

AC Collection #198  
(1142C)

The Marlboro Oral History and Documentation Project

INTRODUCTION

The Marlboro Oral History and Documentation Project is the result of a two-year effort supported, in part, by Philip Morris, Inc. Sixty oral history interviews and a variety of related materials were gathered to document Marlboro cigarette advertising, primarily from 1954 to 1986. The project examines the "The Marlboro Man", "Settle Back", and "Marlboro Country" campaigns.

HISTORY

Philip Morris, Esq. opened a tobacco shop in London in 1847. After his death in 1873, family members carried on the business and the Philip Morris name. In 1902, Philip Morris brand of cigarettes were being sold in the U.S.

By the end of the first World War, Philip Morris was no longer a family business in England, but a small American-owned corporation, with manufacturing facilities in England. It was not until 1929 that the Philip Morris Co. started making cigarettes in the U.S.

The Marlboro brand was registered in the U.S. in 1908, but the cigarettes apparently were not available until around 1923, when they were "advertised as 'America's luxury cigarette' and sold largely in hotels and resorts."

Three years later, Philip Morris caused a minor stir by advertising Marlboro as a women's cigarette. In 1930, an "ivory tipped" Marlboro was introduced. The tip was to prevent the cigarette paper from sticking to the smoker's lips. This was followed by a red "beauty tip" which, it was claimed, would mask lipstick smears on the end of the cigarette.

Marlboro experienced a brief flurry of sales during World War II. However, by 1954 the "women's cigarette" claimed only one-quarter of one percent of the total domestic cigarette market. To address the situation, Philip Morris hired the Elmo Roper Agency to research filter cigarettes and color and packaging preferences, using the nearly dormant Marlboro as its test subject, and Dallas-Ft. Worth as the test market. Encouraged by that research, Philip Morris elected to "re-issue" Marlboro as a filter cigarette with a new logo and in a new cardboard "flip top" box, designed to keep cigarettes from getting easily crushed. The company also decided to switch the Marlboro account from Cecil and Presbrey, to the Chicago-based Leo Burnett advertising agency in 1954.

The Leo Burnett advertising agency decided to change the Marlboro image, identifying it with masculinity, and depicted a cowboy in its first print ad.

Its debut was positive, particularly in New York, where Marlboro allegedly captured first place in cigarette sales in thirty days. Philip Morris needed no more convincing, and in January, 1955, the "new" Marlboros went national in ads which stressed "Filter, Flavor, Flip-top box" and masculinity. Joining the original Marlboro cowboy was an assortment of rugged-looking men, seemingly drawn from all walks of life, each having a tattooed hand.

Sales began encouragingly. From an all-time brand high of 6.4 billion units (cigarettes) in 1954, Marlboro sales climbed to 19.5 billion in 1957. By 1958, when Marlboro had attained a respectable 4.5% market share, sales stalled and leveled out over the next three years. Soon the "tattooed men" disappeared, and at least one woman appeared in a print ad. To the ranks of the "regular guys" were added golf pros, yachtsmen, and former football stars, who invited the consumer to "settle back" and enjoy a Marlboro.

In 1960, the company achieved national distribution for the brand. Two years later, the account group at Burnett tested a "Marlboro Country" advertising campaign in selected markets. Focusing exclusively on cowboys and western imagery, the campaign utilized lush images of a trail drive. To music from Elmer Bernstein's movie score for The Magnificent Seven, the commercials beckoned the viewer to "Come to where the flavor is, come to Marlboro Country." A year later (1963), the campaign made its national debut. Thematically, for the past twenty-two years, Marlboro's advertising has changed relatively little.

#### Related Collections

Researchers interested in tobacco advertising should also look at the Warshaw Collection of Business Americana and in the N W Ayer agency records.

#### SCOPE AND CONTENT

This collection consists of eight series.

SERIES ONE, Research Files, contains materials collected by the Archives Center at the beginning of the project to provide background information for the project team. The files include histories on Philip Morris, Inc., the various Marlboro campaigns, and other pertinent information on the tobacco industry.

SERIES TWO consists of Interviewee Files. Each file contains an abstract of each interview and additional information about the interviewee, such as resumes and correspondence, if available. The abstracts correspond to a time message on track two of each researcher copy. The arrangement of the files is alphabetically by interviewee's last name. The abstracts also include brief biographical statements and scope and content notes. Each abstract includes an index to proper names (people, advertising campaigns, locations) and to a limited number of subjects discussed in the interview. A "master index" compiles all these indexes into a single listing.

SERIES THREE contains Oral History Interviews, represented in three different physical formats: original master audio cassettes made in the field, master reel-to-reel tapes generated in the Archives Center from the original field recordings, and researcher copies. Researcher copies are recorded on stereo cassettes with track one holding the interview and track two holding time messages in five second increments: one minute, five seconds, one minute, ten seconds, etc. The interviews are abstracted using the T.A.P.E. system (Timed Access Pertinent Excerpts). The abstracts of the interviews are cross referenced to these time increments (see SERIES TWO). The interviews are organized chronologically and numbered in the order in which they were conducted. There are no restrictions on the interviews.

SERIES FOUR contains Audio-Visual Materials. The series is divided into five sub-series which are Proofsheets, Posters, Marlboro Print Advertisements (2x2 slide format), Marlboro Television Commercials (3/4" Video format), and Marlboro Radio Advertisements. Also see SERIES EIGHT.

The first subseries, Proofsheets, are all from the "Marlboro Country" Campaign. They are dated from 1981-1986. A small number of these proofsheets are in Spanish.

The second subseries is made up of Marlboro Posters dated from 1984-85. These posters are in English, Spanish, and German.

The third subseries is Marlboro Print Advertisements, in the format of 2X2 slides. The collection contains both an original set and duplicate set of slides dating from 1927-1986. Included in the slides are Marlboro outdoor and international (Germany, Hong Kong, and the Dominican Republic) advertisements.

The fourth subseries includes video tapes of Marlboro Television Commercials. There are both master and researcher copies which include international advertisements and the history of the Marlboro campaign. These advertisements date from 1955-1986.

The fifth subseries is Marlboro Radio Advertisements. Included are radio spots for 1956-57 and Marlboro advertisements during a Dominican baseball broadcast in 1986.

SERIES FIVE, Promotional Items and Packaging, is made up of Marlboro promotional items from the United States, Switzerland, West Germany, Hong Kong, and the Dominican Republic. The items include cigarette packing and their seals from various countries; recipes; and Marlboro souvenirs, such as poker cards.

SERIES SIX, Company Publications and Related Material, contains publications of Philip Morris, Inc. and publications concerning the tobacco industry as well as pertinent research material on the Marlboro international campaigns. Publications include Philip Morris Magazine, Call News, The Force, Philip Morris Annual Reports, The Tobacco Observer, World Tobacco Magazine, Tobacco Reporter, Tobacco International, and El Leoncito (Dominican Republic).

SERIES SEVEN, Travel Slides taken by Marlboro Project staff, contain miscellaneous slide photographs taken by the Marlboro Project staff on two commercial shoots (Texas and Utah).

SERIES EIGHT, Administrative Files, contains records of the original Deeds of Gift, correspondence, and other pertinent information.

MARLBORO ORAL HISTORY AND DOCUMENTATION PROJECT  
CONTAINER LIST

Series 1: Research Files

<u>Box</u>	<u>Folder</u>	<u>Listing</u>
1	1	Marlboro Project Bibliography
	2	Marlboro Oral History Project, Project Handbook
	3	Marlboro Chronology
	4	Marlboro Personalities
	5	"Cowboy Dreams" Storyboard
	6	Marlboro T.V. Advertisements, Video Reel Listings
	7	Marlboro International Ads, Historical Reel Listings
	8	Marlboro International Ads, Hong Kong Listing
	9	Marlboro Radio Advertisements
	10	Philip Morris Cigarettes, Warshaw Collection Images
	11	Miscellaneous Marlboro Print Ads
	12	Philip Morris Chronology and Corporate Profiles
	13	Philip Morris Inc., pre-1950s
	14	Philip Morris Inc., 1950s
	15	Philip Morris Inc., 1960s
	16	Philip Morris Inc., 1970s
	17	Philip Morris Inc., 1980s
	18	Philip Morris Inc., Foreign Cigarette Business and Advertising
	19	Cigarette Sales Figures, 1949-1971
	20	<u>Reader's Digest</u> Article, July, 1957
	21	<u>Consumer Reports</u> , Cigarette Text, Feb. 1953
	22	Four Sixes Ranch, Texas
2	1	Cigarette Advertising
	2	Cowboy Images in Advertising
	3	Tobacco Ad Regulations
	4	Cigarette Ban - Article Listing
	5	Tobacco - Related Articles
	6	Women and Smoking
	7	World Health Organization, Smoking and Health
	8	Marketing and Distribution of Tobacco
	9	Death in the West
	10	FTC Cigarette Advertising Investigation
3	1	Leo Burnett Company, Inc. (ad agency)
	2	<u>Readers' Guide</u> Information on Marlboro
	3	Miscellaneous Secondary Sources

Series 2: Interviewee Files  
(Abstracts)

<u>Box</u>	<u>Folder</u>	
1	1	Master Index
	2	HALL ADAMS, Jr., Chairman and CEO, Leo Burnett Co., interviewed in New York, New York.
	3	RAFAEL ARGUELLES, Marketing Director, Massalin Particulares, interviewed in Buenos Aires, Argentina.
	4	MANUEL E. AYBAR, Market Researcher, E. Leon Jimenes, interviewed in Santo Domingo, Dominican Republic.
	5	KIRK R. BACHMAN, first assistant cameraman, freelancer, interviewed in Marfa, Texas.
	6	LESTER BAGDASARIAN, Jr., Art Director, Leo Burnett Co., interviewed in Chicago, Illinois.
	7	JOHN BENSON, former Account Executive with Leo Burnett Co., interviewed in Chicago, Illinois
	8	MARLENE BREGMAN, Director of Marketing Services, Leo Burnett Publicidade, interviewed in Sao Paulo, Brazil.
	9	ELIZABETH BUTSON, Vice-President, Philip Morris International, interviewed in New York, New York.
	10	WILLIAM CAMPBELL, Executive Vice-President of Marketing for Philip Morris, USA, interviewed in New York, New York.
	11	KENNETH CARTER, Art Director, Leo Burnett Co., interviewed in Alpine, Texas.
	12	JUAN O. CONTIN, Promotion Director at E. Leon Jimenes, interviewed in Santo Domingo, Dominican Republic.
	13	RALPH DELBY, Art Director, Leo Burnett Co., interviewed in Chicago, Illinois.
	14	BOB DILLARD, Editor of local newspaper and extra in "Cowboy Dreams" commercial, interviewed in Marfa, Texas.

