was also a wife in the suburbs.

On the agency side, Ms. Cutler says she railed against restrictions and found the forced competition among women reprehensible. "The women's ladder was one person wide," she says, and in her experience "no woman could ascend unless somebody else was kicked off. It became a lethal catfight and caused some very bitter competition."

For Ms. Cutler, who went on to have a career that spanned creative, the account side and the beginning of planning, one story in the show that hit especially close to home was when lead character Don Draper was offered the creative director job at McCann-Erickson. "I was the creative director of McCann-Erickson at that time," she says. When she saw that episode, she said to her husband, "Oh my god, I never knew they were trying to fill my job!" While it may have been a story line, she says it certainly could have happened. "Are you kidding? That's how realistic the show is."

Rena Bartos, an alumna of both JWT and McCann, says her reaction to the authenticity of the show is mixed. "It's good entertainment, and they captured the atmospherics. Everybody was smoking like that then, but the substance is way off." She says there was more to coming up with an idea than the last-minute solutions the characters on the show pull out of a hat—an understandable observation since she has a research background. On the show, there is "always this one brilliant guy coming in with a wonderful solution and everybody loves it," she says. "That is totally unrealistic."

Ms. Cutler and Ms. Bartos were among four women who shared recollections about their experiences as adwomen during the "Mad Men" days. The others are Phyllis Robinson, who made advertising history by becoming the first female agency copy chief in the U.S. when she joined the fledgling Doyle Dane Bernbach in 1949, and Janet Wolff.

Women had different experiences depending on where they worked, says Ms. Wolff, who as the youngest VP-creative director at JWT spearheaded the transition from print and radio campaigns into television for many major advertisers in the 1950s. She left JWT in the early 1960s to become a top creative at William Esty Co. and rose to become exec VP-director of creative services. From the earliest days, her experience was that women were well accepted on the creative side.

"I never had any problem with men copywriters. They always were very cooperative; we worked together, and things went well. I always had people voluntarily covering for me, and they were wonderful," she recalls. "If I got a phone call, they would say she just stepped out of the office, and they knew I was at a school play [for one of her four children]."

Ms. Wolff says she climbed the ladder with ease, starting at a Boston agency in the late 1940s before moving to New York in the 1950s.

Ms. Robinson started as a copywriter at a Boston agency before joining Grey Advertising in New York in 1947, where renowned creative Bill Bernbach recognized her talent.

DOUG HYUN

Sterling Cooper office manager Joan Holloway stops to chat with former secretary Peggy Olson. Ms. Olson was recently promoted to junior copywriter and will be assuming her new duties shortly.

Likewise, Ms. Bartos says she got a leg up in research when she was persuaded by her former boss, well-known researcher Herta Herzog, to return to work after spending 10 years at home as a wife and mother.

"It never occurred to me that as a woman I was being discriminated against because I wasn't," says Ms. Bartos. "I never got into who was making what salary with my male counterparts. I was probably very naïve about that, but I didn't have any sense of grievance at the time." She does recall finding herself the only woman in the room in many management meetings after she joined JWT in 1966.

She also remembers being required to go through a back entrance at the Harvard Club to attend meetings of a professional organization because women weren't allowed through the front door. Similarly, when some management meetings took place at the all-male Sky Club in New York, "I had to walk through the kitchen." But she took it in stride. "I didn't feel put-upon."

Ms. Cutler, the only one of the four who didn't start at an agency at a professional level, found the work environment "restrictive." She joined JWT because it was "a job." She had been judging 25-words-or-less contests for Reuben Donnelly. "It was a zoo, so I took a morning off to get a job—not so easy then." Starting at JWT as a clerk-typist (since, not knowing shorthand, she wasn't qualified to be a secretary), she recalls she made $30 a week, $26.30 after taxes.

She was happy to be assigned to the radio and television department. Soon after, Lucene Fergus from human resources chastised her for not applying for the copy competition, routine particularly for women who wanted to get promoted. She told Ms. Fergus that she didn't want to be a copywriter because she was happy where she was and that she also aspired to be a good wife and mother—to which Ms. Fergus replied, "That won't look well at all," Ms. Cutler recalls. "She was quite threatening, so I did sign up for the copy competition."

Only about two or three candidates were selected for training each year. Ms. Cutler was one of them. While women started as clerk-typists and secretaries, men started as messengers or mail boys. "So that wasn't really an inequality," she says. "It was different, equally menial." However, men had a few more options: They could go up the account side, which was closed to women, or could become copywriters.

