



## Acknowledgements

I would like to thank the Boston Public Library for helping me in my research. I wish to thank the R. J. Reynolds tobacco Company and the Mezzina\Brown advertising agency for their help. And I would also like to thank Francis Ruane for her help and guidance.

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## Introduction



Cigarettes are one of the most heavily advertised products in the United States today. Every year the cigarette industry pumps billions of dollars into the promotion of their various brands. The cigarette industry needs advertising in a way few, if any, other industries do. This is because, not to put too fine a point on it, cigarettes can kill people. So, to help sell them, advertisers have had to try and portray the product as being glamorous and desirable.

For the advertising agencies, cigarettes can be a very lucrative business. In an age when the cigarette industry is fearing a very unsettled future for its product they are willing to give advertisers huge amounts of money to persuade people to continue smoking. As cigarette smoking in the US slowly becomes more and more unacceptable the pressure is on the advertisers to find stronger ways of attracting people to smoking.

Cigarette advertising in the States is loud and brash. It screams for your attention. Unlike British cigarette ads which ask politely for your attention rather than demanding it, American cigarette advertising, because of the lack of restrictions imposed on it, can get away with much more than their English counterparts. American cigarette advertising reflects the society it is designed for and in general leaves nothing much to the imagination.

My first impression of American cigarette advertising when I visited the US last summer was the abundance of it. Everywhere I looked I could see images portraying the wonders of smoking.





Fig. a



Fig. b



Fig. c





Fig. d



Fig. e



Fig. f



Fig. g

The highways were lined with billboards promoting the various brands. There were cigarette ads on taxis, covering shop windows, they could even be seen on shopping trolleys. Figures a - g are some examples of cigarette advertisements in the environment. It appeared to me as if the cigarette industry was making one last attempt to persuade the consumer to smoke. Being a smoker myself I felt I had arrived in a country which accepts smokers with open arms, the lotus land for the addicted, the country from which the Marlboro Man hailed. This I soon found out was not the case, as I found myself in a society that was very aware of the dangers of smoking and quite often was not ready to tolerate it. Smoking was banned in restaurants, shopping malls, and there were even talks of it being banned in public parks. So why do the cigarette companies continue to pour so much money into advertising when at first glance it seems as if nobody is paying any attention to them?

Cigarette advertisements do effect people; they encourage those who are thinking of starting the habit, to start, and those who have started to continue, or influence choice of brand. There is one group of consumers in particular who are very much influenced by cigarette ads. This group is the youth market - adolescents looking to prove they have become adults- and they are most susceptible to the persuasive powers of cigarette advertising. It is this group who most advertisers target.

Marlboro and Camel are two campaigns which have successfully broken into this market. I chose to analyse these two particular cigarette campaigns because they appeared to me





to stand out from the crowd, two campaigns which have succeeded in creating powerful identities which have made their cigarette brands appear different from the rest. These two brands of cigarettes not only appeal to young people, but to people of all ages, male and female.

The first chapter of my thesis will give a brief outline of some of the major restrictions imposed on cigarette advertising in the US since the 1950s. This background should help to give an insight into the evolution of American cigarette advertising and how the cigarette industry has had to battle and is still battling against the government and a growing social awareness of the dangers of smoking.

In the next chapter I will give an account of the history of the Marlboro and Camel brands and their campaigns. Individually I will describe the birth of each brand, the various campaigns the brands have tried over the years, and how their present day strategies and campaigns have come about.

The following chapters will present a more in-depth look into the strategies and design of cigarette advertisements. There will be a brief introduction to the design and strategies of cigarette ads, and how sometimes they can be quite poor.

Finally, I shall give two separate examinations of the Marlboro and Camel campaigns. Through the use of examples I will discuss the key aspects of each campaign and the reason for its success. I will consider the strategies both campaigns use, who

the ads are designed for, and how the differing styles of imagery work to the advantage of each brand.

Cigarettes have been advertised in the US for the past hundred years, each brand trying its hardest to persuade the consumer that their brand of cigarette would improve their lives. Most of my research for the topic of cigarette advertising took place when I was in Boston for the summer. Through the assistance of The Boston Public Library I accessed many relevant publications and articles which would have been unavailable in Ireland.

What I discovered through my research, was that there was little evidence of in-depth analysis of actual campaigns. I based my investigations on the campaigns of two brands which both have long histories. Most of the historical background on the restrictions and on the Marlboro and Camel campaigns has been pieced together from information found in various advertising books and has been integrated and presented in chronological order to show clearly the reasons why campaigns have evolved in the manner they have.



## Chapter 1:

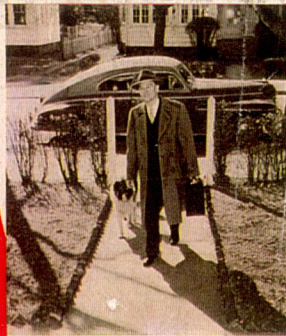
### Advertising restrictions

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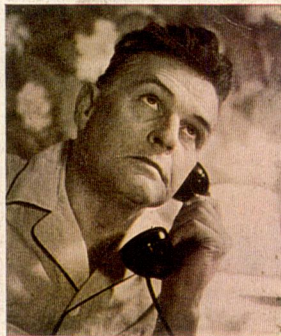
The restrictions laid upon cigarette advertising are important factors concerning the development of this controversial form of advertising.

In this chapter I have outlined the various restrictions that have been imposed on American cigarette advertising over the years, right up to the present day. These restrictions and, sometimes, the lack of them have made cigarette advertising in the US what it is today. Without them cigarette advertising would be no different to any other kind of product advertising.

What  
cigarette do  
you smoke,  
Doctor?



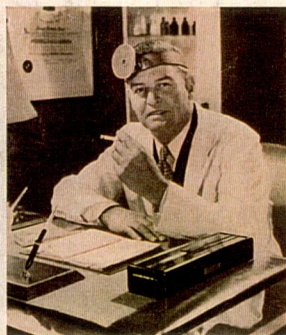
If you were to follow a doctor on his rounds, you'd have a busy time keeping up with him!



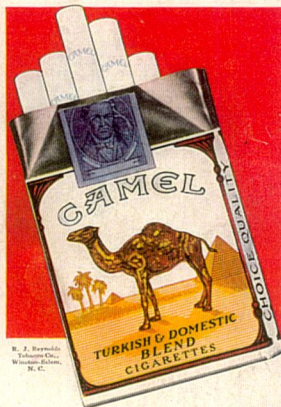
He's accustomed to being called out in the middle of the night. His days are often 24 hours long!



So time out for doctors often means just long enough to enjoy a cigarette! And doctors, too, are particular about the brand they choose!



In a nationwide survey, 113,597 doctors were asked, "What cigarette do you smoke, Doctor?" The brand named most was Camel!



Repeated Nationwide Surveys Show:

More Doctors  
Smoke **Camels**  
than any other cigarette!

"WHAT cigarette do you smoke?" 113,597 doctors were asked that question a few years ago. The brand named most was Camel! Since then, repeated cross-sectional surveys have been made and every time Camel has been first choice!

Smoke the cigarette so many doctors enjoy! Smoke only Camels for 30 days and see how much you enjoy Camel's rich flavor... see how well Camels agree with your throat, week after week!

START YOUR OWN 30-DAY TEST TODAY!

Fig. 1

Since the 1950s there has been a noose tightening around the neck of cigarette advertising. When evidence that cigarette smoking could lead to disease and even death, became more available to the public, the American Government were forced to take action and restrict the tobacco companies means of persuasion. As the government reacted the advertisers counteracted. If the public were hearing that cigarettes caused bad health, the advertisers eased their fears by portraying a doctor enjoying a cigarette (Fig.1). These deceptive tactics were not to be endured for very long by the American Government, so less obvious strategies had to be developed to work around the government restrictions.

In 1966, the American government decided that despite various efforts to control the advertising of cigarettes, such as banning celebrities from endorsing the product, the public needed to be warned of the dangers of smoking.

The Federal Cigarette Labelling Act was introduced to reinforce the awareness of the health risks linked to smoking. This Act required a label on each packet of cigarettes and in all advertisements, stating that smoking was harmful. The message read: "Warning: The Surgeon General has determined that cigarette smoking may be hazardous to your health."

In the same year the government insisted that standardised tests for measuring tar and nicotine levels were to be used by all cigarette companies. These tests made it possible to compare levels of the substances accurately between all brands. In 1970



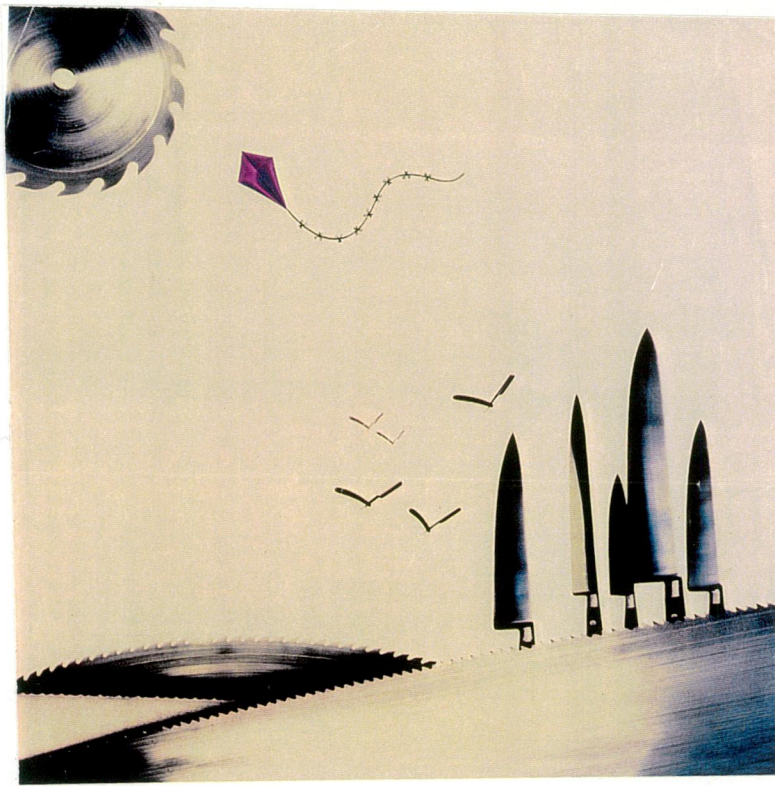
a severe blow was dealt to the cigarette industry when Congress directed that all tobacco advertisements be removed from Radio and Television. This move drove the cigarette manufacturers to pump the millions of dollars, which would have been spent on advertising over the airwaves, to advertising through the print media.

So it is not surprising that cigarette manufacturers are the single largest group of advertisers in American newspapers and magazines, accounting currently for over 15 percent of newspaper product advertising and 10 percent of magazine advertising. Cigarettes are also the most heavily advertised product on billboards. Of the seven companies with the largest advertising expenditures in outdoor media in the US in 1985, six were members of the cigarette industry.

(White, 1988,P.121)

The next major step taken in the fight for smoking awareness was in 1984 and is still in use today. This new law required Tobacco Companies to double the size of the warnings. The size of the printed letters and the box surrounding the print were made bigger. New stronger wording was also required. The labels must be changed every few months to one of the following messages:

- \* Cigarette smoke contains carbon monoxide
- \* Quitting smoking now greatly reduces serious risks to your health
- \* Smoking causes lung cancer, heart disease, emphysema, and may complicate pregnancy
- \* Smoking by pregnant women may result in fetal injury, prema-



**SMOKING CAUSES  
FATAL DISEASES**

Chief Medical Officers' Warning

Fig.2a



**SMOKING CAUSES HEART DISEASE**

Chief Medical Officers' Warning  
12 mg Tar 0.9 mg Nicotine

Fig.2b



ture birth, and low birth rate

The restrictions that cigarette advertising have had to endure are unique. No other product has had to advertise disease and death as well as their product. One cannot deny that cigarette advertising has overcome many of the obstacles that have been thrown in its path. Government restriction and public disapproval has induced the industry to devise campaigns which have reduced advertising to its simplest form creating an unbreakable link between image and product. The Marlboro Country campaign is probably the greatest example of advertising at its purest. To sell a product through emotional appeals rather than product benefits is the basis of all successful cigarette advertising.

