

*James Rorty*

# OUR MASTER'S HOUSE

*ADVERTISING*

MEDIASTUDIES.PRESS

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*Dedicated to the memory of Thorstein Veblen, and to those technicians of the word whose "conscientious withdrawal of efficiency" may yet accomplish that burial of the ad-man's pseudoculture which this book contemplates with equanimity.*

## *About the Author*

JAMES RORTY was born March 30, 1890 in Middletown, New York. He was educated in the public schools, served an early journalistic apprenticeship on a daily newspaper in Middletown, and was graduated from Tufts College. Mr. Rorty was a copy-writer for an advertising agency from 1913 to 1917, at which time he enlisted as a stretcher bearer in the United States Army Ambulance Service. He was awarded the Distinguished Service Cross for service in the Argonne offensive.

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Since the war Mr. Rorty has worked variously as an advertising copy-writer, publicity man, newspaper and magazine free lance. He is the author of two books of verse, "What Michael Said to the Census Taker" and "Children of the Sun", and has contributed to the *Nation*, *New Republic*, *New Masses*, *Freeman*, *New Freeman*, and *Harpers*.

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# FOREWORD

TWO BASIC definitions will perhaps assist the reader to understand the scope and intent of this book.<sup>1</sup>

The *advertising business* is taken to mean the total apparatus of newspaper and magazine publishing in America, plus radio broadcasting, and with important qualifications the movies; plus the advertising agency structure, car card, poster, and direct-by-mail companies, plus the services of supply: printing, lithography, engraving, etc. which are largely dependent upon the advertising business for their existence.

The *advertising technique* is taken to mean the technique of manufacturing customers by producing systematized illusions of value or desirability in the minds of the particular public at which the technique is directed.

The book is an attempt, by an advertising man and journalist, to tell how and why the traditional conception and function of journalism has lapsed in this country. It describes the progressive seizure and use, by business, of the apparatus of social communication in America. Naturally, this story has not been "covered", has not been considered fit to print, in any newspaper or magazine dependent for its existence upon advertising.

In attempting to examine the phenomenon of American advertising *in the context of the culture* it became necessary to examine the culture itself and even to trace its economic and ideological origins. This enlargement of scope necessitated a somewhat cursory and inadequate treatment of many detailed aspects of the subject. The writer accepted this limitation, feeling that what was chiefly important was to establish, if possible, the essential structure and functioning of the phenomena.

Since the book is presented not as sociology, but as journalism, the writer felt free to use satirical and even fictional literary techniques for whatever they might yield in the way of understanding and emphasis. The writer wishes to acknowledge gratefully the help and encouragement he has received from many friends in and out

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<sup>1</sup> [Clarifying footnotes from the reprint editor, Jefferson Pooley, will appear in brackets, followed by "—Ed."]

of the advertising business. The section on "The Magazine" is almost wholly the work of Winifred Raushenbush and Hal Swanson. Thanks are due to Professor Robert Lynd for reading portions of the manuscript and for many stimulating suggestions; to Professor Sidney Hook for permission to quote from unpublished manuscripts; to F. J. Schlink and his associates on the staff of Consumers' Research for permission to use certain data; to Stuart Chase for much useful counsel and encouragement; to Dr. Meyer Schapiro for valuable criticisms of the manuscript and to Elliot E. Cohen for help in revising the proofs; to the officials of the Food and Drug Administrations for courteously and conscientiously answering questions.

## PREFACE to the *mediastudies.press* edition

JAMES RORTY's *Our Master's House* is buried treasure, so it's the perfect text to launch the Public Domain series. The book set off tremors when it was published in 1934, perhaps because its author so decisively repudiated his former profession. But Rorty and his spirited takedown of advertising were all but forgotten after the war. There's almost no mention of the book in the scholarly literature that coalesced around "mass communication" in the early postwar decades. And popular treatments of advertising—like Vance Packard's 1957 bestseller *The Hidden Persuaders*—neglect the book too.<sup>2</sup> When *Our Master's House* surfaces, today, there's usually a filial explanation: The book appears in biographical sketches of Rorty's far more famous son, Richard.<sup>3</sup>

So no one reads James Rorty anymore. This is too bad, since the book is remarkably spry 85 years after its first printing. In fact Rorty's dissection of the ad business has fresh things to say to scholars of Google-style "surveillance capitalism." The good-natured urgency of Rorty's prose resonates too—maybe especially because his aim to bury the "ad-man's pseudoculture" was a spectacular failure.<sup>4</sup> We can, in 2019, pick up where Rorty left off.

Thus *Our Master's House* is the right book to inaugurate our Public Domain series. It is, of course, in the public domain, having lapsed out of copyright in 1962. But that copy-freedom is just the book's baseline qualification. We are, at *mediastudies.press*, looking to republish works that cling to relevance, even if they've long since fallen out of print. There's an even narrower wedge of books that stand out, like *Our Master's House*, for their unmerited banishment from the field's memory. Books like that—unheralded but for no good reason—are what we have in mind for the new series.

The Public Domain project has a pair of inspirations. The first is the University of Chicago Press's long-running "*Heritage of Sociology*" series. Morris Janowitz established the series in the early 1960s, on his return to Chicago. The first handful of volumes were devoted

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<sup>2</sup> Vance O. Packard. *The Hidden Persuaders*. New York: McKay, 1957.

<sup>3</sup> See, for example, Neil Gross, *Richard Rorty: The Making of an American Philosopher* (Chicago: University of Chicago Press, 2008), 38, 42–43.

<sup>4</sup> The phrase is from the book's dedication, which reads: "Dedicated to the memory of Thorstein Veblen, and to those technicians of the word whose 'conscientious withdrawal of efficiency' may yet accomplish that burial of the ad-man's pseudoculture which this book contemplates with equanimity." viii.

to prominent figures in what was, by then, known as the “Chicago School.”<sup>5</sup> But the series grew more catholic over time, with volumes devoted to scholars—Kenneth Burke and Martin Buber—far beyond the orbit of Chicago or even sociology itself.

That ecumenical spirit also animates the second inspiration for the Public Domain series, a 2004 reader on *Mass Communication and American Social Thought: Key Texts 1919–1968*, edited by John Durham Peters and Peter Simonson.<sup>6</sup> The tome (and it really is one) collects almost 70 excerpts and reprints of media-related reflection. What unites a 1919 Sherwood Anderson short story and, say, an obscure 1959 study on “The Social-Anatomy of the Romance-Confession Cover Girl”? The texts—and the other entries in the anthology—are all sedimented reflections on what was a then-new panoply of mass mediums. “These observers,” Peters and Simonson write,

hold unique historical positions as part of the first generations to live with commercially supported, national-scope broadcast technologies. They are at once informants, ancestors, and teachers. As informants, they tell us about experiencing and studying ‘mass communication’ as a generation new to it. As ancestors, they speak languages we recognize but in dialects different than our own. As teachers, their role is more complex. Often they speak with more clarity and conceptual insight than do the journals and books of our own day, and thus they teach by precept and example. At other times, they display their blind spots, weaknesses, or arrogance in such a way that we either swear never to follow their lead or perhaps see something better because of their failure.<sup>7</sup>

The editors sifted through their candidate texts—“blowing dust off bound volumes”—with an eye for works that have something to say to the present.<sup>8</sup> This is our aim too. We endorse, moreover, the view that a work’s warrant for attention may take a variety of forms. A jarring anachronism may merit a reader as much, or more than, a still-apposite line of reasoning.

There is a final borrowing from *Mass Communication and American Social Thought* that we should acknowledge. Simonson and Peters disclose an agenda, one that we affirm too. They fault media and communication research for its “rather pinched view of the past,” and position their anthology as a recovery project for the field’s forgotten pluralism.<sup>9</sup> The purpose of this Public Domain series is, in the same spirit, to ventilate the field’s memory of itself.

On the model of *Our Master’s House*, then, we plan to re-publish works that:

1. are in the public domain;
2. promise contemporary relevance; and yet,
3. have settled into obscurity.

<sup>5</sup> In his history of the Chicago department, Andrew Abbott called Janowitz “the most industrious retrospective creator of the first Chicago school” and a “self-appointed prophet of the past”—on the strength of the Heritage series. Andrew Delano Abbott, *Department & Discipline: Chicago Sociology at One Hundred* (Chicago, IL: University of Chicago Press, 1999), 18–19.

<sup>6</sup> John Durham Peters and Peter Simonson, eds., *Mass Communication and American Social Thought: Key Texts, 1919–1968* (Lanham, MD: Rowman & Littlefield Publishers, 2004).

<sup>7</sup> Ibid., 2.

<sup>8</sup> Ibid., 495. Perhaps unsurprisingly, Peters and Simonson included an excerpt from *Our Master’s Voice*. “The Business Nobody Knows,” 106–9.

<sup>9</sup> Ibid., 8.

The first criterion is an undeniable limitation, but an important one. We are committed to open access on principle, so charging readers to cover copyright fees isn't an option for us. Fortunately, all works published in the U.S. before 1924 are already in the public domain. What's less well-known is that many books published between 1924 and 1963 are also owned by the public. Before the Copyright Renewal Act of 1992 made renewal automatic, copyright holders were required to file for an extension before their 28-year initial term ran out. Books published in 1964 were up for renewal when the 1992 law passed, so they (and all subsequent published works) remain intellectual property—and will remain locked for a long time.<sup>10</sup> The good news is that up to 80 percent of the 1924–1963 failed to renew—so now they're owned by the public.<sup>11</sup> *Our Master's House* is one of those: Rorty and/or the John Day Company, the volume's publisher, did not file for renewal, so the copyright lapsed.

So our Public Domain books are on the open web and—crucially—they're discoverable. We assign a new ISBN for each reprint, DOIs for each chapter, and otherwise work to ensure that the volumes show up in library, OA directory, and web searches. Because they're digital, *Our Master's House* and other volumes in the series are easy to search and excerpt. Our underlying PubPub platform—nonprofit and open source—adds public annotation, citation formatting, and a robust array of auto-generated download options. We include a high-quality scan of the corresponding originals, in all their sepia-and-baskerville glory. Corrections and updates are simple to make, since there's no fixed version of record.

So there are major advantages to our web-based model of open publishing. Like the Heritage of Sociology and compendiums like *Mass Communication and American Social Thought*, we commission freshly written introductions to contextualize the republished work. But we sidestep the copyright muck, and the costs passed on to readers. The Peters and Simonson volume includes four dense pages of small-print permissions—and it's priced accordingly, out of reach of most readers.<sup>12</sup>

Rorty, back in 1934, summarized *Our Master's House* as "an attempt, by an advertising man and journalist, to tell how and why the traditional conception and function of journalism has lapsed in this country." The book describes "the progressive seizure and use, by business, of the apparatus of social communication in America."<sup>13</sup> Eighty-five years later, and we are still domiciled.

<sup>10</sup> The best book on the corporate enclosure of the public knowledge remains James Boyle, *The Public Domain: Enclosing the Commons of the Mind* (New Haven, CT: Yale University Press, 2008), which is, fittingly, free to download.

<sup>11</sup> Sean Redmond, "U.S. Copyright History 1923–1964," *New York Public Library Blog*, March 31, 2019, <https://www.nypl.org/blog/2019/05/31/us-copyright-history-1923-1964>

<sup>12</sup> Peters and Simonson, eds., *Mass Communication and American Social Thought*, 519–23.

<sup>13</sup> Rorty, *Our Master's House*, ix.

Jefferson Pooley, August 2019

# OUR MASTER'S HOUSE

*ADVERTISING*

"I come to bury Caesar, not to praise him."  
—WILLIAM SHAKESPEARE

"A trading on that range of human infirmities that blossoms in devout observances and bears fruit in the psychopathic wards."  
—THORSTEIN VEBLEN

"Business succeeds rather better than the state in imposing its restraints upon individuals, because its imperatives are disguised as choices."  
—WALTER HAMILTON

## PREFACE: *I was an Ad-man Once*

IMAGINE, if you can, the New York of 1913. In that year a young man just out of college was laying siege to the city desks of the metropolitan papers. He had good legs, but his past record included nothing more substantial than having been fired out of college, and having worked before college, and during vacations, on a small-city paper upstate; also on a Munsey-owned Boston paper. It was the last count that did for him. He couldn't laugh that off anywhere, and funds were getting low.

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Finally, a relative got the young man a job as a copy writer in an advertising agency, housed near the Battery in an ancient loft building which has since been torn down. Perhaps it is time to drop the third person. The young man was myself. I remember him well, although at this distance both the person and his actions seem a little unreal.

The young man didn't know anybody, or anything much. At that time he hadn't even read H. G. Wells' *Tono-Bungay*. But he was full of fervor. His father was an Irish Fenian who believed to the end of his days that the world was just on the point of becoming decent and sensible, and the young man, to tell the truth, has had trouble in overcoming that paternal misapprehension.

In those days business had pretty well beaten the muckraking magazines by the painless process of seizing them through the business office. But the old *Masses* was going full blast, and the blond beasts of the *New Republic* were about to launch their forays upon the sheepfolds of the Faithful.

The young man was a Socialist already, in sympathy at least, although in the matter of fundamental economics and sociology he was as illiterate as most of his contemporaries. He was literary; that is to say, he knew Ibsen, and Hauptman, and Shaw, and Jack London, and Samuel Butler—even a little Nietzsche. Not until some years later did he come to know Karl Marx and Thorstein Veblen.

But life was real and landladies were earnest. The young man was hungry. He had a job now and he was taking no chances. He was

assured that at the end of the month he would be paid sixty dollars for his services, in negotiable currency. It was up to him to earn that sixty dollars. He was young and energetic. During the economy wave under which Mr. Munsey extinguished the *Boston Journal*, he, a cub reporter, had covered as many as three supposedly important assignments in one day, being obliged, of course, to steal or fake most of his facts.

The young man was given his first advertising-copy assignment: to write some forty advertisements commending a certain brand of agricultural machinery about which he knew nothing whatever. The young man took off his coat.

I wrote those forty advertisements in three days, with my eye on the clock. Three days is ten per cent of thirty days. Ten per cent of sixty dollars is six dollars. Were those forty advertisements a big enough stint to earn those six dollars? Trembling, I turned in my copy . . . it was enough for a year.

The copy was fully up to current standards, too, as advertising copy, although of course it went through endless meaningless revisions. As news and information it didn't, at the time, seem to me to be worth the price. I still don't think so. But in those three days I learned all that any bright young man needed to know about the mysteries of advertising copy-writing in order to earn, in 1929, not sixty dollars a month, but a hundred and sixty dollars a week. I say this in the teeth of the Harvard School of Business Administration, the apprentice courses of all the agencies, Dr. John B. Watson, and the old sea lion in the Aquarium to whom, in my dazed and shaken condition, I turned for comfort and understanding.

The Aquarium was close at hand. During the noon hour I would sit on a bench in Battery Park, eating my necessarily frugal lunch of peanuts and chocolate, and then spend the remaining half-hour wandering among the glass cases and peering at the fishes, who peered back at me with their flat eyes and said nothing. Sometimes one of them would turn on his side, his gills waving faintly. Nothing to do, nowhere to go. We cried our eyes out over each other, I and the other poor fishes.

Then I discovered the sea lion, who occupied a big pool in the center of the main floor. The sea lion, I soon became convinced, had some kind of an idea. There was a slanting float at one end of the pool. He would start at the other end, dive, emerge halfway up the float with a tremendous rush, and whoosh! he would blow water on the mob of children and adults who crowded around the tank. Always they would shriek, giggle, and retreat. Then, gradually, they would come back; the sea lion would then repeat the performance with precisely the same effect.

It has taken me years to understand that sea lion. I know now that he was an advertising man. Recently, I became acquainted with his human reincarnation, one of the ablest, most philosophical, and best paid advertising men in New York. If there is a "science" of advertising, he has mastered it. Yet his formula is very simple. It is this: "Figure out what they want, promise 'em everything, and blow hard."

This philosophical ancient is greatly valued as an instructor of the young. His students are very promising, although some of them are not wholly literate. He is, however, indulgent of their cultural limitations, remarking kindly: "What are a few split infinitives between morons?"

In the annex to the Aquarium where I served my advertising apprenticeship there were many mansions, housing as varied a collection of the human species as I have ever encountered together in one place. Through a stroke of luck, the agency had started with a nucleus of important accounts and expanded rapidly. Its owner, a quiet Swede who never, to my knowledge while I was in his employ, wrote a single piece of advertising copy himself, became a millionaire in a few years. He was, then, an economist, a commercial engineer, an executive of tremendous driving power? Not so that anybody could notice it. His success is quite unexplainable in terms of logic or common sense. I think he was just a "natural." Also, he played golf well, but not too well. Puzzling over this phenomenon, I remembered hearing the Socialists tell me there is no sense in trying to make sense out of the people and institutions of our chaotic capitalist civilization.

Nevertheless, the boss was a natural. Either by shrewdness or by accident, he gathered into his organization a considerable number of able and interesting people. They didn't know much about advertising. Nobody did in those days. Six months after my initiation, the company moved to a neighboring skyscraper, and the expanded copy staff soon numbered eight people. We all sat in one large room. By right of priority, I had a desk next the window where I could look out and watch the ferry boats swimming about like water beetles, and the tugs pushing liners out to sea, as ants push big crumbs. They seemed so earnest, so determined.... Every now and then an office boy would stroll by and deposit in one of the desk baskets a yellow printed form with here and there a little typing on it. The form called for one, two, six or twelve advertisements about a certain product, to fit specified spaces in certain scheduled publications. Usually the form was destitute of other information or instruction.

I think, although I am not sure, that those forms were the bequest of an efficiency expert who functioned briefly during the early months of my employment. He was a tall, gangling man, with a high

white brow, a drooping forelock and a rapt and questing eye. He dictated inspirational talks to his stenographer. While so engaged, he would pace up and down his office and quite literally beat his breast. In fact, he had all the equipment of a medicine man except the buffalo horns and the rattlesnake belt. It was he, I think, who started the idea of timing and systematizing the copy production of the office. Years after he had left, unfortunate copy writers were still digging the splinters of that system out of their pants.

You got a yellow form, then, which required that you write so many pieces of copy and turn them in by a certain date. What kind of copy? The form was silent. The headline goes at the top, the slug at the bottom and what goes in between you rewrite from a booklet or make up out of your head. Sometimes an illustration was called for. In such cases you conferred with the art director, who was of the opinion that you, your words, and especially your ideas about pictures were a damned nuisance and so informed you.

I felt it necessary to resent such acerbities, but I could never do so with any great conviction. Privately, I suspected that he was right. Sometimes I was tempted to put my hands on my hips and retort stoutly, "You're another." But I never did so. That would have been to widen the field of discussion intolerably. And there were always closing dates to meet.

Feeling as I did about it, it frequently seemed to me that one advertisement would do exactly as well as six. But I always wrote six. Anything to keep busy. There were never enough yellow forms.

Sometimes, unable to control my restlessness, I would wander upstairs, knock on the door of the account executive's office, and ask mildly if anybody knew anything about that product and what it was supposed to be used for. I knew that many heavy conferences had preceded the planning of that campaign. But the decisions reached in those conferences never seemed to get typed on that yellow form. Usually I got nothing out of such interviews except the suggestion that I do some more like last year's, or that an ad was an ad, wasn't it, and I was to have six done by Friday. Such admonitions were heartbreaking. The ads were already done. Nothing to do now except to stew miserably in the juice of my frustrated energies.

In time, merciful nature came to my aid. I, who was normally facile, as even a cub reporter has to be, found that writing even a six-line tradepaper advertisement cost me intolerable effort. My brain wouldn't function. My fingers were paralyzed. I was fighting the cold wind of absurdity blowing off the waste lands of our American commercial chaos. The workman in me had been insulted. Very well, then, he would strike. I dawdled. I covered reams of paper with idiotic pencilings. I missed closing dates and didn't care. My

fellow copy writers, suffering the same tortures, would go out and get drunk. One of them, in fact, who had genuine literary talent, ultimately drank himself to death.

Since I was still a virtuous youth, I had no such escapes. Even my health, which had been excellent, was shaken. I began mumbling to myself on the street. Once, for three weeks, an office associate converted me to Christian Science.

The Truth and the Light, he said, were in Mrs. Eddy's *Science and Health*, which I accordingly undertook to read for several evenings. I do not think I ever got beyond page 38, although I tried very hard. The difficulty was that it didn't make sense at first reading, so that on resuming the book I was always obliged to start over again from the beginning. It was like driving a model T Ford uphill through sand. At the end of three weeks I was utterly exhausted, and sleeping soundly, but unable to bear another word of Mary Baker Eddy.

I cite the episode merely to indicate how acute was my condition. If my friend had been a Holy Roller, I think I would have rolled for him cheerfully.

The workman in me was paralyzed. Even when, outside the office, I tried to write poetry and plays the words and ideas stared coldly at me from the page.

But the reformer in me still lived and was shortly to have his inning. The house acquired as a client a company manufacturing a proprietary remedy. As it happened, it was an excellent product, which, minus its proprietary name, was much used and recommended by the medical profession. There was my chance. I would make the advertising of that product honest. I did make it honest, for a while. I had every word of my copy censored by representative medical men. I fought everybody in the office, singly and in groups. I was obsessed, invincible and absurd.

But the client became impatient—sales weren't growing as fast as he thought they should. He hired as advertising manager an experienced and entirely unscrupulous patent-medicine salesman—a leather-hided saurian who scrapped all my carefully censored copy and furnished as a model for future advertising an illiterate screed recommending the product, directly or by implication, as a cure for everything from tuberculosis to athlete's foot.

I threw him out of my office. I rushed over to the client and talked very crudely to a very eminent gentleman. Even that wasn't enough. I considered blowing the works to the organized medical profession, although I never actually did so. Instead, I wrote a furious and entirely unactable play about a patent medicine wage-slave who went straight and took a correspondence course in burglary.

I wasn't fired, although logically I should have been. The President

of the United States had just declared war, and in the confusion I escaped into the army as a buck private. Even the war, I thought, was more rational than the advertising business. I was wrong, but that is another story.

I was an ad-man once. Indeed, I am, in a small way, an ad -man still, although I no longer carry a spear in the monotonously hilarious spectacles which the orthodox priests continue sweatingly to produce in the Byzantine, Chino-Spanish and Dada-Gothic temples of advertising which crowd the Grand Central district of New York.

I still practice, however, after my fashion. My motto, "The Less Advertising the Better," appeals poignantly to certain eminent industrialists to whom I have talked. My sales argument goes something like this:

"Mr. Hoffschnagel, you and I are practical men. I don't need to tell you that advertising is not an end in itself. Neither is selling. The end, Mr. Hoffschnagel, the true objective of the manufacturer and dispenser of products and services, should be the efficient and economical delivery to the consumer of precisely what the consumer wants and needs: what the consumer needs to buy, I repeat, not what the manufacturer needs to sell him. In any functional relationship between producer and consumer, advertising and sales expenditures are just so much frictional loss; in the ideal setup, which of course we can't even approximate under present conditions, released buying energy would be substituted entirely for the selling energy which you now spend in breaking down 'sales resistance.' My task, therefore, is to redefine and reinterpret your relationship with your customers; not to pile up sales and advertising expenses" Mr. Hoffschnagel nods energetically "but to cut them. What do your customers want from you? Service! What do you want to give them? Service! Not advertising the less advertising the better that's just so much friction and loss. But service! The end, Mr. Hoffschnagel, the end is service!"

Mr. Hoffschnagel meditates, while as if unconsciously his hand strays to the right-hand drawer of his desk.

"Have a drink," says Mr. Hoffschnagel.

It is possible to get a good deal of hospitality in this way, and even some business. Sometimes, as I listen to myself talk, I sound like one of these newly spawned capitalist economic planners. I am not. I know, or think I know, that the advertising business, with all of its wastes and chicaneries intact, is woven into the very fabric of our competitive economic system; that the only equilibrium possible for such a system is the unstable equilibrium of accelerating change, with the ad-man's foot on the throttle, speeding up consumption, preaching emulative expenditure, "styling" clothes, kitchens, automobiles—everything, in the interest of more rapid ob-

solescence and replacement. Up to a certain point it is possible to build, and after the inevitable crash, to rebuild such a system always with a progressive and cumulative intensification of wastes and conflicts. It is not possible to operate such a system sanely and permanently, because its underlying economic and social premises are obsolete in the modern world.

If this is so—even some advertising men apprehend that it may be so—then it would be, perhaps, not a bad idea, if ad-men removed their tongues from their long-swollen cheeks and tried talking approximate sense for a change. It wouldn't do much if any immediate good, of course, but it might provide a desirable mental discipline, a kind of intellectual preparation for the severer disciplines which the future may hold in store for the profession.

As a matter of fact, the abler people in advertising are becoming increasingly mature, realistic, and cynical. They don't believe in the racket themselves. But they insist that the guinea pigs, not merely the consumers outside the office, but the minor employees inside the office, *must* believe in it. The role of the advertising agency guinea pig—the minor copy writer, layout man, forwarding clerk or other carrier of messages to Garcia—is hard indeed. The outside guinea pig, the consumer, can't be fired. But the inside guinea pig can be and is fired unless he is utterly and sincerely credulous and faithful. A good, loyal guinea pig is a pearl without price in any agency. I am even told that in some of the larger agencies, eugenic experiments are being conducted with the idea ultimately of breeding advertising guinea pigs, or pearls—I admit the metaphor is hopelessly mixed who will come into the world crying "It Pays To Advertise".