Both Ms. Robinson and Ms. Wolff recall their jobs being quite fun. "My husband kept saying, 'Why don't you quit?' and I would say, 'Quit? I'm having too much fun,' " Ms. Wolff says. "I won a few awards, and that's always fun. For a while, I shared an office with Walter Lord [author of "A Night to Remember" and other books, who also worked as a copywriter at JWT]." He encouraged her to write a book, which led to the publication of "What Makes Women Buy" (McGraw-Hill, 1958), the first of eight books she wrote. After its publication, Ms. Wolff was made a VP and sent by JWT to "speak across the country and across the Atlantic on how to sell to women."

Ms. Robinson says the fun was in the work, both hiring people to write ads and writing herself. Among those she hired who went on to make names for themselves were Mary Wells Lawrence and Paula Green. "Mary was already in the business, but this elevated her to another level," Ms. Robinson

(Continued on Page C14)

What They're Saying...

"Save me from the writers who want it all their own way! Save me from the cry-babies! As I have observed it, great advertising writing, either in print or TV, is always deceptively and disarmingly simple. If you are writing about baloney, don't try to make it Cornish hen, because that is the worst kind of baloney there is. Just make it darned good baloney."

Leo Burnett
Leo Burnett Co.

•

"Advertising is based on one thing: happiness."

Don Draper
Sterling Cooper

•

"You guys got it made. Gorgeous women parading through the office—in my next life I'm coming back as an adman."

Tom Vogel
Vicks Chemical Co.

•

"Any cult of advertising creativity is a waste of time. Those of us in advertising are engaged in business. To earn our keep, we should try to send out a torrent of ideas that are deeply involved with the advertiser's business—that are inspired, shaped and expressed in terms of the advertiser's relation to the prospect or to his market. Advertisers are not spending billions of dollars to decorate the various media. Their messages are not ornaments. They have a specific business purpose."

Marion Harper Jr.
McCann-Erickson

•

"The day you sign a client is the day you start losing them."

Roger Sterling
Sterling Cooper

•

"Advertising is, of course, essential to our life. People need to know about products, places to vacation, insurance, business and real estate opportunities, and innumerable other things. Advertising is useful also, of course, for presenting the views of political parties or candidates. It is most effective when it does its job, for whatever client, in an honest way."

Sen. John F. Kennedy

•

"Advertising here is a business. We are not out to make advertising into an art, but we are pretty serious about the business of selling our products….We are less concerned with what is fashionable, with the far out and the offbeat than with down-to-earth selling."

Fairfax M. Cone
Foote, Cone & Belding

•

"We have lived through…the Fabulous Fifties—the decade of the superhighway and the supermarket, the family room and the TV dinner. …The sky used to be the limit…but suddenly there isn't any limit. We can no longer even conceive what the limit might be."

Whit Hobbs
BBDO

Creative Man's Corner...

Evolution of a Revolution

By Allen Rosenshine
Chairman Emeritus, BBDO Worldwide

In the early 1960s, Pepsi-Cola advertising reflected its market status as certainly something less than America's first choice in soft drinks. Coke was already a global icon while Pepsi was an economy cola, as its jingle so pithily put it ("Twice as much for a nickel, too, Pepsi-Cola is the drink for you"). People did not serve Pepsi either proudly or in plain view. It became a strategic imperative to move it out of the kitchens and into the living rooms of America or, more important, into the hands of people who were enjoying life.

Pepsi's and BBDO's first attempt was a campaign called "The Sociables," featuring the theme line "Be sociable, have a Pepsi" which, not surprisingly, showed the brand in social situations. Unfortunately, while this succeeded in moving Pepsi from being a hidden to a happily consumed brand, it hardly made a dent in Coke's image as America's symbol of enjoyment and refreshment.

Then came the revolution, led by the legendary Alan Pottasch at Pepsi, working with BBDO to create "The Pepsi Generation," arguably the first advertising campaign of the lifestyle genre, celebrating not the product, but the people who drank it. For the next 25 years, this led to advertising that dramatized the excitement, the energy, the enthusiasm and the joy of life typified by the young and the young at heart. As America changed, the campaign reflected current events and attitudes, while music, action and emotion permeated every spot. By the mid-1980s, Pepsi was challenging Coke for leadership, if not globally, certainly in the U.S. market.