<u>Box</u>	<u>Folder</u>	
1	15	FERNANDO X. DONOSO, Interpreter for Felipe Gil, Santo Domingo, Dominican Republic.
	16	THOMAS DUFF, Accountant, Leo Burnett Co., interviewed in Marfa, Texas.
	17	GABRIELLE EUCHNER, Product Manager, Philip Morris GMBH, interviewed in Munich, West Germany.
	18	IAN FERGUSON, Marketing Director, Philip Morris, Co., interviewed in Lausanne, Switzerland.
	19	KNUT FOCKLER, Marketing Director, Philip Morris GMBH, interviewed in Munich, West Germany.
1	20	FELIPE GIL, Director of Publicity, E. Leon Jimenes, interviewed in Santo Domingo, Dominican Republic.
	21	CARLOS GIOVANELLI, Director of Marketing Research, Massalin Particulares, interviewed in Buenos Aires, Argentina.
	22	EARL GLASS, Art Director, Leo Burnett Co., interviewed in Chicago, Illinois.
	23	K. DAWN GLOVER, a schoolteacher used in "Cowboy Dreams", interviewed in Marfa, Texas.
	24	RAFAEL M. GOMEZ, Sales Manager, E. Leon Jimenes, interviewed in Santo Domingo, Dominican Republic.
	25	JORGE ALBERTO GONZALEZ, Director of Marketing, Massalin Particulares S.A., interviewed in Buenos Aires, Argentina.
	26	TOM JARRARD, a Marlboro wrangler, interviewed in Lander, Wyoming.
	27	PHELPS JOHNSTON, Copywriter, Leo Burnett Co., interviewed in Chicago, Illinois.
	28	GUY JONES, a grip, interviewed in Marfa, Texas.
	29	CICI KINNEY, Production Coordinator, "Cowboy Dreams" commercial, interviewed in Marfa, Texas.
	30	KENNETH KROM, Creative Director, Marlboro Account, Leo Burnett Co., interviewed in Chicago, Illinois.

<u>Box</u>	<u>Folder</u>	
1	31	WILLIAM KWAN, Area Manager, Philip Morris Asia, interviewed in Hong Kong.
	32	KAREN KWOK, Associate Account Advertising Director, Leo Burnett Co., interviewed in Hong Kong.
	33	GODDARD KWONG, Promotions Manager, Philip Morris Asia, interviewed in Hong Kong.
	34	JOHN LANDRY, Senior Vice-President, Philip Morris, interviewed in New York, New York.
	35	LUIS MANUEL LEON, Assistant to the Marketing Director and grandson of the founder of E. Leon Jimenes, interviewed in Santo Domingo, Dominican Republic.
	36	EMILY LO, Advertising Manager, Philip Morris Asia, interviewed in Hong Kong.
	37	JOHNNY LO, Media Group Head, Leo Burnett Co., interviewed in Hong Kong.(see folder 32)
	38	WILLIAM MA, Hong Kong Sales Manager, Philip Morris Asia, interviewed in Hong Kong.
	39	DICK MARX, music producer, Dick Marx and Associates, interviewed in Chicago, Illinois.
	40	NEIL MCBAIN, former Art Director, Leo Burnett, Co., interviewed in Chicago, Illinois.
	41	BOBBY MCKNIGHT, "actor" in "Cowboy Dreams", interviewed in Marfa, Texas.
	42	ROSS MILLHISER, Vice Chairman of the Board of Directors, Philip Morris, Inc., interviewed in New York, New York.
	43	NORMAN MUSE, Chairman and Chief Creative Officer for Leo Burnett Inc., interviewed in Chicago, Illinois.
	44	DAVID MUSIAL, Producer, Leo Burnett Co., interviewed in Chicago, Illinois.
	45	RAUL NUNEZ, Director of Marketing, E. Leon Jimenes, Santo Domingo, Dominican Republic.
	46	JAMES OATES, Marlboro Account Executive, Leo Burnett, interviewed in Chicago, Illinois.

<u>Box</u>	<u>Folder</u>	
	47	JEAN-PIERRE PASCHOUD, Director of Marketing, Philip Morris, interviewed in Lausanne, Switzerland.
	48	EXPEDY POU, Interpreter for Rafael M. Gomez, Santo Domingo, Dominican Republic.
	49	JUAN LUIS RESTREPO, Brand Manager, E. Leon Jimenes, interviewed in Santo Domingo, Dominican Republic.
	50	GILBERTO RODRIQUEZ, Owner, Toltec Cafe (used in "Cowboy Dreams" commercial), interviewed in Alpine, Texas.
	51	DAVID SMIRNOFF, Freelance Executive Film Producer for Starlight Productions, interviewed in High Frontier Ranch, Jeff Davis County, Texas.
	52	BRUCE SURTEES, Hollywood motion picture photographer for "Cowboy Dreams" commercial, interviewed in Marfa, Texas.
	53	DANIEL TSO, Director of Brand Management, Philip Morris U.S.A., interviewed in New York, New York.
	54	GUNTER ULRICH, Manager of Market Information and Analysis, Philip Morris GMBH, interviewed in Munich, West Germany.
	55	JUAN VERGARA, Chief of Publicity and Promotion, Philip Morris, interviewed in Sao Paulo, Brazil.
	56	GEORGE WEISSMAN, Director Emeritus of Philip Morris Inc., interviewed in New York, New York.
	57	KELLY WHITFIELD, local resident in "Cowboy Dreams" commercial, interviewed in Fort Russell, Marfa, Texas.
	58	DARREL WINFIELD, a Marlboro Cowboy, interviewed in Riverton, Wyoming.
	59	THORISMAN WOLFF, Manager of Public Relations, Philip Morris GMBH, interviewed in Munich, West Germany.
	60	ROBERT ZABEO, Director of Marketing for Philip Morris in Brazil, interviewed in Sao Paulo, Brazil.
	61	MANFREDO ZINN, Director of Marketing, Massalin Particulares S.A., interviewed in Buenos Aires, Argentina.

Series 3: Oral Histories (Tapes)  
Subseries A: Original Master Audio Cassettes Made In The Field.

<u>Box</u>	<u>Interview</u>	<u>Interviewee</u>	<u>Date/Int.</u>	<u>*Time</u>	<u>Restriction</u>
1	1	John Landry	3/12/86	90 min.	none
	2	William Campbell	3/13/86	60 min.	none
	3	Hall Adams, Jr.	3/24/86	70 min.	none
	4	John Benson	4/14/86	90 min.	none
	5	James Oates	4/17/86	70 min.	none
	6	Dick Marx	4/18/86	150 min.	none
	7	Ken Krom	4/15/86	90 min.	none
	8	Earl Glass	4/16/86	90 min.	none
	9	Ralph Delby	4/16/86	30 min.	none
2	10	Phelps Johnston	4/16/86	90 min.	none
	11	Les Bagdasarian	4/17/86	60 min.	none
	12	Norman Muse	6/16/86	30 min.	none
	13	Neil McBain	6/25/86	90 min.	none
	14	Kirk Bachman	7/15/86	30 min.	none
	15	No tape/No interview			
	16	Kenny Carter	7/17/86	30 min.	none
	17	Bob Dillard	7/17/86	30 min.	none
	18	Tom Duff	7/17/86	30 min.	none
	19	"Cowboy Dreams"	7/15/86	60 min.	none
	20	K. Dawn Glover	7/17/86	30 min.	none
	21	Guy Jones	7/15/86	30 min.	none
	22	CiCi Kinney	7/15/86	30 min.	none
	23	Bobby McKnight	7/17/86	30 min.	none
	24	Gilberto Rodriguez	7/16/86	45 min.	none
	25	David Smirnoff	7/15/86	60 min.	none
	26	Bruce Surtees	7/15/86	10 min.	none
3	27	Kelly Whitfield	7/15/86	60 min.	none
	28	David Musial	7/25/86	30 min.	none
	29	Darrell Winfield	8/27/86	60 min.	none
	30	Tom Jarrard	8/28/86	30 min.	none
	31	Daniel Tso	9/30/86	30 min.	none
	32	Jean-Pierre Paschoud	9/30/86	90 min.	none
	33	Ian Ferguson	10/8/86	90 min.	none
	34	Knut Fockler	10/9/86	150 min.	none
	35	Gunter Ulrich	10/10/86	30 min.	none
	36	Thorisman Wolff	10/10/86	90 min.	none
	37	Gabriele Euchner	10/11/86	30 min.	none
4	38	Karen Kwok/Johnny Lo	10/27/86	120 min.	none
	39	William Kwan	10/27/86	120 min.	none
	40	William Ma	10/27/86	30 min.	none
	41	Emily S.L. Lo	10/27/86	120 min.	none
	42	Goddard Kwong	10/27/86	120 min.	none
	43	Elizabeth Butson	11/6/86	60 min.	none

\*Time: Each tape has 30 minutes on each side, the estimated time reflects the number of sides used by the

interviewer. For example, if the interview is recorded on 3 sides of tape, the time is stated as 90 minutes.

<u>Box</u>	<u>Interview</u>	<u>Interviewee</u>	<u>Date/Int.</u>	<u>*Time</u>	<u>Restriction</u>
	44	Raul A. Nunez (1st interview)	11/11/86	120 min.	none
	45	Rafael Gomez	11/12/86	90 min.	none
	46	Felipe Gil	11/13/86	120 min.	none
	47	Manuel E. Aybar	11/13/86	60 min.	none
5	48	Luis Manuel Leon	11/13/86	60 min.	none
	49	Juan O. Contin	11/14/86	60 min.	none
	50	Juan Luis Restrepo	11/14/86	30 min.	none
	51	Raul A. Nunez (2nd interview)	11/14/86	60 min.	none
	52	Juan M. Vergara	12/2/86	30 min.	none
	53	Roberto Zabeo	12/2/86	60 min.	none
	54	Marlene Bregman	12/2/86	90 min.	none
	55	Rafael Arguelles	12/4/86	180 min.	none
	56	Manfredo Zinn	12/4/86	150 min.	none
	57	Jorge Gonzalez	12/5/86	30 min.	none
	58	Carlos Giovanelli	12/5/86	40 min.	none
	59	George Weissman	4/27/87	60 min.	none
	60	Ross Millhiser	5/5/87	60 min.	none

Series 3: Oral Histories

Subseries B: Research Copies, alphabetically organized (Each interview has two sets of copies)

<u>Box</u>	<u>Interview</u>	<u>Interviewee</u>	<u>Date/Int.</u>	<u>*Time</u>	<u>Restriction</u>
1	3	Hall Adams, Jr.	3/24/8	70 min.	none
	55	Rafael Arguelles	12/4/86	180 min.	none
	3	Manuel E. Aybar	11/13/86	60 min.	none
	14	Kirk R. Bachman	7/15/86	30 min.	none
	10	Lester Bagdasarian, Jr.	4/17/86	60 min.	none
	4	John Benson	4/14/86	90 min.	none
	54	Marlene Bregman	12/2/86	90 min.	none
	43	Elizabeth Butson	11/6/86	60 min.	none
	2	William Campbell	3/13/86	60 min.	none
	16	Kenneth Carter	7/17/86	30 min.	none
	49	Juan O. Contin	11/14/86	60 min.	none
	19	"Cowboy Dreams"	7/15/86	60 min.	none
2	9	Ralph Delby	4/16/86	30 min.	none
	17	Bob Dillard	7/17/86	30 min.	none
	18	Thomas Duff	7/17/86	30 min.	none
	37	Gabrielle Euchner	10/11/86	30 min.	none
	33	Ian Ferguson	10/8/86	150 min.	none
	34	Knut Fockler	10/9/86	150 min.	none
	46	Felipe Gil	11/13/86	120 min.	none
	58	Carlos Giovanelli	12/5/86	40 min.	none
	8	Earl Glass	4/16/86	90 min.	none
	20	K. Dawn Glover	7/17/86	30 min.	none
	45	Rafael M. Gomez	11/12/86	90 min.	none
3	57	Jorge A. Gonzalez	12/5/86	30 min.	none
	30	Tom Jarrard	8/28/86	30 min.	none
	10	Phelps Johnston	4/16/86	90 min.	none
	21	Guy Jones	7/15/86	30 min.	none
	22	CiCi Kinney	7/15/86	30 min.	none
	7	Kenneth Krom	4/15/86	90 min.	none
	39	William Kwan	10/27/86	120 min.	none
	42	Goddard Kwong	10/27/86	120 min.	none
	38	Karen Kwok	10/27/86	120 min.	none
	1	John Landry	3/12/86	90 min.	none
	48	Luis Manuel Leon	11/13/86	60 min.	none
	41	Emily Lo	10/27/86	120 min.	none
	38	Johnny Lo	10/27/86	120 min.	none
4	40	William Ma	10/27/86	30 min.	none
	6	Dick Marx	4/18/86	150 min.	none
	13	Neil McBain	6/25/86	90 min.	none
	23	Bobby McKnight	7/17/86	30 min.	none
	60	Ross Millhiser	5/5/87	60 min.	none

\*Time: Each tape has 30 minutes on each side, the estimated time reflects the number of sides used by the interviewer. For example, if the interview is recorded on 3 sides of tape, the time is stated as 90 minutes.