American cigarette advertising has not yet reached the same level of sophistication as the British cigarette advertising campaigns of Silk Cut and Benson and Hedges (Figs. 2a and 2b), which have had to work their way around much harsher restrictions. Today American advertisers are still free to use images of healthy beautiful people in exotic locations and engaging in sporting activities to sell their product. Because there are no strict government guidelines regarding the content of a cigarette advertisement in the USA, it remains quite free in comparison to the cigarette advertising of many European countries.

On first seeing American cigarette advertisements I was surprised to think that the public were considered to be foolish enough to fall for these simple attempts of linking smoking to



well being. Despite myself however it reassured me to see such an open, acceptance of smoking. Being a smoker myself, I knew that these advertisements were not depicting reality, but they instilled on me a sense of social acceptance. In an age where smokers are increasingly becoming social outcasts, it felt good to see a positive outlook to the addiction.

Through Marlboro Country I could see a place where cigarette smoking was accepted and was part of a way of life. Through the Camel campaign I could see smoking is a fun and carefree habit. No need to worry about disease, if smoking makes you happy, do it. Restrictions and the lack of them has made cigarette advertising in the United States quite unique. Nowhere else in the world could come up with the concept of using friendly cartoon characters or cowboys to sell a product that can cause so much damage. However, as public pressure increases the American Government will soon have to take serious steps and either ban cigarette advertising or set up strict guidelines which will govern the content of cigarette advertising.

During the month of August this year President Clinton started the ball rolling and launched his own strike against the cigarette industry:

We must act now before another generation of Americans is condemned to fight a difficult and gruelling personal battle with an addiction that will cost millions of them their lives.(Clinton, August 11, 1995)

This new plan was launched to crackdown on the sale and promotion of tobacco products to minors. The following are

some of the provisions of the plan:

- \* Forbids all tobacco advertising within 1,000 feet of schools and playgrounds;
- \* Permits only black and white text in all other outdoor advertising;
- \* Bans images such as Joe Camel from appearing on any billboard or in any publication that reaches a substantial number of minors;
- \* Prohibits promotional giveaways of such products as T-shirts and gym bags;
- \* Requires the tobacco industry to fund and implement an annual \$150 million campaign to prevent underage smoking.(Clinton, August 11, 1995)

I feel that these steps are the first of the a series of restrictions that will be imposed on cigarette advertising in the US in the future. And soon Joe Camel and the Marlboro Man will have become advertising icons of the past. At the moment American advertisers are standing closely behind the First Amendment and their right to free speech. Advertisers claim that as Americans it is their right to convey any message they choose. But it is also their right to choose not to speak and to do what is right. I believe in free speech, but when it is used to encourage children to start a potentially life-threatening habit, I feel that a line must be drawn. The Joe Camel campaign is one example of cigarette advertising which holds great appeal to children.

According to one recent study, after the introduction of the Joe Camel campaign in 1987 Camel's share of the underage market jumped from 1% to over 32% (Wagner, 1994, p.68).

This fact is also true of the Marlboro brand, which is probably the ultimate under age cigarette. Of course the tobacco companies are not going to admit that they are trying to attract children. "If we believed for a minute that Camel advertising induces children to smoke, we would not wait for the FTC or anyone else to act...We would immediately change the campaign" - Spokesperson from R.J. Reynolds (Teinowitz, 1993, p.37). Tobacco companies need young people to start smoking, a new generation that will keep the habit going in the future. But it is unfair to persuade those who are so easily persuaded, so if advertisers cannot make up their own standards the government must impose those standards upon them.

## Chapter 2

### The development of the Marlboro and Camel advertising strategies

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To discuss properly the two case studies I have chosen, I felt it necessary to give an account of the development and history of both brand's campaigns. A brief historical summary will be given of Marlboro and Camels previous campaigns and how their present day advertising strategies evolved. I will be discussing in greater detail both brand's present day campaigns at a later stage in my work.



Fig.3



We are the number-one brand in the world. What we wanted was a particular image of adventure, of courage, of virility....

(Clark, 1988, Pg 135)

The Marlboro man has now become a cliché in relation to the power of advertising. However, the success of the Marlboro campaign did not occur overnight. It took about four decades of trial and error to come up with a successful advertising campaign for the brand.

When it was first introduced in the early 1920s Marlboro was sold as a women's cigarette. Advertisements promoted the brand as having a soft taste, calling it "Mild as May". This approach did not catch on, so the Philip Morris Company tried to attract the female consumer by adding an ivory tip to the cigarette. This did not do much good either; women complained their lipstick stained the new mouthpiece. The company responded by turning Marlboro into a red-tipped cigarette during the 1930s. But by this time the damage was done - Marlboro no longer appealed to the female consumers toward whom it had been geared. Philip Morris took Marlboro off the market in the 1940s.

When filters were introduced to cigarettes during the 1950s the company resurrected the Marlboro cigarette. The brand's advertisements now ignored taste and promoted instead Marlboro's unique crushproof, flip-top box, Fig.3 shows examples of both the old and new package designs. Like its predecessors, this strategy proved to be ineffectual. Finally in



the mid-1950s, Philip Morris decided to reposition Marlboro as a man's filter cigarette. This move did not make much sense at the time, considering women represented close to 75% of all filter smokers. ( Men were still too macho to give up their full-bodied cigarettes: Camels, Lucky Strikes, or Chesterfields), Philip Morris continued with its struggle to popularise its brand. Several television campaigns were tried to attract the male market. In one of them, Julie London, a sexy cabaret singer, sang, "Why don't you settle back and have a Marlboro?" (Meyers,1984, p.69) This direction and others like it failed to win male smokers over.

In the late 1950s George Weissman, a top executive at Philip Morris, assumed responsibility for the Marlboro brand. Weissman wanted to learn more about the tobacco market and find out where Marlboro was going wrong. Weissman instigated a research study of American smoking habits. The results of this study were very enlightening. The one group of consumers that cigarette manufacturers had neglected was the impressionable young emulators. In search of an identity, these post-adolescent children were just beginning to smoke as a way of declaring their independence from their parents. Until now, marketers had never addressed the special needs of this group of young consumers. Weissman figured that if Marlboro could somehow appeal to them, then maybe the brand could be turned around and made more profitable. The job of trying to attract these rookie smokers was given to the Leo Burnett Advertising Agency.

New from Philip Morris



**Marlboro**  
FILTER CIGARETTES

NEW  
FLIP-TOP BOX  
Firm to keep  
cigarettes from  
crushing  
No tobacco in  
your pocket

POPULAR FILTER PRICE

The new easy-drawing filter cigarette that delivers the goods on flavor. Long size. Popular filter price. Light up a Marlboro and be glad you've changed to a filter.

(MADE IN RICHMOND, VIRGINIA, FROM A NEW PHILIP MORRIS RECIPE)

Fig. 4

The problem thrown at the Leo Burnett Agency was how to change Marlboro from a women's brand to a man's cigarette. The agency was told that everything about the cigarette could be discarded but the name. Why the name had to be kept I am not sure - perhaps so as not to lose those who were already buying the brand. Burnett called a meeting at his farm outside Chicago. During discussion on masculine images, Burnett remembered a *Life* magazine cover of a cowboy. That picture it was said later, "symbolised everything the new Marlboro cigarette wanted to represent" (Broadbent, 1984, Pg.82). As it happened, only one of the first new Marlboro Men was a cowboy. Others included deep-sea fishermen, policemen, and car mechanics. They had tatoos and were older than models in other advertisements. These were tough, mature men with tough jobs and interesting backgrounds who would act as role-models and heros for the adolescent trying to find an identity.

The full-blooded Marlboro Country Campaign came in the 'sixties as a specific response to the first smoking report by the Surgeon General. This report proved that smoking cigarettes could lead to serious disease. Philip Morris needed a change in the campaign, something, that would lift the brand in the wake of the report. This decision led to the concentration on the Marlboro cowboy and the discarding of the other Marlboro men. Making the successful move of harnessing one single image with the brand (Fig. 4, example of early Marlboro ad).

If there is one single thread that runs through any successful, long-running campaign, it is that the creative content is totally in



one reinforces the other, both rationally and emotionally - a link that grows in strength year after year. Marlboro cigarettes and cowboys, product and image, have become bound together over the years. If you see one, you see the other. It is obvious that the cowboy has all the attributes of fact and folklore (strengthened by a thousand "Westerns") to be the ultimate man's and woman's man.

The creative element had been found that would change a strong advertising campaign into a great one, a campaign that could run forever, a campaign that would capture the imagination of, first America and then the world.

(Broadbent, 1984, pg. 48)



Fig. 5a



Fig. 5b

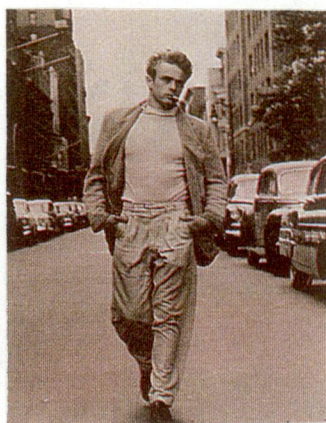


Fig. 5c



Camel cigarettes remained at or near the top of American cigarette sales for forty years; they were seriously challenged only by Lucky Strike. Introduced in 1913, the cigarettes' intended name, Kaiser Wilhelm Cigarettes, was dismissed by R.J. Reynolds himself. Showing the insight on which he founded his empire, Reynolds declared, "I don't think we should name a product after a living man. You can never tell what the fool will do." (Miles, 1982, P133) The name Camel, chosen instead, emphasised the Turkish tobacco the cigarettes contained.

R.J. Reynolds Tobacco Company spent \$1.5 million to launch Camel with what is considered the first fully fledged national cigarette campaign. In five years, Camel had become America's number one seller. Propelled by its now classic "I'd walk a mile for a Camel" campaign, the brand enjoyed 50 percent of the national market by 1921.

Camel were not slow to incorporate the heroes of the silver screen into their advertising strategies. Camel, along with many other cigarette brands, used the success of Hollywood and the fact that many famous actors and actresses smoked on screen to their advantage, see Figures 5a - 5c.

Without smoking, it seemed, great detectives could not detect, writers could not write, lovers could not languish, heroes were deflated, and vamps were declawed.

(Time Magazine, April 18, 1988;)

When the health scares linking cigarettes to disease begun in the 1950s, Camel fought back by using famous, virile people to



*How MILD can a Cigarette be?*

MAKE THE 30-DAY CAMEL MILDNESS TEST—SEE WHY...

**MORE PEOPLE SMOKE CAMELS**  
than any other cigarette!

"The roles I play in movies are  
far from easy on my voice—  
I can't risk throat irritation.  
So I smoke Camels—they're mild"

*John Wayne*  
POPULAR, HANDSOME  
HOLLYWOOD STAR



"I've been around movie sets  
long enough to know how im-  
portant cigarette mildness is to an actor.  
So when it came to deciding what cigarette  
was just right for my throat—I was very  
particular. I made a *sensible* test—my own  
30-Day Camel Mildness Test!

"I gave Camels a real tryout for 30 days.  
The most pleasure I ever had from smok-  
ing. My own 'T-Zone' told me just how  
mild and good tasting a cigarette can be!  
I found out for myself why *more people*  
smoke Camels than any other cigarette!"



MAN'S IDEA OF A MOVIE HERO  
And the women agree! 6 feet  
4 inches, John Wayne has  
smashed his way to fame in  
dozens of knock-down-and-  
drag-out—hard-riding... glo-  
rious motion pictures!

*Make your own  
30-Day Camel  
MILDNESS Test  
in your "T-Zone"*

(T for Throat, T for Taste)



Not one single case of  
throat irritation *due to smoking*  
**CAMELS!**

Yes, these were the findings of vocal  
throat specialists after a total of 2,700  
weekly examinations of the throats  
of hundreds of men and women who  
smoked Camels—and only Camels  
—for 30 consecutive days.

Fig. 6



promote their product. John Wayne was one such person to proclaim himself as a Camel fan(Fig. 6). A famous singer was quoted, "The roles I play in movies are far from easy on my voice - I can't risk throat irritation. So I smoke Camels- they're mild". Mildness and "lack of irritation" or absence of "worrying" featured in many Camel advertisements. Eva Gabor said, " I don't worry about my throat since I changed to Camels". Opera star Marguerite Piazza went further; she "made the three day Camel test under the supervision of a noted throat specialist" and, wonder of wonders, she found that there was no throat irritation due to smoking Camels.