The evolution of this campaign into a new direction took place in 1984, when Roger Enrico, with the continued leadership of Mr. Pottasch now working with Phil Dusenberry at the agency, demanded a new approach that would differentiate Pepsi from Coke. With the brand having gained parity in image and acceptability, Mr. Enrico was looking for separation in strategy, in execution and, of course, in market share. The new thrust that evolved was based on an acceptance of Coke as the ongoing symbol of middle American values and traditions (what we called "life inside the white picket fence"), while Pepsi would carve out younger, hipper, more leading-edge imagery by attaching the brand to what was happening in music, film and popular culture, capturing the sights, the sounds and the stars who represented the moment.

At the time, this was epitomized by Michael Jackson, on whom Pepsi took the considerable risk of representing the brand and earned the reward of literally focusing the nation on yet another groundbreaking advertising campaign. In more businesslike terms, Pepsi put up a then-unheard-of sum to sign Michael, and within a week of his first commercial going on air had gotten many times that amount in free advertising as the spot was repeatedly shown on news broadcasts across the nation. To date, Pepsi continues to pursue this pop culture strategy, which saw the brand surpass Coke sales in points of distribution such as U.S. supermarkets where both were available.

Perhaps more than any other brand advertising, Pepsi-Cola over the past half century has become a history of American values, popular culture and advertising itself. #

Figures to File

Top 10 National Advertisers—1960

1. General Motors Corp. ..... $168.5 million
2. Procter & Gamble Co. ..... 127.0 million
3. General Foods Corp. ..... 110.0 million
4. Ford Motor Co. ..... 90.5 million
5. Lever Bros. Co. ..... 80.5 million
6. General Electric Co. ..... 73.0 million
7. American Home Products ..... 65.0 million
8. Colgate-Palmolive Co. ..... 59.0 million
9. Chrysler Corp. ..... 56.9 million
10. R.J. Reynolds Tobacco Co. ..... 50.0 million

Top 10 National Advertisers—2006

1. Procter & Gamble Co. ..... $4,898.0 million
2. AT&T ..... 3,344.7 million
3. General Motors Corp. ..... 3,296.1 million
4. Time Warner ..... 3,088.8 million
5. Verizon Communications ..... 2,821.8 million
6. Ford Motor Co. ..... 2,576.8 million
7. GlaxoSmithKline ..... 2,444.2 million
8. Walt Disney Co. ..... 2,320.0 million
9. Johnson & Johnson ..... 2,290.5 million
10. Unilever ..... 2,098.3 million

Top 10 Agencies by Total Billing—1960

1. J. Walter Thompson Co. ..... $370.0 million
2. Interpublic (McCann-Erickson) ..... 352.0 million
3. Young & Rubicam ..... 247.0 million
4. Batten, Barton, Durstine & Osborn ..... 243.7 million
5. Dentsu Advertising (Japan) ..... 148.5 million
6. Ted Bates & Co. ..... 130.5 million
7. Foote, Cone & Belding ..... 120.0 million
8. Leo Burnett Co. ..... 116.7 million
9. Benton & Bowles ..... 114.0 million
10. N.W. Ayer & Son ..... 110.0 million

Top 10 Ad Agencies by Revenue—2007

1. Dentsu ..... $2,171 million
2. BBDO Worldwide* [Omnicom] ..... 1,742 million
3. McCann Erickson Worldwide* [Interpublic] ..... 1,619 million
4. DDB Worldwide* [Omnicom] ..... 1,432 million
5. TBWA Worldwide* [Omnicom] ..... 1,292 million
6. JWT* [WPP] ..... 1,237 million
7. Publicis* [Publicis] ..... 1,004 million
8. Hakuhodo [Hakuhodo DY Holdings] ..... 943 million
9. Y&R* [WPP] ..... 907 million
10. Ogilvy & Mather Worldwide* [WPP] ..... 812 million

**Ad Age Estimate*

Source: 1960 figures, Advertising Publications Inc.; 2006/07 figures, Advertising Age Data Center

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AMC
amctv.com

Newspapers Top Ad Vehicle...

Media: Channels of Anxiety

By John McDonough

"The biggest business in America is not steel, automobiles or television," CBS commentator Eric Sevareid said as the 1960s began. "It is the manufacture, refinement and distribution of anxiety."

Packaged as advertising and measured in dollars, the total volume of "anxiety" circulating in America as 1960 dawned was worth more than $11 billion. At the top of the media hierarchy were newspapers, which accounted for nearly one-third of all ad spending that year (31.7%). A distant but solid second was direct mail, which captured 14.2% of ad spending in 1960, paying more than $1.56 billion to distribute 17 billion pieces of mail.