<u>Box</u>	<u>Interview</u>	<u>Interviewee</u>	<u>Date/Int.</u>	<u>*Time</u>	<u>Restriction</u>
	12	Norman Muse	6/16/86	30 min.	none
	28	David Musial	7/25/86	30 min.	none
	44	Raul Nunez (I)	11/11/86	120 min.	none
	51	Raul Nunez (II)	11/14/86	60 min.	none
	5	James Oates	4/17/86	70 min.	none
	32	Jean-Pierre Paschoud	9/30/86	90 min.	none
5	50	Juan Luis Restrepo	11/14/86	30 min.	none
	24	Gilberto Rodriguez	7/16/86	45 min.	none
	25	David Smirnoff	7/15/86	60 min.	none
	26	Bruce Surtees	7/15/86	10 min.	none
	31	Daniel Tso	9/30/86	30 min.	none
	35	Gunter Ulrich	10/10/86	30 min.	none
	52	Juan Vergara	12/2/86	30 min.	none
	59	George Weissman	4/27/86	60 min.	none
	27	Kelly Whitfield	7/15/86	60 min.	none
	29	Darrell Winfield	8/27/86	60 min.	none
	36	Thorisman Wolff	10/10/86	90 min.	none
	53	Roberto Zabeo	12/2/86	60 min.	none
	56	Manfredo Zinn	12/4/86	150 min.	none

Series 3: Oral Histories (Tapes)  
Subseries C: Marlboro Reel-to-Reel Tapes

<u>Box</u>	<u>Interview</u>	<u>Interviewee</u>	<u>Date/Int.</u>	<u>*Time</u>	<u>Restriction</u>
	1	John Landry	3/12/86	90 min.	none
	2	William Campbell	3/13/86	60 min.	none
	3	Hall Adams, Jr.	3/24/86	70 min.	none
	4	John Benson	4/14/86	90 min.	none
	5	James Oates	4/17/86	70 min.	none
	6	Dick Marx	4/18/86	150 min.	none
	7	Ken Krom	4/15/86	90 min.	none
	8	Earl Glass	4/16/86	90 min.	none
	9	Ralph Delby	4/16/86	30 min.	none
	10	Phelps Johnson	4/16/86	90 min.	none
	11	Les Bagdasarian	4/17/86	60 min.	none
	12	Norman Muse	6/16/86	30 min.	none
	13	Neil McBain	6/25/86	90 min.	none
	14	Kirk Bachman	7/15/86	30 min.	none
	15	No tape/no interview			
	16	Kenny Carter	7/17/86	30 min.	none
	17	Bob Dillard	7/17/86	30 min.	none
	18	Tom Duff	7/17/86	30 min.	none
	19	"Cowboy Dreams"	7/15/86	60 min.	none
	20	K. Dawn Glover	7/17/86	30 min.	none
	21	Guy Jones	7/15/86	30 min.	none
	22	CiCi Kinney	7/15/86	30 min.	none
	23	Bobby McKnight	7/17/86	30 min.	none
	24	Gilberto Rodriguez	7/16/86	45 min.	none
	25	David Smirnoff	7/15/86	60 min.	none
	26	Bruce Surtees	7/15/86	10 min.	none
	27	Kelly Whitfield	7/15/86	60 min.	none
	28	David Musial	7/25/86	30 min.	none
	29	Darrell Winfield	8/27/86	60 min.	none
	30	Tom Jarrard	8/28/86	30 min.	none
	31	Daniel Tso	9/30/86	30 min.	none
	32	Jean-Pierre Paschoud	9/30/86	90 min.	none
	33	Ian Ferguson	10/8/86	90 min.	none
	34	Knut Fockler	10/9/86	150 min.	none
	35	Gunter Ulrich	10/10/86	30 min.	none
	36	Thorisman Wolff	10/10/86	90 min.	none
	37	Gabriele Euchner	10/11/86	30 min.	none
	38	Karen Kwok/Johnny Lo	10/27/86	120 min.	none
	39	William Kwan	10/27/86	120 min.	none
	40	William Ma	10/27/86	30 min.	none
	41	Emily S.L. Lo	10/27/86	120 min.	none
	42	Goddard Kwong	10/27/86	120 min.	none

\*Time: Each tape has 30 minutes on each side, the estimated time reflects the number of sides used by the interviewer. For example, if the interview is recorded on 3 sides of tape, the time is stated as 90 minutes.

<u>Box</u>	<u>Interview</u>	<u>Interviewee</u>	<u>Date/Int.</u>	<u>*Time</u>	<u>Restriction</u>
43		Elizabeth Butson	11/6/86	60 min.	none
44		Raul Nunez I	11/11/86	120 min.	none
45		Rafael Gomez	11/12/86	90 min.	none
46		Felipe Gil	11/13/86	120 min.	none
47		Manuel E. Aybar	11/13/86	60 min.	none
48		Luis Manuel Leon	11/13/86	60 min.	none
49		Juan O. Contin	11/14/86	60 min.	none
50		Juan Luis Restrepo	11/14/86	30 min.	none
51		Raul A. Nunez II	11/14/86	60 min.	none
52		Juan M. Vergara	12/2/86	30 min.	none
53		Roberto Zabeo	12/2/86	60 min.	none
54		Marlene Bregman	12/2/86	90 min.	none
55		Rafael Arguelles	12/4/86	180 min.	none
56		Manfredo Zinn	12/4/86	150 min.	none
57		Jorge Gonzalez	12/5/86	30 min.	none
58		Carlos Giovanelli	12/5/86	40 min.	none
59		George Weissman	4/27/87	60 min.	none
60		Ross Millhiser	5/5/87	60 min.	none

Series 4: Audio Visual Materials  
Subseries A: Proofsheets (oversize shelves)

<u>Box</u>	<u>Folder</u>	<u>Proofsheets</u>	<u>Year</u>
1	1	"Big Roan"	1981
		"Blue Mountain"	1981
		"Cloudy Mountain"	1981
		"Downhill Chase"	1981
		"Emerald Pass Lights"	1981
		"High Country"	1981
		"Hollester Ride" (3)	1981
		"J.D. Pause"(2)	1981
		"J.D. Saddle"	1981
		"Lamshead Gaze"	1981
		"Meadowland's Hero"	1981
		"Merry Christmas"	1981
		"One Eighty Five" (3)	1981
		"Morning Break"	1981
		"Oscar"	1981
		"Oscar Lights"	1981
		"Pathfinder"	1981
		"Pibaco Meadow"	1981
		"Pickett Light Up"	1981
		"Purdy Bull"	1981
		"Red Shirt Lariat"(3)	1981
		"Ridge Top Roper"	1981
		"Rocky Mountain High"	1981
		"Shadow Valley"	1981
		"Shoshine Slicker" (2)	1981
		"Snow Blaster" (Spanish)	1981
		"Snow Light Up"	1981
		"Split Rail" (2)	1981
		"Stallion Lariat"(3)	1981
		"Steel Blue"	1981
		"Steel Blue" (Spanish)	1981
		"Tandem Chase"	1981
		"Winfield Leader"	1981
		"Winfield Round-Up"	1981
		"Winfield Round-Up"(Spanish)	1981
		"Winter Sun"	1981
	2	"Aspen Break"	1982
		"Black Stallion"	1982
		"Blue Denim Rest"	1982
		"Blue Mountain Roper"	1982
		"Blue River Crossing"	1982
		"Country Store"(4)	1982
		"Denim Door"	1982
		"Golden Canyon" (2)	1982

<u>Box</u>	<u>Folder</u>	<u>Proofsheets</u>	<u>Year</u>
1	2	"High Country"	1982
		"Lariat Gaze" (Spanish)	1982
		"Loading Chute" (2)	1982
		"Maverick Chase"	1982
		"Palomino Blur"	1982
		"Pitchfork Corral" (3)	1982
		"Point Rider" (2)	1982
		"Post House"(3)	1982
		"Rail Roper" (Spanish)	1982
		"Recoil"	1982
		"Red Door Roper"	1982
		"Red Shirt Stampede"	1982
		"Ridge Runner"	1982
		"Rocky Mountain High"	1982
		"Shadow Gaze"	1982
		"Shadow Gaze"(Spanish)	1982
		"Shoshone Slicker"	1982
		"Split Rail Light Up"	1982
		"Spring Meadow"	1982
		"Stallion Spin"(2)	1982
		"Sun Valley Sage"	1982
		"Sun Valley Sage"(Spanish)	1982
		"Tall Trees"	1982
		"Trail Boss"	1982
		"Uphill Roper"	1982
		"Uphill"(Spanish)	1982
		"W.D."	1982
		"Who's Bit"	1982
		"Windy Slicker"	1982
		"Winfield Resting"	1982
		"Winfield Resting"(Spanish)	1982
	3	"Big Horn Creek" (2)	1983
		"Blue Mountain Roper"	1983
		"Cayucas Corral"	1983
		"Corral Break"	1983
		"Cowboy Saddle-Up"	1983
		"Denim Door"	1983
		"Demin Honda"	1983
		"Ear 's Up"	1983
		"Golden Blur"	1983
		"Hazy Gaze"	1983
		"Head Over Heels" (Spanish)	1983
		"Marlboro Cup"	1983
		"Point Rider" (Spanish)	1983
		"Red Shirt Recoil" (2)	1983
		"Remington Rider"	1983
		"Stirrup Gaze"	1983
		"Stormy Charge"	1983
		"Thousand Head"	1983

<u>Box</u>	<u>Folder</u>	<u>Proofsheets</u>	<u>Year</u>
1	3	"Wet Hat Light Up"	1983
		"White Horse Halter" (2)	1983
		"Willow Rider"	1983
		"Winfield Leader" (2)	1983
		"Uphill Roper"	1983
	4	"Barbed Wire"	1984
		"Barbed Wire" (Spanish)	1984
		"Big Sky Rider"(2)	1984
		"Blue Reach"	1984
		"Christmas Eve"	1984
		"Coffee Cup"	1984
		"Denim Jacket"	1984
		"Double Flame"	1984
		"Duster Blur"	1984
		"High Country Blue"	1984
		"High Country Blue"	1984
		"High Sierra"	1984
		"La Boca Gate"	1984
		"Morning Rain"	1984
		"Power Brakes"	1984
		"Red Timber Break"	1984
		"Remuda Run"	1984
		"Ridgetop Roper"	1984
		"Saddle Boss"	1984
		"Slicker Roper-Lights"	1984
		"Slicker Tie Down"	1984
		"Snow Gallop"	1984
		"Stallion Spin"	1984
		"Two Rider Slicker"	1984
		"Up In Arms"	1984
		"Wet Hat Light Up"	1984
		"Wild Stallion Roper" (2)	1984
		"Window Pane"	1984
		"Window Pane" (Spanish)	1984
	5	"Ash Tray" (3)	1985
		"Aspen Smoker"	1985
		"Baca" (2)	1985
		"Baca Cowboy"	1985
		"Big Loop"(3)	1985
		"Big Valley Herd"(2)	1985
		"Black Sky Rider"	1985
		"Black Stallion Spin"	1985