As the health threats of cigarette smoking became reality in the1960s, Camel cigarettes previous campaigns became obsolete and ridiculous. Advertising restrictions prevented companies from using celebrities to promote their products. Camel had now reached an advertising standstill. Instead of being an innovator in cigarette advertising, Camel turned to emulating other brand's more successful strategies. Seeing the success of the Marlboro Man campaign, Camel advertisers decided to invent their own rugged hero. The Camel man, like the Marlboro Man, was mature and independent, depicted by American actor Bob Beck(a former Marlboro Man) with his shock of blonde hair and usually a cigarette between his lips. Ads showed him trail-blazing in exotic locations. In one he rafts a landrover across a jungle river. In another, he perches on top of a propeller driven aircraft surrounded by forest. It is real male fantasy material. This approach, however, never had the desired success that the R.J. Reynolds Company wished.

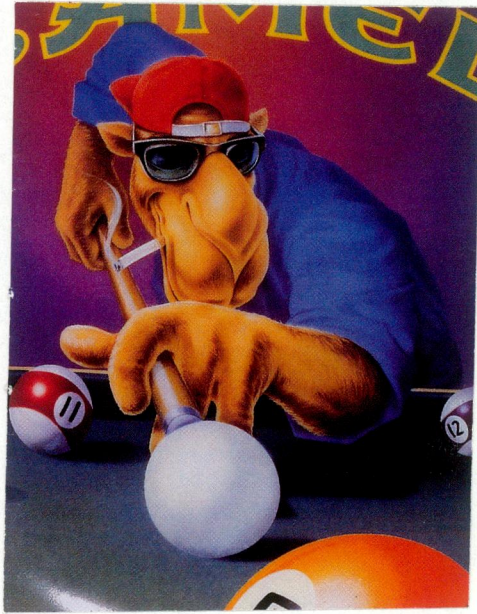


Fig. 7



Perhaps there wasn't enough room in the cigarette advertising world for two rugged heros and since the Marlboro Man was there first, the imitator had to be the one to make the gracious exit. So Camel again needed a new approach to help increase Camel sales and return the brand to its prominent place in the market.

It was not until the mid-'eighties that Camel came up with a brand new campaign. Introduced to the United States on the occasion of the brand's seventy-fifth anniversary, the purpose of this new campaign was to attract a younger group of consumers.

The job was given to the Mezzina\Brown New York advertising agency to turn an old-fashioned cigarette brand into one appealing to today's smokers. The approach which was eventually decided upon was the use of a cartoon character named 'Joe Camel'(Fig. 7). In his world of sleek cars, women and infinite leisure, Joe succeeded in increasing Camel sales. During the years between 1988 and 1993 the percentage of people in the US smoking Camel rose from 24% to 33.9%. And in 1992, 78.3% of Camel smokers were under 50, up from 67.2% in 1988, the year after the campaign started.(Teinowitz, 1993, P. 1)The success of the Joe Camel campaign, despite the adverse reactions to it, is indisputable. Whether you love it or hate it, the campaign is among the most memorable campaigns ever produced for tobacco advertising.

## Chapter 3:

A discussion of the strategies and design of cigarette advertisements.

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Case studies : Camel and Marlboro

The graphic design of American cigarette advertising has never been of a particularly high standard. But Marlboro and Camel are two campaigns which have made the effort to come up with campaigns which have employed design skills and imagination.

This chapter discusses how the design of some cigarette advertising has gone wrong and also attempts to give an indepth analysis of both the Marlboro and Camel advertising campaigns.

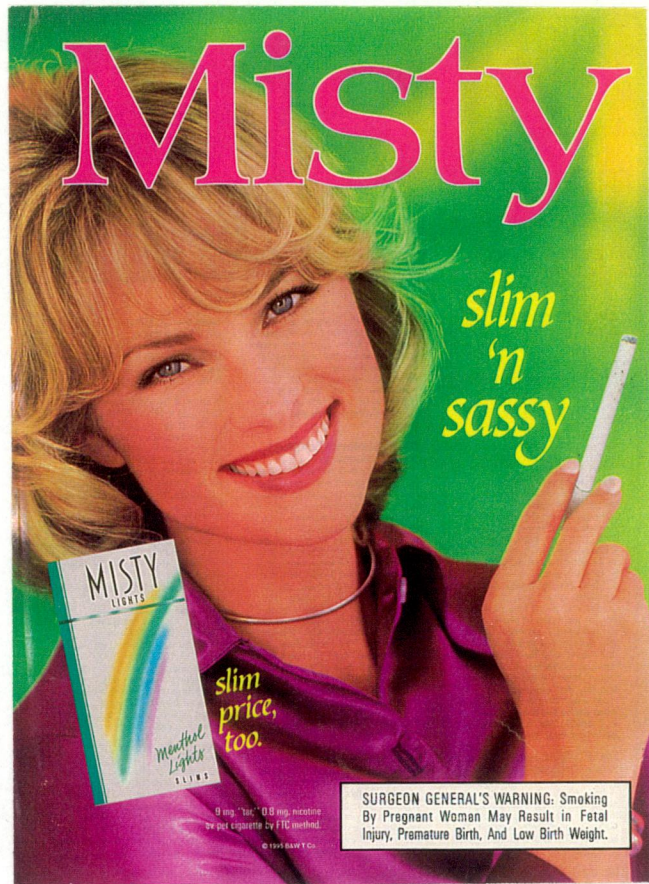


Fig. 8

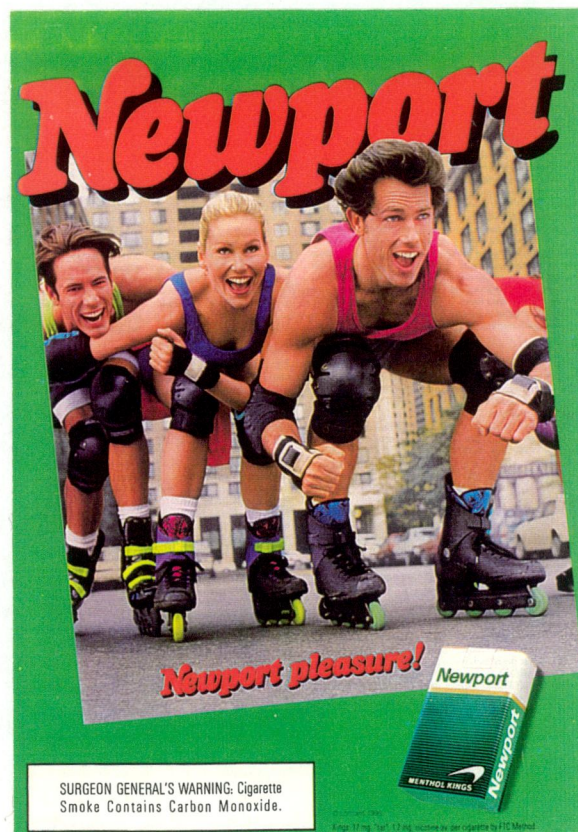


Fig. 9



The graphic design of cigarette advertisements has never been of a very high quality. In the past advertisements have always depended on gimmicks to win the consumer over, rather than design technique. Film stars and sporting personalities took precedent over clever use of type and imagery. The history of modern American advertising is rich in techniques and strategies often designed to convince consumers to purchase not only goods and services they may want, but also those that they do not really want.

Graphic design in most American advertising has a crude simplicity to it. It is as if the American consumer is expected to have very little intelligence and will only see the obvious. Big and beautiful sells, so why question it? If something is not broken, why fix it? seems to have been the point that many cigarette advertisers have made in regard to selling a product and their use of type and imagery. This point can be clearly seen by examining the advertisements for *Misty* and *Newport* cigarettes (Figs. 8 & 9). Both of these advertisements appeared in a recent issue of the American *Cosmopolitan* magazine. A magazine for the woman of the nineties, who is both worldly wise and independent. However, there seems to be very little thought given to the design of either advertisement. The advertisement for *Misty* cigarettes seems to have been designed by an amateur. The bulky serif typeface used for the brand name says nothing about the product and certainly is not in harmony with the calligraphic script of the brand's slogan "slim 'n sassy". Certainly the condensed typeface used for the brand name on the cigarette packet would have done more to induce

the slim shape of the cigarette. It seems as if time was taken to find a typeface to suit the image desired for the product, so why it was not used in the ad remains a mystery. The calligraphic typeface is also quite out of tune with the overall design concept. This style of typeface can be effective in other more formal circumstances, but when used to describe a slim 'n sassy cigarette it fails dramatically. The imagery used is just as poorly considered as the typography. Take away the cigarette and the model could be advertising anything from toothpaste to nail polish. Is the advertisement trying to say that she is as 'slim 'n sassy as the cigarette, is her name Misty, or is it just the fact that young, beautiful women like to smoke Misty cigarettes?

The Newport advertisement uses the same kind of strategy to lure the consumer but adds another element, that of good health. Don't pay attention to the Surgeon General's warning, Newport cigarettes are not dangerous to your health; Newport cigarettes will bring you 'pleasure'. Unlike the Misty advertisement there seems to be a reason for the choice of typeface used in the Newport campaign. That despite the fact that it is one of the ugliest typefaces I've seen in while and is the product of some 1970s fashion fad, it does evoke the element of fun and enjoyment that the campaign is endeavouring to sell along with the cigarette. The Newport campaign has also kept continuity through its harsh colour scheme. The type is always in bright orange and the background in green, making it unmistakable as a Newport ad. Each element of the advertisement screams for you to look at it, whether you want to or not. I feel, however, that advertisements in the printed media

should be seen and not cause headaches. Advertisements should be aesthetically pleasing to the viewer. If it is not then it is wasting space. The Newport campaign has attempted to use every trick of the cigarette advertising trade to win the gaze of the consumer but in the end has created an eyesore. There are other means of attracting attention rather than bright colours and gaudy typefaces.

The Camel and Marlboro campaigns are two campaigns which have made the effort to use design and imagination to attract the consumers eye. And not surprisingly, both brands are on top of cigarette sales lists in the US. Use of type and imagery is used effectively to create each brand's own personal identity. In both cases imagery takes precedent over type. More care seems to have been taken in finding the perfect image or icon to represent their product and type often comes second in importance. The image is used to grab your attention. Marlboro use stunning photographic images of cowboys and their surroundings to sell their product. And Camel use the style of cartoon illustration to portray their fantasy character and his world. These campaigns try to reach the consumer through their appreciation of beauty and their sense of humour.

The main objective of advertising is to grab the attention of the consumer and then persuade them to purchase the product in question. The designer of an advertisement or campaign always has to keep this in mind, so quite often design quality has to suffer for the sake of attracting attention. This should not be the case, as correct and creative use of type and imagery can be a



lot more effective than loud colours and tacky typefaces, which the Marlboro campaign has proven. The designer of a cigarette ad has also to take into account that a very direct warning label has to appear at the bottom of the advertisement. According to David Abbott of the Abbott, Mead, Vickers advertising agency:

You learn skills. One of the things you learn as a designer of a forty-eight-sheet poster is that you put the headline at the top. That is where the eye goes. In the end the health warning has become wallpaper. I am sure that the companies and agencies would wish it wasn't there, but they have found ways of minimising it. It is an elementary part of designing a cigarette ad to do it in such a way that the eye is attracted away from the warning.(Clark, 1988, P.240)

The warning label has become a little like the barcode of cigarette advertising. It is there but you don't pay it much attention to it. But as a designer it must be difficult to work out a clever way of displaying the benefits of smoking and then be immediately be contradicted by a label saying that smoking causes lung cancer, heart disease, emphysema, and may complicate pregnancy. I agree that sometimes I have looked at a cigarette ad and not paid any attention to the warning. But there are also occasions when I have paid attention to the warning and it has acted as a conscience reminding me of the dangers of smoking.

A successful cigarette advertisement is not one that expects you to believe that cigarettes will help you rollerblade across town, as does the Newport advertisement. A successful cigarette ad is

one which will appeal to your senses and is aesthetically pleasing. In my opinion the Marlboro and Camel advertising campaigns prove the point that well considered use of imagery and design can make an advertisement much more effective. The design of the Marlboro and Camel advertisements is always carefully considered and is not dismissed as a unnecessary luxury. If an ad is designed properly it will sell its product properly. Because of the Marlboro Country campaign the Marlboro brand is now the best-selling cigarette in the world, and the Joe Camel campaign has encouraged a whole new generation to smoke the Camel brand.