To SUCH HEIGHTS of fantasy are we lifted by an attempt to examine the phenomenon of contemporary advertising in America. It is not, as contemporary liberal historians and social critics have tended to regard it, a superficial phenomenon: a carbuncular excrescence of our acquisitive society, curable by appropriate reformist treatment, or perhaps by a minor operation.

A book about advertising therefore becomes inevitably a critique of the society.

Much of the data presented in this book I have gathered in my personal experience as an employee of various advertising agencies. If some of this material seems absurd, even incredible to the lay reader, I can only reply, helplessly, that I did not make the advertising business; nobody made it; that is why it is so absurd. Whether one regards the advertising business as farce or as tragedy, one is convinced that the play is badly made; there are no heroes and the villains have a way of turning into victims under one's eyes; none of

them is consistently bad, consistently sad or even consistently funny.

As I shall try to show in a later section entitled "The Natural History of Advertising," the advertising business just grew. It is the economic and cultural causes, the economic and cultural consequences of this growth that I shall try to describe in this book.

# *1 THE BUSINESS NOBODY KNOWS*

THE title of this chapter was chosen, not so much to parody the title of Mr. Bruce Barton's widely-read volume of New Testament exegesis, as to suggest that, in the lack of serious critical study, we really know very little about advertising: how the phenomenon happened to achieve its uniquely huge and grotesque dimensions in America; how it has affected our individual and social psychology as a people; what its role is likely to be in the present rapidly changing pattern of social and economic forces.

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The advertising business is quite literally the business nobody knows; nobody, including, or perhaps more especially, advertising men. As evidence of this general ignorance, one has only to cite a few of the misapprehensions which have confused the very few contemporary economists, sociologists and publicists who have attempted to treat the subject.

Perhaps the chief of these misapprehensions is that of regarding advertising as merely the business of preparing and placing advertisements in the various advertising media: the daily and periodical press, the mails, the radio, motion picture, car cards, posters, etc. The error here is that of mistaking a function of the thing for the thing itself. It would be much more accurate to say that our daily and periodical press, plus the radio and other lesser media, are the advertising business. The commercial press is supported primarily by advertising—roughly the ratio as between advertising income and subscription and news-stand sales income averages about two to one. It is quite natural, therefore, that the publishers of newspapers and magazines should regard their enterprises as *advertising businesses*. As a matter of fact, every advertising man knows that they do so regard them and so conduct them. These publishers are business men, responsible to their stockholders, and their proper and necessary concern is to make a maximum of profit out of these business properties. They do this by using our major instruments of social communication, whose free and disinterested functioning is embodied in the concept of a democracy, to serve the profit interests of the advertis-

ers who employ and pay them. Within certain limits they give their readers and listeners the sort of editorial content which experience proves to be effective in building circulations and audiences, these to be sold in turn at so much a head to advertisers. The limits are that regardless of the readers' or listeners' true interests, nothing can be given them which seriously conflicts with the profit-interests of the advertisers, or of the vested industrial and financial powers back of these; also nothing can be given them which seriously conflicts with the use and wont, embodied in law and custom, of the competitive capitalist economy and culture.

In defining the advertising business it must be remembered also that newspapers and magazines use paper and ink: a huge bulk of materials, a ramified complex of services by printers, lithographers, photographers, etc. Radio uses other categories of materials and services—the whole art of radio was originally conceived of as a sales device to market radio transmitters and receiving sets. All these services are necessary to advertising and advertising is necessary to them. These are also the advertising business. Surely it is only by examining this business as a whole that we can expect to understand anything about it.

The second misapprehension is that invidious moral value judgments are useful in appraising the phenomena. Advertising is merely an instrument of sales promotion. Good advertising is efficient advertising—advertising which promotes a maximum of sales for a minimum of expenditure. Bad advertising is inefficient advertising, advertising which accomplishes its purpose wastefully or not at all. All advertising is obviously special pleading. Why should it be considered pertinent or useful to express surprise and indignation because special pleading, whether in a court of law, or in the public prints, is habitually disingenuous, and frequently unscrupulous and deceptive? Yet liberal social critics, economists and sociologists, have wasted much time complaining that advertising has "elevated mendacity to the status of a profession." The pressure of competition forces advertisers and the advertising agencies who serve them to become more efficient; to advertise more efficiently frequently means to advertise more mendaciously. Do these liberal critics want advertising to be less efficient? Do they want advertisers to observe standards of ethics, morals and taste which would, under our existing institutional setup, result either in depriving stockholders of dividends, or in loading still heavier costs on the consumer?

There is, of course, a third alternative, which is neither good advertising nor bad advertising, but no advertising. But that is outside the present institutional setup. It should be obvious that in the present (surplus economy) phase of American capitalism, advertising

is an industry no less essential than steel, coal, or electric power. If one defines advertising as the total apparatus of American publishing and broadcasting, it is in fact among the twelve greatest industries in the country. It is, moreover, one of the most strategically placed industries. Realization of this fact should restrain us from loose talk about "deflating the advertising business." How would one go about organizing "public opinion" for such an enterprise when the instruments of social communication by which public opinion must be shaped and organized are themselves the advertising business?

As should be apparent from the foregoing, the writer has only a qualified interest in "reforming" advertising. Obviously it cannot be reformed without transforming the whole institutional context of our civilization. The bias of the writer is frankly in favor of such a transformation. But the immediate task in this book is one of description and analysis. Although advertising is forever in the public's eye—and in its ear too, now that we have radio—the average layman confines himself either to applauding the tricks of the ad-man, or to railing at what he considers to be more or less of a public nuisance. In neither case does he bother to understand what is being done to him, who is doing it, and why.

The typical view of an advertisement is that it is a selling presentation of a product or service, to be judged as "good" or "bad" depending upon whether the presentation is accurate or inaccurate, fair or deceptive. But to an advertising man, this seems a very shallow view of the matter.

Advertising has to do with the shaping of the economic, social, moral and ethical patterns of the community into serviceable conformity with the profit-making interests of advertisers and of the advertising business. Advertising thus becomes a body of doctrine. Veblen defined advertisements as "doctrinal memoranda," and the phrase is none the less precise because of its content of irony. It is particularly applicable to that steadily increasing proportion of advertising classified as "inter-industrial advertising": that is to say, advertising competition between industries for the consumer's dollar. What such advertising boils down to is special pleading, directed at the consumer by vested property interests, concerning the material, moral and spiritual content of the Good Life. In this special pleading the editorial contents of the daily and periodical press, and the sustaining programs of the broadcasters, are called upon to do their bit, no less manfully, though less directly than the advertising columns or the sponsor's sales talk. Such advertising, as Veblen pointed out, is a lineal descendant of the "Propaganda of the Faith." It is a less unified effort, and less efficient because of the conflicting pressure groups involved; also because of the disruptive stresses of the under-

lying economic forces of our time. Yet it is very similar in purpose and method.

An important point which the writer develops in detail in later chapters is that advertising is an effect resulting from the unfolding of the economic processes of modern capitalism, but becomes in turn a cause of sequential economic and social phenomena. The earlier causal chain is of course apparent. Mass production necessitated mass distribution which necessitated mass literacy, mass communication and mass advertising. But the achieved result, mass advertising, becomes in turn a generating cause of another sequence. Mass advertising perverts the integrity of the editor-reader relationship essential to the concept of a democracy. Advertising doctrine—always remembering that the separation of the editorial and advertising contents of a modern publication is for the most part formal rather than actual—is a doctrine of material emulation, keeping up with the Joneses, conspicuous waste. Mass advertising plus, of course, the government mail subsidy, makes possible the five-cent price for national weeklies, the ten- to thirty-five-cent price for national monthlies. Because of this low price and because of the large appropriations for circulation-promotion made possible by advertising income, the number of mass publications and the volume of their circulation has hugely increased. These huge circulations are maintained by editorial policies dictated by the requirements of the advertisers. Such policies vary widely but have certain elements in common. Articles, fiction, verse, etc., are conceived of as "entertainment." This means that controversial subjects are avoided. The contemporary social fact is not adequately reported, interpreted, or criticized; in fact the run of commercial magazines and newspapers are extraordinarily empty of social content. On the positive side, their content, whether fiction, articles or criticism, is definitely shaped toward the promotion and fixation of mental and emotional patterns which predispose the reader to an acceptance of the advertiser's doctrinal message.

This secondary causal chain therefore runs as follows: Mass advertising entails the perversion of the editor-reader relationship; it entails reader-exploitation, cultural malnutrition and stultification.

This situation came to fruition during the period just before, during and after the war; a period of rapid technical, economic and social change culminating in the depression of 1929. At precisely the moment in our history when we needed a maximum of open-minded mobility in public opinion, we found a maximum of inertia embodied in our instruments of social communication. Since these have become advertising businesses, and competition is the life of advertising, they have a vested interest in maintaining and promoting the competitive acquisitive economy and the competitive acquisitive social psychol-

ogy. Both are essential to advertising, but both are becoming obsolete in the modern world. In contemporary sociological writing we find only vague and passing reference to this crucial fact, which is of incalculable influence in determining the present and future movement of social forces in America.

In later chapters the writer will be found dealing coincidentally with advertising, propaganda and education. Contemporary liberal criticism tends to regard these as separate categories, to be separately studied and evaluated. But in the realm of contemporary fact, no such separation exists. All three are *instruments of rule*. Our ruling class, representing the vested interests of business and finance, has primary access to and control over all these instruments. One supplements the other and they are frequently used coordinately. Liberal sociologists would attempt to set up the concept of education, defined as a disinterested objective effort to release capacity, as a contrasting opposite to propaganda and advertising. In practice no such clear apposition obtains, or can obtain, as is in fact acknowledged by some of our most distinguished contemporary educators.

There is nothing unique, isolate or adventitious about the contemporary phenomena of advertising. Your ad-man is merely the particular kind of eccentric cog which the machinery of a competitive acquisitive society required at a particular moment of its evolution. He is, on the average, much more intelligent than the average business man, much more sophisticated, even much more socially minded. But in moving day after day the little cams and gears that he has to move, he inevitably empties himself of human qualities. His daily traffic in half-truths and outright deceptions is subtly and cumulatively degrading. No man can give his days to barbarous frivolity and live. And ad-men don't live. They become dull, resigned, hopeless. Or they become daemonic fantasists and sadists. They are, in a sense, the intellectuals, the male hetæræ of our American commercial culture. Merciful nature makes some of them into hale, pink-fleshed, speech-making morons. Others become gray-faced cynics and are burned out at forty. Some "unlearn hope" and jump out of high windows. Others become extreme political and social radicals, either secretly while they are in the business, or openly, after they have left it.

This, then, is the advertising business. The present volume is merely a reconnaissance study. In addition to what is indicated by the foregoing, some technical material is included on the organization and practices of the various branches of the business. Some attempt is made to answer the questions: how did it happen that America offered a uniquely favorable culture-bed for the development of the phenomena described? What are the foreign equivalents

of our American rule-by-advertising? How will advertising be affected by the present trend toward state capitalism, organized in the corporative forms of fascism, and how will the social inertias nourished and defended by advertising condition that trend?

The writer also attempts tentative measurements of the mental levels of various sections of the American population, using the criteria provided by our mass and class publications. Advertising men are obliged to make such measurements as a part of their business; they are frequently wrong, but since their conclusions are the basis of more or less successful business practice they are worthy of consideration.

The one conclusion which the writer offers in all seriousness is that the advertising business is in fact the Business Nobody Knows. The trails marked out in this volume are brief and crude. It is hoped that some of our contemporary sociologists may be tempted to clear them a little further. Although, of course, there is always the chance that the swift movement of events may eliminate or rather transform that particular social dilemma, making all such studies academic, even archaic. In that case it might happen that ad-men would be preserved chiefly as museum specimens, to an appreciation of which this book might then serve as a moderately useful guide.

Advertising has, of course, a very ancient history. But since the modern American phenomenon represents not merely a change in degree but a change in kind, the chronological tracing of its evolution would be only confusing. It has seemed better first to survey the contemporary phenomena in their totality and then present in a later chapter the limited amount of historical data that seemed necessary and pertinent. of ethics, morals and taste which would, under our existing institutional setup, result either in depriving stockholders of dividends, or in loading still heavier costs on the consumer?

## 2 THE APPARATUS OF ADVERTISING

WHEN we come to describe and measure the apparatus of advertising, some more or less arbitrary breakdown is necessary. Let us therefore start with the advertising agency, which is the hub of the advertising business proper, where all the lines converge. We shall then draw concentric circles, representing increasingly remote but genuinely related institutions, people and activities.

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In *Advertising Agency Compensation* Professor James A. Young, of the University of Chicago, estimates that in 1932 there were 2,000 recognized national and local advertising agencies engaged in the preparation and placing of newspaper, magazine, direct-by-mail, carcard, poster, radio and all miscellaneous advertising. These 2,000 agencies served 16,573 advertisers. Advertisers served by agencies having recognition by individual publishers only are excluded from this estimate.

Prof. Young estimates the 1930 volume of advertising placed through 440 recognized agencies at \$600,000,000. An additional 370 agencies placed \$37,000,000 in that year. The trend during the post-war decade was steadily toward the concentration of the business in the larger agencies with a further concentration brought about by mergers of some of these already large units.

In 1930 there were six agencies doing an annual business of \$20,000,000 or over, and fourteen with an annual volume of from \$5,000,000 to \$20,000,000. A further indication of the trend is contained in the figures showing the advertising income of *American Magazine*, *Colliers*, *Saturday Evening Post*, *Delineator*, *Good Housekeeping*, *Ladies' Home Journal*, *McCalls* and *Woman's Home Companion*. In 1922, 57.8 per cent of the combined advertising income of these publications came from the ten leading agencies. In 1931 this proportion had risen to 68.3 per cent.

A similar trend toward concentration in the sources of advertising revenue is apparent. Advertisers spending between \$10,000 and \$100,000 annually dropped from 43.8 per cent of the total volume in 1921 to 21.1 per cent of the total volume in 1930. Advertisers spend-

ing between \$100,000 and \$1,000,000 annually increased from 51.3 per cent of the total volume in 1921 to 55.9 per cent in 1930. Finally, advertisers spending over a million a year increased their percentage of the total volume from 4.9 per cent in 1921 to 23 per cent in 1930.

The agency employee, whether he writes advertising copy, draws advertising pictures or is concerned with one of many routine, mechanical and clerical processes of the agency traffic, must be listed as an advertising person; he makes his living directly out of the advertising business.

The manufacturer's or merchant's advertising staff is also clearly to be listed as a part of the personnel of the advertising business.

A publisher's representative, or "space salesman", is also clearly an advertising man; so is the circulation promotion manager and his staff—his budget is an advertising budget. But how about the editorial department of the newspaper or magazine? Here we are on debatable ground. If the newspaper or magazine is primarily an advertising business, since most of its income is derived from advertisers, and all of its activities, editorial and otherwise, are finally evaluated according to the degree of their utility in making the publication an effective and profitable advertising medium, then the total staff of the publication is an advertising staff; they too make their livings out of the advertising business.

Without attempting to settle the question, let us first consider certain statistical trends which show clearly enough the progressive transformation of our daily and periodical press into advertising businesses.

In 1909, 63 per cent of newspaper income and 51.6 per cent of magazine income was from advertising. By 1929 the proportion of advertising income had moved sharply upward to 74.1 per cent for newspapers and 63.4 per cent for periodicals. Approximately three-quarters of the newspaper's dollar and two-thirds of the periodical's dollar came from advertisers.

To correspond with this trend we should expect to find a certain re-orientation of the function of the newspaper and periodical press, and that is precisely what we do find. The reader is asked to follow a digression at this point, since it is important to the general argument.

Increasingly over the past thirty years we find the newspaper asserting its freedom—in political terms. Coincidentally, of course, it has come more and more under the hegemony of business exercised through advertising contracts to be either given or withheld. In 1900, 732 dailies acknowledged themselves to be "democratic" and 801, "republican." By 1930, papers labeled "independent democrat" and "independent republican" had increased fivefold, while papers pretending to be "independent" politically jumped from 377 in 1900 to

792 in 1930, when such papers constituted the largest single category. In commenting on this trend Messrs. Willey and Rice remark, in *Recent Social Trends*:

This increase in claimed political independence may indicate that the newspaper is becoming less important as an adjunct of the political party, that it seeks greater editorial freedom, or that *it desires to include various political adherents within its circulation and advertising clientele.*

The italics are the writer's. What this statistical trend would appear to show, especially when coupled with the coordinate increase of the newspaper's dependence upon advertising income, is that the newspapers have realistically adapted themselves to the exigencies of a changing social and economic situation. This holds almost equally true of the periodicals. Politics as a means of government was definitely recessive during this period, and public interest in politics correspondingly declined. The powers of government were shifting to business. Hence the press became more and more "free." It freed itself from involvement with the nominal rulers, the political parties, in order that it might be free to court the patronage of the real rulers, the vested interests of business, industry, finance; in return for this patronage, the press became increasingly an instrument of rule operated in behalf of business. The press, being itself a profit-motivated business was in fact obliged to achieve this transition; to orient itself to the emerging focus of power, and to become in fact though not in name, an advertising business. In essence, what happened was that both major political parties had become, in respect to the class interests which they represented, one party, the party of business; the press, as an advertising medium, tended to represent that party.

Taking 1909 to 1929 as representing the crucial period of this transition we find that in 1909 the volume of newspaper advertising was \$149,000,000 and of periodical advertising \$54,000,000. By 1929 the figures were \$792,000,000 for newspaper advertising and \$320,000,000 for periodical advertising. Except for the movies, the automobile, and the radio, no other major American industry has rivaled the swift expansion of the advertising business.

We have then a combined total of \$1,112,000,000 as the contribution of newspaper and magazine advertisers to the advertising "pot." In computing the total contents of this pot we must duly add at least \$75,000,000 for time on the air bought by advertisers from commercial broadcasters. The radio, since all its income is derived from advertisers, must be rated as essentially an advertising business. We must add \$400,000,000 for direct-by-mail advertising, \$75,000,000 for outdoor advertising, \$20,000,000 for street-car advertising, \$75,000,000 for business papers, and \$25,000,000 for premiums, programs, directories, etc. The foregoing are 1927 figures cited by Copeland in

*Recent Economic Changes.* Advertising volume in all categories went up in 1928 and 1929 and radio volume continued to go up during the first three years of the depression. Also in these figures no allowance is made for radio talent bought and paid for by the advertiser, and none for art and mechanical costs of printed advertising, billed by the agency to the advertiser with a 15-per-cent commission added. Hence Copeland's grand total of \$1,782,000,000 for all advertising must be taken as a very conservative estimate of the peak volume of the business. Two billion would probably be closer. As to the number of workers engaged in the various branches of the business, detailed estimates are difficult to get, chiefly because of the confusion of categories.

The General Report on Occupations of the 15th Census gives figures of 5,453 men and 400 women as the personnel of advertising agencies, but under *Advertising Agents and Other Pursuits in the Trade* the figures are 43,364 men and 5,656 women. Printing, publishing and engraving must be considered as in large part services of supply for the advertising business as above defined, and the personnel of these trades, including printers, compositors, linotypers, typesetters, electrotypers, stereotypers, lithographers and engravers totals 269,030 men and 33,333 women. In 1927 printing, publishing and allied industries ranked as the fifth industry in the United States with a total volume of \$2,094,000,000.

The question, who is or is not connected with the advertising business is indeed baffling. Is the printer, who makes all or most of his living out of the advertising business, an advertising man? How about the engraver, the lithographer, the matmaker, the makers and sellers of paper and ink—all the hordes of people who as producers, service technicians, salesmen, clerks operate back of the lines as advertising's Service of Supplies? Many of these people, especially the salesmen, certainly think of themselves as advertising people. They are members in good standing of Advertising Clubs. Toss a chocolate eclair into the air at any Thursday noon luncheon of the Advertising Club of Kenosha, Wisconsin, or Muncie, Indiana, and the chances are three to one it will land on a printer or on an engraver. They are there strictly on business, of course, and their dues are carried as part of the firm's overhead. But how they believe in advertising!

Spread the net a little more widely and all kinds of strange fish flop and writhe in the meshes of advertising. The Alumni Secretary of dear Old Siwash—is he an advertising man? No? Then why is he a member of the local advertising club? And how about the football squad, their trainer, coach, waterboy, cheer-leaders, etc. are they advertising men? Well, the team advertises the college, and, by general agreement, is maintained chiefly for that purpose. Why, then, isn't

the personnel involved an advertising personnel?

Then there are the advertising departments of our numerous university-sanctioned Schools of Business Administration. Are these fellows advertising men or educators? Dr. Abraham Flexner maintains that they are not educators, while practical agency heads insist with equal energy that they are not advertising men. But they can't belong to nobody and the writer's guess is that they must, however reluctantly, be categorized as part of the personnel of the advertising business.

Hastening back to firm ground, we can agree that advertising copy-writers employed by agencies or advertisers are unmistakably advertising men. So are the fellows who sell space in publications. But how about the staffs of the various institutes, bureaus, etc., such as Good Housekeeping Institute, whose job is to test and pass on the products and appliances advertised in the publication? The *raison d'être* of such departments is that they nourish the confidence of the reader and thus increase the value of the publication to the advertiser. Are these fellows scientists, engineers or advertising men?

Without attempting to answer this embarrassing question, let us go across the hall or upstairs to the editorial department of a modern publication. The "travel editor" is busy computing the current and prospective lineage bought by various steamship and railroad lines. On the result of this computation will depend whether next month she will praise the joys of California's sun-kist climate or the more de luxe attractions of the Riviera. Is the young woman an editor, a literary person or an advertising woman?

The fiction editor has on his desk a very suitable manuscript. It has neither literary nor other distinction, but the subject matter and treatment are excellent from a pragmatic point of view. The story tells how a young man was nobody and got nowhere until he bought some well-tailored clothes; with the aid of these clothes and other items of conspicuous waste, he established his social status and shrewdly used his newly-won acquaintances to promote his business career. He ends up as partner in the firm where he was formerly a despised bookkeeper. Moral: it pays to wear smart clothes, even if you have to go in debt to buy them. The story is in effect an excellent institutional advertisement for the men's clothing industry, and will be so regarded by present and prospective clothing advertisers. Is its author a literary man or an advertising man? Is the editor who chose this story, for the reasons indicated above, an editor and critic or an advertising man? The story will be illustrated by an artist who specializes in his knowledge of styles in men's clothing. When he makes his illustrations he will have before him as "scrap" the latest catalogues of the clothing houses. Is he an artist, an illustrator or an

advertising man?

It may seem unkind to press the point, but we have barely begun to list the peripheral personnel of the advertising business. The electrician who repairs the neon signs on Broadway—is he an electrician or an advertising man? The truck driver who delivers huge rolls of paper to the press rooms of the newspapers—where would he be, but for the advertising business that keeps those presses busy dirtying that paper? And the bargemen who floated that newsprint across the Hudson? And the train crew that freighted it down from Maine? And the loggers in the Maine woods that supply the pulp mills? And the writers for the "pulps" who go to Maine for their vacations?

It is not necessary to project this unbroken continuity into the realm of fantasy. Both in respect to the number of persons employed and the total value of manufactured products, advertising is, or was in 1929, one of the twelve major industries of the country. We are living in a fantastic ad-man's civilization, quite as truly as we are living in what historians are pleased to call a machine age, and a very cursory examination of the underlying economic trends will be sufficient to show how we got there.

The essential dynamic of course is the emergence of our "surplus economy" predicament, generated by the application of our highly developed technology to production for profit. Advertising played a more or less functional though barbaric and wasteful role during the whole expansionist era of American capitalism. The obsolescence, the reductio ad absurdum of advertising is betrayed by the exaggerations, the grotesqueries, which accompanied its period of greatest expansion during the postwar decade. Like many another social institution, it flowered most impressively at the very moment when its roots had been cut by the shift of the underlying economic forces.

Between 1870 and 1930 several millions of people were squeezed out of production. Where did they go? The statistical evidence is plain. In 1870 about 75 per cent of the gainfully employed people of the United States were engaged in the production of physical goods in agriculture, mining, manufacture and construction. In 1930 only about 50 per cent of the labor supply was so required. In 1870, ten per cent of the employed population was engaged in transportation and distribution. In 1930, 20 per cent was engaged in transportation and distribution. What caused this shift was chiefly the increase in man-hour productivity made possible by improvements in machine technology and in the technique of management. The chapter on "Trends in Economic Organization" by Edwin F. Gay and Leo Wolman in *Recent Social Trends* documents this increase as follows:

The combined physical production of agriculture and of the manufacturing, mining and construction industries increased 34 per cent

from 1922 to 1929.... The advance in output was steady throughout the period and even in the recession years, 1924 and 1927, the decline was surprisingly small. Much more important, however, is the comparison between the rate of increase in physical output in the prewar and postwar periods. Per capita output, reflecting retardation in the rate of population growth, as well as the rise in production, advanced twice as fast in the later years as in the earlier, as is indicated by the average annual rate of increase.