Close behind was television, which accounted for 13.8% of the whole. It was still a black-and-white world. As 1960 began, only 11 prime-time programs offered color, all of them on NBC. The average cost of a 30-second spot in network evening programming was about $18,200, though most advertisers still used 60-second commercials. Six weeks before the 1960 political conventions were to air, NBC was offering a one-sixth sponsorship of its "gavel-to-gavel" coverage for $600,000.

After television came magazines with 7.8%. Life and Look were still powerful general-interest weeklies. A single black-and-white page in Time sold for $13,225.

Radio was down to 5.8% of revenue, about half what it had been in 1950. Networks were dumping blocks of time back to the locals. November 1960 would be the end of the line for radio soap operas, as CBS dropped "Ma Perkins" and "Young Dr. Malone." Also gone in the sweep was "Amos 'n Andy," present at the origin of network broadcasting. Some considered radio a dying medium.

The newspaper may have been the king of all media by volume. But the medium everybody talked about was television. Color was still a work in progress. The second biggest TV story of 1960 was Jack Paar's stunning walk-out from the "Tonight Show" in February over a network censorship fuss. It was banner headline material everywhere. The third biggest was his return six weeks later.

But the biggest media story was going on behind closed doors: the continuing battle between Madison Avenue and the networks for control of television programming. The agencies had a lot to lose.

As television was getting under way in the late 1940s, the new medium inherited by default the business model of the old. The early radio networks were essentially glorified phone companies selling ad time, not content. So advertisers turned to their agencies to develop programs. For the next 30 years many of radio and television's biggest shows were created and packaged by agencies and paid for by a single sponsor. Thus, Americans watched "Colgate Comedy Hour," "Kraft Theater" and "Westinghouse Studio One." By 1950 the ad agencies were the Warner Bros. and MGMs of broadcasting.

This was not a situation the networks were eager to continue, and two trends were in their favor. As production costs rose, it became more difficult for a single sponsor to carry a program and own its content. In the late 1950s, alternate sponsorships became common, joined in the '60s by participating sponsorships, further diluting sponsor influence.

But in 1960 Madison Avenue still exercised in loco parentis on behalf of its advertisers, much to the irritation of the networks and the fury of the writers. Race was a frequent sore point. In 1955, Hutchens Advertising tried to stop the casting of "Negro" actor Sidney Poitier in a "Philco Playhouse" episode. In 1959, BBDO demanded that a "U.S. Steel Hour" dramatization of the Emmett Till murder case be relocated to New England and that all mention of the Mason-Dixon line be dropped. The agency even told writer Rod Serling to cut references to Coca-Cola because it was a "Southern drink."

Such tensions often produced more drama in the conference rooms than on the TV screen. "I have resigned from programs," TV director Norman Jewison wrote in TV Guide in 1961, "rather than allow constant meddling by Madison Avenue experts."

Such frustration developed over the fact that television was a vast national party line in which everybody had to listen to everybody else. America may have been racially segregated, but it was culturally integrated. The technology could not yet deliver targeted content to niche audiences. The variety show, now an extinct format, was the essence of shared experience. Those who watched Elvis Presley on "The Steve Allen Show" in July 1956 also saw Louis Armstrong, Steve Lawrence, Eydie Gorme, Andy Griffith and Imogene Coca.

The tipping point in the agency-network battle came with the quiz show scandals in 1959 and the subsequent congressional hearings on program practices in 1960. Though sponsor influence was an issue, it was the networks that were called on the congressional carpet.

But in humiliation there was also opportunity. If the broadcasters were to become masters of their own house, this was the time to make it happen. Production moved increasingly to film and partnerships with independent producers. In October 1955, 75 network programs were underwritten by a single advertiser. By fall 1960, that was down to 31; and by 1965, there were only 12. #

ASSOCIATED PRESS

Among the top shows in the 1959-60 television season were (clockwise from top left): "Gunsmoke," "Father Knows Best," "Have Gun–Will Travel" and "The Red Skelton Show."