The following chapters will give an in-depth look on the Camel and Marlboro campaigns

Case study No. 1:

CAMEL cigarettes



Perhaps one of the most controversial cigarette advertising campaigns to occur in recent years has been the Joe Camel campaign.

In 1991 a New York-based advertising agency Mezzina\Brown was formed specifically to handle R.J. Reynolds Tobacco Co. and its Camel account, making Joe Camel the only product with a custom made ad agency. Mistakenly, this agency is often thought to have created the Joe Camel character and campaign. In fact, this low-profile agency have picked up where others has left off and now helps keep the character alive.

Joe Camel was created in 1974 by a British illustrator for a French Camel campaign. In 1987, Trone Advertising, Greensboro, North Carolina, imported the image to the United States for use in a 75th birthday logo for Camel cigarettes. The "Smooth Character" campaign was created subsequently by McCann-Erickson Worldwide, and the advertising evolved further at Young and Rubicam and Mezzina Brown.

Over the years the Joe Camel campaign has acquired an astonishing amount of attention from the public, the government, and the advertising world. In fact the controversy surrounding the campaign has helped the campaign to achieve more public exposure and attention than it could have hoped for. The message Joe the Camel relays is openly displayed at surface level. He hides nothing, he has a good life and likes to show it off. In an article by Andrew Olds on the subject of Joe he writes:

There is no hidden meaning here, no covert manipulation, merely a comic effect that derives from an outrageous visual pun. Otherwise, the generic trappings of Joe's world- sleek cars, women, infinite leisure- are no different from those of a dozen other brands. (Olds, 1994, p.18)

The "Smooth Character" campaign which Olds describes is successful because it has taken a different route to most other cigarette advertising campaigns. Humour has rarely been an element of cigarette advertising. The Joe Camel campaign pokes fun at the advertising world in general. As Olds says, by using the stereotypical images of an idealistic male world - cars, women and a life of infinite leisure - the Camel campaign has taken the most frequently used strategies of advertising and has created a make-believe world catering to the male fantasy. The "Smooth Character" has the kind of lifestyle that many men would wish for; he is Humphrey Bogart, Robert de Niro and James Bond rolled up into one. Forget the Marlboro Man and his rugged lifestyle, Joe has got it all.

The Joe Camel campaign also makes fun of the brand's previous campaign. This campaign depicted a rugged hero careering around the world and having many adventures. You wouldn't catch Joe, however, cutting his way through a jungle. His world is the big city - he is a musician, a gangster, a club-owner and a ladies man. He is the essence of coolness - a laid-back, fun-loving dude who enjoys life to the limit - and who without his Camel cigarettes would be no different to you and I.

His message is clearly live life to the full, seize the day and

enjoy it, there is no point worrying about diseases that might never happen and death that is inevitable. Life is there to live it, so smoke your cigarette and enjoy it, but make sure it is a Camel.

In Larry C. Whites book, *Merchants of Death*, he writes -

It was difficult to say just why one cigarette was better than another since brands are not very different. Within the basic types - filters, low-tar filters, standards, menthols, and long cigarettes - there is little to distinguish one brand from another.... except the differences that are invented by the creative departments of advertising agencies. (White,1988, p.34)

Cigarettes need advertising , because without it they would have no personal identity and nothing to distinguish them from every other brand on the shelf. Most cigarette brands have a range of cigarettes designed to cater for all smokers. There is usually the standard cigarette which is quite strong and variations on that which could be wider, longer, or milder. Flavour was once the favourite selling point for advertisers but now in the US it seems to be the levels of tar and nicotine which persuades the more conscientious cigarette smoker. In my own opinion people tend to choose cigarette brands they are familiar with. And if, you decide to smoke because of a need to be accepted by your peers, you choose a brand which has the identity you wish to portray as your own. For example many young boys choose to smoke Marlboro because they have been lead to believe through the brands campaign that it is the



cigarette that "real men" smoke.

Before the Joe Camel campaign was launched in 1987 the brand was not high in the popularity stakes with smokers below the age of fifty. Marlboro was clearly winning the race in cigarette sales and despite all efforts Camel advertisers were not attracting the younger consumer. The problem with Camel was that they were stuck in the past and they were regarded by young people as a brand that their parents or grandparents would smoke. Camel needed to persuade a whole new generation that their brand of cigarettes were the ones that would give the rookie smoker the particular image of rebellion and independence that they aspired to as they attempted to join a more adult world.

To attract this new target market Camel decided to use a trusted and age-old form of expression, the cartoon. No longer just for kids, the cartoon has developed into a sophisticated method of portraying both humorous and serious points of view. Hence, it allowed the advertisers to promote a very controversial product in a very non-threatening, and lighthearted style that would appeal to most ages groups.

To develop this new strategy Camel decided to use what advantages they already possessed and to develop them. Instead of discarding what they had - a long established brandname and a very unusual corporate identity- and they decided to use what they had and to breath life into the two-dimensional image of the camel on their cigarette packet . They gave this camel a

name, an identity and a sleek three-dimensional form and soon he was ready to go out into the world and persuade the masses to smoke his brand of cigarettes. They created the perfect non-threatening salesman. George DesRoches, president of an advertising agency in Baltimore says about Joe:

As an 'adman,' I am impressed by the camel. The cartoonish, humanistic depiction of the desert beast in a jazz session with his camel buddies is intriguing. It doesn't ask for your attention, it grabs it. And at once you are hooked, as it were, on the visual, the message is clear: Camels are cool; they're fun; they make you part of the desirable crowd. All of this conveyed at just a glance,

(DesRoches,1994, p.23)

Joe Camel has a look about him like the cat who has just gotten the cream; he gives the impression that he knows something that you do not. And the only way to find out his key to success, and to be accepted by him, is to light up a Camel cigarette. To be accepted is what most people seek in life and Joe offers a simple solution to their problem.

Joe has become so familiar to the American public that his image and the product have become one. In a study published in the December 11, 1991 Journal for the American Medical Association, five years after the Joe Camel campaign was first launched in the States, it was found that 30% of three year olds and 91% of six year olds recognised a picture of Joe Camel and correctly identified him with a picture of a cigarette (Shevack,1993,P28). It is staggering that advertising can begin

to effect us at such early ages, and it is the belief that what we recognise in childhood is what we will buy in adolescence, that seems to be concerning many people regarding the Joe Camel campaign. The fact that sprightly cartoon ads like the ones featuring Old Joe may appeal to young adults, but unfortunately, they also attract children's attention; as a result, much controversy has surrounded the Joe Camel campaign, because of the likelihood that Old Joe subtly encourages youngsters to smoke. In the article that I mentioned earlier by Georges DesRoches, he praised the Camel campaign, from an advertising point of view: "It is an expert use of medium and an excellent piece of advertising". However, when he discussed Joe Camel from the position of being a father, he had an entirely different reaction to the campaign:

As a man, as a father, I am appaled by the camel.  
To me he is perverse, a distortion. Strip away his sleek, tan exterior and what is left? Not a camel, but a purplish, black-plumed raven forlornly whispering to the children on the streets when their parents and teachers are not looking. (DesRoches, 1994, p.23)

The fact is that at there are no strict guidelines governing the content of cigarette advertisements. The Federal Trade Commission have made several attempts to ban the Joe Camel campaign, all of which have failed because the advertising companies have broken no rules. Cigarette advertising was banned from the airwaves long ago, and therefore is not subject to any kind of scrutiny; the matter was dealt with outright. In the print and out of home media, standards are extremely vague

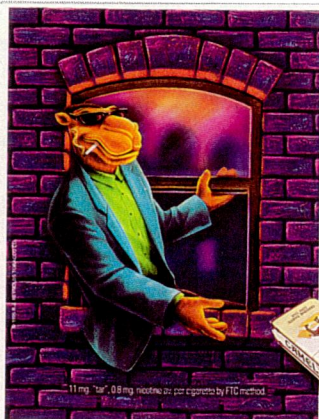


and less restrictive. Newspapers and magazines do not have a governing body. Instead, they accept or reject advertising individually based on their own opinions. The government seems to be attacking certain campaigns and not others. It is probably true that a lot of youngsters would associate a photograph of a cowboy with Marlboro cigarettes and would be greatly attracted to the lifestyle shots of the Newport campaign. The issue of cigarette marketing and advertising must be addressed decisively and definitively, and not on a case-by-case basis, but for the industry as a whole.

Clearly this is not an issue of the merits of cigarettes, smoking or even cigarette advertising. This is an issue of fairness. If the government is unwilling to set up strict guidelines governing the content of cigarette advertising, how can they hold a marketer accountable after the fact.

Whatever may happen in the future concerning the Camel campaign, there is no doubt that Joe Camel has already done the job he set out to do. Which was to turn an old-fashioned cigarette brand into one that would appeal to a younger generation of smokers. The campaign has been out there long enough that people think differently about Camel now than they did ten years ago.

The Joe Camel character at first seemed to me to be a little ridiculous and tacky. But after a while I found myself growing quite attached to his cheeky smile and his trouble-free lifestyle. In an advertisement I found in the American *Cosmopolitan*



# THE GOOD MARRIAGE

(continued)

gratitude, not only for the ecstasy of the fusion, but for the joy of finding absolute safety, love, and satisfaction after taking such a great risk.

"Both of us spent our first two years at college with really weird people and lots of one-night stands," said Nancy, another woman who spoke with me. "All this time, Joe and I were really very good friends and spent a lot of time together. We used to sit under a special tree and talk. We helped each other with all the problems of being far away from our home communities and our families. But sex and friendship were strictly separate, and crossing that border was out. Those were the rules."

"One night, we both went bar-hopping, and when we came back, we went to bed. But he didn't want to have sex. I climbed on top of Joe, but he said no. It was the first time in my life that a man rejected me. 'No sex?' I said, 'I don't get it. What's the matter with me?' I was really hurt."

Joe told the same story, but from a different perspective. "There we were in bed, and she was on top of

me, but the intensity of my feelings scared me. I wasn't ready. I knew that this was going to be important, and my fear was connected to this knowing. But I wasn't brave enough to say so. It was the first time in my life that I couldn't perform. I thought the world was coming to an end, that I was cursed for life.

"I was impotent for several weeks, and finally, we pursued each other and made it together. Sex with her was stronger, more intense, and plainly better. But the thing is that the sex was less intense than my feelings. It wasn't the sex, it was the emotion that scared me. It was so intense. Only gradually did the sex come to match the way I felt."

When they moved in together, Nancy said, "We had sex two or three times every day, and we both graduated with honors." But now, at age thirty, she said, "Sex is not as important. Sometimes, I don't think it's as important as the fact that we have a commitment to each other. And if for some reason we could never have sex again, I don't think that would ruin our relationship. I feel that sex is the one time we have together when the kids aren't around. It's our time, it's fun time. In that sense, it's very important."



SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

But it's not why we married. We married because we loved each other. There's only one man in the world I ever loved besides my husband. Otherwise, I didn't love them. I had fun with them, but I surely didn't love them or think that I did."

A couple's sex life is the most vulnerable part of the marriage. Unlike casual sex, which can be lifted into the time available, sex within marriage depends on a measure of inner tranquility as well as on privacy and freedom from interruption. Without the safeguards of some peace and privacy, a couple may be unable to turn to each other lovingly. When sex is regularly postponed because other demands intrude with greater urgency, it can become perfunctory and unfulfilling, weakening the marriage.

Married people come to bed with many needs, not just the gratification of the sex drive, important as this surely is. Sex provides a unique opportunity to create an island of pleasure, which we all need. One woman said, "It's really critical that we make intimate time for each other. Otherwise, we'd drift apart. One of the differences between us is that I don't like to have sex without intimate conversation, and he makes connections with me through sex. I need intimacy as a prelude to anything physical. To him, intimacy is physical. What I love is his willingness to keep our differences in mind."

People are vulnerable to hurt and rejection, even within a well-established marriage. "You have to be careful when you say no to a man," said one woman. "They're fragile. There are times when one of us is too tired, but we're very careful about that. I'll say, 'Look, I love you. I find you desirable, but I'll make love to you tomorrow.' And he'll do the same for me. We make sure he knows it isn't that we don't want him."