<i>Period</i>	<i>Volume of production per cent</i>	<i>Population per cent</i>	<i>Per capita production per cent</i>
1901-1913	+3.1	+2.1	+1.1
1922-1929	+3.8	+1.4	+2.4

Although real wage levels rose slightly during this period they did not rise proportionately to the increase in man-hour productivity, the increase in profits, the increase in plant investment, and the increase in capital claims upon the product of industry. The result of these conflicting trends was to place an increasing burden upon the machinery of selling. This is reflected in the rising curve of sales overhead, the increase in small loan credit and installment selling and the meteoric rise of advertising expenditure during the post-war period. According to the estimate of Robert Lynd in *Recent Social Trends* the total volume of retail installment sales in 1910 was probably under a billion dollars. By 1929 it had increased to seven billion dollars.

Undoubtedly this six-billion-dollar shot in the arm postponed the crisis, intensified its severity and contributed importantly to the Happy Days of advertising during the New Era. After the crash it was of course the ad-men who were urged to put Humpty-Dumpty back on the wall. They tried manfully, but since it is impossible to advertise a defunct buying power back into existence, they didn't succeed. And now, after four years of depression it would appear that the ad-man has learned nothing and forgotten nothing.

That two-billion-dollar advertising budget is a lot of money. In 1929 it represented about two per cent of the national income for that year, or \$15 per capita. It might well be alleged that the bill was high, would have been high even for a competently administered service of information. And, as already indicated, advertising is scarcely that. What that two billion represented, what the present billion and a half advertising volume represents, is in considerable part the tax which business levies on the consumer to support the machinery of its super-government—the daily and periodical press, the radio, the apparatus of advertising as we have described it. By this super-

government the economic, social, ethical and cultural patterns of the population are shaped and controlled into serviceable conformity to the profit motivated interests of business.

Our notoriously extravagant official government is really much more modest, considering that it gives us in return such tangible values as roads, sewers, water, schools, police and fire departments, and such grandiose luxuries as the army and navy. The combined tax bill of the nation, Federal, State, and local, amounted to only \$10,077,000,000 in 1930 or roughly about \$75 per capita.

It will be argued, of course, that even if advertising is thrown out of court as a service of information, since that is neither its intent nor its effect, nevertheless this two-billion-dollar industry does net us something. But for advertising, we should not be able to enjoy the radio free, or read the *Saturday Evening Post* at five cents a copy, or Mr. Hearst's *American Weekly*, which is thrown in free with his Sunday newspapers. In other words, it will be argued that advertising is justifiable as an indirect subsidy of our daily and periodical press and the radio; that for this two billion dollars, which has to be charged ultimately to the consumer, we get a tremendous quantity of news, information, criticism, culture, pretty pictures, education and entertainment. We do, indeed, and as taxpayers we value this contribution to our welfare so highly that our Post Office Department also heavily subsidizes our daily and periodical press. Also we pay the Federal Radio Commission's annual million-dollar budget, consumed chiefly in adjusting commercial dog-fights over wave lengths.

But the actual quality and usefulness of what we get is another matter. In exchange for these official and unofficial subsidies we get a daily and periodical press which has practically ceased to function as a creative instrument of democratic government: which does, however, function effectively as an instrument of obscuration, suppression and cultural stultification, used by business in behalf of business; which levels all cultural values to the common denominator of emulative acquisition and social snobbism, which draws its daily and weekly millions to feast on the still-born work of hamstrung reporters, escape-formula fictioneers, and slickempty artists; which, having stupefied its readers with this sour-sweet stew of nothingness, can be counted on to be faithful to them in all issues which don't particularly matter and to betray them systematically and thoroughly whenever their interests run counter to the vested interests of business.

In this indictment it is not denied that we have in America many honest newspapers and honest magazines, honest editors, honest reporters and honest advertising men. They are honest and blameless within the limits of the pattern prescribed for them by the economic

determinants of the institutions which they serve. Some of them even struggle at great peril and sacrifice to break through and transcend these limits. It is inevitable that they should do so, since not only their readers but themselves are violated by the compulsions of the system in which both are caught.

But the system itself is substantially as described. The American apparatus of advertising is something unique in history and unique in the modern world; unique, fantastic and fragile. One needs but little knowledge of history, or of the movement of contemporary economic and social forces, to know that it can't last. It is like a grotesque, smirking gargoyle set at the very top of America's skyscraping adventure in acquisition *ad infinitum*. The tower is tottering, but it probably will be some time before it falls. And so long as the tower stands the gargoyle will remain there to mock us.

The gargoyle's mouth is a loud speaker, powered by the vested interest of a two-billion-dollar industry, and back of that the vested interests of business as a whole, of industry, of finance. It is never silent, it drowns out all other voices, and it suffers no rebuke, for is it not the Voice of America? That is its claim and to a degree it is a just claim. For at least two generations of Americans—the generations that grew up during the war and after—have listened to that voice as to an oracle. It has taught them how to live, what things to be afraid of, what to be proud of, how to be beautiful, how to be loved, how to be envied, how to be successful. In the most tactful manner, and without offending either the law or the moralities, it has discussed the most intimate facts of life. It has counselled with equal gravity the virtue of thrift and the virtue of spending. It has uttered the most beautiful sentiments concerning the American Home, the Glory of Motherhood, the little rosebud fingers that clutch at our heartstrings, the many things that must be done, and the many, many things that must be bought, so that the little ones may have their chance. It has spoken, too, of the mystery of death, and the conspicuous reverence to be duly bought and paid for when Father passes away.

So that today, when one hears a good American speak, it is almost like listening to the Oracle herself. One hears the same rasping, over-amplified, whisky-contralto voice, expressing the same ideas, declaring allegiance to the same values.

So that when somebody like the writer rises to say that the Oracle is a cheat and a lie: that he himself was the oracle, for it was he who cooed and cajoled and bellowed into the microphone off stage; that he did it for money and that all the other priests of the Advertising Oracle were and are similarly motivated: that the Gargoyle-oracle never under any circumstances tells the truth, the whole truth and nothing but the truth, for the truth is not in her: that she corrupts

everything she touches—art, letters, science, workmanship, love, honor, manhood....

Why, then, your American is not in the least abashed. He knows the answer. It was pretty smart, wasn't it? It certainly does pay to advertise! You know, I've always thought I'd like to write advertisements! How does one get into the Advertising Business?

### *3 HOW IT WORKS: The Endless Chain of Salesmanship*

THE apparatus of advertising, conceived of as the total apparatus of daily and periodical publishing, the radio, and, in somewhat different quality and degree, the movie and formal education, is ramified interlocking and collusive, but *not unified*. This distinction must be kept carefully in mind. Most of the residual and fortuitous mercies and benefits that the public at large derives from the system are traceable to the fact that the apparatus of advertising is not unified; it exhibits all the typical conflicts of competitive business under capitalism plus certain strains and stresses peculiar to itself.

With the system operating at the theoretical maximum of its efficiency, the sucker, that is to say the consumer, would never get a break. In practice, of course, he gets a good many breaks: a percentage of excellent and reasonably priced products, a somewhat higher percentage of unbiased news, a still higher percentage of good entertainment both on the air and in the daily and periodical press. He even gets a modicum of genuine and salutary education—more, or less, depending on his ability to separate the wheat from the chaff.

No system is perfect and the apparatus of advertising suffers not merely from human frailty and fallibility but from the lag, leak, and friction inherent in its design.

The apparatus of advertising is designed to sell products for the advertiser, and to condition the reflexes of the individual and group mind favorably with respect to the interests of the advertiser. The desired end result of the operation of the apparatus is a maximum of profitable sales in the mass or class market at which the advertising effort is directed.

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But the apparatus itself is made up of a series of selling operations as between the constituent parts of the system. Each of these parts is manned by rugged individuals, all bargaining sharply, not merely for their respective organizations but for themselves. In attempting to trace this endless chain of selling one wonders where to begin. Perhaps the advertising agency is as good a starting point as any.

## THE ADVERTISING AGENCY.

The advertising agent was originally a space broker dealing in the white space that newspapers and periodicals had for sale. He bought space wholesale from the publishers as cheaply as possible and retailed it for as much as he could get from advertisers. In the early days he frequently made a handsome profit—so handsome that the more powerful publishers attempted to stabilize the system by appointing recognized agents and granting them a commission on such space as they sold to advertisers. The amount of the commission varied. For the compensation they delivered a service consisting of selling, credit and collection. The advertiser planned and wrote his own advertisements and had them set up and plated; he did his own research, merchandising, and so forth.

But more and more the agent tended to take over these functions. He dealt with many advertisers and hence was in an excellent position to become a clearing house of experience. From a seller of white space he became a producer of advertising. In a comparatively short period of years the larger national advertisers were placing their advertising through agents whose functions were the following: planning and preparing the advertisement in consultation with the sales or advertising manager of the advertiser; attending to all details of art purchase, mechanical production, etc.; selection of publication media in which the advertising campaign would appear; checking the insertions in these media. "Research," "Merchandizing," etc., were later functions of the agency, which in the larger agencies today are handled by well-established departments.

The advertising agency is thus in the somewhat ambiguous position of being responsible to the advertiser whom he is serving but being paid by the advertising, publication or other advertising medium, his commission being based on the volume of the advertiser's expenditure. Objection to this commission method of agency compensation has been chronic for years. There are today a few relatively small agencies that operate on a service fee basis. But the commission method of compensation has persisted and is a factor in the endless chain of selling that links the whole advertising apparatus.

Before the agent is entitled to receive commissions from the various advertising media—magazines, newspapers, radio broadcasters, carcard and outdoor advertising companies—he must first be "recognized." To secure recognition he therefore presents to each of these media groups, which maintain appropriate trade committees for this purpose, evidence that he is financially responsible and controls the placing of a certain minimum of advertising business. The first selling job is therefore that of the agent in "selling" his competence and responsibility to the organized media.

When recognition is once granted, however, the agent steps into the buyer's position in respect to the media. His duty is then to his clients, the advertisers. In return for the commission paid by the media which has been more or less stabilized at 15 per cent less a two per cent discount for cash, which is passed on to the client, the agent is expected to prepare effective advertising, properly co-ordinated with manufacturing and sales tactics, and place it in the media most effective for the purpose.

Walk into the lobby of any large advertising agency and you will see about a dozen bright young men with brief cases waiting to see agency account executives or media department heads. They are space salesmen. The brief cases contain lavishly printed and illustrated promotion booklets which serve as reference texts for the salesmen. Many thousands of dollars go into the compilation of the data printed in one of these booklets. In it the publication's advertising manager proves that his "book" has so many subscribers and is bought at newsstands by so many people, as attested by the impartial Audit Bureau of Circulations. These readers are concentrated in such and such areas. They represent an average annual unit buying power of so much as evidenced by the property ownership of houses, automobiles, etc., etc. Their devotion to the publication is evidenced by such and such a turnover of subscribers and such and such a curve of circulation increase. Their confidence and response to advertising placed in the publication is evidenced by the success of advertisers A, B and C, whose campaigns last year proved that advertising in the Universal Weekly brings inquiries for only so much per inquiry; furthermore such and such a percentage of these inquiries were materialized into sales. The Universal Weekly also exercises an important influence upon dealers. The broadside reproducing his campaign with which advertiser A circularized the trade, resulted in stocking so and so many new dealers. The advertising department of the Universal Weekly also co-operates earnestly with advertisers; in fact staff representatives of the publication delivered so and so many of these broadsides, and are even responsible for the addition to the advertiser's list of so and so many new outlets.

The editorial department of the Universal Weekly is also warmly co-operative. During the year 1932 the Universal Weekly applied the editorial pulmotor to its readers' flagging will-to-buy with measurable success. Note also the "constructive" quality of the articles printed in the Universal Weekly, that it gives also abundant quality in its fiction did it not pay Pete Muldoon the highest price ever paid a fictioneer for a serial?

These promotion booklets constitute an important and greatly neglected source of economic and sociological data. Moreover, some of them are honest from start to finish. They had better be, on the whole. The agency's space buyer is hardboiled. He sees *all* the promotion booklets. Moreover, he has access to the advertising and sales records of a variety of clients. He can and does construct his own private pie charts; he can and occasionally does send his own crew of collegebred doorbell ringers into the field to find out what sort of people read what. On the basis of this calculus he says yes or no to the publisher's representative.... Well, not quite that. The publisher's representative has also seen the advertiser's advertising manager. And the publisher himself played golf last week with the Chairman of the Advertiser's Board. And the wife of the publisher's advertising manager gave a tea yesterday to the wife of the agency's vice-president who would like to get into the Colony Club. Also, the space salesman and the agency's space buyer are both enthusiastic members of the Zeta chapter of Epsilon Sigma Rho—remember that time we smuggled Prexy's prize pig into the choir loft?

There are certain other considerations. Agencies select media subject to the approval of the client. But publishers' representatives are also in a position to recommend agencies to manufacturers who are about to make their debut as advertisers or to regular advertisers who are thinking of changing agencies. Also agency space buyers sometimes change jobs. They may go to other agencies or become space salesmen themselves. And space salesmen frequently graduate into agency account executives.

What with one thing and another the agency space buyer is likely to say yes and no—until *all* the data of his calculus is in hand.

It is necessary to sketch this background of intrigue because it is unquestionably a factor in the traffic of advertising where the stakes are large and a decision one way or another can readily be justified on entirely ethical grounds. It is a minor factor. Curiously enough there is probably less of it in the advertising business than in most other businesses; much less, for instance than in the movie industry, or in the field of investment banking. It is indeed puzzling that the ad-man,, whose stock-in-trade in his relations with the public, is pretty much bunk, should exhibit, in the internal traffic of the busi-

ness, a relatively high standard of personal integrity. Yet the writer is convinced that this is so, and in later chapters will offer tentative explanations why this should be so.

The agency-publication-advertiser relation is of course only one loop of the endless chain of selling. To complete the circuit in detail would scarcely be useful at this point. The major sequences may be summarized briefly as follows:

## SERVICES OF SUPPLY.

The raw material of advertising consists of ink, paper, paint, photographic materials and talk. The techniques involved are too numerous to list, especially since new techniques are constantly emerging. In the lobby of the agency swapping cigarettes and gossip with the space salesmen are regularly to be seen the salesmen representing advertising's services of supply. They are all there in person or represented by their salesmen. The printer, the lithographer, the photographer, the carcard and outdoor advertising companies, the direct-by-mail house, which is a printing house with much of the production personnel and equipment -of the agency; the advertising "novelty" house, a "public relations" expert, a couple of broadcasting companies and three specimens of radio talent. Also the de luxe young woman who serves as go-between in the testimonial racket; also half a dozen people of both sexes who are looking for jobs. They have heard that the agency has just captured the Primrose Cheese account.

All told it makes quite a mob. The reception clerk is either gray-haired and dignified, or young, pretty and amiable. She is busy continuously on the telephone, glibly translating the account executive's "Nothing doing" into "Mr. Blotz is *so* sorry. Couldn't you come tomorrow at about this time?" Eventually most of these salesmen are seen by somebody. The agency is in the selling business too and can't afford to upstage anybody. While they are waiting they improve their time by selling each other. The printer sells the direct-by-mail house executive; the engraver sells the printer; the lithographer sells the outdoor advertising representative; the radio talent sells the broadcaster. Only the testimonial racketeer remains uninterested. Deciding that there isn't a profitable date in a carload of these people, she gives it up and goes home.

## INTRA-MURAL SELLING.

It must be understood that an advertising agency is a loose aggregation of rugged individuals each of whom is very busy carving out his or her professional career. This occasions more or less continuous conflict and confusion. The technique of combat is salesmanship. The movement is the circular movement of the dance, with alternating tempos of dreamy waltz and frantic fox-trot. There is much cutting-in and swapping of partners. Everybody is busy selling everybody else; this entails much weaving from desk to desk; many prolonged luncheon conferences; many convivial midnight parties in Bronxville, Great Neck and Montclair. The mulberry bush around which this dance revolves is known in the trade jargon as the Billing, that is to say, the total volume of advertising on which the agency gets commissions. Everybody knows the amount of the commission and everybody knows or can guess approximately the amount of the Billing. Hence everybody is constantly doing mental calculations in which the opposing factors are "How much do I do?" and "How much am I paid?" The answer never comes out right for anybody. The copy-writer notes that he writes all the copy on three accounts the total annual billing on which averages say a million dollars. Fifteen per cent of a million dollars is \$150,000. The copy-writer's salary is \$5,000 and this year no bonus was paid at Christmas time. The discrepancy is obvious. The copy-writer considers that all the other processes of the agency, such as art production for which a separate added commission is charged, media selection, client contact, new business getting, forwarding, billing and other routine tasks, are just as much overhead and that there is too damned much of it; also too damned much profit going into the salaries and dividends received by the heads of the agency. All the other members of the "creative" staff entertain similar views differing only in the focus of the particular grievance; whereas the lowly clerical and mechanical workers are convinced that the agency wouldn't get paid unless the advertisements got into the newspapers and magazines. They too have their grievances. The way out for all these people is salesmanship. Hence everybody sells everybody else; the copy writer and the art director sell the account executives on the relative importance of copy *versus* art or art *versus* copy; the research director sends memoranda up to the top pointing out that it is impossible to sell shoes without an adequate economic and anatomical study of feet; the new-business-getter inquires with some acerbity, who brought this account into the house?

Observing this disorder in the ranks, the heads of the agency are puzzled and heartsick. They work hard—yes, many of them do work

preposterously hard. Few of them make large fortunes out of the agency business directly. They give more or less secure employment to hundreds of people. And in return they get an amount of grousing, chiseling and intrigue that is positively appalling.

The dance around the mulberry bush grows dreamier and dreamier, or wilder and wilder. Since the generated energy is centrifugal in nature, it happens at more or less regular intervals that one of the dancers furtively leaves the floor and runs across the street with a sprig of the mulberry bush in his teeth. Panic ensues. A chosen few of the apostate's intimates follow their leader across the street. If the mulberry sprig roots and flowers, a new agency is established, the music strikes up, and a new dance begins around the new mulberry bush.

Meanwhile, in the parent agency a period of stricter discipline is inaugurated. Disaffected staff members are scared or flattered back into line. New management devices are introduced, which have as their objective an improved agency morale. They are selling devices primarily. The staff is sold on the integrity and fairness of the directing heads; they are sold on the honor and dignity of the advertising profession; they are assured that the way to the top is always open; that copy writers, junior executives, etc., who work hard and keep their eyes off the clock will be given higher responsibilities, with commensurate increases in salary. The virtues of the ad-man are industry, alertness and loyalty, and the greatest of these is loyalty. On the anniversary of his employment with the agency each employee finds on his desk a white rose. All are urged to take a greater interest in the business. Monday morning staff conferences are instituted. A frequent subject of discussion at such conferences is the obligation, falling on every ad-man, to believe in what he is selling. How can he sell the public until he has first sold himself? This would seem a somewhat harsh requirement, but the reader is asked to believe that a percentage of ad-men fulfill it quite literally. By a process of self-hypnosis they become deliriously enthusiastic about whatever they are obliged to sell at the moment.

Their homes are museums of advertised toothpastes, soaps, anti-septics and gadgets. From themselves, their wives and their children, they exact the last full measure of devotion. They are alternately constipated with new condiments and purged with new laxatives, while their lives are forever being complicated with new gadgets.

Since accounts change hands frequently, a certain openmindedness of judgment, and a certain emotional flexibility are parts of the necessary equipment of the ad-man. He must be prepared at a moment's notice to forswear toothpaste A and announce undying devotion to toothpaste B; to rip out a whole line of bathroom equipment and

install a new line; to turn in his McKinley Six for a Hoover Eight, whether he can afford it or not. His ability to do all these things without any outward evidence of insincerity is little short of miraculous.

The ad-man is indeed a kind of Candide. His world is the best of all possible worlds, as the Russians say, every change is good, even for the worse. For instance, he may work for a small agency and passionately proclaim the efficiency of the smaller service organization as against that of the half-dozen mammoths of the business. But let his agency be merged with one of these mammoths and he will make speech at the ensuing convention of the joined staffs, in which he declares with tears in his eyes that this marriage was made in heaven. If, as sometimes happens, the merger was in fact a shotgun marriage consummated more or less at the behest of the sheriff, his fervor will be heightened only by this circumstance, which he will stoutly deny to all and sundry. He is not consciously lying. He literally believes what he is saying. His is indeed the faith that passes understanding.

In puzzling over such phenomena, it has occurred to the writer that there is something feminine about the makeup of your died-in-the-wool ad-man. This is probably an acquired characteristic, a sort of industrial hazard, or occupational disease peculiar to the business. The point will become more clear when it is remembered that the advertising agency is the scene of frequent accouchements—this is indeed the business-as-usual of the agency. Your ad-man is continuously either *enceinte* with big ideas, or nursing their infant helplessness. In this delicate condition he can scarcely be held intellectually or morally responsible for his opinions and acts. Behind him is the whole pressure of the capitalist organism, which must sell or perish.

Hence the ad-man's morning sickness, his tell-tale fits of dizziness after lunch, his periods of lachrymose sentimentality, his sleepless vigils after hours, his indifference to considerations of elementary logic—the charming hysteria, in general, of his high-strung temperament. Hence his trepidation as he approaches the ultimate ordeal to be described in the next chapter—the Presentation to the Client.

# *4 PRIMROSE CHEESE: An Advertising Accouchement*

## 1. PRELUDE

FROM his window close to the top of one of the minor skyscrapers of the Grand Central district, Eddie Butts, for two months now, has been watching the spectral towers of Radio City climb into the western sky.

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Eddie Butts sighs. It is after hours, and Eddie is tired. The sigh flies out the window, wreathes itself jocosely around the topmost tower, and returns as an ironic, incomprehensible whisper in Eddie's ear.

Eddie Butts shakes his head like a blind horse troubled by flies. He must get down to business. He must get out his work-sheet for the next day. Eddie turns to the dictaphone.

"Follow Schmalz on XYZ schedule stop Have Chapin phone Universal on LHJ extension stop Call up Hank Prentice stop Ask him how the hell he is stop Follow Chris on revises BDB layouts stop Call Gene at the Club [Gene is getting drunk with a client tonight strictly in line of duty, and it is standard practice to wake him up at noon of the next day] Revise plan for Primrose Cheese stop Lather Lulu a little stop [Lulu is the radio prima donna who got miffed at the last Cheery Oats broadcast] Organize Vita-pep research stop Follow Mac on Sperimentine publicity stop Tell him to damn well watch his step stop Follow stop Follow stop—err Stop."

A telephone is ringing persistently at the other end of the floor. Probably nothing important some girl friend calling one of the boys in the checking room. But you can never tell. Eddie's sense of duty is strong. He decides not to take a chance.

"Hello... Hello... Who? Oh, hello, Bob. This is Eddie. What's the matter? Are you in trouble?... Oh, so I'm in trouble am I?... Go on, you're drunk... What's that? Sure, that's right. We're all ready to shoot. Old Himmelschlussel himself will be on here from Racine, day after tomorrow, and we give him the works, see? What? Oh, swell. Swell slant. Swell art. Thought I told you about it. Cheese and beer,

cheese and cigarettes. Cheese for dessert. The continental idea, you know. Put cheese on the map. Himmelschlüssel? No, I've never met him. What? Who says so? Who's Oscar? Yes? Well, is he sure about that? What? Say, how soon can you get over here? Sure, bring Oscar. Step on it. I'll wait for you."

Eddie Butts' shoulders sag slightly as he stumbles along the half-lit corridor back to his office. This might be just a space salesman's wise crack. On the other hand, it might be a real one—another fire alarm. In which case—

Eddie went to the bookcase and took down the three elaborately bound volumes that represented the agency's submission on the Primrose Cheese account.

Vol. I. Section 1. Market analysis, plan, and consumer, copy, (the layouts are already tacked up on the wall in the conference room)  
 Section 2. Report of the domestic science Bureau. Section 3. Merchandizing plan, trade copy, dealer helps.

Vol. II. Report of the Research department.

Volume III. Media analysis and estimates. (This is an oversize volume composed of charts and hand-lettered captions)

For the layman, a word of explanation is perhaps required at this point. The submission as listed above involves an investment by the agency of approximately \$10,000. It is a gambling investment, even though in this instance the client has signed a contract appointing the XYZ company as his advertising agent, and certain frail safeguards to the agent are embodied in this contract. It is a gambling investment because all this work has been done subject to the client's approval, and most of it be paid for only when and if the client o.k.'s the campaign and the advertising begins to appear.

In some cases such presentations are sheerly speculative, since they are made *before* the agent is appointed, as a means of selling the client and securing the account. Such speculative selling by the agency is frowned upon by the organized profession and is prohibited in the NRA agency code of fair competition. There are, of course, many ways of evading this prohibition, and since the agency field is highly competitive, such evasions will probably continue, much as in the past.

It may be asked: why this extraordinary and costly elaborateness of selling? The explanation resides chiefly in the commission method of compensation. To the client that 15% commission looks like a lot of money—is a lot of money when applied to a total annual expenditure by the client of, say, \$12,000,000 for advertising a single brand of cigarette.

The economic logic of the situation induces two opposing points of view. From the agency's point of view, the client is the squirming, re-

calcitrant fly in the otherwise pure ointment of that 15% commission. All clients are unreasonable in theory and frequently so in fact. In justice to the agency it should be said that the majority of reputable agencies strive earnestly to earn their commissions. They work hard and even in the best of all possible worlds they make big money only by a lucky break, to be discounted by a succession of bad breaks next year. But the client either doesn't know this or doesn't care. On the principle of *caveat emptor*, the client has to be shown.