Top Prime Time TV Shows

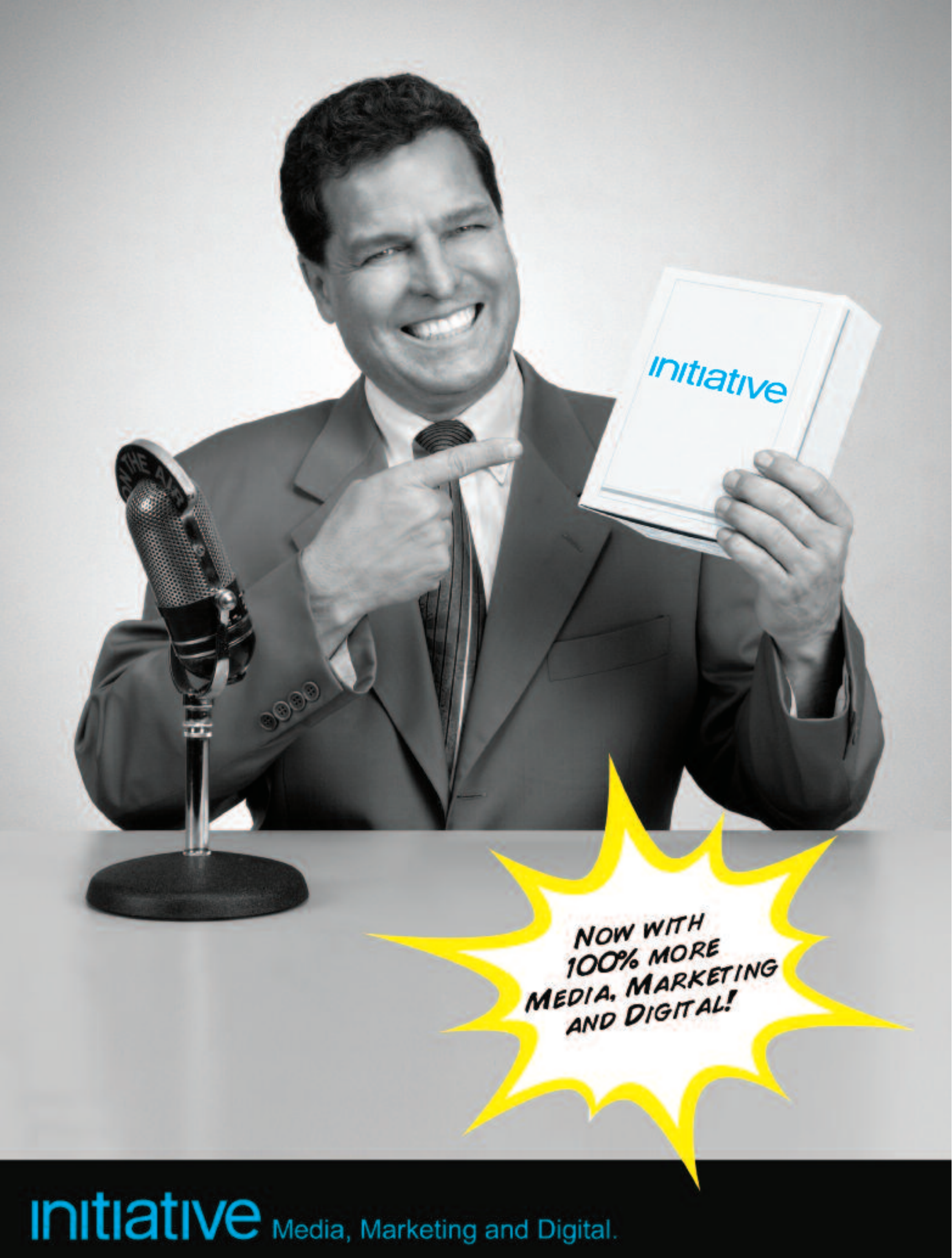
October 1959–April 1960

	PROGRAM	NETWORK	RATING
1.	Gunsmoke	CBS	40.3
2.	Wagon Train	NBC	38.4
3.	Have Gun–Will Travel	CBS	34.7
4.	The Danny Thomas Show	CBS	31.1
5.	The Red Skelton Show	CBS	30.8
6.	Father Knows Best	CBS	29.7
	77 Sunset Strip	ABC	29.7
8.	The Price Is Right	NBC	29.2
9.	Wanted: Dead or Alive	CBS	28.7
10.	Perry Mason	CBS	28.3
11.	The Real McCoys	ABC	28.2
12.	The Ed Sullivan Show	CBS	28.0
13.	The Rifleman	ABC	27.5
14.	The (Tennessee Ernie) Ford Show	NBC	27.4
15.	Lawman	ABC	26.2