For all of these differences, the quality of the sexual relationship in these happy marriages was light years away from the troubled sex lives of those who divorce. The greatest contrast between happily married and divorcing couples may well be in the domain of sex. By the time people file for divorce, sexual deprivation of many years' standing is shockingly common. In some cases, the sexual relationship was never established, and in others, sex was mechanical, merely a vent for

one partner's physical needs. In the happy marriages, sex was never one-way and was never deliberately withheld to express anger. It never required violence as an overture.

Sex is remarkably sensitive to what's happening in the rest of our lives. Work may interfere with a couple's sex life, especially early in their careers when they are putting in long hours. Mothers caring for children are often exhausted and feeling decidedly uninterested in sex by the end of the day. It is not unusual for even young, vigorous men and women to fall into bed exhausted at night, wondering if they'll ever find time for each other again.

Sexual relationships are richer when life is less stressful. It is very important for all couples to find ways to protect their privacy, to cherish their sexual relationship, and to guard it fiercely from everyday stresses. Good sex is not just a fringe benefit, it is a central task of marriage. In a solid relationship, sex and love are inseparable. Sex serves a very serious function in maintaining both the quality and stability of the relationship, replenishing emotional reserves and strengthening the marital bond.

# What Do We Mean When We Say Love?

By DEIDRE SULLIVAN

"Love doesn't just sit there, like a stone, it has to be made, like bread; remade all the time, made new."

—Ursula K. LeGuin, b. 1929  
American writer

"There is no love sincerer than the love of food."

—George Bernard Shaw  
(1856–1950) British writer

"The love we give always is the only love we keep."

—Albert Hubbard (1856–1915)  
American writer

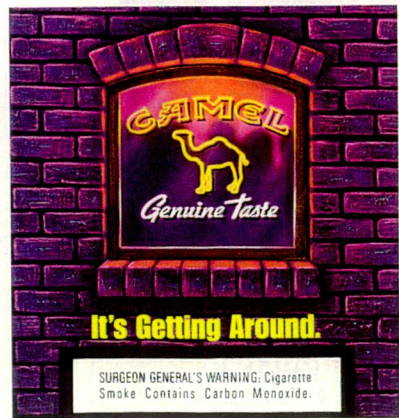
"Love is a grave mental disease."

—Plato (427–347 B.C.)  
Greek philosopher

"Love has nothing to do with what you are expecting to get—only with what you are expecting to give—which is everything."

—Katherine Hepburn, b. 1909  
American actress

From *WHAT DO WE MEAN WHEN WE SAY LOVE?* Copyright © 1991 by Deidre Sullivan. Published by Running Press.



It's Getting Around.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

Fig. 10



magazine (fig.10) you can see the designer has cleverly broken up one advertisement into three separate pieces and dispersed them through a double spread containing a written article. The advertisement is cleverly woven through the text so you can't help but notice it. In the top right hand corner of the page we see Joe hanging out of a window throwing a packet of Camel cigarettes to a friend below. Judging by the muted silhouettes of figures and the warm colours seen through the window Joe is either at a party or some kind of friendly gathering. Either way he is enjoying himself and so are the guests. He throws the cigarettes to his friend who is leaning out of a window on the floor below him, which could be part of the same apartment. His friend, who I'll name Bob Camel, is poised and happily waiting to catch his packet of cigarettes. On the final picture we see just the closed window with a neon Camel sign cutting off those inside from the viewer, leaving the onlooker, or in other words, the non-Camel smoker out in the cold. The advertisers use the phrase "It's Getting around" to persuade the viewer that everybody is hearing about the great taste of Camel cigarettes and they would be a fool not to try them. Those who smoke Camels know how to enjoy themselves so why not become part of the "in-crowd".

Warm colours such as purples, pinks and ambers are used to make the scene depicted in the advertisement seem more inviting. The colours are not intended to depict a natural light source but instead give the impression of the neon, fluorescent lights of a city. The image possesses an unnatural glow, the likes



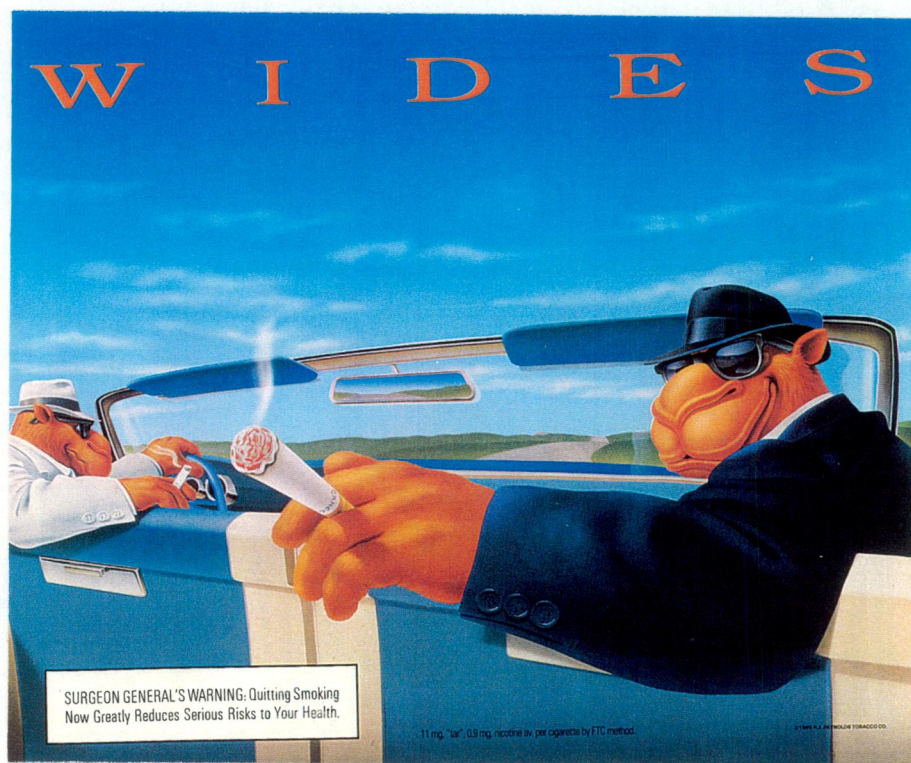


Fig. 11

of which could be seen while walking down a city street at night, a mixture of a thousand different coloured lights and signs reflecting off the streets and buildings. The style of the window gives the impression that Joe is in an apartment and not in a house, which gives another aspect of city life. Also, it does not appear to be an apartment that would be owned by a very wealthy individual. It is a regular city apartment not the kind you would find on Fifth Avenue, but a more down to earth apartment in which regular people would live. The cigarette brand is not trying to appeal to the wealthy and glamorous but is trying to attract the young everyday person who is looking to get a little more enjoyment out of life. The imagery evokes this sense of enjoyment and suggests that Camel cigarettes can help you achieve a happier lifestyle. Joe Camel's friend acts as the potential customer who has chosen to smoke Camels and has been accepted by the group that he wants to become a part of. The people inside the apartment, are to the onlooker the society in which he or she wishes to be accepted. This is a very clever advertisement because of the fact that the onlooker is kept on the outside. We are in a sense standing on the street looking jealously at the happy scene and wishing to be part of it.

In another Camel advertisement (Fig. 11) the viewer has been brought more into the picture and is practically sitting in the back seat of a convertible cadillac with Joe and his comrade. This advertisement is promoting *Camel Wides*, an addition made to the Camel range a few years back. This cigarette is wider in diameter than the regular size and is marketed more at men than women.

This advertisement has been cleverly composed to evoke this new style of cigarette. The typography and imagery work together to give the illusion of an expanded space. The type used is perfect to describe the qualities of the cigarette, a classic serif typeface which has been stretched to fit right across the top of the advert. The use of type on its own says what needs to be said about the product. The two Camel characters dressed in gangster apparel driving through vast open spaces in their huge convertible car each with cigarette in hand hints that the whole, wide world is out there waiting to be discovered and what better companion than a wide cigarette. It seems like the two big city boys have left town and are on their way to better things. They are carrying a passenger with them and if you like, it could be you. Cigarette smoking is all about escaping from something; you're feeling stressed-out need to relax, need to get away. And in this advertisement Camel provide the transport and the road. As long as you are looking at the advertisement you are the passenger sitting in the back-seat of the car. The cigarette industry knows that most people who smoke feel guilty about their habit and want to give up. So they show positive images suggesting that you have no need to feel guilty and that smoking can be a positive aspect in your life.

In *The Want Makers* by Eric Clarke he gives an example of a personal check-list that a particular advertiser used while working on cigarette advertisements:

1. It's an initiation symbol - a proof that you are on your own in the tribe and have achieved independent



manhood.

This point is clearly expressed in fig. 11 and fig. 13. In both cases the Camel characters are dressed in styles that hint at rebellion and independence. The Camel cigarette is the 'initiation symbol' which is the proof that you are an adult.

2. A nipple substitute - something you still feel the urge to smoke in times of stress.

3. A proof of sociability, to show that you are liked and people like you in return.

In fig. 11 we can see how the cigarette a symbol of sociability and togetherness. The cigarette is proof that you fit in and it acts as a way of engaging socially with people. The two Camels are united because of the cigarette they smoke.

4. A virility symbol - a symbolic penis advertising the fact that in your estimation you can always have a woman anywhere and at any time you want one.

In figures 11,12, and 14 we can see how the cigarette can be seen as a symbol of virility. The cigarette stands out from the image, and it is made to appear bigger than it really is. There are no Female Camels in this ad, but we know that Joe and his friends could have one if they wanted.(Clarke,1988, p.241)

This list of approaches was in use twenty years ago and aspects of it can still be seen in many of today's cigarette campaigns in the US. You choose a cigarette in accordance to which brand possesses the image you would like to portray. Both the Marlboro and Camel campaigns incorporate elements of this check-list. And although both brands campaigns appeal to women it has always been the male market which was targeted heavily by both brands.