To put it crudely, the agent, from the advertiser's point of view, is a bunk-shooter, a hi-jacker, with whom he is obliged to deal merely because he has to pay that 15% commission anyway. In its relations to clients, the agency may be neither a bunk-shooter nor a hi-jacker, but it is guilty as charged until it proves itself innocent. When possible the client forces the agency to split the commission; or the advertiser may finance his own "house agency." There are arguments against both these devices. When they seem plausible, recourse is had to other forms of chiseling. The agency is perhaps asked to pay the salary of the client's advertising or sales manager. In any event the client insists on "service" and lots of it. He demands free research and merchandizing service, for which the agency would like to charge, and sometimes does charge an additional fee. He insists on dealing with the principals of the agency, whether his account is large or small, and irrespective of the competence of the staff workers assigned to the account. The advertising manager expects the agency's art department to design his Christmas cards and forget to bill him. The advertisers' statistician expects the agency's copy department to find a publisher for the verse of the Wunkerkind spawned by his sister-in-law. When the advertiser's advertising manager, or sales manager, or vice president of the Company, their wives, cousins, etc., come to New York, they are duly entertained in more or less Babylonian fashion, depending upon their estimated importance, and their previously ascertained habits and tastes. The bill for this entertainment is duly applied to the agency's overhead on that particular account.

But the necessitated elements of conspicuous waste are most apparent in the Presentation to the Client which our friend Eddie Butts, in the nocturnal solitude of his skyscraper eyrie, is now somewhat morosely examining.

The service embodied in that presentation must look as if it were worth at least twice what the client is asked to pay for it, as determined by 15% of the net recommended expenditure for publication, radio, car-card, poster, direct, and other miscellaneous advertising. In this respect it is like the presentation of any advertised product to the consumer. The jar of cold cream worth 8 cents must look as if it

were worth the \$2.00 that is charged for it. The cheap car must look like an expensive car. The \$1.98 dress must look like a million dollars. All this is what is known as "psychological" selling, and the principle operates in unbroken continuity through the whole fabric of the advertising business.

Eddie Butts conducts his examination of the agency's highly styled and psychologized product from back to front. The client, when the presentation is made to him, will proceed similarly, since the nub of the argument lies in the recommended net expenditure, a figure which appears inconspicuously at the end of Volume III.

In this case, the figure is only moderate—about \$500,000—and as Eddie Butts, reading from right to left, weaves through the maze of charts, tables, graphs, copy and merchandizing these, etc., etc., he reflects ruefully that this presentation not only looks like a million dollars, but as a matter of fact, it has already cost the agency a good deal more than it should have cost.

There has been a lot of grief on this account. In the beginning it dropped into the house more or less out of the blue. Old Hanson came back from a trip through the Middle West with the contract in his pocket. Everybody was considerably surprised, since Hanson's function in the agency had come to be regarded as almost wholly ornamental. A rather handsome, gray-haired, middle-aged person, his appearance and manner suggested extreme probity, conservatism, and a certain wise and sophisticated benignity. Copy writers, art directors and other "creative" workers occasionally testified to each other that Hanson was stupid, and produced more or less convincing evidence to this effect. But the heads of the agency, being a shade more sophisticated than either Hanson or his critics, were aware that certain varieties of handsomely packaged stupidity are not without their uses in the advertising business. So that Hanson's position was secure.

But he certainly had pulled a boner on this account. Eddie recalled the preliminary conference called to consider the problem of Primrose Cheese and to devise appropriate solutions.

The stenographer's record listed as among those present Hanson, Butts, (Eddie was the group director having supervisory responsibility for the account) McNear, the art director and Appleton, his young assistant; Blashfield, the brilliant copy-art-plan man, the outstanding advertising genius of the Kidd, Kirby & Dougherty Agency; Shean, the copy man, whose strictly disinterested facility made him a useful understudy for Blashfield and others; Mrs. Betts, the head of the Domestic Science Bureau, a rather grandiose, gray-haired personality, full of sex antagonism and quite without a sense of humor; Harmsworth and Billings, the last-named being merely a couple of

obscure copy hacks.

The day previous to the conference, all these people had received, along with notice of their mobilization, a sample of Primrose Cheese, with strict injunction to eat it that evening. It was a large sample, and Eddie recalled that some of the conferees looked a little the worse for wear that morning.

In opening the meeting, Eddie made the usual preliminary pep talk, duly deposited the problem on the long mahogany table, and called for solutions.

*Mr. Hanson:* Since I am more or less responsible for bringing this account into the house, perhaps I should tell you some of the circumstances. Mr. Outerbridge, the advertising manager of the Primrose Cheese Company, is a college classmate of mine, and it is through him that the account was secured. The Primrose Cheese Company is one of the four largest manufacturers of cheese in America. Yet hitherto it has never advertised its products, except in the grocery trade press. The reputation of Primrose Cheese with the trade is unexcelled. It is sold from Coast to Coast and from Maine to Florida. Recently sales have been declining. The competition of advertised packaged brands has been steadily eating into their business. They've got to advertise. Mr. Outerbridge is convinced of this. His principal, Mr.—Mr. Himmelschlussel, President of the Primrose Cheese Company, whom I did not have the privilege of meeting, is I understand still reluctant. But he realizes that something has to be done, and he has consented to the appointment of this agency subject to his approval of our recommendations. We've got a tough selling job on all fronts, gentlemen. We've got the whole job to do: packaging, merchandizing, branding, pricing, merchandizing the whole works. It's an old conservative firm and their credit is A1. Mrs. Betts is experimenting with Primrose Cheese and the Research department has already started its work. What we want today, I take it, is some first class advertising ideas. I have an idea myself, but I shan't spring it until I've heard from some of the rest of you.

*Mr. Shean:* What kind of cheese is it?

*Mr. Hanson:* Just good, one hundred per cent American cheese. You ought to know. You ate some of it, didn't you?

*Mr. Shean:* Yeah, I did. Will you excuse me a moment. I'll be right back.

(Silence)

*Mr. Butts:* Charley, why don't you start the ball rolling yourself. You said you had an idea.

*Mr. Hanson:* Very well. I have here, gentlemen, an option signed by the originator of Mickey and Minnie Mouse. By the terms of this option, it is understood that in consideration of a payment of one

thousand dollars, which I took the liberty of making on my own responsibility, both Mickey and Minnie Mouse will positively refrain from writing testimonials for any other cheese for the next three months. My recommendation, gentlemen, is that our campaign be based on the testimonials of Mickey and Minnie Mouse. When anybody says cheese, what's the first thing you think of? Mice. Who's the world's most famous mouse? Mickey Mouse. Gentlemen, it's never been done before, and it's a natural. What do you think?

(Silence)

*Mrs. Betts:* What do we need Mickey for? It's Minnie that runs the kitchen, isn't it? Excuse me for a moment, please. I'll be right back.

(Silence)

*Mr. Billings:* (Who has recently escaped from the copy desk of a tabloid) Ha!

*Mr. Butts:* Billings, will you stop that obscene cackle?

The stenographer's record became defective at this point. Eddie's memory supplied the details. Harmsworth, Princeton, 1928, who had recently graduated from the apprentice course of the agency, had also elected that moment to be brought to bed with a big idea of some sort. Harmsworth was typical of the class of Unhappy Rich Boys for whom advertising agencies have been required increasingly to serve as dumping grounds. He was the nephew of the chairman of the board of Planetary Founders Corporation. It was rumored that on attaining his majority, he had inherited three million dollars from his mother. He didn't have to work. He played polo rather well, but not well enough to rate any great distinction in his set. And being a serious minded youth with no vices and no talents, it was necessary for him to have some occupation, some rôle in life, to which he could refer in his conversations with Junior League debutantes. Advertising, a romantic, more or less literary profession, filled the bill admirably.

Harmsworth got in at nine o'clock every morning and frequently stayed until six. With the other apprentices, he did his bit on research, which meant days of hot and heavy footwork in the wilds of Queens and the Oranges, ringing doorbells, and asking impertinent questions of stolidly uncooperative housewives.

This was Harmsworth's first agency conference and his first Big Idea. Its delivery was complicated by the fact that in moments of great excitement, Harmsworth stuttered painfully.

*Mr. Harmsworth:* C-c-can't we t-t-tie this c-campaign up to the n-n-to the n-n-news? How about hooking it up with relativity? There's so much f-f- so much food value in ch-chcheese. Relatively, you know. More f-f food value than meat. More than eggs. Maybe we could g-g-g-g-maybe we could get Einstein!

*Mr. Billings* (who is frantically waving two fingers): Excuse me, please.

*Mr. Butts*: All right, Billings.

*Mr. Harmsworth*: Of course, it may be a b-b- a bum hunch. I just thought—

(Silence)

By this time the conference was pretty well mired. Something had to be done, and as usual, Blashfield did it. Blashfield's salary was thirty thousand dollars a year, plus his participation as a stockholder in the agency's profits. Blashfield didn't think that was enough. Every day, in every possible way, he proved it wasn't enough. Cruelly, sadistically, he exposed the incompetence, the muddleheadedness of his associates. He had a string of copy writers and layout men working under him, all of whom hated him cordially. Their work was rarely used, except as a foil to exhibit the superior brilliance of the agency's star copy-art-plan performer. At the last moment, in a day or two days, he would knock out the copy, rough layouts, plan and marketing strategy for a whole campaign. Artists, printers, engravers, the mechanical production staff of the agency, would be called upon to work nights and Sundays to complete the job. Blashfield's overtime bills were notorious.

Then, with the plan memorandum snatched from the stenographer and flanked by two or three subordinates carrying unwieldy art and other exhibits, he would lope out of his office, pile into a taxi, and catch the train for Baltimore just as it was moving out of the station. The next morning he would lope back into the office, like a half-back completing an end run, and deposit the okayed plan, copy, layout and appropriation on Eddie Butts' desk.

Blashfield had done it again: *his* plan, *his* copy, *his* layouts, *his* sale. Alone in Baltimore he had dazzled the client with the coruscations of his wit, the machine gun rattle of his logic, the facile improvisations of genius answering every objection with pungent phrase or graphic line. O.K. Now Eddie, it's up to you to follow it.

From sad experience, Eddie had learned what to do on such occasions. The first thing to do was to take the train to Baltimore himself and pick up the pieces. Eddie knew what he would find. He would find a group of business men experiencing a perfectly dreadful morning after hangover, and indulging in the usual orgy of remorse and mutual recrimination.

Blashfield had been, shone and conquered. Blashfield was a brilliant fellow—an advertising genius. Sure, and they hoped to God they never saw him again. Now about this damned contract they had signed....

Eddie was no genius. As an advertising man he was only mediocre.

But as a fixer he was an expert. Even so, he would be lucky if, after two weeks of hard work, he emerged with a modified appropriation and a revised campaign, in which some remnants of Blashfield's initial performance might or might not be discernible. The campaign as carried out might be better or worse than Blashfield's original. Usually it was worse, for Blashfield's competence was genuine enough. But for better or worse it was duly billed and commissioned, which was the sort of thing the agency's treasurer was forever grousing about. So that Eddie Butts' salary was thirty-five thousand dollars a year, a fact that forever festered like a thorn in the Achilles' heel of the agency genius.

Because of the repetition of such experience, the heads of the agency had increasingly restricted Blashfield's pyrotechnics to the home grounds, where he could be carefully watched and protected against himself. No let-up of the Blashfield drive had resulted, but his hobbled ego required more and more bloody human sacrifices. His performance at the Primrose Cheese conference had been sanguinary in the extreme.

Beginning suavely, he had made some incisive remarks about the standards of agency practice, the nature and purpose of agency conferences. Abruptly he swung into a disquisition on the natural history and personal habits of mice; mice that live in old houses but are never housebroken; old mice, young mice; the love life of the mouse; mother mice and their pink and squirming progeny; mice and elephants, and the tactlessness of both as dinner guests; mice that creep out from under sinks and leer up at horrified housewives; (at this point Mrs. Betts lifted her skirts and barely suppressed a shriek.) Mice and cheese. The kind of cheese mice eat, and the obscene sounds they, make while eating; the dumbness of mice and the dumbness of men.

By this time old Hanson was purple with rage. But before he could interrupt Blashfield, whom the stenographer had given up trying to follow, was well launched upon a burlesque of relativity, which rapidly took form as a convention of mouse domestic science experts, presided over by Minnie Mouse, and discussing the relative dietetic merits of meat, cheese, caviar, etc. Even Harmsworth laughed, partly to cover his confusion.

Then abruptly the wizard's mood changed. Come on fellows. Let's be serious. What's the best way to sell cheese? Primrose Cheese?

With rapid logic he outlined the campaign that could, should and must be conducted. The consumption of cheese in America was negligible compared to its consumption in France, England, Germany, Switzerland—throughout the world. The dietetic habits of America must be transformed. An institutional campaign, then?

No, a selling campaign, hard-boiled selling copy that would boost the sales of Primrose Cheese from week to week and from month to month. But the copy would be educational too. It would show the things that Americans do eat and drink, and dovetail cheese into the menu; Primrose Cheese for the cocktail party. Cheese for dessert the continental idea. That's what all the best people are doing and the rest of America must be shamed into imitating the Best People. Style. Style in the copy. Style in the art. Jean Mazarin for the art—he'll be in New York in two weeks and he'll love it.

Now, as to the trademark that some of you have been worrying about. What is it? A primrose, crossed with a key. It looks a little like a swastika, and a little like a Jewish candlestick. But look at it now.

Blashfield executed a few swift strokes on his sketching pad.

There's your solution. It's still a little like a swastika, and all the patriotic Germans will notice it. It's also a little like a Jewish candlestick, and all the Jews will notice that. But a second look will convince anybody that it's neither one nor the other—and that's just fine for everybody.

As usual, Blashfield had swept all before him. The conference broke up after an assignment of preliminary tasks, all to be executed under his supervision. The other Big Ideas, of course, were never removed from the appropriate receptacle into which Blashfield, with surgical dispatch, had consigned them.

Harmsworth had played polo all the next week, and when he returned was assigned to a bank account. Hanson had groused for a while. His first idea in twenty years. And on investigation it proved not to be his idea after all. It was his secretary's idea, and for several weeks thereafter the gossip of the women's room was enlivened by the lady's complaints about how hard it was for a girl to get ahead in a big agency.

The campaign had consumed the time of eight or ten people for three months. In the end, Blashfield had scrapped their efforts and done the whole job himself in a last minute orgy of nerve-racking and expensive nightwork by all and sundry.

Eddie Butts winced as he read a memorandum from the Treasurer, protesting against so huge a bill for preliminary work on what was after all, not a major account.

Well, there it was. And now if Bob Niemyer's steer was right, there would be hell to pay tomorrow.

Eddie sighed, pushed his dictaphone into the corner, and helped himself to a shot of the house liquor.

## 2. THE FIRE ALARM

It was close to midnight, and Eddie Butts was in the middle of his third pipe before Bob Niemyer, the space salesman, and his German friend, stumbled through the darkened outer office and banged on his door.

They were not drunk; merely very formal and very, very earnest.

"Eddie, meet my friend Oscar Schleiermacher... Thanks, I guess I can stand another... Eddie, I'm afraid this is serious. Oscar knows what he's talking about, and he tells me that the big shot of the Primrose Cheese Company, Hakenschmidt—

"Himmelschlussel, August B. Himmelschussel," prompted Oscar.

"All right, Himmelschlussel. Well, as I was saying, I was telling Oscar about the swell presentation you'd worked up for Primrose Cheese—naturally he wants a piece of it for his friends on the Vortschrift—and when I got to the big idea, cheese and beer, cheese and cigarettes, cheese for the cocktail party, why I'm telling you Oscar almost passed out. Didn't you, Oscar?"

Oscar made an eloquent gesture, hitched his chair forward, and drained a large glass of Scotch at a swallow.

"You see, Eddie, this bird Himmelschlussel runs his own business. And how! He's got the o.k. on everything, see? What he says goes. And what he's going to say when he sees this campaign of yours won't even be funny."

Mr. Schleiermacher nodded solemnly.

"Er ist ein Herrenhuter. Sein Frau auch."

"There," said Bob. "What did I tell you? He's a Herrenhuter. What's a Herrenhuter? That's what you're going to find out when old Himmelschlussel gets an eyeful of that French night club art moderne Blashfield has cooked up for him. A Herrenhuter is a Fundamentalist, only worse. Let's be serious, Eddie. This Himmelschlussel is religious as all hell. He's a prohibitionist. Some of his coin goes to the AntiSaloon League. What's more, Mrs. Himmelschlussel is one of the big shots in the Anti-Cigarette League. Nobody that works for Primrose Cheese can drink, smoke or forget to say his prayers. Isn't that right, Oscar?"

"Ach, ja," said Oscar. "Er ist ein Herrenhuter. Sein Frau auch."

"His wife too," said Mr. Niemyer. "So when Oscar gives me the lowdown, I says to him: 'Eddie Butts has got to know about this. Eddie Butts is a friend of mine. Eddie and I are just like this'. Y' get me, Eddie? What makes it worse, this Himmelschlussel has a bad case of shell shock on advertising anyway. Ain't that right, Oscar?"

"Schrecklich," confirmed Oscar with an expansive gesture.

"The story goes like this," continued Mr. Niemyer. "The local

team of the League wins the pennant, see? And Himmelschlussel, he's a fan. Sure, baseball, that's his only vice. It seems he has a nephew playing shortstop on the team. That was eight years ago. Well, Old Himmelschlussel, he's the proud uncle, and he's got to do something about it, see? So what does he do? A big dinner for the team, see? Hell with expense. Sauerbraten, Kartofelkloss, leberknudel, hasenpfiffer, the whole works. No beer, no hard liquor. No cigarettes. Cheese. Boy, was there cheese! Big camembert in the middle of the table. Four feet high, weighs eighty pounds. Mottos. Clock works. Imitation dugout. Birdie pops out of dugout. Cuckoo, cuckoo, cuckoo—counts the score, see? Fine. Swell. Cost a lot of money. Only thing is, you know camembert. Eighty pounds of camembert. Ripe. Not so good. And those bush leaguers thirsty as camels, and no beer. So they get tough. Bean the birdie with pop bottles. Raise hell, see? That's bad enough, but next day the papers get funny. Himmel(schlussel don't advertise, see? They keep it up for days. Himmelschlussel sore. Feelings hurt. You tell him, Oscar. "Were his feelings hurt?

"Vom herz, Herr Butts. Vom herz. Ach, schrecklich." Oscar held his head and rocked in remembered sympathy.

"So Himmelschlussel goes Herrenhuter again, worse than ever. Ten thousand simoleons that year to the Anti-Saloon League. And no more advertising stunts. That contract of yours—how his sales manager got that out of the old man I just can't imagine, unless they're in trouble... What's that, Eddie. Don't want to rub it in. Just trying to do you a favor, see? You and me are pals. As I says to Oscar, I says—what d'you say, Eddie?"

"I said, Jesus H. Christ!"

Eddie Butts wasn't listening. The fire alarm had rung. He was busy hunting numbers in the office telephone directory. Blashfield first. Damn Blashfield. Damn Hanson. Why hadn't they found out about this big shot?

"Thanks, Bob," said Eddie, as he led his visitors to the elevator. "I'll let you know what happens. We got a day and a half. Maybe we can pull out. Good-night. Good-night, Mr. Schleiermacher, and thanks for the steer."

### 3. RESCUE PARTY

After hours. The genius of advertising burns brightest after hours. When the noise of traffic is stilled, when the stream of office time-servers has flowed north into the Bronx, east and west under and over the rivers to be blotted up by the vast and formless spaces of Long Island and Jersey, light still lingers in the sky-scrapers of the

mid-town district.

Light and vision. Not money alone could buy the devotion of these weary-eyed night workers. It is something else, something strange, incredible, miraculous—perhaps a little mad. Is it for beauty that they burn themselves? For truth? For some great cause? No, it is none of these. It is like a perverse and blinding discharge of human electricity, like athletes battling on the gridiron, or soldiers going over the top.

In the Sargasso pool of quiet, high above the night-stricken city, what toils, what genuine heart-breaks, what farcical triumphs are consummated!

From the moment that Eddie Butts turned in the fire alarm, the wheels of the Kidd, Kirby & Dougherty agency never stopped turning. Blashfield swooped in from Westchester, worked all night, and when his secretary came in the next morning, turned over a basketful of new copy for typing. Eddie Butts' dictaphone whirred continuously. Tense voices barked into telephones. Printers, appalled by impossible demands, wailed in anguish, achieved the impossible, and viciously pyramided the overtime charges. Layout men never left their drawing boards. Typists worked in relays. What had taken three months to do must be done again, but this time in thirty-six hours.

It was done. Miraculously, it was done. Blashfield again. Blashfield the magnificent. Never was the man so dangerous as when, with his back against the wall, he was challenged by the impossible. A new Big Idea had been conceived and was well on the way to birth before he reached the office. Cheese and pie. New England stuff. Native American. Simple, homey. The New England grandma. The Southern mammy. To hell with Mazarin. Tell him, sorry, pay his bill or part of it, and charge it up to profit and loss. Forsythe is our man. Forsythe, the best buck-eye artist in America. He's busy? What of it? I said, get him.

Forsythe performed. Blashfield performed. Clerks, messengers, typists—everybody performed.

By noon of the scheduled day for the presentation the miracle was accomplished. Or almost. Typewriters still rattled and savage-lipped production clerks still yapped into the telephone. One o'clock. No lunch for anybody. Two o'clock, and the final pages of the revised plan were bound into the portfolio. Three o'clock, and Himmelschlüssel was expected. Three-fifteen, and no Himmelschlüssel. Had something gone wrong?

Only Colonel Kidd himself Calvin Kidd, author, editor and advertising man only Colonel Kidd remained calm. Back of his desk a framed motto proclaimed the solid premise on which his professional imperturbability was based: "There is somebody wiser than anybody."

That somebody is everybody." It doesn't make sense, does it? Sure, that's just the point. Calvin Kidd was a mystic. He remained calm. But his associates, some of whom may have felt that their jobs were at stake, were less philosophic. At the telephone switchboard, the battery of skilled operators grew querulous striving to release the tide of out-going calls. Himmelschlüssel. Himmelschlüssel! Where in hell is Himmelschlüssel?

#### 4. THE DELIVERY

It wasn't Dorothy's fault. Afterwards, since it didn't matter—anyway nothing mattered—everybody acknowledged that you couldn't fairly pin it on Dorothy.

Dorothy was the reception clerk, stationed in the lobby of the offices of Kidd, Kirby & Dougherty, with a pad of forms before her and a telephone receiver clasped over her lovely blonde hair. Dorothy knew her role, which was to make quick and accurate judgments and translate them into action.

So that when the little old man with the umbrella stepped out of the elevator, she knew instantly what to do. The Primrose Cheese account was in a jam. A messenger was expected from the printer, bringing revised proofs. She had been warned to rush him through without delay to Mac in the mechanical production department. Dorothy spotted him instantly and beckoned him to the desk. The little old man advanced somewhat diffidently.

"I am Mr. Himmelschlüssel. I—

"From Hazenfuss, yes. You're just in time. Go right through the side door and ask for Mac."

Hazenfuss Brothers was the printing shop which at the stern behest of Blashfield had performed the current typographical miracle.

The little old man hesitated, but Dorothy, gracious but imperative, motioned him to the side door.

He vanished into a welter of comptometers, typewriters and proof presses. Dorothy had just an instant to reflect that she hadn't seen this particular messenger before. Also, wasn't it Hazenfuss that dolled up their messengers in naval uniforms, so that they all looked like musical comedy Commodores? This must be a new one. Come to think of it, he did wear a kind of uniform, too—certainly was a funny old geezer. Maybe Hazenfuss had thought up a new advertising dodge.

Meanwhile, Mr. Himmelschlüssel was still trying to find Mac. Successively, he was shunted to the shipping room, to the store room clerk, to the purchasing clerk. Early in the ordeal, Mr. Himmelschlüssel began to lose things. First he lost his umbrella. Then he lost his

hat. Coincidentally with this second disaster, he completely lost his English.

Alarmed by the clamor of what he took to be a minor riot in the mechanical production department, Pfeiffer, the office manager, emerged from his cubicle to see an elderly German-American gesticulating wildly in the middle of a circle of bewildered clerks. At intervals, his gray pompadour bristling, he would make a determined break for one of the innumerable doors, only to be hauled back by an expostulating clerk.

Fortunately, Pfeiffer spoke German, for by this time Mr. Himmelschlüssel could speak nothing else....

When the perspiring Pfeiffer finally persuaded the long awaited client to permit himself to be led into the presence of Colonel Kidd himself, a strange quiet had descended upon the agency. Mr. Himmelschlüssel himself was quiet. He would speak neither English nor German. In response to Colonel Kidd's urbanities he merely grunted. Blashfield's irresistible wisecracks died unborn upon the desolate air.

Silently, the procession wended to the conference room. In silence, Mr. Himmelschlüssel listened to the reading of the plan. Upon the lavish exhibit of layouts, charts, proofs, etc., he turned a cold Prussian eye. Silence.

At last, Mr. Himmelschlüssel spoke.

"Gentlemen, I haf joost come from de bank. Business is bad. We haf an offer from de Universal Foods Corporation to buy Primrose Cheese. It is a good offer. It is a very good offer. We have accepted that offer.