<u>Box</u>	<u>Folder</u>	<u>Proofsheets</u>	<u>Year</u>
1	5	"Boston Red Sox"	1985
		"Brazo Crossing"	1985
		"Buckin' Blanket"	1985
		"Buckskin Leader"	1985
		"Buckskin Sundown"(3)	1985
		"Charger"	1985
		"Charger" (Spanish)	1985
		"Chuckwagon"	1985
		"Chuckwagon"	1985
		"Chuckwagon"	1985
		(6 page gatefold)	1985
		"Concha"(2)	1985
		"Congratulations to Nominees-MCM"	1985
		"Denim Jacket"	1985
		"Dominick Spurs" (2)	1985
		"Dominick Spurs" (Spanish)	1985
		"Dominick Spurs II"	1985
		"Double Pause" (2)	1985
		"Glacier Run" (2)	1985
		"Golden Chase"	1985
		"J. Reynolds Christmas Ad"	1985
		"Kneeling Irons"(Spanish)	1985
		"Lantern"	1985
		"Lantern II"	1985
	6	"Marlboro Country Music Fall Tour 85"	1985
		"Marlboro Cup"	1985
		"Marlboro Cup"	1985
		"Marlboro Sports Calendar"	1985
		"Marlboro Sports Calendar"	1985
		"Marlboro Sports Calendar"	1985
		"Marlboro Sports Calendar- January Events"	1985
		"Marlboro Sports Calendar- October Events"	1985
		"Marlboro Sports Calendar- November Events"	1985
		"Marlboro Sports Calendar- December Events"	1985
		"Mexican Rowles" (Spanish)	1985
		"Midnight Campfire" (3)	1985
		"Misty Morning"	1985
		"Monument Valley"(3)	1985
		"Morning Break"	1985
		"Morning Break" (Spanish)	1985

<u>Box</u>	<u>Folder</u>	<u>Proofsheets</u>	<u>Year</u>
1	6	"Outlaw"(2)	1985
		"Palomino" (4)	1985
		"Photo Finish"	1985
		"Pommel Smokes"	1985
		"Red Dirt Slide" (3)	1985
		"Red Wall" (5)	1985
		"Red Wall" (Spanish)	1985
		"River Camp" (3)	1985
		"Rocky Mountain Gaze" (3)	1985
		"Roll Your Own" (2 pages)	1985
		"Saddle Boss"	1985
		"Saddle Seat"(3)	1985
		"Sandy Herd"	1985
		"San Juan Fence"	1985
		"Shadow Caster"	1985
		"Shady Pause"	1985
		"Sierra Reflection" (2)	1985
		"Slicker"	1985
		"Slicker Falls"	1985
		"Snowy Bluff"(2)	1985
		"Snow Gallop"	1985
		"Snowy Bluff"	1985
		"Spurs 25"	1985
		"Spurs/Red Light" (Spanish)	1985
		"Standing Tall"	1985
		"Standing Tall" (Spanish)	1985
		"Sundown Reach"	1985
		"Sun Valley Sage"	1985
		"Thunder Herd"(2)	1985
		"Walking Cowboy"	1985
		"Wild Stallion Roper"	1985
		"Winter Break"	1985
	7	"Bitterroot Chase"	1986
		"Buckin' Blanket"	1986
		"Canteen"	1986
		"Charger" (3)	1986
		"Chuckwagon Sunset"	1986
		"Coil Charger"	1986
		"Colorado Cabin"	1986
		"Hands Light Up"	1986
		"Head & Heeling" (2)	1986
		"High Hand Roper"	1986
		"Kneeling Irons"(2)	1986
		"Longhorns"	
		(6 page gatefold)	1986
		"Marlboro Cup 86"	1986

<u>Box</u>	<u>Folder</u>	<u>Proofsheets</u>	<u>Year</u>
1	7	"Marlboro Sports Calendar- February Events (2 copies)	1986
		"Marlboro Sports Calendar- March Events"	1986
		"Marlboro Sports Calendar- March Events"	1986
		MCM Spring Tour '86 Phoenix	1986
		"Morning Croosing"	1986
		"Pommel Smokes" (2)	1986
		"Pony Express"	1986
		"Power Brakes"	1986
		"Ridin' Line"	1986
		"San Simeon"	1986
		"Sandy Herd"	1986
		"Shady Pause" (3)	1986
		"Snow Charger"	1986
		"Snowy Bluff"	1986
		"Stormy Stallions"	1986
		"Sun Break"	1986
		"Tug-A-War" (2)	1986
		"Tug-A-War" (Spanish)	1986
		"Uphill Charger"	1986
		"Winter Break"	1986
		"Winfield Brand"	1986
		"Winfield Reach"	1986

Series 4: Audio Visual Materials  
Subseries B: Posters (oversize shelves)

<u>Box</u>	<u>Folder</u>	<u>Posters</u>	<u>Year</u>
1	8	"New Marlboro 25's 1985"	1985
		"Marlboro Country Music 1985"	1985
		"Marlboro Lights 1985 (A Man On A Horse)"(2)	1985
		"Marlboro Lights 1985 (Two Men Riding Horses In Front Of The Ocean)"	1985
		"Marlboro Lights(Free With Two Pack Purchase)"	1985
		"Marlboro Lights 1984"	1984
		"New-Marlboro 25's 1984"	1984
		"Spanish/Marlboro (Venga A Donde Esta El Sabor)"	
		"Spanish (Venga A Donde Esta El Sabor)"	
		"Spanish (Marlboro Lights De Longhor) 1985"	1985
		"Spanish (Venga A Donde Esta El Sabor.)"	1985
		"Spanish (Para Fumadores Que Prefieren La Convenienvia Cinco Ciquarrillos Mas Por Cajetilla.)"	1984
	9	German Marlboro Posters	No Date

Series 4: Audio Visual Materials  
Subseries C: Marlboro Print Advertisements  
(2x2 slide format-Originals)

<u>Box</u>	<u>Year</u>
1	1927-1959
2	1960's
3	1970's
4	1980-1983
5	1984-1986
6	Outdoor and International Advertisements

Subseries C: Marlboro Print Advertisement  
(2x2 slide format-Duplicates)

<u>Box</u>	<u>Year</u>
1	1927-1962
2	1962-1973
3	1973-1981
4	1982-1984
5	1984-1986; Outdoor and International Advertisements

Series 4: Audio Visual Materials  
 Subseries D: Video Of Marlboro Television Commercials,  
 (3/4" Video format - Master Copies)

<u>Box</u>	<u>Video Listings</u>	<u>Year</u>	<u>Format</u>
1	Marlboro Television Advertisements Reel #1	1955-56	3/4"
	Marlboro Television Advertisements Reel #2	1956-57	3/4"
	Marlboro Television Advertisements Reel #3	1957-58	3/4"
	Marlboro Television Advertisements Reel #4	1958-59	3/4"
	Marlboro Television Advertisements Reel #5	No Year	3/4"
	Marlboro Television Advertisements Reel #6	1959	3/4"
	Marlboro Television Advertisements Reel #7	1961-62	3/4"
	Marlboro Television Advertisements Reel #8	1962-64	3/4"
	Marlboro Television Advertisements Reel #9	1964-65	3/4"
	Marlboro Television Advertisements Reel #10	1965	3/4"
	Marlboro Television Advertisements Reel #11	1965-67	3/4"
	Marlboro Television Advertisements Reel #12	1967-69	3/4"
	Marlboro Television Advertisements Reel #13	No Year	3/4"
		"The Marlboro Story," Leo Burnett Company	No Year
2	Philip Morris International/Marlboro Television Commercials/World Use/ Historical Reel #1	1965-1982	3/4"
	Philip Morris International/Marlboro Television Commercials/World Use/Historical Reel #2	1982-On	3/4"
	Philip Morris International/Marlboro Television Commercials/Hong Kong/Marlboro Lights	No Year	3/4"
	Philip Morris International/Marlboro Television Commercials /Hong Kong/Marlboro Case History	1973	3/4"
	Philip Morris International/Marlboro Television Commercial/Germany/Historic Marlboro		3/4"
	Philip Morris International/Marlboro Television Commercial/ Dominican Republic/Brazil		3/4"
	Philip Morris International/Marlboro Television Commercials:		
	"Raiders"	:60	
	"Dawn"	:60	
	"Oasis"	:60	
	(restricted) "Cowboy Dreams"	:60	10/24/86
Philip Morris International/Marlboro Television Commercials:			
"Raiders"	:60		
"Dawn"	:60		
"Oasis"	:60		
(restricted) "Cowboy Dreams"	:60	10/24/86	VHS

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Series 4: Audio Visual Materials  
 Subseries D: Videos of Marlboro Television Commercials,  
 (Researcher Copies)

<u>Box</u>	<u>Video Listing</u>	<u>Year</u>	<u>Format</u>
3	Marlboro Television Advertisements Reel #1	1955-56	3/4"
	Marlboro Television Advertisements Reel #2	1956-57	3/4"
	Marlboro Television Advertisements Reel #3	1957-58	3/4"
	Marlboro Television Advertisements Reel #4	1958-59	3/4"
	Marlboro Television Advertisements Reel #5	No Year	3/4"
	Marlboro Television Advertisements Reel #6	1959	3/4"
	Marlboro Television Advertisements Reel #7	1961-62	3/4"
4	Marlboro Television Advertisements Reel #8	1962-64	3/4"
	Marlboro Television Advertisements Reel #9	1964-65	3/4"
	Marlboro Television Advertisements Reel #10	1965	3/4"
	Marlboro Television Advertisements Reel #11	1965-67	3/4"
	Marlboro Television Advertisements Reel #12	1967-69	3/4"
	Marlboro Television Advertisements Reel #13	No Year	3/4"
	Philip Morris USA "The Marlboro Story"	No Year	VHS
5	Philip Morris International (1 Reel) Marlboro Television Commercials: Brazil, Dominican Republic, Argentina, Switzerland, Hong Kong		VHS

Listing of Commercials:

<u>Country/Language</u>	<u>Commercial Title</u>
Brazil (Portugese)	"Big Country"
	"Mares"
	"Evening Forest"
	"Stampede"
	"Lone Rider"
	"Cut Horse"
	"Liberated"
Dominican Republic (Spanish)	"Morning"
	"Going Home"
	"Ranch Corral"
	"Bronco Busting"
	"River Crossing"
	"White Stallion"
	"Herd"
	"Marlboro Country"
	"Saddlin' Up"
	"Lightening Storm"
"Long Ride"	

Video Listing (Continued from previous page)

<u>Country/Language</u>	<u>Commercial Title</u>	<u>Length</u>	<u>Year</u>
Argentina (Spanish)	"Ultra Lights"		
	"Hovercraft"		
Brazil (Portuguese)	"Arizona"	:30	1985
	"Arizona"	:30	1985
	"Hollywood-Moto Trator"	:30	1985
	"Buggy"	:30	1985
	"Isso E"	:15	1985
	"Bodyboard"	:30	1986
	"Jet Ski"	:30	1986
	"Marlboro Terra"	:15	
	"Marlboro Terra"	:60	
	"Marlboro Salvador"	:30	
	"Homens"	:30	
	"Barcos"	:30	
	"Formula"	:30	
	"Relampago"	:60	1985
	"Dynamite"	:60	1985
	"Alan Prost"	:30	1986
	"Motocross"	:30	1986
	"Galaxy-Pout Pourri"	:45	1985
	"Autorama"	:45	1986
	"Draga"	:45	1986
Switzerland (English)	"Long Ride"	:30	
	"Ropin' Ride"	:30	
	"Swiss Dynamite"	:30	
Hong Kong (Chinese)	"Marlboro Lights"		
	"High Country"	:30	
	"Cowboy"		
	"100's Launch"	:15	
	"River Crossing"	:30	
	"Morning Sun"	:30	
	"Maxwell Report"	:30	
	"White Stallion"	:30	
	"Horses"	:30	
	"Bonanza"	:60	
	"Race"	:60	
	"Respect"	:60	
	"Freedom"	:60	
	"Judgement"	:60	
	"Snow"	:60	
	"Morning Sun"	:60	
	"Evening Swim"	:60	
	"Stampede"	:60	
	"Fallen Foal"	:60	
	"River"	:60	
	"Stranger"	:60	
	"Summer Colt"	:30	
	"Ropin'"	:30	