September 2006–May 2007

	PROGRAM	NETWORK	RATING
1.	American Idol—Wednesday	FOX	17.3
2.	American Idol—Tuesday	FOX	16.8
3.	Dancing With the Stars—Monday	ABC	12.7
	Dancing With the Stars—Tuesday	ABC	12.7
	Dancing With the Stars—Wednesday	ABC	12.7
6.	CSI/Crime Scene Investigation	CBS	12.2
7.	Grey's Anatomy	ABC	12.1
8.	House	FOX	11.1
9.	Desperate Housewives	ABC	10.8
10.	CSI: Miami	CBS	10.7
11.	Sunday Night Football	NBC	10.5
12.	Without a Trace	CBS	9.4
13.	Deal or No Deal—Monday	NBC	9.2
14.	Two and a Half Men	CBS	9.1
15.	NCIS	CBS	9.0

Source: "The Complete Directory to Prime Time Network and Cable TV Shows," 9th edition. Tim Brooks and Earle Marsh



initiative Media, Marketing and Digital.

U.S. Elections

(Continued from Page C1)

Still, as the telecast of the first debate began on Monday, Sept. 26, no one could have imagined the extent of its impact on the campaign.

Whether it was inadequate preparation, bad makeup or the fact that he hit his injured knee on the way into the WBBM-TV studio in Chicago that night—and went "white and pasty," according to an observer—Mr. Nixon looked terrible. Everything that could go wrong, did: The lighting made him look haggard and sick, his suit blended into the background of the TV set and he sweated profusely. Not thinking of how it would look to a television audience, Mr. Nixon talked to his opponent directly and like a debater—while Sen. Kennedy, already with the right suit, right lighting and a comfortable manner in front of the cameras, knew what to do and addressed the audience beyond the TV studio.

But in many ways, it didn't matter what the two men said. "It was the picture image that had done it," Theodore H. White, the historical journalist who followed the two campaigns intimately for more than a year, said later. "In this year, television had won the nation away from sound to images."

In some ways, the TV debates mirrored the way the candidates used their television advertising. The vice president focused on his experience, asking voters who they wanted in the role of "the decider" for the nation. Mr. Nixon's ads were straightforward—some might say boring—discussions of the issues. "I'd like to talk to you about dollars and cents," he said in an introduction to a monologue on taxes. Sen. Kennedy's team used jingles, slogans and celebrities from Harry Belafonte to the candidate's wife, Jacqueline Kennedy, talking to voters in Spanish. Said one Madison Avenue creative who preferred to remain anonymous, "When [the Kennedy campaign] got Frank Sinatra, I knew it was over."

By the day after that first debate, Mr. White said, "The impact [of the debate] was intense, immediate and dramatic."

Beginning the morning after the debate, Sen. Kennedy's campaign rallies were stormed by enthusiastic voters. Southern senators who had been skeptical of the young Massachusetts scion's ability to talk to voters in their states immediately lined up behind the Kennedy campaign. According to polls conducted after the Sept. 26 debate and the three subsequent contests—on Oct. 7, 13 and 21—Sen. Kennedy won hands-down.

The debates now have the distinction of being the most-watched programming in the history of television. George Gallup and his organization said 85 million Americans watched one or all of the four debates, while estimates from the television networks themselves range from 115 million to 120 million viewers. Those numbers surpassed the final game of the 1959 World Series between the Chicago White Sox and the Los Angeles Dodgers, which drew an estimated 90 million viewers.

Beyond how they made the candidates look and sound, however, these televised debates have changed the way future presidential campaigns will be conducted. "What they did best was to give the voters of a great democracy a living portrait of two men under stress and let the voters decide, by instinct and emotion, which style and pattern of behavior they preferred in their leader," Mr. White said. "The salient fact of the great TV debates is not what the two candidates said nor how they behaved, but how many of their fellow Americans gave up their evening hours to ponder the choice between the two men."

Overcoming Mr. Nixon's early advantage and summertime lead, Sen. Kennedy ended the month of debates with a lead of several percentage points in national polls.

Despite a surge in the last 10 days before the voting—helped significantly by a $500,000 Republican TV push and the appearance of President Eisenhower on the campaign trail—Mr. Nixon could not regain the ground he had lost.

So on Nov. 8 Americans elected the nation's first Catholic president in an election where voters were clearly calling for change. A huge factor in the race was the unusually large registration of new voters and first-time voters, possibly inspired by the strong contrast between the candidates' positions on the issues. The 1960 vote count ended up 6.8 million over 1956's count. #

U.S. Tobacco

(Continued from Page C2)

boy, displaying him enjoying the great outdoors, the epitome of a pristine environment.