"Dese"—he gestured indifferently at the decorated walls of the conference room—"dese iss very pooty pictures. De Universal Foods people, maybe dey like to look at dem. I am sorry. I got to go now. My wife and I, we have friends in Brooklyn. Good day, gentlemen."

In the far corner of the lobby an elderly woman was waiting. She had been waiting a long time. Dorothy thought she was perhaps a cleaning woman, or the mother of one of the shipping room boys. She said nothing and politely resisted Dorothy's gracious solicitudes. She had the corner to herself now, and Dorothy noticed that the space salesmen had put out their cigarettes.

Eventually Mr. Himmelschlüssel emerged, escorted by Colonel Kidd. She put her hand under his arm. They got into the elevator. They went to Brooklyn...

Again that evening Eddie Butts worked late. He was tired, very tired. He had missed lunch entirely and it was after seven. Eddie was hungry. There, on the corner of the desk, was a left-over sample. Cheese. Primrose Cheese.

Holding the package at arm's length, Eddie went to the open

window. It took a long time falling. You couldn't hear it strike, but you could just barely see the yellow splotch it made on the pavement.

Eddie lingered at the window. Thirty-two stories. Every now and then an advertising man jumps out of one of those high windows in the Grand Central district. Usually, it is the follow-up man, the old reliable. Usually, it is Eddie Butts.

## *5 AS ADVERTISED: The Product of Advertising*

THE foregoing fictionized account of what happens in a large advertising agency will doubtless strike the lay reader as exaggerated. It will be denounced, more or less sincerely, by advertising men who have lived and toiled so long on the other side of the Advertising Looking Glass that the barbarous farce-as-usual of advertising practice has become for them the only reality, the only "sanity" with which their minds are equipped to deal.

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The account is nevertheless true in every essential respect. The fiction is no stranger than many of the sober facts set forth elsewhere in this volume.

We have now to consider what sort of product this advertising mill turns out. Again, the writer's inclusions may seem at first thought too sweeping.

The advertisement itself is the least significant part of this product. The advertisement is an instrument, a tool, and the ad-man is a toolmaker. In using these tools the newspapers, magazines and radio broadcasters become something other than what they are commonly supposed to be; that is one result. By operating as they must operate, not as they are supposed to operate, these major instruments of social communication in turn manufacture products, and these products are the true end products of the advertising industry.

The most significant product, or result, is the effective dissolution of practically all local or regional, autonomous or semi-autonomous cultures based economically on functional processes of production and exchange and culturally on the ethical, moral and aesthetic content of such processes. The advertising-manufactured substitute for these organic cultures is a national, standardized, more or less automatic mechanism, galvanized chiefly by pecuniary motivations and applying emulative pressures to all classes of the population.

In England, where the organic culture was older, richer and more resistant, publicists and educators are more keenly aware of the significance and potency of advertising, although there the business is still relatively embryonic, lacking either the scale or the intensity of

the American phenomenon. *Culture and Environment*, by F. R. Leavis and Denys Thompson, best exhibits the 1933 English awareness of what is happening, and this excellent book, representing the collaboration of a literary critic and a schoolmaster will be referred to again in later chapters. Among English creative writers, D. H. Lawrence seems to have grasped intuitively almost from the beginning, the nature and causes of the disintegrative process.

In America, the most impressive testimony, both conscious and unconscious, to the progressive disintegration of the organic American culture is contained in the work of Sherwood Anderson. Anderson grew up in a small Middle Western town during the period when the organic relation between agriculture and small town craft-industry was being shattered by the emergent forces of mass production, mass distribution, and by the pseudoculture which the rapidly expanding apparatus of advertising manufacture as a mechanical substitute for what it destroyed. First as a manufacturer and later as an advertising man, Anderson participated unwillingly in this dual process of destruction and substitution.

This experience, in the view of the writer, provides the essential clue to an understanding of Anderson's verse, short stories and novels. Much of the brilliant early work was written on the marginal time of an advertising copy writer employed by a large Chicago agency. It has a single theme: the passionate rejection of the ad-man's pseudoculture and the nostalgic search for the organic culture that was already dead or dying. Anderson saw that the disintegration and sterilization of the culture is reflected in the fragmentation and neutering of the individual. In novel after novel, story after story, we see him separating the quick from the dead and driving first backward, then forward, into some terrain more habitable for the human spirit.

The reader will perhaps have been struck by the inhuman, hysterical, phantasmagoric quality of advertising agency practice as described in the preceding chapter. This is inevitable. The prime mover of the advertising mill, the drive for profits, has no concern whatever for human life. Without organic life itself, the advertising mill is fueled by the organic cultural life which it disintegrates and consumes, but does not restore or replace. On cultural as well as on economic grounds it may be said that this organic social heritage is not inexhaustible. Hence the advertising mill not only disintegrates and destroys all the humanity that comes within the sphere of its influence but is ultimately, like the modern capitalist economy of which it is a part, self-destructive.

One sees this advertising mill as a coldly whirring turbine whose hum is so loud, so continuous, so omnipresent that we no longer hear it. Its force is centrifugal: all warm human life is expelled into

the peripheral darkness where it continues to revolve although the machine can no longer use this nebula of burned-out dead and dying matter.

At the heart of the machine we see dim figures moving; the sort of people whom the writer has tried to make real and credible in the preceding chapter. They rush here and there, fiddling with levers, filling the grease cups.... They are dead men. Against the blue light their hands are lifted in queer, stylized gestures. They speak, but what they say is without human meaning. It is the machine speaking through them and the sound comes to us like the sound of a phonograph playing a cracked record, hugely and hoarsely amplified. The lips of the robots move and we hear: ..."Advertising is the new world force lustily breeding progress. It is the clarion note of business principle. It is the bugle call to prosperity. But great force as it is, advertising must seek all aid from literature and art in order that it may assume that dignity which is its rightful heritage. Advertising is ... oom-pah! oom-pah! Under the New Deal good advertising will become more essential than ever. It will be in a position to help the business executive to avoid those wasteful and excessive practices in selling which so often add needless costs to needed products. Good advertising is opposed to senseless price cutting and to unfair competition. Constructive sell...oom-pah! oom-pah! No sales policy is permanently beneficial that has its roots in deception ...oom-pah! oompah! It costs a lot of money when a community is to be attacked ...oom-pah! oom-pah! Remember that while a shot-gun makes a lot more noise than a rifle it just messes things up. Aim the rifle well and you get a nice clean hole ...oom-pah! oom-pah! The most popular dinner guest in Jerusalem ...oom-pah! oom-pah! Every occupation has its special satisfactions. The architect and the builder see the product of their planning take shape in steel and stone. The surgeon snatches life from the jaws of death. The teacher and the minister give conviction and power to the things that are unseen. Our calling is not less significant. We build of imperishable materials, we who work with words.... All things perish, but the word remains ...oom-pah! oompah! oom-pah! oom-pah! oom-pah! . . ."

They are dead men. Their bones are bakelite. Their blood is water, their flesh is pallid—yes, prick them and they do not bleed. Their eyes are veiled and sad or staring and a little mad. From them comes an acrid odor—they do not notice it, it may be only the ozone discharge of the machine itself. When you ask them to tell you what they are doing, they do not know, or at least they cannot tell you. They are voiceless, indeed, self-less only the machine speaks through them.... Dead men tell no tales.

Most are like that. But here and there among those dim wraiths is

one who still keeps some semblance of life. An artist, or perhaps one who would have been a scholar or a scientist but that he has suffered the spleen of an ill fate. Art and science are strong passions. Most of these exceptional ones become in time like the others. But they are the stronger spirits and now and then one of them escapes. They do not like to talk of what they have seen and done there at the heart of the machine. They like to pretend that it never happened; that it was a kind of nightmare, as indeed it was. But when tales are told it is they who tell them. From time to time Sherwood Anderson has told such tales. Recently he has begun to tell more of them. They are quite horrible tales. Artists find it difficult to use this material. The advertising business is harder to write about than the war. It would perhaps bring some of the dead back to life if more of such tales were told.

But the machine tenders are not the only dead. Great waves of force shudder outward from the machine, and more and more this cold electric force substitutes for the life-force of the people whom the waves surround and penetrate. They too seem to lose the color and movement of natural human life. They twitch with little fears and itch with little greeds. They become nervous, jittery, mechanical. They can no longer weep with spontaneous tears or rock with spontaneous laughter. They too become in a sense self-less so that one cannot expect them to be true to themselves or true to others. The waves which increasingly substitute for their flagging organic will-to-live the waves have indeed not heard of this truth. For the prime mover from which the waves come is beyond good and evil, truth and untruth, and the waves are everywhere. They speak, these creatures, their lips move, but again it is the machine speaking through them:

... "He invented the foods shot from guns at the skin you love to touch but your best friends won't tell you for three out of five are facing calendar fear another day of suspense learn to be charming the smart point of view without cost grandpa said I'll let you know my health to Quaker Oats I owe upon my face came long ago the smile that won't come off for skin eruptions need not worry you guard your dresses spare your friends perspiration may cost you both who'd believe they called me skinny 4 months ago I should think she'd notice it herself in closeups you can trust Blick's Velvasheen a better mouthwash at a big saving isn't it wonderful how Mary Ellen won the \$ 5 ,000 beauty contest and Mrs. Jones wins her husband back at the foot of my baby's crib I made a solemn promise the girl of his dreams but she almost lost him in a month she didn't have a trace of constipation reports Dr. David of Paris what color nails at Newport all shades I'll lose my job if this keeps up can't make a

sale can't even get people to see me I'd better ask the sales manager what's holding me back couldn't take on that man you just sent me seemed competent but careless about B. O. what a fool she is takes pains washing a sweater gives no care to her teeth and gums and she has pink toothbrush Mae West and the big hat she wore in "She Done Him Wrong" who will be the first to wear it in Chicago if Mona Lisa could have used these 4 Rosaleen eye beauty aids let's take a look at the record toasting frees Lucky Strike cigarettes from throat irritation William T. Tilden II steady smokers turn to Camels William T. Tilden II did you hear the French nation decorates Campbell's soup chef for sending the finest cooking throughout the civilized world Yeow! let's run away to sea travel has its niceties...."

This sub-human or un-human jabberwocky saturates the terrestrial atmosphere. It pours out of hundreds of thousands of loud speakers from eight o'clock in the morning until midnight. Doubtless the biologists will shortly inform us that this transformation of the auditory environment has caused definite degeneration and malformation of the average American ear. Certainly the eyes must have been affected, for the same jabberwocky in print glares from the pages of billions of copies of magazines and newspapers and other billions of posters, carcards and mail communications. Is it any wonder that the American population tends increasingly to speak, think, feel in terms of this jabberwocky? That the stimuli of art, science, religion are progressively expelled to the periphery of American life to become marginal values, cultivated by marginal people on marginal time? That these marginal people are prevented from exercising their proper and necessary social functions except by permission of the jabberwock? That many of them indeed compromise fatally with the creature and translate what they have to say into its obscene jabberwocky?

Let us not forget that the jabberwock feeds on what it destroys and that it restores and replaces nothing. It is fueled by the organic will-to-live of the population, which it calls "buying power." This buying power is progressively exhausted—advertising as Veblen pointed out, is a form of sabotage on production—just as our inorganic resources of coal, oil and minerals are progressively exhausted. After four depression years the jabberwock is hungry. It has devoured large sections of the lower and lower middle classes and expelled their dry bones, burned clean of their buying power, into the outer darkness. There the electric breath of the jabberwock still plays on them, but they are ash and slag. They cannot burn, they cannot feed the machine. Fifteen million of them are dependent upon relief. Another thirty million are so lean that they can fuel the jabberwock scarcely at all. You see them dumped like mail sacks on park benches. You see them fluttering like autumn leaves, magnetized into thin waver-

ing lines job lines, bread lines. They sit in chilly rooms listening as before to the voice of the jabberwock, unwilling to believe that they have been consumed, discarded. The waves still pulsate and the ash of the great radio audience still glows a little there is so little other food. What is the jabberwock saying now? ... "I will share.... Don't sell America short.... Forward, America...."

# 6 THE MAGAZINES

## I. THE COMMAND TO BUY

"FORWARD America"; "I have shared"; "We do our part."

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The depression slogans of both the Hoover and the Roosevelt administrations seem to imply a national unity, a culture. The people are to be "sold" on this culture as a part of the task of rehabilitating it. It is therefore proper to examine the content of this culture, slightly down at the heels, as it is, in this fifth year of the depression.

For this purpose the evidence provided by the editorial, article, fictional and advertising contents of the contemporary mass and class magazines is extraordinarily revealing. We have seen that the press, including the magazine press, is used as an instrument of rule. The rulers are the manufacturers, advertisers, distributors, financiers, etc., who use not merely the magazine advertisements but the total apparatus of this periodical press to enforce "the command to buy." This rule is exercised both by direct injunction to buy and by the promotion and stimulus of emulative and snob motivations, which in our society must be largely satisfied through the purchase and display of things.

With the motivations and technique of this rule clearly in mind, we should expect to find a treatment of sex, economics, morals, philosophy, science, etc.—designed to nourish and stimulate the buying motif. We find all of this and more. We find what amounts to a conspiracy of silence regarding all those aspects of the individual and social life that do not contribute to the objective of the advertiser, which is practically identical with that of the magazine itself. That objective is to promote sales and to extend, complicate and consolidate sheer emulative materialism as a way of life. We venture to say that no one who has not attentively examined these magazines inch by inch can conceive the astounding, sterile vacuity of these enormously expensive and enormously read "culturebearers."

The question that immediately arises is: do these magazines accurately reflect the culture or are they merely trying to inflict a pseu-

doculture on their readers? In a curious way both things are true. It would seem that both the culture as lived and the culture as reflected by the magazines are pseudocultures. Neither in life nor even in the make-believe of the magazine fictioneer does this pseudoculture satisfy anybody. It does not even satisfy the wealthy, who can afford to live according to the snob, acquisitive, emulative pattern. The *reductio ad absurdum* of the theory of a self-sufficient acquisitive culture is found in *Arts & Decoration* which bullies and cajoles the rich into the discharge of their function as the ideal human representatives of a culture which has no content or meaning outside of acquisition and display. In arguing for this way of life a writer in *Arts & Decoration* is reduced to the following remarkable bit of philosophic yeasaying: "Chromium is more expensive than no chromium."

These magazines are designed and edited with a view to making the readers content with this acquisitive culture, but even a commercial fictioneer has to put up a human "front." He has to use models. He has to exhibit, however superficially and shabbily the kind of people who work in American offices and factories and on farms, and who walk the streets of American cities and towns. In so doing he inadvertently and inevitably gives the whole show away. He proves that these robots galvanized by pure emulation are fragile puppets of glass. Mostly the characters are faked. When they are at all convincing they are definitely dissatisfied and unhappy.

This pseudoculture which is both reflected and promoted by the magazines is evidently in a process of conflict and change. In fact it may be said that there are two cultures: the older, more organic American culture, and the new, hard, arid culture of acquisitive emulation pure and simple. These cultures are in perpetual conflict. The emulative culture is what the magazine lives by; the older more human culture is what the reader wistfully desires. However, the magazines can afford to give the reader only a modicum of these warm humanities.

The problem of the editor is essentially similar to that of the advertising copy writer. The purpose of the advertisement is to produce consumers by suitable devices of cajolement and psychological manipulation, in which truth is used only in so far as it is profitable to use truth. But the advertisement must be plausible. It must not destroy the reader-confidence which the copy writer is exploiting.

In the same way the magazine editor may be thought of as producing, in the total editorial and fiction content of the magazine, a kind of advertisement. In this view the advertisement—say in issue of *The Woman's Home Companion*—must have some human plausibility; it must contain some truth, some reality, otherwise the magazine would lose circulation, i. e., reader-confidence. But the editor must

never forget that the serious business of the magazine is the production of customers just as the writer of the individual advertisement must not use either more or less truth and decency than will produce a maximum of sales for his client.

We examined single issues of thirteen representative and large circulation magazines in an attempt to determine the following facts:

1. Does the magazine promote buying, not only in the advertisements, but in the editorial, article, feature and fiction section of the magazine?
2. To what extent do the magazines permit criticism of the acquisitive culture?
3. Since literature, even popular literature, is supposed to reflect a culture, what kind of a culture, judged by the contents of these thirteen magazines, have we got?

The thirteen magazines were chosen with the idea of having as many different types of magazines represented as possible. The attempt was also made to select magazines going to readers who belong to different income classes. Eight of the magazines analyzed have over one million circulation, and constitute over a third of the twenty-one magazines in the United States having circulations of this size. The list of magazines studied is as follows:

#### MAGAZINE STUDY

<i>Name of Magazine</i>	<i>Circulation</i>	<i>Income Level</i>	<i>Type</i>
American Weekly	5,581,000	Low	Illustrated Hearst Sunday supplement.
True Story	1,597,000	Low	Confession magazine.
Household	1,664,000	Low	Woman's magazine; rural type.
Liberty	1,378,000	Medium	White-collar class.
Photoplay	518,000	Medium	Largest circulation movie magazine.
American Magazine	2,162,000	Medium	Small town, small-city magazine.
Woman's Home Companion	2,235,000	Medium	Woman's magazine: urban type.
Cosmopolitan	1,636,000	Medium	Urban magazine: much sex fiction.

<i>Name of Magazine</i>	<i>Circulation</i>	<i>Income Level</i>	<i>Type</i>
Saturday Evening Post	2,295,000	Medium	Greatest advertising medium in the world.
Harper's Bazaar	100,000	High	High style fashions.
Harper's Magazine	111,000	High	High-brow and sophisticated.
Nation's Business	214,000	High	Organ of the Chamber of Commerce of the U.S.
Arts & Decoration	23,000	High	Interior decoration for the rich.

#### FINDINGS:

Our analysis shows that buying is promoted not only in the advertisements but in the fiction, articles, features, and editorials. A *Woman's Home Companion* story mentions a Rolls-Royce eighteen times. *Harper's Bazaar* gives free publicity in its article section to 532 stores and products. The snob appeal, essentially a buying appeal, since successful snobbism depends in the main on the possession of things, appears in 68 per cent of the subject matter of one magazine. To summarize: We find when the percentages for the thirteen magazines are averaged, that 30 per cent of the total space of the magazines is devoted to advertisements, and 13 per cent is devoted to editorial promotion of buying. Hence 43 per cent of the space in these magazines is devoted to commercial advertisements, and what may be called editorial advertisements, combined. We find also that snobbism is a major or minor appeal in 22 per cent of the subject matter of the magazines.

There is a very striking correlation between the amount of space devoted to promoting buying and the amount of space devoted to criticism of the acquisitive culture. The more space a magazine devotes to promoting buying the less space it devotes to instruction, comment or criticism concerning economic and political affairs. Four of the thirteen magazines do not mention depression or recovery at all. Only two magazines, *True Story* and *Liberty*, question the desirability of the capitalist economy. Only two magazines, the *American* and *Nation's Business*, question whether it can be permanently maintained. In summary we find that: (1) No criticism of business appears in any editorial. (2) Some criticism of the acquisitive culture appears in the fiction. (3) Most of the criticism of existing conditions appears in articles and readers' letters. (4) The thirteen magazines devote, on the average, 24 per cent of their editorial and article space to sup-

plying the reader with information about economics, politics, and international affairs. (5) The women's magazines, which rank highest among the thirteen magazines in respect to the editorial promotion of buying, rank very low in regard to comment on economics, politics, and international affairs. They devote, on the average, 27 per cent of their space to editorial promotion of buying, and only 5 per cent of their space to comment on affairs.

The following conclusions about the culture reflected in these magazines may be drawn:

(1) This culture displays a surplus of snobbism, and a deficiency of interest in sex, economics, politics, religion, art, and science.

(2) The United States does not have one homogeneous culture; it has class cultures. Summarizing the findings of this study in relation to class cultures, one may say that the culture of the poor shows a strong bias in the direction of fear and sex, that the culture of the middle-class displays less sense of reality than the culture of the poor or the rich, and a higher degree of sexual frigidity, and that the culture of the rich tends to be emulative and mercenary.

An analysis of 58 fiction heroines in 45 sex fiction stories in the ten magazines containing fiction shows the following differences between the heroines who appear in the magazines of the poor, the middle class, and the rich. In the magazines of the rich, 5 per cent of the heroines are mercenary. In the magazines of the middle class, 56 per cent of the heroines are unawakened or unresponsive women. In the magazines of the poor, 45 per cent of the women can be classified as being sexually responsive. The number of babies appertaining to these fiction heroines also throws interesting light on our class cultures. In magazine fiction as in life the poor women have the largest number of babies. While the 41 fiction heroines of the middle-class magazines produce only three children, the eleven fiction heroines of the magazines of the poor produce nine.

Further distinctions between the classes appear in the statistics on emulation. Emulation is the dominant appeal in the ads of six magazines which go to readers on the upper income levels. In the remaining seven magazines—the magazines of the lower income levels—fear is the dominant appeal. Emulation is also much stronger in the fiction and subject matter of the magazines of the upper income levels; it is, in fact, almost twice as strong as in the magazines of the poor. In the lower income group> magazines, 17 per cent of the subject matter has emulation as a major or minor appeal; in the upper income magazines, 31 per cent of the subject matter features emulation.

(3) The acquisitive culture, that is the culture which emphasizes things and snobbism, battles, in the pages of these magazines, with

an older tradition and culture, in which sex, economics, politics, and sentiment play major rÃ¢les. The acquisitive culture is dominant in five magazines, the older culture in four magazines, while in the remaining four magazines, the two cultures co-exist side by side. One may say, in summary, that the acquisitive culture cannot stand on its own feet. It does not satisfy. Except in the fashion magazines, and in some of the women's magazines, it has to be offered to the reader with a considerable admixture of the older traditional humanities.

(4) Correlating our various statistical findings, we note that the acquisitive culture is not accessible to the majority of Americans; also that it is not popular with the majority of Americans. The American population apparently has a sturdy realism which the magazine editors are forced to recognize. They do not want to spend their time reading fairy tales about the lives of the rich. What they prefer, is to read about heroes and heroines who are exactly one rung above them on the economic and social ladder, a rung of the ladder to which they themselves, by dint of luck, accident, or hard work, may hope to climb to.

It would appear that the acquisitive culture reflected in these magazines is a luxury product designed for women and the rich. The focus upon women is because of their position as buyers for the family. The success of the emulative sales promoting technique as applied to middle-class women would appear to rest upon the fact that these women are restless, that they suffer from unsatisfied romanticism, and that, in many cases, they probably suffer also from unhappiness in their marital relations. This is perhaps the most significant finding of the study and we believe the reader will find it amply supported by the detailed evidence adduced in the succeeding chapters.

## II. CHROMIUM IS MORE EXPENSIVE

Culture is, by definition, the sum total of the human environment to which any individual is exposed and the test of a culture, or civilization, in terms of values is what kind of a life it affords, not for a few but for all of its citizens.

The term culture, as used by anthropologists, ethnologists, and social scientists generally, does not, of course, coincide with the use of the word among the American workingclasses, for whom it constitutes a description of the middleclass culture to which they so devoutly aspire. *True Story Magazine*, the favorite magazine of the proletariat, circulation 1,597,000, has a story about a poor boy, who marries a banker's daughter and makes good. On first being introduced into the banker's house he says: "It was my first experience in a home, where *culture*, ease and breeding were a part of everyday

life." *Household Magazine*, circulation 2,006,000, which is read by farm and small town women, has a page of advice to girls, conducted by Gladys Carroll Hastings, author of *As the Earth Turns*. Miss Hastings describes how a daughter of the rich is forced because of the depression to live on a farm and to do her own work. Miss Hastings says: "I choose not to stress how tired she was each night...how she longed for the ease and *culture* of other associations, how little her few neighbors satisfied her."

### CLASS CULTURES

The popular and proletarian use of the word "culture" points to a significant fact; the fact that, contrary to popular pre-war conceptions, we do have classes in the United States, and that any examination of our present American culture will, of necessity, break up into an examination of a number of class cultures.

Two problems face the would-be examiner of contemporary American culture. The first is to ascertain how many classes there are and the second is to find a measuring stick for the culture of each of these different classes. Both are nice problems.

It is noteworthy that there are no names, used in ordinary speech to characterize social classes, unless "racketeer" and "sucker" can be considered to be in this category. In which case we have not the Marxian antithesis of the workers *versus* the bosses, but the strictly American antithesis of suckers *versus* racketeers, complicated by the fact that most Americans are racketeers and suckers at one and the same time. Workers refer to themselves as "the working-class of people," executives discuss the white-collar class, ad-men refer to mass and class publications, fashion analysts study the high, medium, popular, and low style woman. Common speech is of little help in differentiating such social classes as we have, nor are the professional social scientists very useful. With the exception of Veblen's books and of the magnificent study *Middletown* made by the Lynds in 1927, which describes minutely the culture of the working and business classes of a typical American city, the social scientists have added very little of any importance to what we know about the stratification of the American population and about American culture.

The most valuable sources of information we have about the economic and cultural levels of the American population are such government statistics as the Army intelligence tests and income-tax returns, and the unpublished studies of consumer behavior on file in magazine offices and in advertising agencies. One of the best of these studies is the work of Daniel Starch. This study divides American families into income groups, computed in multiples of one-thousand

dollars. Since this chapter expects to lean somewhat on Mr. Starch's researches, it will for the sake of brevity divide Americans into three economic classes, each of which proves on examination to have a fairly distinct cultural pattern. Without bothering about exact names for these classes, since no idiomatic or exact names exist, we may refer to them briefly as the rich, the middle class and the poor.