Video Listing (Continued from previous page)

<u>Country/Language</u>	<u>Commercial Title</u>	<u>Length</u>	<u>Year</u>	
Hong Kong (English unless indicated)	"Rewards"	:60		
	"Ocean Ride"	:60		
	"Rolling Clouds"	:60		
	"Race the Sun"	:60		
	"Dynamite"	:60		
	"Respect II"	:30		
	"Freedom II"	:30		
	"Saturday Night"	:60		
	"Going Home"	:60		
	"Trial Ride"	:60		
	"World of Sports"	6:00		
	"World of Sports Exhibition"	4:15		
	"World of Sports"	:30		
	"1978 CNY" (Chinese)	:30		
	"1986 CNY" (Chinese)	:30		
	"Maxwell Report-New York 'Anno'" (Chinese)"	:30		
	"Maxwell Report-New York 'Follow Up'" (Chinese)"	:30		
	"1984 Maxwell Report"	:30		
	"1986 Formula I Victory"	:30		
	"1986 Macau Grand Prix"	:30		
	"1986 Horse of the Year" (Chinese)	:30		
	"Gold Tael Promotion" (Chinese)	3:30		
	5	Philip Morris International/Marlboro International Advertising Hong Kong and Germany Case Histories		VHS
		Hong Kong (English)	"Marlboro Case History"	14:00 1973
		Germany (German)	"Historie Marlboro"	41:30 7/3/86
	5	Philip Morris International: Marlboro Television Commercials		
		"Raiders"	:60	
	"Dawn"	:60		
	"Oasis"	:60	10/24/86	

Series 4: Audio Visual Materials  
Subseries E: Marlboro Radio Advertisements

<u>Box</u>	<u>Audio Listing</u> (Cassettes)
1	Marlboro Radio Spots for 1956-1957 Dominican Baseball Broadcast with Marlboro Advertisements November, 1986.

Series 5: Promotional Items and Packaging

<u>Box</u>	<u>Item</u>	<u>Format</u>
	<u>Promotional Items and Packaging: United States</u>	
1	Chuckwagon Cooking from Marlboro Country	Booklet
	Famous Chili Recipes from Marlboro Country	Booklet
	Marlboro Country Music, Volume 1	Cassette
	Marlboro Texan Poker Cards	Cards
	Poker in the Old West	Booklet
	Philip Morris Trivia Quiz	Game
	Philip Morris Manufacturing Center Postcards	
	<u>Promotional Items and Packaging: Switzerland</u>	
2	Duty-Free Shopping Bag	Plastic Bag
	1986 Formula 1 World Championship Information	Booklet
	Marlboro cigarette flip-top box	
	Mary Long cigarette box	5 unit size
	Marlboro belt buckle offer	flyer
	<u>Promotional Items and Packaging: West Germany</u>	
	Marlboro cigarette flip-top box (Munich Seal)	
	Marlboro Lights 100's flip-top box	19-unit size
	Madrigal matches, Marlboro promotion	
	Franz Benton "Talking to a Wall"	Photo Album
	German Marlboro Promotional Information	Booklet
	Marlboro Postcards	
	Marlboro Sponsored Music Album: Franz Benton, Talking To A Wall	Record Album
	<u>Promotional Items and Packaging: Hong Kong</u>	
	Marlboro cigarette pack (Government Warning)	Regular Size
	Marlboro cigarette pack	Regular Size
	Marlboro cigarette carton	King Size, Soft Pack
	Mild Seven cigarette pack	Regular Size

<u>Box</u>	<u>Item</u>	<u>Format</u>
	<u>Promotional Items and Packaging: Dominican Republic</u>	
	Marlboro cigarette flip-top box(D.R. Seal)	Regular size
	Marlboro Lights flip-top box (D.R. Seal)	Regular size
	Marlboro cigarette pack (D.R. Seal)	10 Unit Size
	Montecarlo cigarette flip-top box (D.R. Seal)	Regular Size
	Montecarlo Lights cigarette pack (D.R. Seal)	10 Unit Size
	Nacional cigarette pack (D.R. Seal)	Regular Size

Series 6: Company Publications and Related Material  
\*=ongoing subscription

<u>Box</u>	<u>Folder</u>	<u>Publication</u>	<u>Date</u>
1	1	<u>Philip Morris Magazine*</u>	Fall, 1985 Winter, 1986 Spring, 1986 Summer, 1986 Fall, 1986 Spring, 1987 Summer, 1987 Fall, 1987 Winter, 1987
	2	Philip Morris Inc. Annual Report	1953-59, 1960-69, 1970-82, 1984-85
2	1	<u>The Force</u> , Philip Morris Sales Force Magazine	1978-1985
	2	Philip Morris Research Center material	
	3	<u>The Call News</u>	1960-1967, 1978-1982
	4	<u>Call News</u> Photographs	
	5	<u>Happenings</u>	Feb./Mar. 1986
3	1	<u>The Tobacco Observer*</u>	Nov., 1985 Mar., 1986 May, 1986 Aug., 1986 Nov., 1986 Jan., 1987 Mar., 1987 May, 1987 July, 1987
	2	Maxwell Report, Cigarette Industry Sales	1983-86
	3	Tobacco Merchants Association, Special Reports	1975-85
	4	Merchandising Materials Catalog	
	5	World Tobacco Directory	1986
	6	Smoking Issues Status Book 1&2	

<u>Box</u>	<u>Folder</u>	<u>Publication</u>	<u>Date</u>
4		<u>World Tobacco Magazine</u>	June, 1984 March, 1985 June, 1985 Sept., 1985 Dec., 1985
		<u>Tobacco Reporter</u>	May, 1985 June, 1985 July, 1985 Oct., 1985 Nov., 1985
5		<u>Tobacco International</u> Turkey/Bulgaria Issue	Jan. 25, 1985
		<u>Tobacco International</u> Greece-Yugoslavia Issue	March 8, 1985
		<u>Tobacco International</u> Special British-American Tobacco Issue	March 22, 1985
		<u>Tobacco International</u> The African Issue	May 31, 1985
		<u>Tobacco International</u> The Latin America Issue	June 28, 1985
		<u>Tobacco International</u> Thailand Issue	Aug. 23, 1985
		<u>Tobacco International</u> Annual Japan Issue	Sept. 6, 1985
		<u>Tobacco International</u> TCRC Issue	Sept. 20, 1985
		<u>Tobacco International</u> Mid-Winter Meeting Issue	Feb. 7, 1986
		<u>Tobacco International</u> Pakistan Issue	Jan. 10, 1986
		<u>Tobacco International</u> Special Issue: Spain	Feb. 21, 1986

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6	1	Argentina-Marlboro Case History	1972-1986
	2	Argentina Print Advertising	No Date
	3	Argentina Print Advertising	No Date
	4	Argentina Print Advertising	No Date
	5	Argentina-Research Materials	1980
	6	Argentina-Research Materials	1982-83
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	8	Argentina Research Files	1986
	9	Brazil Background Materials	No Date
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	12	Brazil Marlboro Case History	No Date
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	15	Dominican Republic Map	No Date
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	22	Dominican Republic-E.L.J. Background Materials	No Date
	23	Dominican Republic Lexicon	No Date
	24	Dominican Republic-E.L.J. Research Materials	No Date
	25	Dominican Republic-E.L.J. Research Materials	No Date
	26	Dominican Republic- <u>El Leoncito</u> *	Jan./Feb. 1985
	27	Dominican Republic- <u>El Leoncito</u>	Mar./Apr. 1985
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33		Dominican Republic- <u>El Leoncito</u>	Mar./Apr. 1986
34		Dominican Republic- <u>El Leoncito</u>	May/June 1986
35		Dominican Republic- <u>El Leoncito</u>	July/Aug. 1986
36		Dominican Republic- <u>El Leoncito</u>	Sept./Oct. 1986
37		Dominican Republic- <u>El Leoncito</u>	Nov./Dec. 1986
38		Dominican Republic- <u>El Leoncito</u>	Jan./Feb. 1987
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	48	Hong Kong-Marlboro Advertising Leo Burnett	No Date
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	52	<u>Hollywood</u> magazine (Adventure Tour Information) Sept.	1986
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	55	Miscellaneous international market information	

SERIES 7: Travel Slides generated by Marlboro Project Staff

BOX

Slide Contents

1

Marfa, West Texas, 1986

Moab, Utah, 1986

International locations:

Argentina

Brazil

People's Republic of China

Dominican Republic

Hong Kong

Switzerland

West Germany

Series 8: Administrative Files

See Control File

- 14:10                    DECLINE AND FALL OF WINSTON
- Winston didn't have as specific a personality as Marlboro. Its advertising was very light. It was based on a jingle--"Winston Tastes Good Like a Cigarette Should." There was no continuity in graphic presentation.
- After the ban there were many changes in Winston advertising.
- 15:50                    Landry is a great adherent of image advertising.
- 16:50                    "MARLBORO COUNTRY" AND TELEVISION WESTERNS
- The ways in which cowboys were presented in Westerns enhanced Marlboro presentations. Over the years it worked both ways.
- 18:25                    SETTLEBACK ERA
- The "Settleback" era was a transitional period. There was an attempt to go from the narrow focus on the "Marlboro Man" to "Settleback with Marlboro", a softer, more relaxed campaign.
- "Settleback" was a result of concern with the impact of the smoking and health issue. Landry speaks on this topic.
- 21:00                    Different people worked on the Marlboro account. Changes in campaign reflect compromises with those who worried that Marlboro advertising was too macho and too limited.
- 22:00                    In the early days, predominantly men smoked Marlboros.
- 24:00                    No other image campaign influenced Marlboro campaigns.
- 25:30                    Virginia Slims's design was as different as Marlboro. Philip Morris was told it couldn't segment the market and just go after women. Virginia Slims was an instant success.
- 25:50                    Benson and Hedges advertising was criticized for making fun of the product it was selling.
- 26:50                    Most filter cigarettes faired well initially in cosmopolitan areas.

LANDRY ABSTRACT

page 8

The "Marlboro Country" campaign began as a newspaper campaign.

4:35

They took the cowboy out of his natural setting and put him in very identifiable places in cities. They tried to make Marlboro a national campaign.

Philip Morris got good readback from the newspaper campaign. It gave company management confidence in the idea of the cowboy becoming the symbol for Marlboro.

It was the beginning of "Marlboro Country", which evolved into something different.

8:15

There was a focus on the cowboy at the beginning. As the cowboy became established and meant something to people, the agency could start to get more assumptive, such as the ad with only a hand with a cigarette in it resting on a pommel, no brand name, no pack. People would know it was Marlboro.

9:40

Marlboro hasn't a problem with being well established. In cigarette advertising, you're not competing just with other cigarettes, but also for a "share of mind" with all products.

11:10

BROADCAST BAN

The broadcast ban on January 1, 1971 dictated that we had to work hard for that "share of mind."

11:35

Television is the most omnipresent, intrusive medium in the history of communication.

When used right, television is the most effective medium. When used wrong, it is a great waste of money.