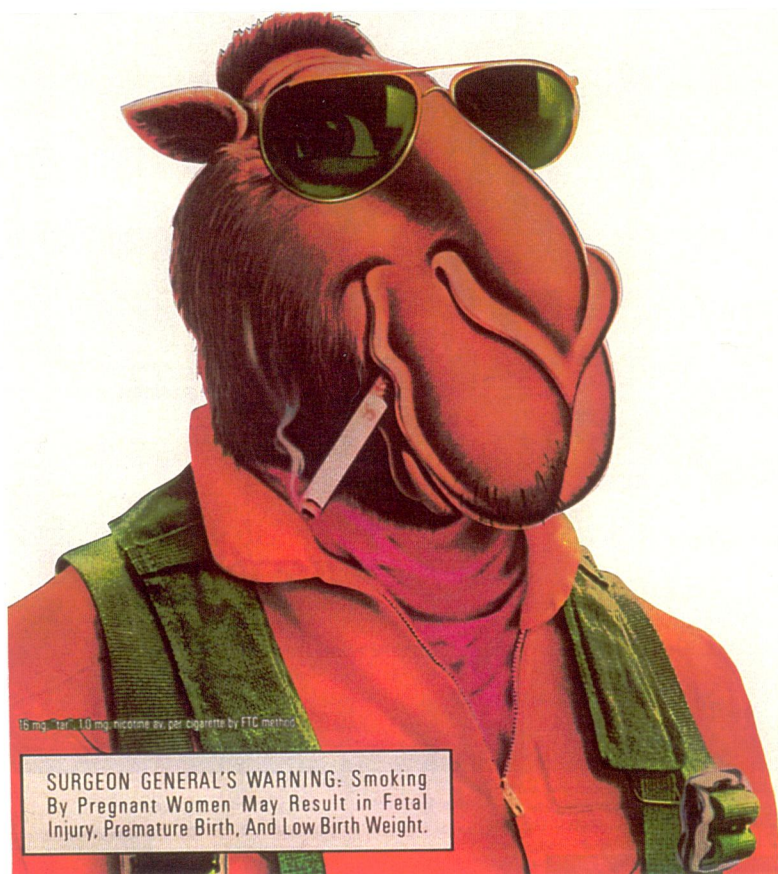


Fig. 12

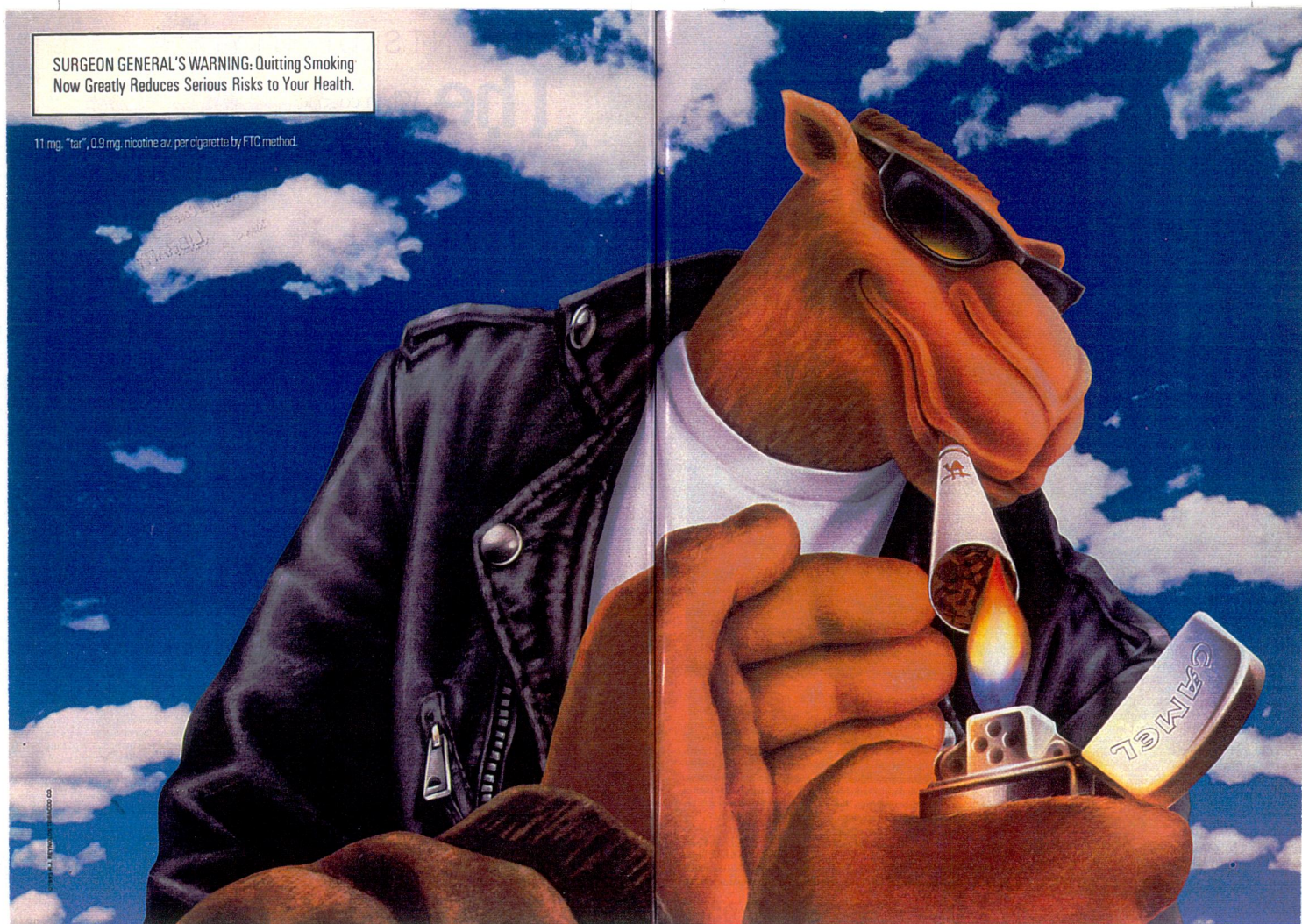


Fig. 13



The Joe Camel campaign is a clearly designed to appeal to men more than women. In America it is still considered that more men smoke than women. So therefore, Camel takes greater pains in attracting the male consumer. . At a New York AIGA discussion in the wake of the "Graphic Design in America" exhibition, writer Glenn O' Brien wrote about the definite similarity between the Camels features and the male sex organs.

According to an independent illustrator involved in the re-design, Joe's smooth character is about to become even smoother. The blue-collar ethos is showing signs of upward mobility and the rough chin stubble that doubled as scrotum hair is now giving way to a more clean-shaven image. The net-effect, according to the illustrator, is to 'make him look even more like a penis' (Olds, 1990, P. 18)

It is not difficult to see how Joe's facial features resemble the male sexual organs, just look at fig. 12 and you can see how his nose and his upper lip are designed to resemble them. Joe is the ultimate symbol of male virility and by smoking his cigarettes men can prove to others, that they can have a woman anywhere and at any time they want. Basically there are two virility symbols within the Camel advertisements- the cigarette and Joe himself. He appeals blatantly to the male ego, persuading men through use of clever symbolism. that Camel cigarettes will help make them more of a man.

In recent edition of *GQ* magazine for men, Joe can be clearly



seen in full persuasive mode (fig. 13). Spanning a double page spread, Joe bends his head to receive a light for his cigarette. Dressed in what could be termed as 'Rebel without a cause' style the obvious influence here was James Dean. What better person is there to portray an image of male virility? Just like Marilyn Monroe is still considered to be a sex-symbol and a screen goddess, James Dean is still revered as being an icon of youth and rebellion. The classic black motor-cycle jacket and black sunglasses were trademarks of the young American male of the 1950s breaking free of parental grip. While the readers of GQ magazine are generally past the age of adolescence the "James Deanesque" Joe holds appeal for all ages. For the office bound man he offers a more exciting lifestyle; smoking Camels means you are different from the rest. Joe persuades the viewer that Camel cigarettes will act as proof of your sociability, independence, and virility.

There is no text on the advertisement, the imagery is left to speak for itself. Without any text as such, the advertisement is still clearly advertising Camel cigarettes. The brand name is etched onto the lighter, the brand's logo is clearly visible on the cigarette, and with Joe Camel himself in the ad there can be no doubt as to what it is selling. The use of exaggerated perspective in the image makes it quite similar to the advert for Camel *Wides*. In both cases the cigarette is the focal point of the image. The cigarette seems to be growing out of the page towards the viewer. The perspective is used to bring the viewer into the image. In the case of the *Wides* ad the viewer feels like he is sitting in the back seat and in the James Dean ad the



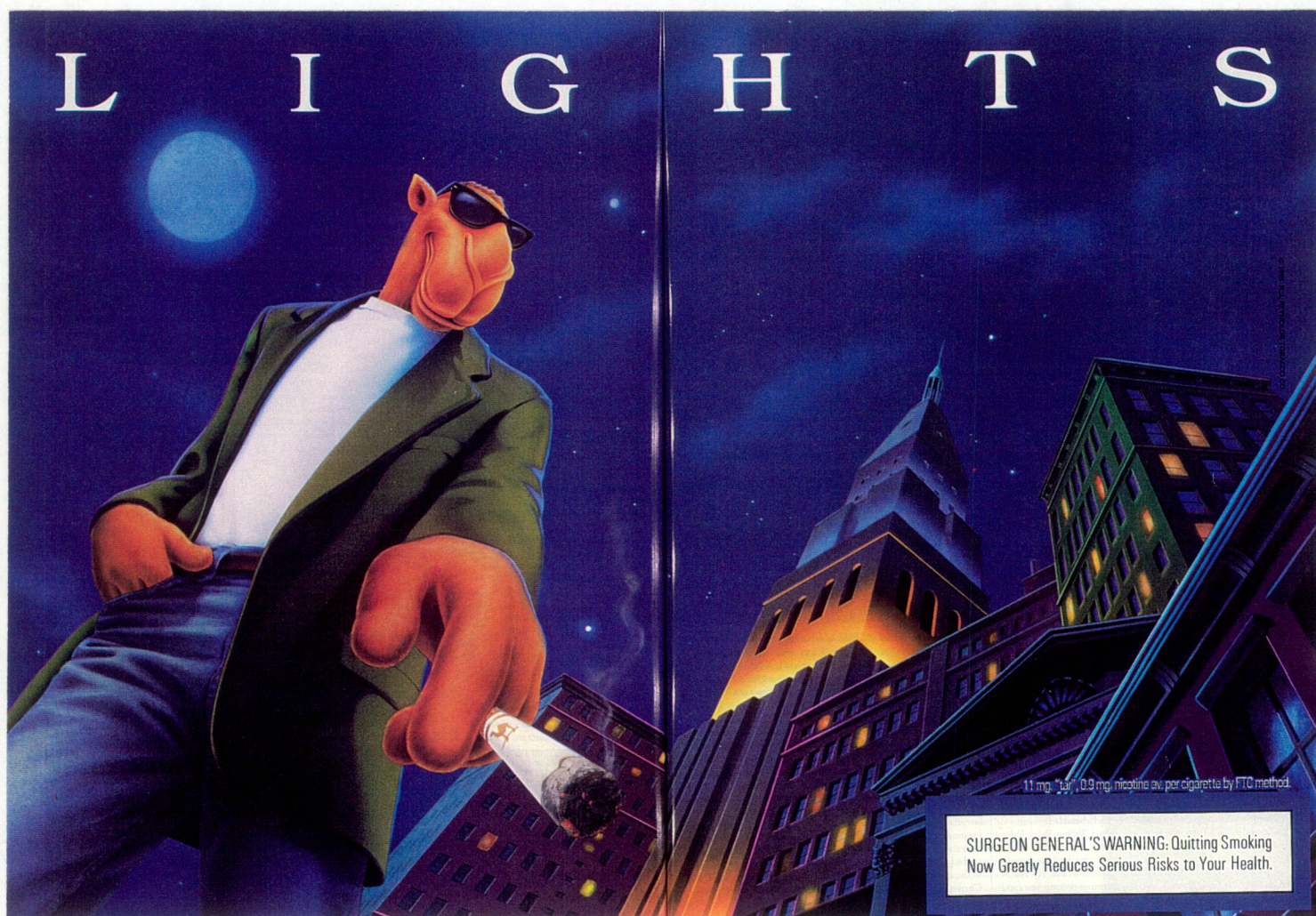


Fig. 14



viewer is looking through the eyes of the person who is lighting Joe's cigarette. In both cases Joe is inviting the viewer to be a part of his world. Also, in both images there are no restrictions in the landscape, no buildings, no power lines, etc. There is nothing but beautiful blue skies and, in the Wides ad, nothing but endless open road. In the real world there are restrictions everywhere for smokers, where they can smoke and who they might offend by lighting-up. In Joe's world there are none of these restrictions; you can smoke where you want and when you want.

As mentioned before Joe is a city dweller and the ad Fig 14 portrays him in his favourite surroundings. The advertisement is promoting Camel Lights. The word 'lights' is spanned across the top of the advertisement in the same manner as the Wides ad fig 11. In the Wides ad the type and imagery were used to convey the new style of cigarette. This ad uses a play on the word *lights* as a theme for its imagery. The image itself is full of lights, there is moonlight and there are the lights of the cityscape. There is also the light from Joe's cigarette. The scene conveys the romance of a city at night and how exciting it can be. Joe is dressed up and ready for a night out with his all important accessory in hand. He points the cigarette at the viewer as if to say, look at what you are missing. Joe appears to be larger than life, his figure towers higher than the buildings. He and his cigarettes are part of city life. Just follow Joe and he will show you a good time. Through the Joe Camel campaign R.J. Reynolds has been able to bring an eighty year old product to a whole new generation of smokers. Despite the success of the



campaign, Camel have not been able to match the success of the Marlboro brand. Although the Camel brand has been around much longer than Marlboro and was successful when Marlboro was an unpopular 'women's' cigarette struggling in the marketplace, Marlboro happened to come up with the right campaign at the right time. They were the first to tap into the youth market and to aim their brand at the impressionable young people who were just deciding to take up the habit. This is where Marlboro's success lay, that they were the first brand to create a campaign that would turn a cigarette brand into a symbol of strength and independence. As adolescent boys started to smoke to prove they were becoming adults, they needed to choose a cigarette brand that would convey the correct masculine image. So they chose Marlboro as their starter cigarette because of what the campaign implied, and that was that real men smoked Marlboro. From this point on the success of Marlboro has grown and grown, making it the most popular brand of cigarette in the world. This success was due to a campaign which has remained largely unchanged for over thirty years. Marlboro has become to the cigarette industry what Levis is to the jeanswear industry. Abroad it is a symbol of popular American culture. In the US it remains a continuing reminder of times gone by and a way of life which was honest and true. In an age where many Americans see many of the values that made their country great slowly diminishing, it is reassuring to see images of a country where life was not as complicated.