The poor, those having incomes of less than \$2,000 a year, constituted in 1925, seventy-seven per cent of the population. Most of them live below the minimum comfort level. The richest members of this class can afford a minimum health and decency standard of living; the poorer members of this class cannot. During our most prosperous years, from 1922 to 1929, the majority of Americans were living on less than 70 per cent of the minimum health and decency budgets worked out by the United States Government bureaus. Lifelong economic security is rare. This class is not of much interest to advertisers or editors. The Daniel Starch studies show that only 34 per cent of the circulation of twenty women's magazines goes to this group.

The middle class, those having incomes between \$2,000 and \$5,000 a year can afford comforts. Severe ill-health or prolonged depression periods, to mention only two of the most important causes, can ruin the economic security of middle-class families. Nevertheless, it may be said that lifelong economic security is within the grasp of some of the more fortunate and thrifty members of this class.

The rich, those having incomes of over \$5,000 a year, are the class that pays income taxes. Even the poorest enjoy comforts and a few luxuries. With the richer members of this class, economic security becomes a possibility, and is, in a considerable percentage of cases, attained.

There remains the problem of finding a measuring stick with which to measure the culture of these three classes; the poor, the middle class, and the rich. Culture has many aspects; it is necessary within the space of this book to select one of these aspects. Clark Wissler, the well-known anthropologist, says in his book *Man and Culture*: "The study of culture has come to be regarded more and more, in recent decades, as the study of modes of thought, and of tradition, as well as of modes of action or customs." It is the modes of thought that concern us in this chapter. It is more difficult to find out what people are thinking than to discover what they are doing, but it is also more fascinating.

#### THE MAGAZINE MEASURING-STICK

The public's response to an art offers, perhaps, the best clue as to what is going on in people's minds. There are, as it happens, three

popular arts in the United States, which are enjoyed to some extent by all classes; they are the press, the talkies and the radio. The talkies probably have most influence, but the press is for obvious reasons easier to examine and measure; it is a better statistical foil. Moreover, in our magazine-press, in which each magazine is to some extent aimed at a particular class of readers, our class culture is more accurately reflected than in either the talkies or in radio programs.

The only serious drawback to using the magazine-press as a measuring stick for the culture of our three arbitrarily selected classes is that a considerable section of the wage-earning class, who constitute over 75 per cent of the population, do not read magazines very much because they cannot afford them. Mr. Starch's studies show that the most popular magazine of the rich, *The Saturday Evening Post*, is read by 6j per cent of all the families having over \$5,000 a year, while *True Story*, the most popular magazine among the proletariat, is read by only 14 per cent of all the families having under \$2,000 a year. Of the 14 per cent who read *True Story*, over two-thirds have incomes of \$1,000 to \$2,000 a year, while approximately one-third have incomes of \$1,000 a year, or less.

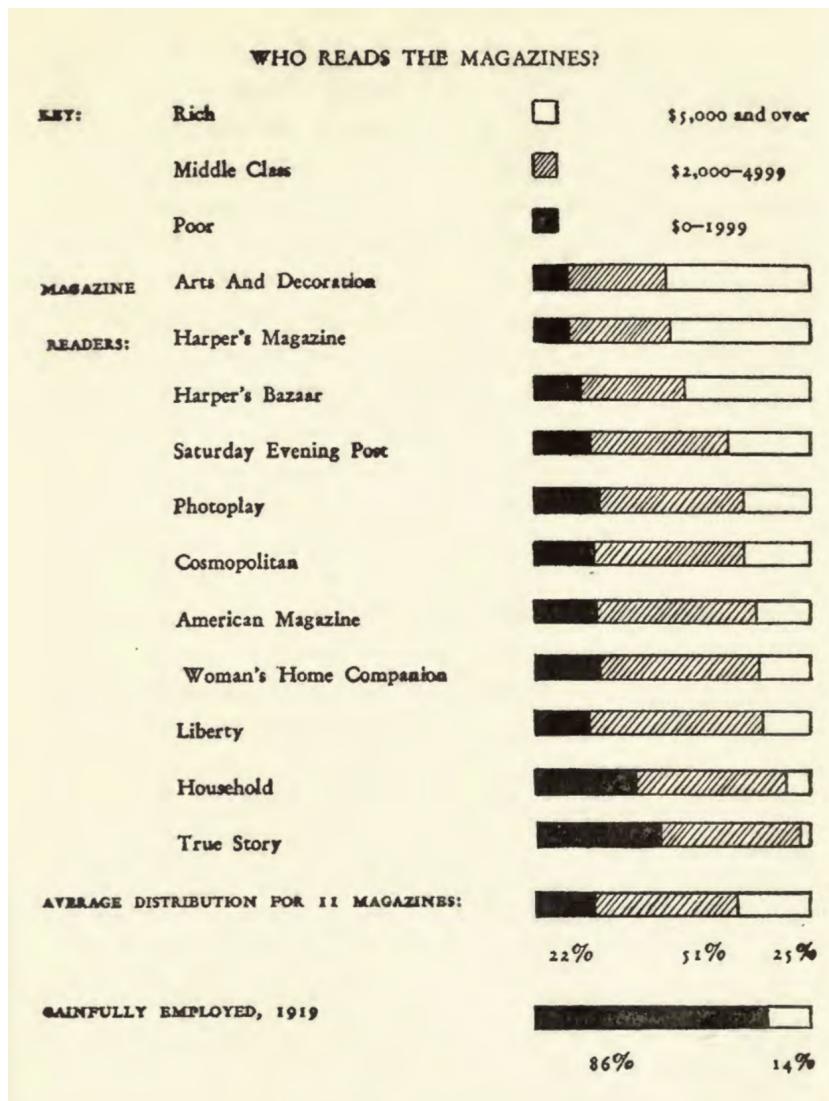
The extent to which the magazines do and do not reflect the culture of any specific economic class is shown in the following chart, based on Mr. Starch's figures. The reader will observe that all of the magazines cited have circulations in all three economic classes, and that most of the circulation lies in the middle-class group. To find magazines which represent the rich as *versus* the middle class, it is necessary to seek examples among the so-called class magazines. On this chart, three magazines; *Harper's Bazaar*, *Harper's Magazine*, and *Arts & Decoration*, belong to the class magazine group. Each of these magazines has over 45 per cent of its circulation among the rich. In order to strengthen our sample of magazines catering to the rich, another class magazine, *Nation's Business*, has been added to the list of magazines to be studied.

#### WHO READS THE MAGAZINES?

The number of magazines which might be said to appeal in the main to the poor, and which also have large circulations, is disappointingly small. Only two magazines, *True Story*, which is proletarian in flavor, and *Household*, which is not, have over one-third of their readers among the poor. In seeking to fortify the number of magazines which might be expected to reflect the culture of the poor, two magazines were added to the list; *The American Weekly*, the illustrated Hearst Sunday supplement, which has one of the largest circulations of any periodical in the country, and *Photoplay*, the largest circulation movie

magazine. Examination proved however that *Photoplay* is probably to be considered as a middle-class magazine.

It might be noted in passing that, in the main, the poor have no press. We have discovered no large circulation magazine which has over 45 per cent of its circulation among the poor. One suspects that magazines like *True Story* cater to the one-tenth of the working-class consisting of organized and skilled workers who can afford some comforts. One suspects further that the other nine-tenths of the wage as *versus* salary earners, although they may read the magazines, have, strictly speaking, no large circulation press at all.



### THE EDITOR-READER RELATION

The advertising business has frequently been defined in this book as consisting of the newspaper and magazine press, the radio, the advertising agencies, and a considerable section of the talkie, paper, and printing industries. To the magazine editor and the ad-man a magazine consists of two parts: advertisements and filler. The filler is designed to carry the advertisements. With rare exceptions, no way has so far been discovered of getting the public to pay for advertisements presented without filler. Hence the filler.

This strictly commercial point of view of the magazine editor, the circulation manager, and the ad-man is not the reader's point of view. The reader thinks of a magazine in terms of fiction, articles, features, editorials, and advertisements. While he seldom buys the magazine for the ads, he may enjoy certain ads even more than he enjoys the contents of the periodical. In addition to hunting out the particular things in the magazine which appeal to him as an individual, or which he hopes to find tolerably palatable, he is more or (less aware of the personality of the magazine. Its slant on things is as well known to him as the slant of a family friend, and although he may not agree with the slant, he enjoys savoring of it. From the reader's point of view, therefore, one can add at least one more category to the commercial categories of the editor and ad-man. One can say that the magazine consists not only of advertisements and filler, but that it also has an editorial element, that there is in fact, in most cases, a certain editor-reader relation, which the reader is quite cognizant of.

That the editor-reader relation, just referred to, exists not only in the mind of the reader, but in the mind of the editor as well, is shown by the following statement made by Gertrude B. Lane, assistant editor of *Woman's Home Companion*. In a memorandum stating her objections to the Tugwell Bill, Miss Lane says:

"I admit quite frankly that my selfish interests are involved. I have spent thirty years of my life building up a magazine which I have tried to make of *real service to the women of America*, and I have invested all my savings in the company which publishes this magazine. The magazine business and the newspapers, rightly or wrongly, have been made possible through national advertising. Great industries have been developed and millions of people employed."

Miss Lane's angle is interesting. Is advertising perhaps the culture, the swamp-muck, if you will, that exists to nourish this lily of service? If Miss Lane is correct, the question that will interest the magazine reader is not how thick is' the muck, but how tall and fragrant is the lily? An examination of the January, 1934, issue of *Woman's Home Companion* will perhaps answer this question.

## SERVICE VERSUS SELLING

In looking for the service-angle suggested by Miss Lane, the writers felt that a correct estimate of the amount of service rendered the reader could perhaps best be found in editorials and articles, rather than in the fiction. Fiction was also considered in relation to service, and the results will be referred to later in this chapter. The concentration on editorials and articles proved, however, to offer the most useful index of service. The issue of the *Woman's Home Companion* examined contained in its editorials and articles three items which could be listed under this head.

Item I. Article "What Mothers Want To Know" (5.5 inches). The writer, a physician, starts out by saying: "I wonder if we city doctors write about the things that mothers want to know. At least sixty per cent of the mothers' letters received by *Woman's Home Companion* come from small cities, towns, or rural communities, which have practically no modern facilities, no hospitals or clinics for babies, well or sick, no pediatricians. Many of the letters are pathetic."

Item II. Editorial "The Mighty Effort" (8 inches). This editorial urges Americans to support President Roosevelt's program. The dangers of this program can, in the opinion of the editors be avoided, "if the true American spirit prevails." The true American spirit consists in moderation. Owen D. Young is quoted as saying: "We must watch them that threaten us, both from inaction and over-action, not that we may punish them, but that we may prevent them from ruining us and themselves as well. It is unnecessary for producers to unite into a trust ... it is unnecessary for labor to unite in unions ... it is unnecessary for consumers to unite in such a way as to threaten savings and labor employed in production."

Item III. Letter. Signed, C. R. J., Oregon, entitled by the editors, "Sensible Protest Against Frills" (8.5 inches). Criticizes the home economics classes attended by country and small town children, in which the pupils are taught: "How to give orders to a maid and butler ... to put fancy frills on a chop bone, and to cook steaks." The writer notes that most of the parents of these children afford steaks and chops very rarely, and makes sensible suggestions as to what a home economics course for country children should contain.

Of the 1,404 inches devoted to editorials and articles, 22 inches, or about two-thirds of a page, is devoted to service. But the lily of service which raises its pure head in a naughty world should not be measured in inches or percentages alone. What does the two-thirds of a page devoted to service in the *Woman's Home Companion* net the reader? A reader makes a sensible statement, so sensible that one concludes that it might be an excellent thing for editors to turn over their editorial space to their shrewder readers. As far as the editors are concerned they have only two things to say to the reader.

First: In a general editorial about recovery, they point out to their readers, who are consumers, that "it is unnecessary for consumers to unite in such a way as to threaten savings and labor employed in production." In suggesting that its readers do not become politically active as consumers, the Companion would seem to be serving its own interests rather than those of its readers. Second: They promise in the future to help the women living in small towns with their maternity problems. Excellent as this is, a promise of service does not constitute a service. If the *Woman's Home Companion* fulfills its promise, this fulfillment will constitute a genuine service to the reader.

Examination of the other twelve magazines selected for study is somewhat more reassuring than examination of the *Woman's Home Companion*. The service element of the other magazines as measured by the editorials and articles ranges as high as 88 or 79 per cent in contrast with the *Woman's Home Companion*'s 1.5 per cent. The complete list of space devoted to service is as follows: *Saturday Evening Post*, 88 per cent; *Nation's Business*, 79 per cent; *American Magazine*, 41 per cent; *Harper's Magazine*, 37 per cent; *Cosmopolitan*, 28 per cent; *Liberty*, 24 per cent; *True Story*, 16 per cent; *Household Magazine*, 11 per cent; *Harper's Bazaar*, 2 per cent; *Woman's Home Companion*, 1.5 per cent; *American Weekly*, .7 per cent; *Photoplay*, 0; *Arts & Decoration*, 0.

#### SERVICE AS SOPHISTICATION

To make sure that we are doing justice to the *Woman's Home Companion*, it might be well to state at this point what items the writers have considered to have a service angle. An examination of the thirteen selected magazines caused the writers to re-define service as sophistication, and specifically sophistication about economic and political affairs. Four kinds of items were included under Sophistication:

1. Any reference to recovery or depression was considered to constitute sophistication, since it may be considered an index of interest in reality as opposed to fantasy.
2. Any recognition that an economic or political situation was complex rather than simple was also considered to constitute sophistication. A mention of three or four factors in a situation rather than one or two was considered to be complex as opposed to simple.
3. Any facts which did not bear directly on the financial or emulative interest of the specific class of readers to whom the magazine is addressed, were considered to constitute sophistication. Note: Only two or three examples were found.
4. Any criticism or satire of our contemporary culture and society which might be considered to apply not to a specific institution

but to the society as a whole.

The standards set up as sophistication are not high. Any truly sophisticated presentation of an economic or political situation would usually have to cover more than three or four factors in the situation. Many of the articles in the *Saturday Evening Post*, *Nation's Business*, and in such magazines as the *Nation*, *New Republic*, and *Fortune*, rate well above this three-or-four-factors-in-a-situation level. It has been the effort of the writers to include under sophistication everything which could possibly be included under this category. Most if not all of the rays of hope, inspiration or comfort extended to the readers by the editors it has been possible to pick up under one of the four categories used.

When the results of the sophistication survey are averaged, it is found that the average magazine devotes 24.4 per cent of its editorial and article space to making the contemporary economic and political world which so notably affects the destinies of its readers somewhat comprehensible. The amount of sophistication is clearly one of the important elements in the editor-reader relation of the magazine. The extent to which the sophistication element in each of the magazines studied has vitality or sincerity, will be considered when the contents of individual magazines are described.

The sophistication survey shows one notable fact; that magazines specifically for women are low in respect to sophistication. Remembering that 24.4 per cent is the sophistication average for thirteen magazines, consider the degree of sophistication of the following magazines catering mainly to women: *Household Magazine*, 11 per cent; *Harper's Bazaar*, 2 per cent; *Woman's Home Companion*, 1.5 per cent; *Photoplay*, 0; and *Arts & Decoration*, 0. *Harper's Bazaar*, a fashion magazine; *Photoplay*, a movie magazine; and *Arts & Decoration*, an interior decoration magazine, are, of course, specialized magazines, with no interest in economics or politics. Nevertheless, the line-up seems to have some significance. Contrast the women's magazine sophistication record, for example, with the sophistication record of the magazines which have an exclusive or heavy male readership; *Saturday Evening Post*, 88 per cent; *Nation's Business*, 79 per cent; and the *American Magazine*, 41 per cent. The claim that the contents of women's magazines reflect the provincialism and low intellectual status of women was made in an article in the December, 13, 1933, issue of the *New Republic*. This article provoked a spirited rebuttal from no less a person than Carolyn B. Ulrich, Chief of the Periodicals Division of the New York Public Library, New York City. Miss Ulrich says, among other things:

"Who are the owners and editors of women's magazines? You will

find that men predominate in the executive offices and on their editorial staffs. Would it not appear that we are still bound to what men think desirable? Is that what most women want? And are not these magazines really mediums for salesmanship, almost trade journals? Of the first importance in these magazines is the advertising. The subject matter comes second. The advertisements pay for the producing of the magazine. The subject matter, aside from a few sentimental stories, covers those interests that belong to woman's sphere. *There, also, the purpose is to foster buying* for the home and child. The entire plan of these magazines is based on the man's interest in its commercial success."

#### PERVERSION OF EDITOR-READER RELATION

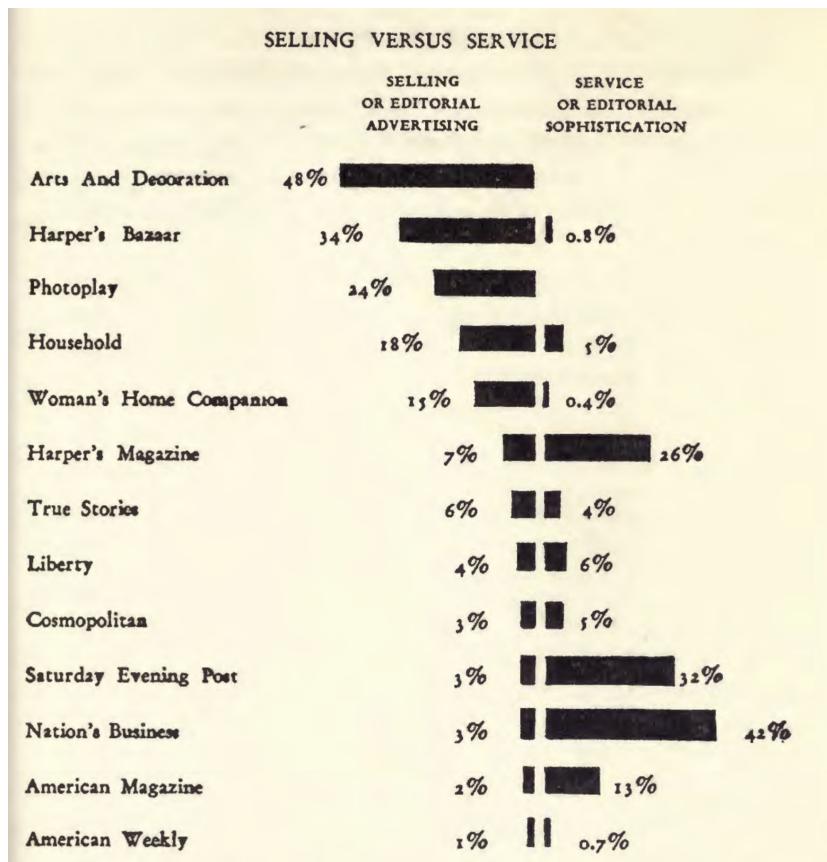
In one of Miss Ulrich's sentences, we find the clue to the nature and character of our present women's magazines. Miss Ulrich says: "The subject matter ...stories aside, covers those interests that belong to woman's sphere. There, also, the purpose is to foster buying." Miss Ulrich is correct. If the contents of the women's magazines are examined, it will be found that the editors devote from 48 to 15 per cent of the total contents of the magazine to ballyhooing certain classes of products or specifically named products; in short, to peddling something over the counter, just as advertisements do. The five magazines catering mainly to women, which rank very much below the average in respect to sophistication, rank highest in respect to the amount of editorial space devoted to salesmanship. The proportion of the total space in the women's magazines devoted to editorial advertising is as follows: *Arts & Decoration*, 48 per cent; *Harper's Bazaar*, 34 per cent; *Photoplay*, 24 per cent; *Household*, 18 per cent; *Woman's Home Companion*, 15 per cent. *Harper's Bazaar* devotes 26 of its non-advertising pages to mentioning the names of 523 stores and products.

The nature and character of our women's magazines becomes clear if one realizes that in these magazines the editorreader relation has been perverted. Where this relation has vitality and sincerity, the readers get from the magazine something not wholly commercial. They do not merely get enough filler or entertainment to make them swallow the advertising; they are given something definite and humanly valuable, a friendly relation to the editor, who is or should be, from the reader's point of view, a person whose specific job it is to know more about affairs in general than the reader can take time to know. An editor's analysis of a situation, his judgment about it, have some weight with the reader, just as a friend's analysis of a situation and judgment about it have. However, where the editor-reader relation is perverted, as in the women's magazines, the editor does not give the reader something; he takes something away from the reader. It is a case of the right hand giveth and the left hand taketh

away. The left hand of the editor takes away from the reader part of the non-advertising or subject matter space of the magazine which is presumably what the reader pays for, and devotes it to editorial advertising. The right hand of the editor gives the reader something humanly valuable; sophistication. In the five magazines catering primarily to women, as the accompanying chart shows, the editorial left hand, the hand which takes, is the active hand.

#### EDITORIAL ADVERTISING

Editorial advertising in the accompanying chart includes three categories. In the order of their importance, that is, in the order of the amount of space devoted to them, they are as follows:



- Item 1: Pushing of advertised products.
- Item 2: Pushing of sales of, or subscriptions to the magazine.
- Item 3: Editorials or articles, pushing buying in general, or pushing the buying of certain classes of products, which may or may not appear in the magazine's advertisements.

Of the total space of the thirteen magazines, 10.9 per cent is, on the average, devoted to pushing products; 2.6 per cent is devoted to pushing the magazine; and one per cent to pushing buying generally. House ads, pushing the sale of the magazine are familiar, and hardly need illustration. The pushing of advertised products is also more or less familiar. A few examples will probably suffice:

#### *Artificial Skills*

"I sometimes think the women of today aren't sufficiently thankful for or appreciative of the fabric marvels which are theirs .... As a miracle, for instance, doesn't artificial silk answer every requirement of the word?" (*True Story*: "Sheer Fabrics That Would Make Cleopatra Jealous.")

#### *Oil Heater*

"Where lack of a basement makes installation of the usual type of cellar plant impossible ...there are heat cabinets available. ...With one of these oil heaters in a room, the old fire-building, stove-nursing, ash-carrying, half -warmed days are over." (*True Story*: "Is Your Home Old-Fashioned in Its Heating Apparatus?")

#### *Canned Meats*

"In looking around to see just what I could discover in canned meats and chickens, I found great variations in the size of their containers." (*Household Magazine*: "A Short Cut to Meats—The Can-Opener.")

#### *Condensed Milk*

"She (my grandmother) tried cow's milk, the best she could obtain, but without any improvement. In desperation she finally tried a spoonful of the new condensed milk, a recent invention that a newcomer in the gold camp had brought from the East. The baby loved it." (*True Story*: "From My Grandmother's Diary.")

#### *Electric Lamps*

"She spent many months of patient searching for just the right lamps at just the right prices. Lamps that would give the perfect angle of light ...." (*Woman's Home Companion*: "A Healthful Luxury.")

#### *Hotels*

"No place in the world has such sparkle as New York at this time of year. Come for the fun of shopping ... to see the new ballets ... to enjoy the restaurant life of these new days of the wine list .... For help in choosing your hotel, write to the Travel Bureau." (*Harper's Bazaar*: "New York at Christmas.")

### *Tea Table Accessories*

"All of our social existence is tied up in a few familiar rituals. A hostess is known by her tea tables and dinner tables. Marriages and births and political victories and personal achievements are celebrated there .... Occasionally something definite and permanent arises phoenix-like from a passing mode. Lines that appeared as startling innovations on the tea tray of some smart hostess gradually become familiar in decorative treatment and in architecture. So a new style is created." (*Arts & Decoration: "A Portfolio of Modern Accessories."*)

Somewhat more subtle and interesting are editorials and advertisements pushing buying generally, or the buying of certain classes of products.

### *"A Call to Colors for the American Male"*

"The pioneering hard-fisted, hard-boiled American Male will cheer campaign speeches on the benefits of rugged individualism and whistle laissez faire, whenever he has to keep up his courage in a financial crisis. He will grow turgidly eloquent on the benefits both to himself and society of doing just as he sees fit when and if he pleases. He will battle to his last breath against any code prescribing a uniform way of running his business, auditing his accounts, educating his children or divorcing his wives. Any form of regulation is to him a symptom of Bolshevik tyranny. But the one moment when he is terrified of freedom is when he buys his clothes. *He is more afraid of wearing a bright orange necktie to his office than of carrying a red flag in a communist parade*" (*Harper's Bazaar.*)

### *"Bare Without Jewels"*

"To the great dressmakers and to the women who make fashion a matter for prayer and meditation, and especially to foreign women, we Americans are as incomplete as the vermillionless painting. ...Lean back in a stall in Covent Garden on a Ballets Russe night and compare the jewels you see with those worn at the average American soiree. Foreigners cannot understand our modesty in this regard. How extraordinary, they say, that you Americans who have money are content with the small bracelet, the one string of pearls, the nice ring or two ....