12:50

Philip Morris used television advertising well with Marlboro, Virginia Slims, and Benson and Hedges.

Marlboro and Virginia Slims adapted to print and outdoor media. Benson and Hedges had trouble.

51392 6267

LANDRY ABSTRACT

page 7

- 20:40 There was no tinkering with Marlboro over the years. Everthing Philip Morris does fits with the personality of the brand. On promotions, the Marlboro Country Store sells western apparel. Promotion is faithful to the brand.
- 21:40 SHIFT FROM PASTORALISM TO TOUGHER ENVIRONMENT IN MARLBORO ADS
- Landry was not conscious of shifts in the environments depicted in the ads. They did try to get a mix of landscapes.
- 25:50 Shifts may be tied to the personal inclination of brand managers and marketing directors.
- 26:20 Landry and others jealously guarded what Marlboro stood for.
- 27:00 PHILIP MORRIS IN 1963
- In 1962-1963, Marlboro was Philip Morris' biggest brand. Philip Morris, Inc. was in last place among the six major tobacco companies. Today, it is number one.

Tape 2, Side 1

- :20 Philip Morris brands.
- :55 DEBATE OVER MARLBORO COUNTRY CAMPAIGN
- 1:35 Two research agencies were hired to examine the "Marlboro Country" campaign, approximately in 1965. Research agencies predicted that the campaign would put the brand out of business in five years, because the campaign was too limited.
- 2:55 MARLBORO COUNTRY IN CITIES
- "Marlboro Country" really began when sales generated some excess money. These dollars were used to beef up advertising in Marlboro's best sales markets, cosmopolitan and metropolitan areas in the United States, such as Boston, New York, Philadelphia, Washington, San Francisco, Los Angeles.

51392 6268

LANDRY ABSTRACT

page 6

- 6:30 MARLBORO COUNTRY AND THE VIETNAM ERA
- Effectiveness of "Marlboro Country" campaign was most pronounced during America's involvement in Vietnam.
- 6:45
- During the anti-establishment years, Landry felt that "Marlboro Country" became a friendly thing to younger people, ages 18 to 34. "Marlboro Country" resurrected a way of life that wasn't complicated, the way the early West was depicted in John Wayne movies.
- Landry felt that the effectiveness of the "Marlboro Country" campaign was enhanced during those years.
- 10:30 MARLBORO CUP
- 1973 was the first year of Marlboro Cup.
- Secretariat [the winning horse] became a hero to young people. Youth were reaching out for something, and someone they could identify with.
- 12:45
- "Marlboro Country" fit these desires, this search people were going through.
- 13:10 INTERNATIONAL ADVERTISING
- As the campaign became an obvious success, Philip Morris's international division was expanding. Marlboro was the most universally distributed and sold American product.
- 14:25
- Landry wanted to present a world-wide image. It would be the same in Afghanistan as in America. He wanted the same American blend, flavor, and packaging in every country.
- 15:30
- The Philip Morris company in each country was responsible for the bottom line. Landry couldn't dictate advertising. He persuaded them it was right to use the notion of the cowboy outside America.
- 17:10
- Landry stressed that foreigners had watched American western movies. The perception of cowboys was the same around the world.

51392 6269

LANDRY ABSTRACT

page 5

It took patience and faith on the part of management. The campaign had to grow on people. Sales didn't show success for a year.

- 26:45 Marlboro advertising from 1963 to today, March, 1986, hasn't changed a bit, no matter what the medium.
- 27:10 Up until the January, 1971, broadcast ban, four fifths of the advertising dollars went into television.
- 27:30 The "Marlboro Country" campaign adapted well into still photography, print ads. It "never missed a beat."

Tape 1, Side 2

- :40 TIMELESSNESS OF MARLBORO ADVERTISING
- Since 1963, there have been no changes in Marlboro Country ads: still the cowboy and western landscape; still just as it was when it started.
- 1:15 Marlboro advertising fits the kind of brand Marlboro is. Advertisers get in trouble when they promise something and the product doesn't deliver.
- We're projecting the pleasure of a flavorful smoke-- "Come to where the flavor is, Come to Marlboro Country."
- 2:25 The graphic presentation fits the flavor perception, without "over promising" anything.
- 3:00 USE OF COWBOYS IN ADS
- Landry remembers using only one person in commercials who was not a working cowboy. People are what they are depicted as.
- 3:50 Landry's personal friend, Charlie Connerly, a former quarterback with the New York Giants, was in the ads as a cowboy. He was also used in a "Settleback" ad.

51392 6270

LANDRY ABSTRACT  
page 4

- 15:40 The main allies in the agency were John Benson and Cap Adams. The head creative man at Burnett was not in favor of the cowboy. Roger Greene at Philip Morris was not supportive.
- 16:55 Top management at Philip Morris was not enthusiastic about "Marlboro Country."
- Opponents felt it was too macho, too limited in its scope (cowboy and western landscape), and that it would not appeal to women.
- 18:00 "Marlboro Country" took time to take hold. It was a personality, an image campaign.
- 19:30 At the beginning, the Marlboro Country campaign hadn't come together one hundred percent.
- They were mainly on T.V. in those days, with commercials costing more than 80% of advertising expenditures.
- 20:10 THEME MUSIC—"THE MAGNIFICENT SEVEN"
- A guy in the creative pool brought in the theme music from "The Magnificent Seven" movie. They watched footage of the commercials and played the record; the campaign jelled. They felt that they now had the impact they wanted.
- 21:25 Philip Morris negotiated with United Artists for commercial rights to the music.
- 22:45 CONTINUED DEBATE OVER THE MARLBORO COUNTRY CAMPAIGN
- During the nine months between screening the ads and their actual run on television, there was much disagreement and discussion about the campaign. [late 1962 - fall 1963].
- 23:20 Landry had a subjective feeling about the campaign: it was emotional, a feeling, not scientific.
- 24:40 Support for Landry's idea came from Chairman of the Board Joe Cullman.
- 25:50 "Marlboro Country" aired in 1963.

LANDRY ABSTRACT

page 3

8:30 Marlboro was divorced from early ads showing women. Head shots of rugged men contributed to the switch to filter cigarettes.

8:55 IMPACT OF READER'S DIGEST ARTICLE

A 1957 Reader's Digest article on smoking and health rated cigarette brands. Entire industry sales dipped the next year. The article made people more conscious of smoking and health and filter cigarettes.

10:10 Marlboro sales leveled off for a couple of years.

10:35 Flip-top box helped initial sales growth.

11:10 By 1959-1960, Leo Burnett and Landry were discussing how to reinvigorate Marlboro performance.

12:00 CLIENT-AGENCY RELATIONSHIP

Burnett men came to New York from Chicago every Tuesday night; they returned on Thursday evening. They developed a close relationship with the client.

13:15 Many people worked on the account for 20 years, including Cap Adams, Marty Snitzer and John Benson.

13:55 POPULARITY OF THE COWBOY IMAGE

Of all the avocations represented in Marlboro ads, the cowboy had the highest recall with the public. This fact came up in a number of research analyses. Cowboys kept recurring in Marlboro ads.

14:50 OPPOSITION AND SUPPORT FOR "MARLBORO COUNTRY"

Late in 1962, the agency and Landry decided to go with a focus on the cowboy and western landscape.

This decision was not met with unanimous agreement.

51392 6272

LANDRY ABSTRACT  
page 2

Abstract of Interview with John T. Landry, March 12, 1986  
Philip Morris, Inc., New York, New York  
Interviewer: Scott Ellsworth

Tape 1, Side 1

- 1:10 Marlboro was introduced in 1954 and rolled out nationally.
- Landry joined Philip Morris in February, 1956, as brand advertising manager on the Philip Morris brand.
- Within a year, Landry was made Parliament brand manager. In 1959 he became Marlboro brand manager.
- 2:30 EARLY YEARS OF MARLBORO
- Marlboro was first introduced in the fall of 1954. Leo Burnett agency was given the account. Initial intention was to run an introductory campaign developed by an earlier agency, but Burnett wanted to introduce with a campaign created by the Burnett agency. The Burnett ads were very different than other cigarette ads at that time.
- 3:50 Filter cigarettes were not accepted by male smokers. There was a perception that filter cigarettes were for women, and men who were not macho.
- Burnett created atypical product advertising at that time. The Marlboro man was an older and more rugged man than other males portrayed.
- 5:55 Use of tattoo on the back of hand added mystery and intrigue.
- 7:20 Marlboro campaign accelerated acceptance of filter cigarettes as a category in the industry.
- 7:45 Typical cigarette ad in the 1950s was feeding the idea that filters were not macho enough for men.

51392 6273

JOHN T. LANDRY

BIOGRAPHICAL SKETCH

John T. "Jack" Landry recently retired after 30 years in various positions at Philip Morris, Inc.

He began his tenure at Philip Morris in 1956 as Brand Advertising Manager for Philip Morris cigarettes. From 1957 to 1965, he served as brand manager for Parliament, Benson and Hedges, and Marlboro.

From 1965 to 1986 he held various positions. In 1969 he was appointed Group Vice President, Director of Marketing, Tobacco Products. He became Executive Vice President, Marketing, in 1973. Most recently he served as Senior Vice President, Director of Marketing, for Philip Morris Incorporated, 1978-1985.

SCOPE AND CONTENT NOTE

This interview focusses on the development of the "Marlboro Country" advertising campaign. Brief mention is made of the "Settleback" campaign and early international advertising of Marlboro.

The interview took place in Mr. Landry's office at Philip Morris, Inc. in New York City.

51392 6274

MCBAIN ABSTRACT  
Page 2

Abstract of interview with Neil McBain, June 25, 1986  
Leo Burnett Incorporated, Chicago, Illinois  
Interviewer: Scott Ellsworth

Tape 1, Side 1

INVOLVEMENT WITH MARLBORO ACCOUNT

- 1:45 McBain started working with the Marlboro account group in 1961 or 1962.
- 3:30 The Marlboro account group stopped using the ta##o because the government told it not to.
- 3:55 The cowboy was first used as symbolism with backgrounds such as New York City. The copy read "Marlboro Country."
- 5:25 Art Cane was a photographer admired by McBain. Cane and McBain went around New York and took pictures of Bob Beck in silhouette as the Marlboro cowboy.
- 7:05 "Marlboro Country" line.
- 8:55 Cal Bernstein was a photographer for Look Magazine. Beck shot the first ads and Bernstein continued to do the rest.
- 9:25 The concept of the cowboy in the cities was abandoned after a year.
- 10:10 In 1963 Neil McBain was working on a Camay soap commercial. He wanted to do an advertisement with a cowboy and a woman on a ranch. This led him to the Four Sixes Ranch in Texas. He later thought about using the prints for Marlboro.
- 12:30 Dick Stanley was McBain's boss at the time.
- 13:00 This was the first time a cowboy was used for television commercials.
- 19:40 McBain worked on the Pillsbury account for eight years before he joined the Marlboro account.
- 21:40 Jack Landry was a good judge of advertisements.

MCBAIN ABSTRACT

Page 3

- 22:55 At first it was hard to use still photography in television commercials.
- 23:15 The Marlboro story begins at the Four Sixes.
- 26:15 The 1971 ban was difficult for the Marlboro account group. One reason was they could no longer use their music.
- 27:10 Kenneth Krom took over the print department. There really wasn't a television staff.
- 28:05 Television was much more exciting because of the action.
- 28:40 Some photographers refuse to do cigarette advertising.

Tape 1, Side 2

THE USE OF REAL COWBOYS

- :15 The account group supplies some clothes for cowboys.
- 2:40 The account group always sends pictures to ranch owners.
- 3:20 Location scouts are hired outside of the agency. Producers will then go out and come back with polaroids.