Still, the negative press linking cigarets to lung cancer has been unavoidable. *Reader's Digest,* which throughout the 1950s ran stories exploring the lung-cancer link, last year hyped a story titled "The Growing Horror of Lung Cancer" on New York subway ads. The tobacco industry pressured the New York Transit Authority to remove the subway ads, but not before a great deal of anti-cigaret ink was spilled.

It has also been a busy year for lawsuits, with the cigaret industry still faring well in terms of monetary losses. In Pritchard v. Liggett & Myers Tobacco Co., while the jury said that smoking Chesterfields was the cause—or one of the causes—of cancer in the plaintiff's right lung, they declined to pay out damages based on the assumption of risk. Another liability suit, Green v. American Tobacco Co., marks the first time a plaintiff has won against a tobacco company for causing death because the plaintiff had smoked its cigarets, in this case Lucky Strikes. While the jury found the tobacco company's actions lacked malice and awarded no money to the plaintiff, the case sets a precedent and opens the door to future possible cash settlements. #

Update: Today the ad landscape, once humming with cigarette TV jingles, is radically different. Everything changed in 1964 when Surgeon General Luther Terry delivered a critical blow to the industry by releasing his report linking smoking with lung cancer. In 1971, the Public Health Smoking Act banned cigarette advertising on radio and TV. While the effect of that ruling seemed muted—as major cigarette companies prominently displayed their logos on billboards, race cars and other highly televised events—other restrictions on cigarette advertising followed, with cigarette media spending peaking in 1985 at $932 million.

Smoking has plummeted, having peaked in 1963 before the Surgeon General's damaging report appeared. Compared to 1965, when 42.4% of the population smoked, 20.8% of the U.S. population smoked in 2006 (23.9% of men and 18.0% of women), according to the Centers for Disease Control and Prevention at the U.S. Department of Health and Human Services. #

The Life of the Average American

WHAT	THEN	NOW
President	Dwight D. Eisenhower (R)	George W. Bush (R)
Population[1]	180,671,158	304,358,209
Life expectancy	69.7 years[2]	78.1 years[3]
Median income[1]	$5,620/family	$48,201/household
Unemployment[4]	4.9%	4.6%
New home	$12,700[5]	$431,800[6]
Divorce rate	24%[1]	34%[7]
New vehicle	$2,600[5]	$28,800[8]
Gallon of gas	$0.25[5]	$4.08[9]
Best motion picture[10]	*"The Apartment"*	*"No Country for Old Men"*
No. 1 bestseller[11]	*"Advise and Consent"* Allen Drury	*"A Thousand Splendid Suns"* Khaled Hosseini
No. 1 song[12]	*"Theme From 'A Summer Place' "* Percy Faith	*"Irreplaceable"* Beyonce
Federal debt[13]	$286.3 billion	$9,420 billion

Sources: [1]U.S. Census Bureau [2]1960sflashback.com [3]Centers for Disease Control and Prevention [4]Bureau of Labor Statistics, 1960 and 2007 [5]thepeoplehistory.com [6]Federal Housing Finance Board, 2006 [7]Divorce Statistics & Studies Blog [8]National Automobile Dealers Association, Industry Analysis Division [9]American Automobile Association [10]Academy of Motion Picture Arts & Sciences [11]caderbooks.com; Barnes & Noble [12]Billboard [13]TreasuryDirect.com; U.S. National Debt Clock

Today's Consumer

(Continued from Page C3)

Survey, found that housing had become the No. 1 spending area at 29.5%, overtaking food at 24.3%. Clothing was third at 10.4%. Housing costs include shelter, which makes up 47.1% of the total, followed by furnishings, utilities and operational costs.

While the country has been in a spending slump, a Federal Reserve Board survey projects that in the second half of this year, 3% of all families plan to buy a new car, while 3.7% will buy a used car. The survey found that 5.8% plan to buy a washing machine, 3.9% plan to purchase a refrigerator and 3.9% will buy a new TV set.

Car ownership is on the rise, with 73% of Americans owning cars. In addition, the number of two-car families in the U.S. is approaching 8,000,000, up from only 4,100,000 eight years ago, according to a survey by Ford Motor Co. Of more than 44,000,000 car-owning families, more than 19% are two-car owners. Two primary reasons for the increases are suburban living, where a second car is almost a necessity for shopping and active participation in community affairs by the wife, and an increase in the number of teenage drivers, as the large crop of "war babies" have started to reach driving age.