These simple molded gowns of black or jewel colored velvets, these dark green sheaths, these brilliant columns of stiff white satin crave the barbaric fire of emeralds, diamonds, rubies .... For the last twenty years we have been genteel and timid about jewelry. It was not always thus. Let those who feel shocked by this modern splendor remember that their aristocratic grandmamas blazed with dog collars and tiaras. *And who are we to say that the Queen of Sheba was not a lady?"* (*Harper's Bazaar.*)

*"Contempora"*

"A contemporary chair or service plate can range as far in cost and beauty as those of Louis the XIVth or any other period. *Chromium is more expensive than no chromium, beveled glass is more expensive than glass that is not beveled.*" (And a vote for Wintergreen is a vote for Wintergreen.) *Arts & Decoration.*

Perhaps it is because editorial advertising is newer than pure advertising that the tone of editorial advertising is often so brash. In *Arts & Decoration*, the magazine which has the highest percentage of editorial advertising, the situation has gone so far that the strident voice of salesmanship concentrates in the subject matter, while the advertisements are comparatively dignified and serene.

The editor-reader relation is the vital core of the magazine. The study of thirteen magazines shows that this relation has its credit and debit side; that it is at once an Angel Gabriel and a Lucifer. In short, it is a most human relation, in which the itchiness of the editor, eager to attract more advertising and revenue, competes with his desire to be humanly useful.

No description of the magazines would be complete without a reference to the advertisements, which in contradistinction to the editorial advertisements, are openly and unhypocritically concerned with selling. Our statistics show that on the average 30.6 per cent, or a little less than a third of the magazine is devoted to straight advertising, while on the average 43.5 per cent, or a little over two-fifths of the magazine, is devoted to straight advertising and editorial advertising combined. This 43.5 per cent is the Selling-end of the magazine. The other 54.6 per cent is devoted to what is generally known as filler and what for the purposes of this study we have defined as Sophistication and Entertainment.

## MAJOR ADVERTISING APPEALS: FEAR, SEX, AND EMULATION

It is perhaps worth noting that the five magazines catering mainly to women rank highest not only in respect to the proportion of space in the total contents of the magazine devoted to editorial advertising, but also in the proportion of space devoted to selling. The amount of space devoted to selling averages 43 per cent in the thirteen magazines and 62 per cent in the case of the five women's magazines.

Advertisements are, to the student of a culture, one of the most revealing sections of the magazine. A great many studies of advertising have been made. First, they reflect, as in a mirror, the material culture of a people. Second, they throw light on economic levels and class stratification. With the material culture of the United States we are not, in this chapter, primarily concerned. The extent to which ad-

vertisements reflect class stratifications has already been mentioned, and will be referred to again in more detail. For the moment, we shall limit ourselves to asking one question: To what extent do the advertisements in these thirteen magazines give the reader useful information about the product? The success of the magazine, Ballyhoo, and its imitators, showed that many people found some ads absurd, and perhaps annoying, and that they were glad to have them kidded. Not all advertising, however, is of this character. The question is what proportion of the ads are useful, and what proportion are natural material for satire?

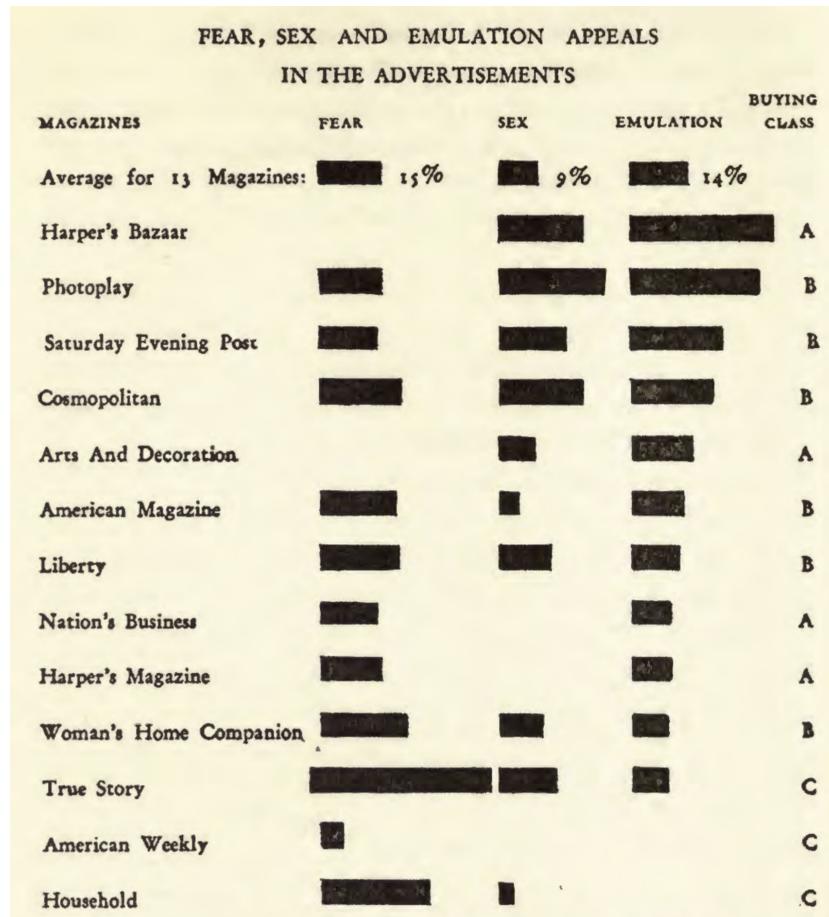
It was necessary to find a simple measuring stick. An analysis of the advertisements showed that they appealed to many different instincts on the part of the reader, to fear, to sex, to emulation, to the desire to make money, the desire to save money, and so forth. Moreover, a single advertisement often combines several appeals. It soon became apparent that the three major appeals of the ads, those that appeared most frequently, were fear, sex, and emulation. It was therefore decided to break up the ads into two categories: 1) those that unmistakably contained one of these three appeals, regardless of what other appeals the individual ad might also contain; 2) ads which did not contain one of these three appeals, and which were called straight ads. In the main, it might be said that the straight ads contain more description of the product than the fear-sex-or-emulation ads. This latter type of ad is more concerned with creating atmosphere than with describing the product.

What the writers mean by advertisements appealing to the instincts of fear or sex hardly requires explanation. Emulation, however, needs to be defined. As used in this chapter, emulation is equivalent to snobbism, it is the keeping-up-with-the-Joneses motif, the desire on the part of the individual to prove to his neighbors that his social status is enviable. In short, it is a particular form of competitiveness, relating not to personal charm or financial rating, but simply and strictly to success in maintaining or achieving social status.

An examination of the ads showed that, on the average, 39 per cent of the ads are fear-sex-and-emulation ads, while 61 per cent are straight ads. The minimum percentage of fearsex-and-emulation ads was 6 per cent; the maximum, 66 per cent. Three out of the four magazines that reflect the culture of the rich, the Class "A" magazines, were low in respect to fear-sex-and-emulation ads. The statistics are as follows: Harper's Bazaar, 57 per cent; Nation's Business, 28 per cent; Arts & Decoration, 23 per cent; and Harper's Magazine, 17 per cent. No equally clear correlation appears in regard to the magazines which rank high in respect to fearsex-and-emulation appeals.

Nevertheless, it may perhaps be said that a low percentage of fear-sex-and-emulation ads is characteristic of the Class "A" magazines. This correlation may perhaps to some extent reflect the sophistication of this class; what it probably reflects in the main is the good manners of the rich; the desire for good tone, as *versus* vulgarity or stridency.

A further correlation between the fear-sex-and-emulation ads and class stratification appears, when we consider the percentage of advertising space devoted to each one of these three appeals in the various magazines. The appeal to fear predominates in seven magazines, which are, generally speaking, the magazines of the lower income-levels, while the appeal to emulation predominates in six magazines of the upper income-levels. In no magazine is the appeal to sex dominant over the appeal to fear or to emulation. The following graph shows not only what percentage of the total advertising space is devoted to appeals to fear, sex, and emulation, but which is the dominant appeal in each magazine.



A little reflection shows that the dominance of the fear appeal in the magazines of the lower income-levels and the dominance of emulation in the magazines of the upper income-levels is quite natural. The poor cannot afford emulation; the rich can. Moreover, the poor are used to fear and insecurity, with them the reference to fear is not an alien thing. As is the case with primitive peoples, they live surrounded by fears.

The fact that sex proves in the advertisements of these typical American magazines to be less powerful as an appeal than either fear or emulation is interesting. One grants easily, without being able to prove it, that fear is probably a stronger motivation than sex, in all societies. The question remains whether emulation is in all societies a stronger motive than sex, or whether it is merely in American society that emulation is a powerful motivation, while sex is a weak motivation.

Before leaving the discussion of the ads to consider the section of the magazines devoted to what we choose to call Entertainment, it may be in point to make a few concluding but scattering comments concerning advertisements.

First: We have seen that the majority of the ads, 61 per cent, are straight ads, dealing in the main with the product, rather than fear-sex-or-emulation ads, which are interested mainly in creating emotion or atmosphere. A qualifying note is necessary at this point. It would be inaccurate to assume that 61 per cent of the ads devote themselves mainly to describing the product. The majority of these ads devote more space to describing the effect upon the buyer of using the product than to describing the product itself. Very elaborate statistical work would have been necessary to document this observation, and because of the difficulties involved, no work of this character was done.

Second: With two exceptions, advertisements of products that appear in the magazines of the rich, the middle classes and the poor, tend to be the same; that is, to have the same words and copy, the assumption of the ad-men being that we Americans are all brothers and sisters under the skin. Of the two conspicuous exceptions, one has already been noted, namely: the fact that fear appeals predominate in the lower income-brackets, while emulation appeals dominate in the upper income-brackets. The other exception is that the fear appeals in the lower income-brackets are somewhat cruder than the fear appeals in the upper income-brackets. Specifically, there is more appeal to fear of parents for the safety and well-being of their children. Illnesses and discomforts from which both adults and children may suffer are in many instances embellished with photographs of wan, reproachful children.

1. "Mother, Why Am I so Sore and Uncomfortable?" (Waldorf Toilet Tissue ad in *True Story*.)
2. "Scolded For Mistakes That Father and Mother Made." (Postum General Foods ad in *Household Magazine*.)
3. "And Don't Go Near Betty Ann—She's a ColdsSusceptible." (Vick's ad in *Women's Home Companion*.)

Third: An examination of the advertising and also of the editorial contents of the magazines shows that the commercial interests back of the magazines treat women and the poor with scant respect, while men and the rich have a somewhat better rating.

### III. THE AD-MAN'S PSEUDOCULTURE

It is perhaps desirable once more to say what we mean by the ad-man and what we mean by the pseudoculture. We have tried to show in the preceding chapter that the commercial American magazines are essentially advertising businesses. Hence the editors of these magazines may be, with some minor qualification, correctly characterized as advertising people motivated by considerations of profit.

But a society does not and cannot live solely by acquisitive and profit-motivations. If this were possible the joint enterprise of the advertising writer and the commercial magazine editor, which is, by and large, to promote and construct a purely acquisitive culture, would be a stable and successful enterprise.

It is nothing of the sort. Frankly the writers started with a pessimistic hypothesis, viz.: that the acquisitive-emulative cultural formula had so debauched the American people that they really liked and approved this formula as worked out by the mass and class magazines. The writers expected on examining the magazines to find the acquisitive culture dominant in all of them, and to find that in the majority of cases this culture existed undiluted by any admixture of the older, traditional American culture. If they had found what they expected to find, they would have been obliged to accept the conclusion that the ad-man's acquisitive-emulative culture is an organic thing, something capable of sustaining human life. The findings did not show this. On the contrary, they showed beyond the possibility of a doubt that the acquisitive culture cannot stand on its own feet, that it does not satisfy, that it is, in fact, merely a pseudoculture.

The magazines live by the promotion of acquisitive and emulative motivations but in order to make the enterprise in the least tolerable or acceptable to their readers it is necessary to mix with this emulative culture, the ingredients, in varying proportions, of the older American culture in which sex, sophistication, sentiment, the arts,

sciences, etc., play major roles. Only three of the thirteen magazines examined are able to build and hold a circulation on the basis of an editorial content consisting solely of acquisitive and emulative appeals. All of these three are in one way or another special cases. *Arts & Decoration*, *Harper's Bazaar*, and *Photoplay* are all three essentially parasitic fashion magazines. The first two are enterprises in the exploitation of the rich, who constitute over 50 per cent of their circulation. *Photoplay*, a middle class gossip and fashion sheet, is, by and large, simply a collection agent for the acquisitive and emulative wants built up by the movies which, as we have seen, function predominantly as a want-building institution in the American culture.

In other words the business of publishing commercial magazines is a parasitic industry. The ad-man's pseudoculture parasites on the older, more organic culture, just as the advertising business is itself a form of economic parasitism; in Veblen's language, it represents one of the ways in which profit-motivated business "conscientiously withdraws efficiency from the productivity of industry," this "conscientious sabotage" being necessary to prevent the disruptive force of applied science from shattering the chains of the profit system. It is, we feel, important to note that this phenomenon of parasitism or sabotage extends not merely to the economy considered as a mechanism of production and distribution but to the culture considered as a system of values and motivations by which people live.

But the American people do not like this pseudoculture, cannot live by it, and, indeed, never have lived by it. The magazines analyzed, which were published during this the fifth year of a depression, show that fiction writers, sensitive to public opinion, often definitely repudiate this culture. Americans tend, at the moment, if the magazine culture can be considered to be a mirror of popular feeling, to look, not forward into the future, but backward into the past. They are trying to discover by what virtues, by what pattern of life, the Americans of earlier days succeeded in being admirable people, and in sustaining a life, which, if it did not have ease and luxury, did seem to have dignity and charm. Although the main drift of desire is toward the past, there are other drifts. Some editors and readers even envision revolution and the substitution of a new culture for the acquisitive and the traditional American culture.

#### THE BATTLE OF THE CULTURES

In the older, more humane culture, sex and sophistication are the major elements. In the artificial profit-motivated pseudoculture by which the commercial magazine lives and tries to make its readers live, emulation tends to replace sex as a major interest, whereas so-

phistication dwindle and ultimately disappears. The following table exhibits a striking inverse ratio:

#### COMMERCIALISM VERSUS SOPHISTICATION

<i>Magazine</i>	<i>Per cent of editorial and article space devoted to sophistication</i>	<i>Per cent of total magazine space devoted to editorial advertisements</i>
Saturday Evening Post	88%	3%
Nation's Business	79%	8%
American Magazine	41%	2%
Harper's Magazine	37%	7%
Cosmopolitan	28%	3%
Liberty	24%	4%
True Story	16%	6%
Household	11%	18%
Harper's Bazaar	2%	34%
Woman's Home Companion	1.5%	15%
American Weekly	.7%	1%
Photoplay	.0%	24%
Arts & Decoration	.0%	48%

In the *Saturday Evening Post* we find the maximum of editorial and article space, 88 per cent, devoted to sophistication. By sophistication we mean a realistic attempt by the editors to deal with the facts and problems which constitute the everyday concerns of their readers. The *Post* devotes a minimum of space to editorial advertising. Yet, paradoxically enough, the *Saturday Evening Post* is the greatest advertising medium in the world. This would seem to indicate that editorial advertising is to a magazine what makeup is to a plain woman. Not that the *Post* is in any true sense a satisfactory and creative cultural medium. The most that can be said for the *Post* is that it functions with some sincerity and effectiveness as the organ of a specific economic and social class.

At the bottom of this dual ascending and descending scale, we find *Arts & Decoration* with a sophistication rating of zero and 48 per cent of its total space devoted to editorial advertising. Obviously, *Arts & Decoration* represents the phenomenon of pure commercial

parasitism. It is the organ of nothing and nobody except its publishers and advertisers, and it holds its 18,000 readers by a mixture of flattery and insult, which magazine publishers, it seems, consider to be the proper formula to be used on the new-rich and the social climber. The slogan would seem to be: Mannerless readers deserve a mannerless magazine.

#### RAUSHENBUSH SWANSON MAGAZINE ANALYSIS

*Table A*

Analysis of the contents of single issues (November and December, 1933, and January, 1934) of nine mass magazines, with circulations of over a million, and four class magazines.

MAGAZINE	SATURDAY EVENING POST	NATION'S BUSINESS	AMERICAN MAGAZINE	HARPER'S MAGAZINE	COSMOPOLITAN	LIBERTY	TRUE STORY	HOUSEHOLD	HARPER'S BAZAAR	WOMAN'S HOME COMPANION	AMERICAN WEEKLY	PHOTOPLAY	ARTS & DECORATION
CONTENTS: Total contents: (by inches)	4,608	2,772	4,140	2,800	5,481	1,650	4,008	1,728	7,345	4,512	3,080	3,600	3,208
% Advertising	47	47	28	15	30	15	30	39	46	38	22	21	20
% Editorials	3	28	5	17	4	9	13	5	7	17		40	7
% Articles and features	20	25	27	52	16	34	13	20	39	14	58	39	73
% Fiction	30	40	16	50	42	44	36	8	30	30	20		
CONTENTS: % Editorial advertising*	3	3	2	7	3	4	6	18	34	15	1	24	48
1. Promoting advertised products				1	1	2	3	2	11	30	11	20	37
2. Promoting sale of magazine	3	2	1	5		2	3	7	2	4	1	4	1
3. Promoting buying						1		2					10
% Selling space: Advertising & editorial advertising combined:	50	50	30	22	33	19	36	57	80	53	23	45	68
% Space not devoted to selling	50	50	70	78	67	81	64	43	20	47	77	55	32
BUYING CLASS:**	B	A	B	A	B	B	C	C	A	B	C	B	A
\$0 - \$1,999	16.8	no data	21.3	10.1	19.3	19.9	45.9	38.1	15.9	23.9	no data	22.2	11.4
\$2,000-\$4,999	50.8	"	57.1	48.2	55.4	66.1	51.7	53.3	36.6	56.7	"	"	35.8
\$5,000-and up	32.2	"	21.5	51.7	25.2	13.8	2.3	8.5	47.5	19.3	"	25.7	52.8

\* For definition of editorial advertising, see page 94.

\*\* Daniel Starch: Magazine Circulations Study.

There is another inverse ratio in which this battle of the cultures is apparent. In the magazine literature of the prewar days, men and women grew up, fell in love, married, had children, and lived more or less happily ever after. Among current magazine examples we find that the *American Magazine* is still reasonably confident that this biological pattern is fundamental to human life. In 78 per cent of its fiction content sex—sentimental sex—is a major appeal. Significantly, we note that only three per cent of the *American Magazine*'s non-advertising space is devoted to promoting emulative motivations. With the *Saturday Evening Post*, a magazine which goes to a somewhat wealthier class of readers than the *American*, the emphasis on sex has lessened, and the interest in the acquisitive society is much more pronounced. Only 28 per cent of the *Post*'s fiction is devoted to sex, compared to the *American*'s 78 per cent. 45 per cent of the *Post*'s

subject matter space is devoted to emulation. Still more extreme is the situation in respect to *Photoplay* and *Arts & Decoration*, where sex rates five and zero per cent respectively, and emulation rates 20 and 43 per cent.

The magazine spectrum breaks down into three major categories; the five magazines in which the acquisitive culture is dominant, the four magazines in which the two cultures co-exist; and the four remaining magazines in which the older culture is dominant. It is significant that the first group of magazines caters exclusively to women; the second and third groups to both men and women.

Table B

MAGAZINE	SATURDAY EVENING POST	NATION'S BUSINESS	AMERICAN MAGAZINE	HARPER'S MAGAZINE	COSMO-POLITAN	LIBERTY	TRUE STORY	HOUSEHOLD	HARPER'S BAZAAR	WOMAN'S HOME COMPANION	AMERICAN WEEKLY	PHOTOPLAY	ARTS & DECORATION
<b>SOPHISTICATION:*</b>													
% of editorial, article, and feature space	88	79	41	37	28	24	16	11	2	1.5	.7		
% of editorial, article, feature, and fiction space	37	79	18	30	7	16	6	9	2	16	.5		
% of total magazine devoted to sophistication items appearing in editorial, article, and feature space	32	42	13	26	5	6	4	5	.8	.4	.7		
<b>EMOTIONAL APPEALS:**</b>													
<i>Advertisements:</i>													
% Fear:	6	14	20	8	20	19	42	27	22	5	8		
% Sex:	8	3	5		18	11	13		10		26		7
% Emulation:	23	9	13	8	21	11	9	3	35	9	31		15
<i>Editorials, Articles and Features:</i>													
% Fear:	11	15			17					10	11	7	
% Sex:	27				13	17	64				21		
% Emulation:	9		8		5			40	65				58
<i>Fiction:</i>													
% Fear:	13	no fiction			9		3		23		no fiction	no fiction	
% Sex:	28	no fiction	78	42	62	78	59	58	85	22	60	no fiction	no fiction
% Emulation:	71	no fiction			16	34	51	29	18	35			

\* For definition of "Sophistication," see page 90.

\*\* Fear, sex and emulation appearing as major or minor appeals. Exception: "Fiction; Sex:", which includes only stories in which sex is a major appeal.

There are two other women's magazines in which the acquisitive culture is dominant. The *Woman's Home Companion* is edited for the urban woman, and *Household Magazine*, the largest and most popular of the rural women's magazines, caters to the small town and farm woman. *Woman's Home Companion* may be said to be typical of the six urban women's magazines with over 1,000,000 circulation—*Ladies' Home Journal*, *McCalls*, *Woman's Home Companion*, *Good Housekeeping*, *Pictorial Review*, and *Delineator*; while *Household* is typical of the five rural women's magazines with over 1,000,000 circulation—*Household*,

*Woman's World*, *Needlecraft*, *Mother's Home Life* and *Household Guest*, and *Gentlewoman*. These nine magazines alone distribute 239,000,000 copies of their product every year.

There is a distinct difference between the rural and the urban women's magazines; the rural magazines being much closer to the older traditional American culture. *Household Magazine* is one of the few magazines on our list that mentions God; the poetry is nai've and sincere, and the editor is human, honest, and even imaginative about his readers. The difficulty with *Household* would seem to be that there is a conflict between the editorial office and the business office; the business office being intent on apeing the formula and commercialism of the urban women's magazine group. In the urban women's magazines, the older American culture has become so thin as to be hardly visible. Even the interest in sex withers away in the *Companion*. While *Household* devotes 58 per cent of its fiction to sex, the *Companion* gauges its readers' interest in sex at 22 per cent. The sophistication element in *Household* is 16 per cent; in the *Companion* it is 1.5 per cent.

The group of four magazines in which neither culture is dominant, but in which both cultures exist side by side, includes the *Cosmopolitan*, *Liberty*, *True Story* and the *Saturday Evening Post*. The following table will show what elements of the two cultures are present:

<i>Magazine</i>	<i>Older Culture</i>	<i>Acquisitive Culture</i>
<i>Saturday Evening Post</i>	Sophistication	Emulation
<i>Cosmopolitan</i>	Sex	Emulation
<i>Liberty</i>	Sex	Emulation
<i>True Story</i>	Sex	Emulation

In the magazines in which emulation is dominant, less than three-fifths of the fiction is concerned with sex. But in *Cosmopolitan*, *Liberty* and *True Story* over three-fifths of the fiction is concerned with sex. The acquisitive culture is represented by a considerable dash of emulation: *Cosmopolitan* 13 per cent; *Liberty* 17 per cent; and *True Story* 30 per cent. In connection with *True Story* it should be pointed out that the emulative escape for the poor is crime and that this fact is quite definitely recognized in the fiction content of this magazine.

The *Saturday Evening Post* is in a class by itself. Its sophistication content of 88 per cent is the highest of any of the magazines examined, and its emulative content of 45 per cent is second only to *Harper's Bazaar*, which is 68 per cent. A third of the *Post's* readers have incomes of over \$5,000 a year. They can afford to play this em-

ulative game and the Post as a commercial enterprise duly exploits this fact in its fictional content.

There are four magazines in which the older culture is dominant: the *American Magazine*, *Harper's Magazine*, *Nation's Business* and the *American Weekly*. In *Harper's Magazine* we find perhaps the most typical expression of the "cultured" upper-middle-class tradition, as it carries over from the nineteenth century. The readers of *Harpers* are given no emulative stimulus whatever, except in the ads. The sophistication rating is 37 per cent. *Harpers* ranks fourth in this respect. In the *American Magazine*, the prewar, precrash culture persists. In particular, this magazine continues to exploit the fictional formula of the prewar culture. Its preoccupation with the pretty romantic aspects of courtship reveals how strong is the cultural lag against which the hard, galvanic, emulative culture battles. In its articles and editorials, the *American* appeals to the small city and small town American man, who admires business success, bristles alertly about politics, and believes that the world is inhabited by villains and kind people, with the kind people in a position of dominance.

In the *American Weekly* we encounter another emulation zero. Its readers are urban proletarians, too poor to play the emulative game. The Hearst formula realizes that they are strongly interested in sex: 65 per cent, but that they are even more interested in science. Three times as much space is devoted to science as to sex. True, the science is of a primitive sort, like Paul Bunyan's "Tales of the Blue Ox." Typical *American Weekly* titles are: "The Sleeping Habits of the Chimpanzee," "The Growth of the Iron Horse Since the SixWheeled Locomotive," "Chicago Observatory Telegraphs to the Dead," "Why Our Climate Is Slowly Becoming Tropical," "What the Tower of Babel Really Looked Like." The *American Weekly* is quite simply concerned with serving a satisfying dish of weekly thrills. The technique is robust since the modern world is full of wonders and the appetites of the readers are not complicated.