RIVER CROSSING COMMERCIALS

- 3:45 Anytime one stages a stampede it makes it a difficult commercial. This was one of the toughest. The account group wanted the cattle to swim across rather than walk.
- 6:05 It is not unusual for a crew to go out on a shot and not come back with anything.
- 7:55 The image of the cowboy will not go stale because it is heritage and Americana.
- 10:30 It is hard to come up with good ideas.

51392 6276

INTERNATIONAL ADVERTISING

- 10:40 The account group has to compromise because of the different cultures which can create problems.
- 12:15 Marlboro Country is more than cowboys.
- 14:55 Real cowboys are used in international advertisements.
- 16:55 Darrell Winfield makes sure that the word gets around. He knows all the ranchers.

EARLY DISCUSSION OF ADVERTISEMENTS

- 21:00 Advertisement #1638 was done for women. Philip Morris found out that women were smoking Marlboros without running ads for women.
- 28:25 McBain was impressed by advertising for Benson & Hedges and Virginia Slims.

Tape 2, Side 1

- :10 McBain is retired but he still works on the Marlboro account. He has been with Leo Burnett for thirty-four years.
- 2:20 Ad #1742 and ad #1744 were the first advertisements to use real cowboys.
- 6:45 "Winter Green" (ad #1851) was photographed in Oregon.
- 7:25 "Marlboro Green" (#1856 and #1872) were photographed in Argentina. This is the only place that one gets tall trees, white water and big country. The cowboys in those ads were models.

( )  
Jean-Pierre Paschoud

BIOGRAPHICAL SKETCH

Jean-Pierre Paschoud is the marketing director at Philip Morris, Lausanne, Switzerland. He joined Philip Morris in 1968. In 1973, Mr. Paschoud joined the Marlboro Account.

SCOPE AND CONTENT NOTE

Primarily, the interview consists of an informed review of Marlboro advertising in Switzerland. Special attention is given to historical background of Marlboro in Switzerland; the cowboy campaign; Swiss advertisements; television advertisements; Swiss cigarette brands; women smokers; youth market; anti-smoking campaign and warning labels. The supplementary background materials on the Swiss market are recommended before listing to the tape.

Jean-Pierre Paschoud  
Title: Marketing Director, Philip Morris Incorporated  
Place of Interview: Lausanne, Switzerland  
Date of Interview: October 7, 1986  
Interviewer: Scott A. Ellsworth

Tape 1, Side 1

HISTORICAL BACKGROUND OF MARLBORO IN SWITZERLAND

2:20 Marlboro was imported to Switzerland in 1957 and was manufactured under license in 1959. In 1973, the decision was made to use the Marlboro Cowboy campaign. Prior to this change in theme, Switzerland used a lifestyle campaign. They would show attractive successful people with expensive cars in their advertisements. The campaign worked very well. But the brand was becoming a bit too feminine and New York and Switzerland decided to switch to the cowboy campaign.

COWBOY CAMPAIGN

5:30 Pre-tests were done on the U.S. Cowboy Campaign in Switzerland. The results were disastrous. However, it was decided to implement the cowboy campaign anyway. It became a successful campaign.

SWISS ADVERTISEMENTS

10:40 Marlboro advertisements used in Switzerland were adapted to the Swiss smokers mentality. For example, they do not use too many ads with green grass or green trees because Switzerland already has beautiful landscapes. So they concentrate on the pictures they know people will accept as being the American West (Cowboy Country.) They are trying to sell a dream that the Swiss people cannot find in Switzerland. However they periodically use winter advertisements as interruptions.

TELEVISION ADVERTISEMENTS

21:45 There has never been television or radio cigarette advertisements in Switzerland. However, the cowboy campaign is very easy to communicate in print and therefore Marlboro has been able to attract smokers.

Tape 1, Side 2

SWISS CIGARETTE BRANDS

:05 F.T.R. has four major brand families which are Marlboro, Muratti, Brunette, and Philip Morris. A major problem with having four brands is that it puts each brand in competition with each other.

3:05 The Muratti campaign uses advertisements with young people at the beach. The ads are pure fantasy. The Brunette campaign uses the back to nature theme. Their ads show young people in the Swiss countryside. The Philip Morris campaign uses skylines in their advertisements. Their advertisements are pure fantasy. The Marlboro campaign uses the cowboy as a symbol of true life.

WOMEN SMOKERS

13:20 Women smokers tend to identify with the cowboy as much as the men. Women tend to see the cowboy as a representation of strength, power, freedom, success and escape.

YOUTH MARKET

20:25 Young smokers tend not to smoke the same brand of cigarettes their parents do. So when Marlboro's cowboy campaign was introduced in the early 1970's, it represented success and back to nature. This attracted many young smokers and Marlboro became the number one brand in the youth market. However, today Camel cigarettes are the number one brand in the youth market because their advertisements show more escape and adventure and are less materialistic.

ANTI-SMOKING CAMPAIGN AND WARNING LABELS

30:00 There is a constant anti-smoking pressure placed on Swiss cigarette companies. In 1979, there was a bill to ban all tobacco and alcohol advertisements. But the public voted heavily against it.

Tape 2, Side 1

1:10 There are warning labels on the packages of cigarettes. However, these labels do not have to appear on the advertisements themselves.

JOHN BENSON

John Benson, a former account executive, worked at Leo Burnett Co., Inc. for thirty years. He began work on Marlboro when the account came to the agency in 1954. He has always been on the client side of the business. He is retired, however finds time to work on Marlboro international advertising.

The interview was conducted in an office at Leo Burnett Co., Inc in Chicago, Illinois.

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#### SCOPE AND CONTENT NOTE

This interview focusses on Benson's experiences as an account executive on domestic and international Marlboro advertising. He describes the various images Marlboro has used in its advertising, as well as the key persons involved on the account. Other topics include: Reader's Digest report, other Philip Morris brands, Marlboro sales, the 1971 broadcast ban.

BENSON ABSTRACT

page 2

Abstract of interview with John Benson April 14, 1986  
Leo Burnett Co., Inc. Chicago, Illinois  
Interviewer: Scott Ellsworth

Tape 1, Side 1

INTERNATIONAL ADVERTISING

- 1:00 The cowboy was not considered a relevant image in Germany; he had a poor image.
- 1:50 In Mexico, the cowboy was considered a downscale person and therefore this campaign would not work there.
- Tested different campaigns for two years, which produced no business.
- Carlos Salquero, head of Latin-American division, declared the use of cowboy campaign in that area.
- Raleigh was the number one cigarette in Mexico then, now Marlboro has surpassed Raleigh.
- 3:05 Benson has spent thirty years on Philip Morris accounts.

ADVERTISING RESEARCH

- Benson doesn't believe you can research cigarette advertising.
- Research people would say you could research it. When you ask people why they smoke a certain brand they say because it tastes good. That doesn't help make good copy.
- You don't get any in-depth return in writing copy.
- Benson is not a big believer in copy research for cigarettes, except to find out negatives.
- 4:15 Jack Landry had an instinct for advertising.
- 4:30 Marlboro, Virginia Slims, Benson & Hedges and Merit advertising was never tested.

51392 6282

BENSON ABSTRACT  
page 3

- 5:00 Men above Landry - Joe Cullman and Ross Milhiser - also had a feel for advertising.
- 6:00 Benson was at the Burnett Agency before it had the Marlboro account. He worked on Eastside Old Tap, a regional California beer owned by Pabst, and on the National Pabst account.
- PHILIP MORRIS CHOOSES LEO BURNETT AGENCY
- 6:55 Marlboro was first Philip Morris account Burnett got. It started with \$750,000. Al Lyon, Joe Cullman, Ross Milhiser, and Roger Greene interviewed the agency. There was concern that Burnett was located in Chicago. Milhiser was only one who voted against Burnett as Marlboro agency.
- It was an opportunity for future business. Leo Burnett was glad to get a New York account. Burnett was very close to the business; wanted to know sales figures.
- 9:45 Benson was assistant account executive. He's always been on the client side of the business.
- MARLBORO ACCOUNT EXECUTIVES
- Owen Smith was account supervisor. Dick Halpin was the account man. Halpin is deceased; Owen Smith is in Williamsburg.
- MARLBORO ADVERTISING IDEAS
- 11:00 Creative people came up with some good ideas. The job was to reposition Marlboro as a man's cigarette.
- 11:20 Marlboro had spotty sales, primarily in up-scale places with women as customers.
- Filter cigarettes were coming into vogue.
- 11:50 One ad idea was to show a man with a broken finger in a splint.
- They had the usual executions of upscale outlets.

BENSON ABSTRACT

page 4

- 13:05 Cowboy idea
- Gil Collins
- 13:35 Leo Burnett kept a clipping file. He had a 1935 clipping about cowboys. The picture was closely reproduced for the Marlboro ad.
- 14:35 Decision was made to not emphasize flip-top box.
- 15:05 Philip Morris wanted to make it a popular-priced filter cigarette.
- Parliament was America's first filter cigarette. It sold for premium prices.
- Masculine image needed to counter other filter cigarette images.
- Marlboro ads showed masculine men from different walks of life, each with a tattoo that reminded viewers of romantic ideas.
- Not sure who was responsible for tattoo. Lee Stanley, the art director, had served in the Marine Corp.
- 17:35 Epidemic of hepatitis prompted one of the Armed Services to request discontinuation of the tattoo in ads. Another organization, the Parent-Teacher Association, asked the agency to discontinue tattoo ads.
- 19:00 From 1954 to 1963 there was periodic use of a cowboy. The agency used the Starch Research Service which measured ad ratings with audiences; people liked seeing cowboys.
- The agency kept track of Starch scores.
- 20:35 "SETTLEBACK" ERA
- Yachtsmen, cowboys, and other images were used in portrait and "settleback" ads.
- 21:00 Reader's Digest report in 1957 showed Kent as the best cigarette for low tar and nicotine.

51392 6284

Philip Morris changed the advertising after the Reader's Digest article. Winston did not change. It kept "Winston Tastes Good Like a Cigarette Should."

"Settleback" ads offered some reassurance after the 1957 Reader's Digest article.

22:20 Marlboro used the "flower" filter technique.

Winston kept its campaign.

22:40 In 1963 Marlboro exclusively used the cowboy.

Ads were run with cowboys visiting landmarks in different cities. Don Tenant, at Leo Burnett, thought "Magnificent Seven" movie music would work well.

23:25 Cowboys on the beach in Florida were part of "Settleback" ads. They offered reassurance toward health and smoking.

24:00 Since 1963, Marlboro has remained virtually unchanged.

CIGARETTE ADVERTISING

24:20 Cigarette advertising has the lowest interest value compared to other ads in magazines.

Marlboro, Virginia Slims and Merit never repeated ads in the early days.

24:55 American Tobacco Company ran the same ads for years. Variety is important to cigarette advertising.

25:35 Cowboys represent the last free American. The landscape looks nice; a place you might want to be.

26:55 As Leo Burnett put it, "The goal of advertising is to make a friend of a person. Create a friendly image for product." Classic example of this is the Maytag Repair Man.

Tape 1, Side 2

SMOKING COWBOYS

:15 Benson favored showing cowboys smoking at appropriate times; make it natural, normal, human.

:55 Marlboro cowboy dispels myth that in order to attract young people, you've got to show young people.

2:30 EARLY MARLBORO SALES

Miami was Marlboro's first market - January 6, 1955. It became successful. Moved across southern U.S. and north through California, as well as New York; then to middle of America. It was distributed on allocation; demand exceeded supply.

Equipment couldn't produce enough cigarettes.

4:00 In 1956 we thought we were heading for the top. After Reader's Digest article, Kent became very popular.