Case Study No. 2:

**Marlboro Cigarettes**

The success of the Marlboro brand was because of the image that was created for the product rather than any material attribute of the product itself. When Marlboro cigarettes were re-launched in the 1950s they could by no means claim to be a distinctive new product. So instead of fighting an uphill battle by stating the benefits of a product that was basically no different from any other cigarette on the shelf. The advertisers placed all their efforts in differentiating Marlboro by use of a created image. Marlboro doesn't urge the consumer to smoke their brand because of what wonderful things the cigarette will do for you. Marlboro shows us images of the kind of people who have already chosen to smoke the brand. The Cowboy didn't choose Marlboro because it had a pretty pack or because glamorous people chose to smoke them. He chose Marlboro because they were a good honest cigarette that could provide great flavour and satisfaction. The cowboy lives the kind of lifestyle that depends on no fuss products which serve their purpose.

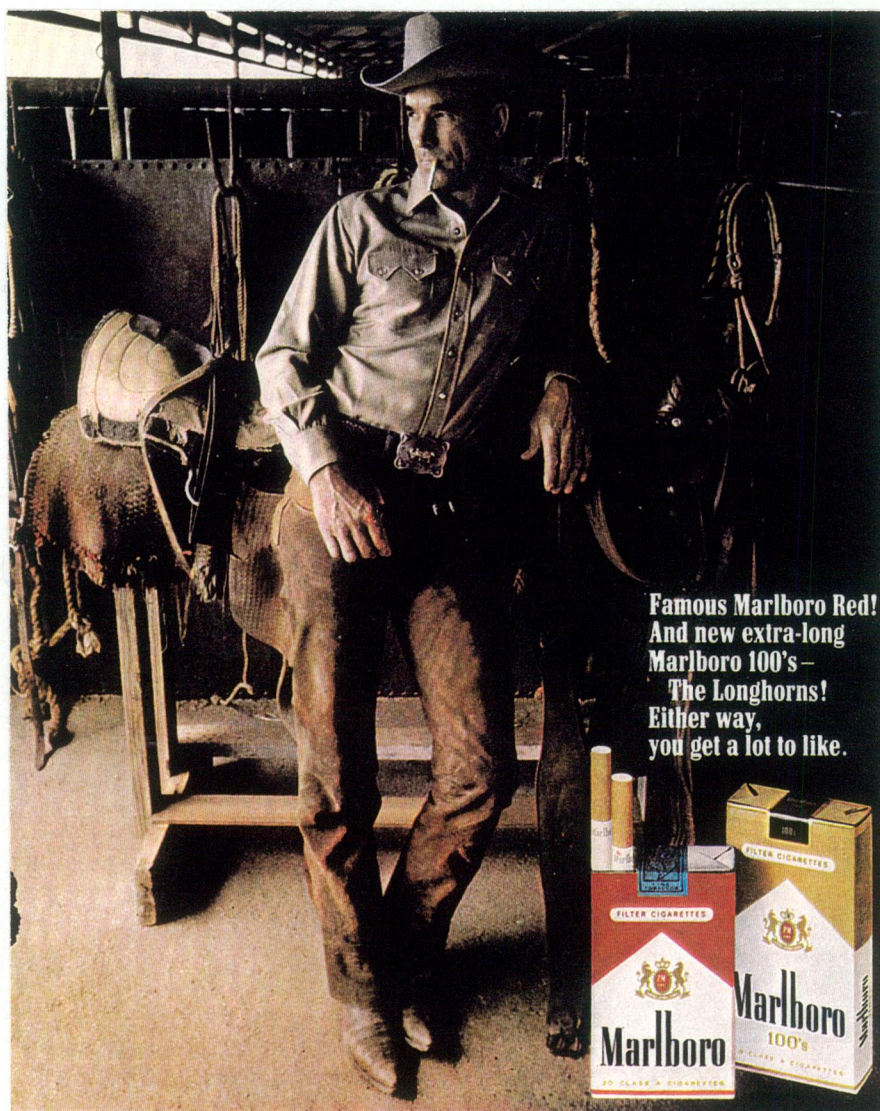
In Michael Schudson's book *Advertising, the uneasy persuasion*, he states that: "Advertising is much less powerful than advertisers and critics of advertising claim," (Schudson, 1984). The point that advertising is not quite as influential as many people would like or believe is a point that holds a certain amount of truth to it. I will be the first to admit that when the ads come on the television I am the first to change the channel. Whether most people pay any real attention to advertisements has always been a matter of much debate. The only clear way of knowing is to examine the sales figures before and after the campaign is



released. The previously discussed Joe Camel campaign is one example of how advertising has succeeded. And Marlboro is another clear example of a product which wouldn't have survived or become as successful as it is today without the power of advertising. The following is a brief outline of the success of the brand from the point when the Marlboro Country campaign was first introduced:

- \*1964: Marlboro Country campaign begins.  
Marlboro sales begin growing at 10% a year.
- \*1972: Marlboro becomes the best selling brand in the world.
- \*1989: Marlboro has 25% of the American cigarette market
- \*1993: Marlboro is again ranked the world's no.1 most valuable brand, it's value stands at \$31.2 billion.
- \*1994: Marlboro is second only to Coca-Cola as most valuable brand in the world.
- \*1995: Marlboro holds 29% of the American cigarette market, the highest share it has ever had. (Internet, Jan 1996)

Marlboro advertising was successful perhaps because of its escapist theme. It offers change for the busy, stressed urban man and shows him an alternative, which is Marlboro Country, a promised land full of open spaces, freshness and simplicity of lifestyle. Barry Day, worldwide creative director of McCann-Erickson made the point that: "The advertisements are not designed for people who are like the Marlboro Man but for those who would like to be like him." (Clark, 1988, P.244)



Famous Marlboro Red!  
And new extra-long  
Marlboro 100's –  
The Longhorns!  
Either way,  
you get a lot to like.

**Come to where the flavor is. Come to Marlboro Country.**

Fig. 15



Recent surveys have supported this point, showing that the majority of Marlboro smokers live in urban areas. People living the lifestyle of the Marlboro Man wouldn't consider what they do as being exciting or adventurous, while people living in a built up city are drawn to his free way of life.

Marlboro's success began in the 1960s during the Vietnam era. This was a period of unrest for many young Americans. Many of them were reaching out for something or someone they could identify with. So the Marlboro campaign soon fell into place and filled a void with a make-believe, friendly place called Marlboro Country. As John Landry of the Leo Burnett advertising agency said, "Marlboro Country fit these desires, this search." (white,1988,P.224),

Figure 15 is an example of the typical Marlboro advertisement of the 1960s. The image is of a rather contemplative cowboy surrounded by the tools of his trade. In all Marlboro advertisements the cowboy never looks into the camera; he always looks off into the distance with an expression of determination, "the self-absorbed look of an addict getting his fix" (White, 1988, P.120). He looks like a man who knows what he wants and knows how to get it, a man who can relax after a hard day's work with his favourite cigarette and is content with life. The advertisement helps to reassure those who are already addicted and prevents them from quitting; displays the "benefits" of smoking to those who have not started; and also reminds people who have quit about what they are missing. "Come to where the flavour is. Come to Marlboro Country" the slogan is not an invitation to Colorado, the slogan is an invitation to join the





Fig. 16

Marlboro Man in his haven of addiction.

The slogan is the phrase which comes at the end of the ad and encapsulates the message. It has been said that it should never comprise of more than seven words.

The advertisers devout wish is that the phrase will then continue to buzz around the consumers head, further reinforcing the message. (Rees, 1982, Pg.8)

Put together the addict's craving and an image that reinforces it and you have the most powerful combination known to marketing.

The Cowboy has no direct contact with the viewer. He is not like Joe Camel who is trying to persuade you through eye-contact and a cheeky grin. This cowboy looks as if he couldn't care less if you are man enough to join him or not. He is an innocent; he is not acting as the obvious salesman trying to con you into a bad deal. Its up to you whether you feel you could take the pace and smoke a "real man's" cigarette.

The beauty of the Marlboro campaign lies in the fact that a subject was chosen that could capture the imagination of people, something that could appeal to both our sense of adventure and our appreciation of a beautiful landscape.

In the ad Fig.16 you can see an example of how Marlboro succeeds in capturing our imagination. The image shows two cowboys looking out over a beautiful scene. There is a spectacular amber sunset which is reflected in the waters below and a landscape which seems to roll on forever. The same sense





Fig. 17



of space is portrayed as in that of a previously discussed Camel Wide advert. You are not enclosed or restricted. As with the two camels driving through open country, Marlboro Country also offers people a place where they can be free from the rigours of normal life. In the world of Camel and Marlboro nobody will prevent you from smoking where you like, not like in the real world where restrictions prevent you from smoking in most public places.

The Camel and Marlboro campaigns differ in an important aspect. The Joe Camel campaign shows the viewer a positive and exciting side to city life - wearing fashionable clothes and going to parties, clubs, etc. On the other hand, the Marlboro campaign plays on the fact that urban life can be stressful and confused, so an alternative way of life is offered; that in an increasingly complex and sophisticated society we often long for a way of life which is a little simpler. Unlike the cartoon fantasy world of Joe, the Marlboro campaign shows a return to a more natural ambience, signified by the return to a more natural time. For example in contrast to the machine-made transport depicted in the Camel ad (Fig. 11) the Marlboro advertisement (Fig.17) depicts the enjoyment of a more natural form of transport. Marlboro contrasts the office environment in which most urban dwellers work to the open air environment in which the cowboy works.

Marlboro also appeals to the male viewer by depicting traditional scenes of men enjoying men's company. There are no cowgirls here, just men doing men's jobs. Feminism hasn't





Fig. 18

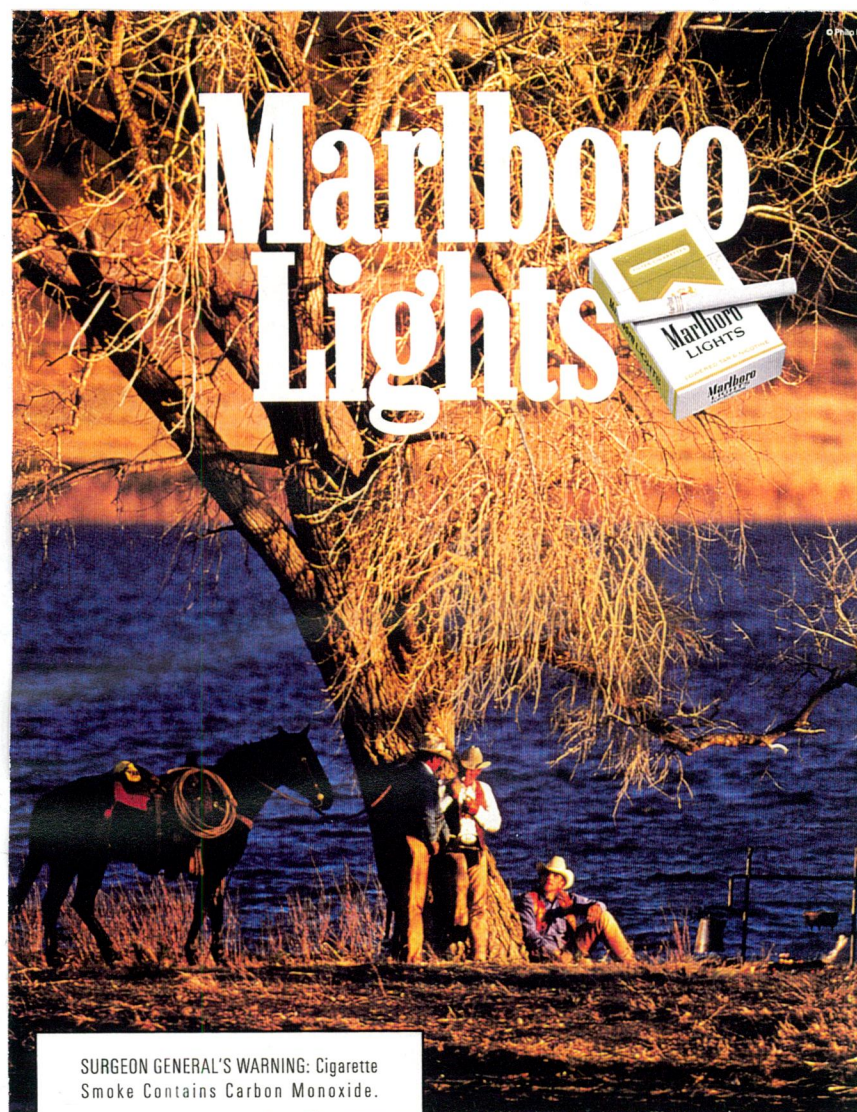


Fig. 19





Fig. 20



reared its ugly head in Marlboro Country. This absence of women gives some men the added security that there is still a place where women have not tried to take over the male workplace. These depictions of 'male bonding' can be clearly seen in Fig.18 & Fig.19, where in both cases smoking is a part of the happy social gathering. These ads portray an uncomplicated lifestyle in which men can be men. There is no sensitive man of the 'nineties here. It doesn't matter if you haven't shaved for a week or you smell of cigarettes; the "guys" won't mind.