According to a recent report from the Advertising Research Foundation, 46,199,000—or seven out of eight U.S. households—are equipped with at least one television set. That marks an increase of more than 14,000,000 TV homes since 1955, when only two out of three homes were TV-equipped. The latest number of multiple-set homes is 5,793,000, which is greater than the total number of TV homes reported in the 1950 U.S. census. U.S. households now boast a total 52,500,000 TV receivers. At the same time, the ARF report shows that 93.8% of homes with telephones also have TV receivers. This compares with 66.6% TV ownership in homes without telephones. #

Ad Women

(Continued from Page C8)

says. "She wrote in her biography that when she came to meet me, she was very nervous. In her book, she wrote about me, 'There she stood like the lead angel in an opera,' " adding, with a laugh, "That was a hoot."

In addition, she says, "Men were very respectful and appreciated my work. My boss [Bill Bernbach] was terrifically admiring of me." And there was "not a whiff" of competition with men, she adds. "I could write about anything I wanted to."

Ms. Cutler says that women at JWT could write copy in only the four "F" areas: food, faces, furniture, fashion. "Probably the reason I ended up at Chrysler [in 1989 as VP-consumer affairs while simultaneously serving as vice chairman of Foote, Cone & Belding/Leber Katz Partners] was that I was determined to lick that one," she says. "I remember when I wanted a tire assignment, they just laughed. We lived in a ruffled ghetto, so to speak."

Still, at Thompson, the "F" accounts were good ones: Lux soap and Pond's cold cream, for example. "But you couldn't do Ford, which was the biggest one. You couldn't do Pan Am," she says.

If there is one area in which the four women have similar recollections, it's that smoking, booze and sex were all prevalent.

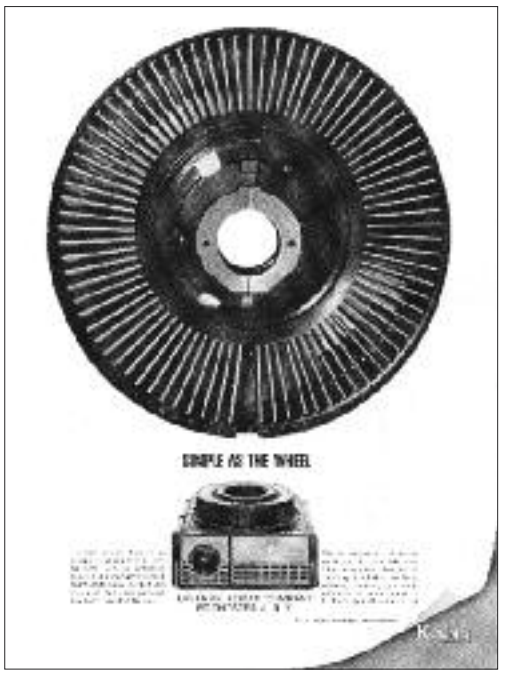
Says Ms. Cutler, "It was a very sexy environment. There was a hell of a lot of drinking. The smoking was endless. We were all two packs a day."

Ms. Wolff says she remembers always being welcome at the frequent after-work bar gatherings, but "I just wanted to go home to my children."

When Ms. Cutler left JWT, it was to escape from the copywriter world she never wanted to be a part of, although it was a few more years before she moved into other aspects of the ad business. However, this summer she will experience another link to the agency world: Her granddaughter has been hired at JWT as an intern. #

The Sterling Cooper Portfolio

A number of accounts are credited to "Mad Men" agency Sterling Cooper during Season 1 of the AMC series.
Here are the actual ads from some of the shop's "clients" that appeared around 1960.



Eastman Kodak Co.
Agency of Record: J. Walter Thompson Co.
Credit: JWT Company Archives, Hartman Center for Sales, Advertising & Marketing History, Duke University

Maytag
Agency of Record: Leo Burnett Co.
Credit: Gaslight Ad Archives, Commack, N.Y.

Goodyear Tire & Rubber Co.
Agency of Record: Young & Rubicam
Credit: Gaslight Ad Archives, Commack, N.Y.

Lucky Strike
Agency of Record: Batten, Barton, Durstine & Osborn
Credit: Gaslight Ad Archives, Commack, N.Y.

Gillette Right Guard
Agency of Record: Maxon Inc.

Chiquita, United Fruit Co.
Agency of Record: Young & Rubicam

Clearasil
Reckitt Benckiser Inc.
Agency of Record: Lennen & Newell
Credit: Gaslight Ad Archives, Commack, N.Y.

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