5:10 1957 and 1958 Marlboro sales were down.

5:25 Use of women in ads was to experiment with showing some women.

Julie London became very popular because of her song style and look. Her ads were used as interrupters to the regular ad schedule.

6:30 The reach for women ended with "Marlboro County" campaign. Didn't have to have specific commercials for women; they relate well to the cowboy.

Sales figures tell you what you reach.

9:10 There were promotions, but its hard to "read" those.

10:05 Photographs and continuity make the ads successful.

- 10:10 In 1956 Liggett and Myers had a good campaign, "Come On Over to the L & M Side." The company made a mistake and changed campaigns.
- Burnett agency has accounts that show continuity - Charlie for Starkist tuna, Maytag Repair Man.
- 11:30 Marlboro was set back by the Reader's Digest article which had great force.
- 12:00 There was questioning of "Marlboro County" campaign and showing cowboys. But it was decided to try it.
- People involved had a feel for advertising.
- 13:10 IMPORTANCE OF MARLBORO TO LEO BURNETT
- Marlboro has helped Leo Burnett get new business.
- 14:00 Roger Greene at Philip Morris was told to find a new ad agency. He collected ads from Life magazine and checked into which agency created the ads.
- Philip Morris liked Pillsbury and Kellogg ads.
- CIGARETTE ADVERTISING
- 15:05 Marlboro advertising has had little effect on other cigarette ads.
- 15:40 Lorillard's Kent advertising runs the same ads. They are not very interesting.
- 16:15 Winston's current ad, "America's Best", lacks an invitation. The manufacturer is talking to you. There is no story in the picture.
- 17:05 Newport's "Alive with Pleasure" illustrates variety is a factor.
- "Salem Spirit" has "missed the boat". Youth having fun is seen in all sorts of product ads.
- 18:05 "Camel" man used to be a Marlboro man; he was a model. With more shooting on ranches, Marlboro group used cowboys.

BENSON ABSTRACT

page 8

The "Camel Man" ads started in Germany, and then the campaign was moved to the U.S.

19:20

"Camel Man" is different looking than the Marlboro cowboy. He's lonely in a place you don't relate to.

19:55

Can't get a reading on an ad that has a cowboy in a slicker in environment where there is bad weather.

There is a need for varied situations in ads.

21:05

By the clothing they try to get across the idea that the cowboy is not the lowest man on the totem pole; not the owner, but at the top.

21:30

Home is rarely shown in an ad except at Christmas, but it may not be his home.

22:00

Benson had spent the last three to four years on international Marlboro advertising.

23:20

Marlboro has approximately 23% of the market share. (US)

23:35

BROADCAST BAN

R.J. Reynolds tried to find a new idea that worked in print. It tested eight different campaigns for Winston.

Marlboro didn't skip a beat. No problem for Virginia Slims to move to print.

24:40

In Winston-Salem, Reynolds has good people who think differently.

Cigarette advertising has to be a 52-week effort. Reynolds advertised like it did for food.

25:20

MARLBORO MENTHOL

No one knows why Marlboro Menthol didn't make it. It did well in Grand Rapids, Michigan.

Can't transfer a full-flavor cigarette to a menthol.

51392 6288

26:05

MARLBORO LIGHTS

Marlboro Lights was a slow starter. Joseph Cullman, III should be credited for recognizing the "light" market.

First copy read "New Marlboro Lights: For Those People Who Prefer a Lighter Cigarette of the Same Fine Quality of Marlboro Red." Lights offered as an addition, not replacement for Marlboro Red.

27:25

There was no trend to menthol, but there's a trend to lighter cigarettes.

27:50

Free-standing menthol has been tried - Alpine, Mayfair, Mayfield and others.

No one could give you a concrete answer as to why menthols haven't made it.

28:30

Variety and continuity of a simple idea have made Marlboro successful.

No one knows when Marlboro will have to change its advertising.

Tape 2, Side 1

:20

The Marlboro cowboy is not modern. He's timeless. Cattle, saddles, and other equipment is the same. Some clothing may be different.

The rope is more modern.

2:15

Marlboro philosophy is passed down orally.

Jim Braddy has done more Marlboro photography than any other photographer.

Braddy is the man who found Darrell Winfield.

The creative group has been intact for years. One copywriter is 72 years old; he writes in the promotion area and for special ads.

BENSON ABSTRACT  
page 10

- 4:20 The art director, Neil McBain, retired last year. McBain is a frustrated cowboy. McBain lives in Florida, Wisconsin, and Geneva.
- 6:50 AUTHENTICITY IN MARLBORO ADS  
Chaps are present in working situations. For example, during roping they'd wear chaps. It means that the advertising is authentic. His gear is appropriate.
- 7:50 "San Simeon" ad is attempt to get variety.
- 8:25 Pack horses are an attempt to get more action.  
You've got to show different aspects of the cowboy's life.
- 8:55 Darrell [Winfield] projects a certain warmth. One never sees him doing anything objectionable.
- 9:30 Dogs aren't used on regular cattle ranches. There has been some discussion of using dogs in ads.
- 11:30 They haven't used women in ads.  
They have used Blacks in ads.
- 12:30 The public has been brought up on western films.
- 14:25 Franchise on the American West has been challenged by Chevrolet who tried to use Marlboro cowboys in their ads.  
A Budweiser beer label is using the cowboy  
"Manhandler" soups came close to Marlboro imagery.  
Ford dealerships used "Ford Country".
- 16:05 TAILORING OF ADS  
An attempt is made to be somewhat seasonal. The costumes reflect seasons.
- 16:35 There are no layouts prior to shooting a photograph.

BENSON ABSTRACT  
page 11

16:45

The slicker is authentic to a degree. It is carried on the back of the saddle.

51392 6291

Abstract of interview with George Weissman  
April 27, 1987  
Philip Morris, Inc., New York, New York  
Interviewer: Scott Ellsworth

Tape 1, Side 1

WORK WITH MARLBORO ACCOUNT

- 1:10 Weissman joined Philip Morris in June, 1952. He was brought in by O. Parker McComas, who was president at the time. Alfred E. Lyon was chairman of the board.
- 1:40 Weissman was asked to write a memo on his impressions of the company six months after he started. In this paper he called for the establishment of a marketing department, marketing research department and the introduction of a popular priced filter cigarette.
- 2:35 In January, 1953, McComas wrote a memo stating that Weissman was in charge of developing a popular priced filter cigarette.
- 2:55 Philip Morris unsuccessfully tried a king sized version of Philip Morris and Dunhill cigarettes. Smokers wanted a filter tip cigarette. The filter tip market was 1-1 1/2 percent of the total market.
- 4:10 Weissman coordinated and put together a team which included Ross Millhiser of the advertising department, Clark Ames, head of production, Bob DuPree, director of research, and David Lyon from Cecil & Presbry advertising agency. In order to get research materials Alfred Pulitzer, Ernest Dichter and Elmo Roper were interviewed.
- 5:30 The team conducted one of the largest cigarette research projects which included ten thousand interviews nationwide in 1953. The questions were oriented toward filter tip smoking.
- 7:30 Cecil & Presbry advertising agency had the Marlboro account.

WEISMANN ABSTRACT

page 3

- 7:55 The Marlboro account group was not happy with the packaging for Marlboro cigarettes.
- 11:10 Ward Hatcher, who was the director and vice president of Leaf, was the best leaf blender at that time. Hatcher was given the job of making a blend for Marlboro which would produce a lot of flavor. The blend has basically not changed since that time. Clark Ames brought together the box and David Lyon started working on the advertising.
- 13:10 Jim Cecil died. He left the agency to four senior executive vice presidents. The agency dissolved shortly afterwards. The mission of the last advertisements was to create strong flavor, a masculine looking pack, and the macho campaign.
- 14:55 In 1953 Philip Morris began negotiations with Benson and Hedges to purchase that company.
- 16:50 In 1954 Jack Roon suggested that Philip Morris look at the Leo Burnett advertising agency. Leo Burnett took the Marlboro account and the campaign began with the tattoo and the virile man. The cowboy was the first ad that ran.
- 18:15 Philip Morris was on a decline when it bought Benson and Hedges.
- 19:55 Weissman became executive vice president of marketing in 1957 and inherited the "Settle Back Campaign" which he worked on with Leo Burnett.
- 21:35 In the summer of 1957 Reader's Digest came out with an article on cigarette smoking.
- 22:20 In 1958 Philip Morris took Parliament and entered this cigarette in the low tar field.
- 23:30 The White Citizens Council and the Klu Klux Klan hurt Philip Morris by starting a rumor in 1956 that the company was a supporter of black causes. Photographs and excerpts from speeches were used as well as the fact that Philip Morris factories were desegregated. This cut business in the Southeast. Most of the rumors were spread by Liggett and Myers and some Reynolds' people.

51392 6293

26:10                   Around 1959 or 1960 a very ugly rumor started, both in Puerto Rico and abroad, about the fact that the United States Government had banned Marlboro cigarettes from VA Army and Military Installations because it caused lung disease. In response Philip Morris drew a large map of the United States stating that all this was Marlboro Country and the cigarettes were sold everywhere.

This began the concept of "Marlboro Country" which eventually led to the cowboys.

29:15                   During the summer of 1960 Weissman realized the potential of American cigarettes in Europe during a vacation trip.

Philip Morris had three operations overseas.

Tape 1, Side 2

ESTABLISHMENT OF INTERNATIONAL MARKETS

1:05                   The basic plan was to crack Europe first, because that was where all the business was, and also Latin America. Weissman assembled a team. Hamish Maxwell was asked to be marketing director. John Murphy served as lawyer. Fred Messenger was pulled from the personnel department because he had worked in Southeast Asia.

2:15                   Brinkman was licensed in Germany to make Marlboro cigarettes. In 1961 an affiliate was licensed in Finland. The English Company also started producing Marlboros. In France the company was licensed for Parliament. The feeling was that because of it's name Parliament was better suited for the French character.

3:10                   The Italian campaign began in 1962.

4:40                   Philip Morris was very concerned early on that the Marlboro cigarettes manufactured overseas were like the domestic ones.

- 7:40 Marlboro advertisements could not use the tattoo in France because it was a signal of criminality.
- 7:55 In Switzerland the cowboy image was not used. Sports were used instead. The German campaign used a bourgeois couple. This was very successful because it personified the aspirations of Germans.
- 9:25 Philip Morris bought FTR in 1963.
- 12:10 Marlboro cigarettes are made in three factories in the Soviet Union.
- 13:55 Tobacco has always been a currency. Marlboro cigarettes are used instead of currency in many countries. In the beginning Philip Morris could not afford to buy companies so would license them. This created a market early on. Philip Morris got a jump on the market, as Coca-Cola did over Pepsi.
- 14:45 Marlboro's success is also due to the fact that Marlboro's advertising has been consistent.
- 15:15 The growth of television in Western Europe and the showing of cowboy movies has reinforced Marlboro's image.
- 16:30 Marlboro is known as the weekend cigarette.
- 19:55 Marlboro cigarettes have been able to keep customers better than any cigarette in history. In terms of unit Marlboro is out-selling Coke.
- 21:05 Louis Chékin ran Color Research Associates in Chicago. He helped research the Marlboro pack. He conducted eye movement tests and supermarket shelf tests. Wherever the package was tested it came out superb. It means different things to different people.
- 22:00 Leo Burnett came up with the idea of making the Marlboro pack solid, instead of the stripes previously used.
- 25:05 FUTURE OF MARLBORO
- Weissman believes that if the Marlboro account group keeps the advertising fresh and the product contemporary Marlboro will continue to be successful.

25:20

CIGARETTE ADVERTISING BAN

A ban discourages from improving a product because there is no way to get the message across to consumers.