In another ad *Cowboy's place* (Fig. 20) we see a bar ironically named "Cowboy's Place", in other words, "men's place". The premises is designed for the simple man. It is not pretty or elegant; it is purely functional. The slogan "There are no strangers here, only friends we haven't met," leads us to imagine a warm, friendly scene awaiting us if we were to walk in the door. This is the type of place that someone would pull up a stool for you, shake your hand and ask you your name. Even the sign on the door is inviting "Well, come on in". In the city life is very impersonal; nobody cares who you are or what you do; everyone always seems to be in a rush. This bar appears to have been lost in time. It signifies your own favourite place to go to, a place you are always welcomed and where you are greeted with a smile. Most of all, this bar is a place where you can light up a cigarette and nobody will mind.

While the Marlboro country campaign was designed to attract the male consumer to the brand and comes across as being sexist, women have become as attracted to the campaign as

COWBOYS STILL SING COWBOY SONGS.  
**ONLY TODAY**  
IT'S NOT JUST WITH A LONELY HARMONICA.  
IT'S WITH A CRANKED-UP  
**STRATOCASTER**  
THAT HOWLS, KICKS  
AND DOES EVERYTHING IT CAN TO SCREAM,  
"LET THE  
**STAMPEDE**  
**BEGIN!"**

**COME TO WHERE THE FLAVOR IS.**



SURGEON GENERAL'S WARNING: Quitting Smoking  
Now Greatly Reduces Serious Risks to Your Health.

Stratocaster is a registered trademark  
of Fender Musical Instruments Corp.

© Philip Morris Inc. 1995

16 mg "tar," 1.1 mg nicotine av. per cigarette by FTC method.

Fig. 21

men have. In fact, more women smoke Marlboro, than most "masculine" of brands, than any other cigarette. This is despite the brand's calculated appeal to men. Some of the creative people at Leo Burnett believe that women relate even more to the Marlboro man than men do. John Benson of Leo Burnett commented that:

We ran a 'country store' promotion (where the company advertises boots, spurs, jackets, and so on) and we had an order blank on it. We got a letter from three girls in Texas ordering a cowboy. I think that Marlboro advertising has great appeal to women.(White, 1988, P.127)

There is no doubt that the Marlboro men possess some very attractive qualities that would appeal to women. I myself appreciate why those girls put in an order for one. They are essence of man, all his best qualities rolled into one - strength, attractive rugged looks and charisma. In an age when many women are confused about their standing in society and whether true happiness lies in the workplace or in the home, the Marlboro ads present the traditional values of old where the man goes out to work. In the US Marlboro advertisements appear as frequently in women's magazines as in men's.

To continue Marlboro's appeal to today's younger age group, advertisers have launched series of adverts which appear in publications designed to appeal to the under 25 age group. I came across an example of this new approach in an edition of *Raygun* magazine (Fig.21). This advertisement is very different from the usual Marlboro ad, as there is no photographic



imagery. It is text that fills the page, not landscape and cow-boys. The type is laid out in a style reminiscent of posters designed in the last century. The type is bold and the leading between lines is minimal. The typeface used throughout is a simple sans-serif, all the letters appearing in higher case. While only one typeface is used, the type on each line varies in size, width, and height. The type is scratched and marked to give the added impression of authenticity and age. The ad continues the theme of the Old West while at the same time portrays the move of the brand into the present day.

"Cowboys still sing cowboy songs only today it's not just with a lonely harmonica. It's with a cranked up stratocaster..."

This portrays Marlboro as a classic brand by comparing it to other classic brands, ie. the "stratocaster", which is considered a classic in the ranks of the guitar world. This style is carried through the other advertisements in the series which can be seen on these promotional T-shirts where Marlboro is compared to the Chopper motorbike, the Roadhouse and a powerful car.

These ads portray a move into the future without changing the the essence of the campaign, which is Marlboro Country.

It was Hollywood who began the fascination with the Old West, and through hundreds of Western movies there began an American romance between cowboys and their lifestyles. This romance which still obviously exists as Western movies are still being churned out by the moviemakers. Through these movies people worldwide were able to recognise the American cowboy and the Wild West, a reason why Marlboro became such a

success on the International Market. The brand possessed an identity that was already known and loved by people across the world. 'So this is the cigarette that real American cowboys smoke - they must be good. '

Marlboro has become so associated with these images of the West that the advertisements no longer have to portray the cowboy smoking. This strong link between product and image has given the campaign its ability to run for so long. Barry Day, worldwide creative director of McCann-Erickson, has written:

Emotionally Marlboro owns the West. Whether it's a grizzled cowboy shading his eyes from the burning ember as he lights his cigarette from the campfire, a round-up of wild horses or simply a loving close-up of saddle and spur, there are few places in the world where the identifying brand name wouldn't immediately spring to mind. So potent is the symbolism that it allows the advertiser to 'tailor' his message according to the ever increasing degree of restriction prevalent in a particular country. You can't show someone smoking? You don't need to. The symbols say it all.(Clark, 1988, P.244)

The beauty of the campaign is that it possesses one simple idea which can be easily translated to suit many different societies and cultures, such as in Nigeria the cowboy is black.

The Joe Camel campaign on the other hand was devised solely for the American market and has not yet been applied to promoting the campaign abroad. This is possibly due to the fact that many of the strict restrictions governing cigarette advertising





Fig. 22

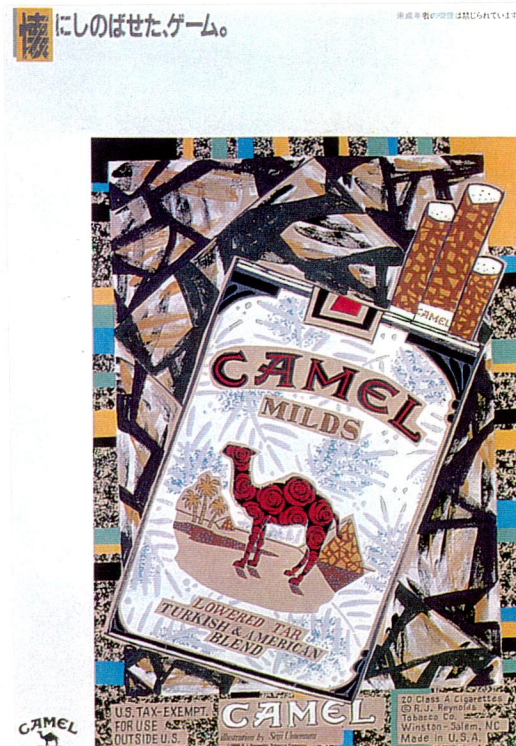


Fig. 23



would consider such a campaign to be too persuasive to children. Outside of America, Camel campaigns have had to differ from country to country, each campaign determined by that country's specific rules and regulations. For example, in Germany advertisers have taken the illustration from the actual packet and altered the image to create quite witty visual puns(Fig.22). And in Hong Kong advertisers for Camel employed young illustrators to come up with designs for posters which would attract the student population(Fig23). While both Germany and Hong Kong have come up with interesting campaigns, it is the inconsistency of Camel's campaigns from country to country which have prevented the brand having successful international appeal.

Marlboro, on the other hand, have kept their advertising consistent through the years, making them second only to Coca Cola in the ranks the world's most valuable brand, the present value of the being \$33 billion (Internet, 1995). Who can say in the light of Marlboro's success that advertising has no power? From its lowly beginnings in 1954 when Marlboro held only one quarter of one percent of the American cigarette market, the Marlboro brand, thanks to advertising, has only continued to grow and flourish.

## Conclusion

Cigarette advertising in the US is bold, wild and wonderful, but it can also be cunning, sly and dangerous. Unlike many European countries which have enforced harsh restrictions concerning the content of cigarette advertising, the legislation governing the content of cigarette ads in the US is at the moment quite vague. Therefore, cigarette advertisers have the freedom to use quite strong and controversial means of persuasion

Cigarette advertising in the US almost cries out to be discussed, such as the blatant hypocrisy of images found in the Newport and Misty campaigns which attempt to fool the consumer by use of images which portray a sense of physical and mental well-being (Chapter 3). Cigarette ads help to reassure consumers and to coax them into buying a product which could ultimately cause disease and even death.

Amongst the vast quantity of cigarette advertising in the US I chose two brands whose advertising campaigns I thought were particularly successful. Both the Marlboro and Camel campaigns prove that good advertising can help sell almost anything, even death and disease. The Marlboro brand went from being an unpopular women's cigarette to being the second most valuable brand in the world. Marlboro's success was due to one clever advertising idea that created a campaign which has lasted for over thirty years.

In contrast to the Marlboro campaign, the Joe Camel campaign is relatively young. Devised in 1987 to appeal to the younger



market, this campaign also shows the power of cigarette advertising and how it can be used to change consumers' perception of a product.

In the words of the character played by Sean Connery in the film *The Anderson Tapes*, "What is advertising, but a legalised con-game". This comment seems to have a great deal of truth to it, especially when referring to cigarette advertising which is all about creating an identity for a product which people will hopefully want to buy. Whether this identity is true to life is rarely an issue, and what better alternative realities have been devised than those of the Marlboro and Camel campaigns?

As I have stated in Chapter 2, Camel and Marlboro have had quite long histories and have struggled for many years to come up with campaigns which would popularise their brands of cigarette. Through trial and error the two cigarette brands eventually devised campaigns which have left much of the competition struggling to keep up with them. The Marlboro Country campaign has made Marlboro cigarettes the most popular cigarette brand in the world. So, why was the Marlboro Country campaign so successful? The success of the Marlboro campaign because of the decision to use the Cowboy and the environment in which he lives and works as the identity for the brand. Because of Hollywood, books and folklore, the Cowboy and his lifestyle were already known and loved by people worldwide. Qualities that the Cowboy conveyed, such as courage and independence, were qualities that many people would like to possess. Therefore, people who wanted to show

that they had the qualities of the Cowboy chose to smoke Marlboro , the cigarettes acting as a symbol their of independence, masculinity, etc. The campaign was originally designed to appeal to men, which it does, but the campaign also holds a great deal of attraction for women. The campaign has remained largely unchanged since its conception in the 1950s. It is because the campaign has remained the same over the years that has strengthened the link between product and image. With this strong link the campaign could easily alter itself to fit in with the advertising restrictions which vary from country to country. The link is so strong that the campaign no longer needs to show a cowboy smoking. A beautiful piece of scenery or a cowboy at work conveys the message just as effectively.

The Camel brand, on the other hand, began life quite successfully in the 1920s and it was not until the 1970s that the brand suffered a fall in popularity. However in the late 1980s their current campaign was devised, a campaign which has succeeded in bringing what was considered to be an old-fashioned cigarette brand to a whole new generation of smokers. The message of the Joe Camel campaign is clearly have fun and enjoy yourself. It's success lies in the cheeky cartoon character who has everything a man could want. He is the wolf cleverly disguised in Camel's clothing, without batting an eyelid he can lure the unsuspecting into his world of addiction. While Camel has still much to do if it is to become as popular as Marlboro, the Joe Camel campaign has brought the brand up a further step towards success.

The future of cigarette advertising in America is a topic that nobody is very sure about. My own opinion is that the move made by President Clinton in August 1995, which I pointed out in Chapter 1, to try and restrict cigarette advertising was the first of many steps that will be taken to further restrict cigarette advertising in the US. It seems likely that in the future characters such as the Marlboro Man and Joe Camel will no longer be allowed to advertise cigarettes. The cigarette industry and advertisers claim it is their right under the First Amendment to use such images as cowboys and cartoons to sell their product, but I believe that they are fighting a losing battle. If the government does not demand more restrictions on cigarette advertising, the American public will.



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