The *Nation's Business* is another very special case. This magazine is the official organ of the United States Chamber of Commerce, while the *Saturday Evening Post* might be thought of as its unofficial organ. The *Nation's Business* ranks with the *Saturday Evening Post* in point of sophistication. Its editorial content is devoid of emulative appeal and even the advertisements rate remarkably low in these respects; only 9.6 per cent of the ads appeal to emulation.

It would be a commonplace to remark that most of the editorial content of these magazines is quite ephemeral. Fifty years hence the literary historian will probably have little difficulty in condensing the creative contribution of our total commercial magazine-press during the postwar period into a brief dismissive paragraph to the

effect that the fugitive literature of this period was ugly, faked and frail. After one has diligently read this curious stuff over a period of weeks, one begins to see our contemporary magazine pseudoculture as an almost human creature. It is a robot contraption, strung together with the tinsel of material emulation, galvanized with fear, and perfumed with fake sex. It exhibits a definite glandular imbalance, being hyperthyroid as to snobbism, but with a deficiency of sex, economics, politics, religion, science, art and sentiment. It is ugly, nobody loves it, and nobody really wants it except the business men who make money out of it. It has a low brow, a long emulative nose, thin, bloodless, asexual lips, and the receding chin of the will-less, day-dreaming fantast. The stomach is distended either by the abnormal things-obsessed appetite of the middle-class and the rich, or by the starved flatulence of the poor. Finally it is visibly dying for lack of blood and brains.

#### THE ROLE OF EMULATION

In anatomizing this pseudoculture we must refer again to our definition of culture as the sum-total of the human environment to which any individual is exposed, and point out again that the test of a culture is what kind of a life it affords not for a few but for all of its citizens. One grants immediately that emulation has a place in any genuine culture. It is a question of balance, and the point here made is that the quantity and kind of emulation exhibited by the magazine pseudoculture is such as to affect adversely and probably disastrously the viability of this synthetic creature that the magazines offer us. Specifically, snobbism appears to be the antithesis of sex. Where the first is dominant, the other tends to be recessive.

An analysis of the entire contents of the thirteen magazines shows that sex and emulation are the principal appeals in the subject matter. Sentiment occupies on the average only 1.8 per cent of the total space in the magazines, humor only .9 per cent. In the advertisements there is more emulation than sex. The average appeal to sex in the ads in the thirteen magazines is 9.6 per cent, the average appeal to emulation is 14.7 per cent. In the subject matter sex continues to dominate emulation. This is particularly true in the fiction where 55 per cent of the stories have sex as the main appeal. Emulation, however, occupies no inconsiderable place in the magazines. Twenty-two per cent or one-fifth of the subject matter is concerned with emulation.

There is one generalization about emulation as it appears in these magazines that can safely be made, emulation is not a commodity that can be offered to the poor. Not even the lower middle-class can

afford it. It is distinctly for the well-to-do and for the rich. While fear is the dominant appeal in the advertising sections of seven magazines which are read by the lower income class, emulation is the dominant appeal in the advertisements of six magazines which go to the upper income-levels. For example: in *True Story*, 42 per cent of the ads are fear ads. In contrast, *Harper's Bazaar* has no fear ads, and 35 per cent of the ads are devoted to emulation.

Emulation is, of course, most apparent in magazines in which the acquisitive, emulative culture is undiluted, like *Harper's Bazaar*, *Arts & Decoration* and *Photoplay*. In the previous chapter, "Chromium Is More Expensive," we have already quoted emulative editorial advertising taken from the first two of these magazines. A few brief examples of snobbism, chosen not only from these magazines but from the general list of magazines, will perhaps illustrate the prevalence of snobbism and its character.

(1) "It was a subtle satisfaction that no big social affair was considered complete without us. 'Were the Roger Browns there?' was the regular question in the aftermath of gossip." (*True Story*)

(2) "'She's one of the Mount-Dyce-Mounts.' 'One of the Mount-Dyce-Mounts,' echoed John unbelievably, and forgetting all about Jean, he hurried down the steps ...and went up to where the old lady had settled herself in a chair. John introduced himself with a charming air." (*Liberty*)

(3) "'I keep only one groom so I help to look after my ponies myself in the morning. I did not stop to take off my coat, because I was afraid I might miss you. Excuse.' He removed his duster solemnly. In his tweed coat and well-worn riding breeches, his costume conformed to type." (*Woman's Home Companion*)

(4) "He's a hotel aristocrat. You're a country gentlewoman. I'm so glad it's all over. How wise Dr. Fancher was not to announce the engagement." (*Saturday Evening Post*)

(5) "Now for the problem of the Christmas gift, for, despite the pleasure we all must surely feel in giving gifts to our friends, the choosing of gifts is indeed a problem, and the problem lies mainly in avoiding the banal." (*Harper's Bazaar*)

(6) "Those who are demanding 'contempora' are in a sense the patrons of modern design. Just as the Church was at one time, and the King at another." (*Arts & Decoration*)

#### THE ROLE OF SEX

Before plunging into the jungle of our magazine sex fiction it will be necessary to establish certain points of reference.

1. The biological norm of the sex relation tends to assert and re-assert itself against the religious and other taboos of the social environment, and against the limitations and frustrations of the economic environment. In other words, the readers of the magazines are both biological and social animals who would doubtless like to be human, to live balanced, vigorous and creative sexual and social lives.
2. Theoretically, the magazines, in so far as they deal with sex at all, are trying to instruct and aid their readers in solving their problems of sexual adjustment within the existing framework of the economy and of the mores. Since the writer of fiction or verse exhibits directly or indirectly a set of values, the verse and fiction writers are inevitably affecting, for good or ill, the values and attitudes of their readers in regard to sex. There are also the articles which deal with sex directly.

Against this background, let us now attempt to describe what actually goes on in these magazines. The exploitation of the sexual dilemmas of the population by advertisers will be given consideration in the chapter on "Sacred and Profane Love." In the fictional and verse content of the popular magazines we have another, less direct form of exploitation. We know who writes the advertisements and why. It is necessary now to ask: who writes the sex fiction and why?

The first point to note is that very little of it is written by literary artists. There is a categorical difference between the equipment, attitude and purpose of the literary artist who deals with sex relations, and the equipment, attitude and purpose of the sex fictioneer.

The work of the artist is a work of discovery, including self-discovery, and of statement. In the field of sex the mature artist exhibits neither timidity nor shame. True, the artist is often, like other human beings, the victim of biological or socially acquired defects, inhibitions and distortions, both physiological and psychological. Hence much genuine literature in the field of sex must be characterized as in a sense compensatory writing. It would seem probable, for example, that practically all the work of D. H. Lawrence is of this nature, as well as some, at least, of the work of Walt Whitman. But both these writers, being genuinely gifted artists, are concerned only with the presentation of the observed or intuitively perceived truth; they are concerned with discovery. They are serving no ulterior purposes, and are in one sense writing primarily for themselves. And being strong natures, they assert their own values, attitudes, judgments, for value judgments are implicit in the most "objective" writing.

In contrast, the commercial sex fictioneer is primarily concerned, not with the discovery and statement of truth, but with the making

of money. If, as ordinarily, his is a tenth rate talent, his maximum service lies in the telling of a tale; but in the telling he illuminates little or nothing. At his worst the sex fictioneer is merely commercializing an acceptable formula; he is "selling" the pseudoculture to itself; he does nothing creative with the current sexual fact or with the current sexual make-believe; he does not even achieve clear statement.

In this commercial sex fiction, the pattern is cut to the requirements of the editor, who specializes in calculating what can and cannot be said within the limits of a commercial enterprise designed to acquire or hold a certain class or mass circulation. It is a fairly complex calculation, and much study and experiment are required before the apprentice sex fictioneer gets the editorial "slant" of a particular magazine.

Of the thirteen magazines examined, *True Story* is the only one which definitely claims to offer sex instruction to its readers.

"Until five years ago," said a full-page advertisement, ... "there was nowhere men and women, boys and girls, could turn to to get a knowledge of the rules of life .... Then came *True Story*, a magazine that is different from any ever published. Its foundation is the solid rock of truth. ... It will help you, too. In five years it has reached the unheard-of circulation of two million copies monthly, and is read by five million or more appreciative men and women."

While *True Story* is certainly a commercial enterprise, and while an unsympathetic commentator might well allege that it was specifically designed to exploit the postwar relaxation of the sexual mores, it is nevertheless true that *True Story* is immeasurably closer to reality than any of the other twelve magazines examined. This, in spite of the fact that most of its "true stories" give internal evidence of being fake stories, nine-tenths of which are written by formula and perhaps onetenth by high school graduates eager to become writers.

The distinction of *True Story* rests on the fact that it admits that sexual temptations sometimes occur and are sometimes yielded to; also that it deals with matrimony rather than courtship. Its limitation is its virtuous surrender to the Puritan conviction that an extramarital slip is a sin, inevitably followed by remorse and retribution.

Of eleven stories and articles in the issue examined, six have sex for a major theme and five of these stories deal with matrimonial difficulties, i. e., sexual temptations not evaded. One must, of course, point out that no true description of the sexual behavior of the poor is to be derived from *True Story*, although there are scenes in which a married woman prepares the room for the reception of her lover and receives him. What true descriptions we have must be looked for in the work of such novelists as Edward Dahlberg, James T. Farrell, Erskine Caldwell and Morley Callaghan. The *True Story* formula, in

its negative and positive aspects, runs somewhat as follows: sinner redeemed, sinner pays, sinner repents, saint sacrifices all; the beauty of duty, of security after a narrow escape from losing one's reputation and job; the beauty of being a true wife, the beauty of resignation, of truthfulness, and of character.

After a particularly lurid escapade the *True Story* heroine is obliged to say something like this: "If every silly, sentimental fool in this sad old world could have witnessed that scene, it would have done an enormous amount of good. Many a home would have been saved from ruin. They would have known the tempting Dead Sea fruit of illicit love for what it was, giving a bitter flavor to life for all who taste it."

Obviously, the success of Mr. Macfadden's enterprise is based on the profitableness of bearing witness.

An analysis of 45 sex stories from ten magazines, including *True Story*, yields much interesting material for speculation. But as regards the technique of sexual behavior the harvest is meagre indeed. We were able to discover only four items of premarital and two items of postmarital technique.

Premarital technique: How a mother can recognize the first sign of love in her adolescent son (*Woman's Home Companion*). How to approach a virgin (Data in a number of stories, but all very meagre and questionable). How, if a girl is careful and smart she can take everything and give nothing (*American Weekly*). Why an unmarried woman who wishes to seduce a youth should avoid tragic diversions such as those incident to the mistake of taking along her pet goat (*Harper's Bazaar*).

Postmarital technique: How to commit bigamy. How to kill a drunken husband and thereby improve one's social status.

In addition to the information about technique, the 45 sex stories present the following conclusions about sex, sex and economics, and morals:

*Men:* "All men are pretty dumb and clumsy. There might be men somewhere who lived up to the things the poets, novelists and musicians said of men. If so, she had never met them."

One man may be able to arouse a frigid woman, while another may not.

A man will bet on his ability to pluck the bloom from a virgin, and then not want it.

A genius is not bound by the moral code of Puritanism.

*Marriage:* The sex revolution of the postwar era led to un- happiness.

After "sleeping around," actually or mentally, a married couple's chance of happiness is with each other.

Through reading light, trashy stuff a woman may lose her husband.

*Sex and Economics:* Millions cannot buy love. A mercenary woman cares more for her car than for her husband. A rich girl is smart if she marries a poor boy who has brains. Since a poor girl is often no good, it is safer to marry a rich girl.

*Morals:* Virtue is more attractive than vice. An "indiscretion" can strip a woman of her good name, rob her of her freedom, and cost her every penny she has in the world. A common-law marriage may ruin a man's social position years later. A married couple should be an example to other married couples and to unmarried persons.

These conclusions and the six technical points represent *all* that is to be gained from this magazine sex fiction.

Of the 45 sex stories examined, only 13 were straight sex stories. The complications introduced in the remaining 32 are as follows:

Thirteen: economics plus sex; eleven: romance plus sex; five: the American scene plus sex; two: the sex revolution; one: religion plus sex.

It is worth noting that although complications due to intermarriage of races and nationalities might be expected, practically nothing of this sort was encountered.

It should be emphasized that this magazine sex literature centers around women rather than around men. The problems of men are considered in only three of the 45 sex fiction stories. It is also significant that men outnumber women in the cast of characters; a surplusage of men is necessary properly to dramatize the feminine dilemma. This surplusage of men is more pronounced as we ascend the class ladder. The woman of *True Story* hopes for no more than a single lover. The middle-class heroine must have at least the choice of two. The grande dame of *Harper's Bazaar* requires a circle of adoring youths with beautiful bodies, including at least one millionaire.

So frequently does the theme repeat itself in this magazine sex fiction that we feel warranted in saying that the dominant desire of the woman is to be freed from some situation in which she is bound or caught. But in only two instances out of the 45 (the sex revolution stories) does the heroine herself initiate positive action toward such liberation. The most that the average heroine permits herself is to give some clue to her prospective liberator. Out of a wealth of data we submit the following quotations which serve best to reveal the typical heroine's attitude:

"Restlessness, dissatisfaction possessed her. She wanted more—more, somehow, than life was giving her. Other women were happy—sometimes such stupid, plain, elderly women were happy, but she was

continually fretted and harassed by this sense of missing something—of being cheated." (Kathleen Norris. "Three Men and Diana." *The American*)

"I had Wanted Out. Always I had Wanted Out. Yet whenever I had tried to find a door—when I had taken some great risk, like marriage, in order to find the door—I had failed. There had been no door. Then, suddenly, in some unexpected place the door would open!" (Elsie Robinson. "I Wanted Out." *Cosmopolitan*, April, 1934)

All these fiction heroines want happiness, of course, but it is notable that they get happiness only in the romantic moment which precedes marriage. Stories of happy married life are entirely lacking in the samples examined. Significant class differences characterize the behavior of these heroines. The extravagance of the rich woman in the matter of lovers has already been indicated. The shifting milieu of these stories would also seem to show a class difference.

In Class "A" magazines the scene is always Europe, the Swiss Alps, Scotland, England, the Riviera. America is ignored geographically. In the Class "B" magazines the geography is mixed; Africa, London, the Oregon of the gold rush, a fresh water college town, New England, Chicago, New York and Hollywood. In the Class "C" magazines with only a few exceptions the locale is America—the poor don't travel. The typical scene is the country or small town, New England, Chicago, New York and Hollywood. It would appear that Hollywood is the Riviera of the proletarian as well as to a considerable extent the focus for the dreams of the middleclass woman.

The following table indicates the range of fiction heroines encountered by class categories. Note that the typical rich heroine is mercenary, the typical middle-class heroine is an unawakened or unresponsive woman, and the typical poor heroine is sexually responsive as well as biologically more prolific. In magazine fiction as well as in life the poor woman has the largest number of babies. While the 41 fiction heroines of the middle-class produce only three children, the eleven fiction heroines of the poor produce nine children.

#### SEX FICTION HEROINES

##### MERCENARY WOMEN:

Class "A" Magazines	51 per cent
Class "B" Magazines	10 per cent
Class "C" Magazines	10 per cent

## UNRESPONSIVE WOMEN:

Class "A" Magazines	56 per cent
Class "B" Magazines	45 per cent
Class "C" Magazines	17 per cent

## RESPONSIVE WOMEN:

Class "A" Magazines	45 per cent
Class "B" Magazines	34 per cent
Class "C" Magazines	17 per cent

As to inter-class relationships the typical fictional device is the Cinderella theme, either straight, Poor Girl Marries Rich Man, or in reverse, Poor Boy Marries Rich Girl, the latter being apparently more popular. Proletarian characters are frequently encountered in Class "A" sex fiction. It would appear that the readers of the Class "A" magazines like to parasite emotionally upon the richer sexual life of the poor.

The bulk of American magazines are read by the middle class, the \$2,000 to \$5,000 income group. In the case of ten magazines which we have selected as representative types, 51 per cent of the circulation goes to the middle class. Twenty women's magazines, studied by Daniel Starch, show about the same percentage; 57 per cent of them have middle-class readers. The fact that the middle-class woman is the principal reader of mass and class circulation magazines is important to keep in mind in considering what we feel to be one of the significant findings of the study. The editor of the typical mass circulation magazine, usually a man, addresses himself primarily to the restless unhappy middle-class woman. The fiction exploits rather than resolves this unhappiness, just as the advertising exploits the emulative things-obsessed psychology of this woman, which it would seem arises chiefly from her sexual frustration. Here are two quotations which exhibit the condition of this middle-class woman.

(1) "Quite suddenly, without warning, Diana realized that her marriage had been a losing fight. A mistake as far as her own interior happiness was concerned .... She could still go on gallantly—picking strawberries, heating rolls, brewing coffee. But somehow the glamour, the excitement was gone. Neal seemed to be just a man, she just a woman, there seemed no particular reason for their being together." (Kathleen Norris. "Three Men and Diana." *American Magazine*)

(2) "The second period in a woman's life is when, after many strenuous years of adjustment toward husband and family, she feels entitled to let her own personality have full scope. She wants to forget as much as possible those difficult years, she wants to live her own life, to entertain

her own friends in her own background. By this time plain Romeo has turned into Mr. Romeo Babbitt, *but there is no Mrs. Babbitt*. There is instead a gracious woman in the prime of life who has matured in excellence like old wine and the cask must be adequate." (Daisy Fellowes. "Home, Sweet Home." *Harper's Bazaar*)

We have already noted the inverse ratio of sex deficiency and emulation. Material emulation and snobbism are apparently substitutes for sexual satisfaction. From the point of view of a commercial publisher interested in achieving a maximum "reader interest" for his advertisers the ideal subscriber to a middle-class woman's magazine is the woman who has never experienced the full physical and emotional satisfactions of sex; who is more or less secure in her economic position and who determinedly compensates her sexual frustration by becoming an ardent and responsive buyer.

One of the most frequent charges leveled against American culture is that it is woman-dominated. Women, it is said, read the books, attend the concerts and exhibitions, run the charities, figure increasingly in politics, etc. The inference is that our cultural deficiencies are caused by this domination of the woman, for which various explanations have been offered.

Our examination of the magazine literature leads us to question the accuracy of this picture. Is it women who have created this ad-man's pseudoculture? Is it women who own and direct these commercial enterprises of mass publications? No, it is predominantly men. It may also be alleged that it is the stupidity of men which is largely responsible for the sexual and emotional frustration of the typical middle-class woman. The result of the middle-class woman's physical or emotional frustration is not that she compensates by achieving a culture superior to that of the man. A much truer statement would be that the exploitation of the dilemma of these women by men has helped to bring about the collapse of culture in the United States. It is significant to note in this connection that it is precisely in the women's magazines that sophistication tends to disappear. Of the five women's magazines examined, four devoted less than three per cent of their article and editorial space to sophistication.

In summarizing the sex content of the magazines it is sufficient merely to note that it is almost incredibly thin and vapid, useless as instruction, and deficient in thrills.

#### RELIGION, ART, SCIENCE

In the thirteen magazines examined, we find God mentioned once in a fiction story and twice in poems. Art is mentioned only by *Arts*

& Decoration. Science, which gets full if crude treatment in Hearst's *American Weekly*, is encountered in only one other magazine, *Liberty*, which contains a story by Edgar Rice Burroughs, "Tarzan and the Lion Man," in which the author has a paragraph or two about the imaginary genesis of his hybrid.

### THE ROLE OF SOPHISTICATION

Of the four criteria for sophistication referred to in earlier chapters only one, the treatment of the depression, proved to be important in quantity or revealing in content. *Photoplay, Arts & Decoration* and *Harper's Bazaar* do not mention the depression at all. The negative response to the depression takes the form of a repudiation of the acquisitive culture and a turning back in time to the older American virtues and the older American pattern of life.

(1) "Looking back [to the days when her husband, now a farm-hand, had an \$8,000 a year salary] it seems as if we never found anything very—very real to quarrel about. And the queer thing is I know we were both rather clever then. We weren't stupefied with work, the way we are now. I suppose that must be the answer. If I weren't too tired to think clearly, I'd be able to see some sense to it. It actually seems as if there were more dullness and stupidity in those smart squabbles about books and plays and clothes and places to eat than there is in sitting here—like dumb animals, too tired to talk, contented because we're warm, and fed, and alive." (Hugh McNair Kahler, "Winter Harvest." *Saturday Evening Post*)

(2) "Jonathan could not understand his sister's passionate loyalty to the old house. He worshipped the modern, the technical, the efficient. It was this that had made him persuade his brother to abandon the leather factory, with its century-old reputation for honesty and fair dealing and follow the will-o'-the-wisp of fortune with the vacuum cleaners. Their story was the story of dozens of small industries.

"Listen to me, Jonathan/ said Charlotte coldly, 'I want to read you a few lines from this book.' She read, her voice trembling with the intensity of her feeling:

"Never the running stag, the gull at wing,

The pure elixir, the American Thing ....'

"It's that—"The American Thing"—we've got away from it, from everything we stood for. And now we're going back to it. ...Look at the farmers. They've got food they can't sell but no money. We'll take their leather goods in exchange for food and hides.' ...

"But that's barter,' Jonathan gasped.

"Savagery.'

"Bartlett looked at her steadily .... 'Barter,' he said, at length 'Ancient as the hills and modern as tomorrow'." (Francis Sill Wickware. "The American Thing." *Woman's Home Companion*.)

In considering the positive response to the depression a brief summary of the essential characteristics of these class cultures will be useful. In magazines read by the poor, fear and sex are dominant and emulation is negligible. The middleclass are immunized against fear, exhibit a definite sex deficiency and are strong in emulation: they are the climbers. In magazines going to the rich, fear reappears, and sex is exploited chiefly for its mercenary or amusement value. Since these magazines primarily exploit the climbing *nouveau riche*, emulation is very strong and is reinforced by a tremendous preoccupation with "things." An example of the mercenary characteristic of the rich as exhibited in the high income magazines is the following:

"My dear Mr. Sherrard,' he said, 'as a man of the world, you will at once comprehend the situation. My wife and I are devoted to each other; unfortunately, we have no money. Not-a-single-sou.' He paused to let this sink in, then continued blandly as before. 'Our tastes are what might be described as traditionally extravagant. We can't help it, we inherit them from our ancestors. Together, our life, save for a few moments of bliss, is impossible. Apart, we simply cannot prevent I repeat, *cannot prevent* money coming to us in large quantities. It is odd.'

"Very,' agreed Sherrard.

"I know what you are thinking: that it would be more noble to starve than acquire such money. But then we are not noble-men that way."

(Margery Sharp. "Immoral Story." *Harper's Bazaar*.)

Where, in a transitional period, do the readers of magazines think they are going? Before attempting to answer this question, it is worth noting that the letters from readers warrant the belief that the readers are going somewhere much faster than the editors would like.

The *American Magazine* represents the lower middle-class male; the *Saturday Evening Post*, the upper middle-class male; *Nation's Business*, the rich. How do the men of these different classes regard the future of business and of government? The *American Magazine* is behind the New Deal sturdily and optimistically. None the less, in a pinch it is clear that the typical *American Magazine* reader would go fascist. This is revealed by the general direction of the articles and by readers' letters. The *Saturday Evening Post* is belligerent and not frightened. The creed of the *Post* is to repel every invasion of business by the government. It professes to believe that business is capable of running the country without government aid. Whenever this illusion breaks down the magazine alertly serves its readers by offering optimistic adaptations to the necessities of the moment. The *Post*'s high point of sophistication is registered in the following quotation which is the concluding paragraph of an article by Caret Garrett entitled "Washington Miscellany."

"The law of necessity hitherto acting [before the Roosevelt Administration] was a law of nightmare. For that it is proposed to substitute a law of the disciplined event. To say this has never happened is not to say it cannot happen. But certainly it was by the other way that the world grew as rich as it is, which is richer than it ever was before."

The *Nation's Business* is too near, perhaps, to the seats of power not to have looked over the edge of the precipice and to have become doubtful. "Capital is Scared," it headlines, and in recording the timidity of investors remarks: "In other words they wonder whether or not the days of private capitalism are numbered." Curiously the editor of *Nation's Business* seems to be less confident that Fascism is our next phase than are the editors of the Communist *Daily Worker*. In reading the articles and editorials of *Nation's Business* one gets the impression that these frightened business men of Wall Street, and of the provincial chambers of commerce, would not be surprised if they awoke tomorrow morning to find the revolution on their doorsteps.

With regard to the poor, our magazine indices are *True Story* and the famous Vox Pop of *Liberty*. It seems clear that *Liberty* readers comprise a high percentage of war generation males, especially Legionnaires. Their notion of a revolution would appear to be a miraculous change of political administration whereby suddenly everybody would get \$5,000 a year. In the lack of such miracles they advocate homespun nostrums like the scrapping of machines, going back to the land, etc. While it is clear that the readers of *Liberty* are not sophisticated radicals, labor legislation, technological unemployment, and the revolution get mentioned in the Vox Pop pages. Whether the *Liberty* readers go fascist or communist would appear to depend upon the energy and astuteness which one or the other party manifests in proselytizing and mobilizing them.

*True Story* is a mine of sophistication data regarding the poor. The editors write about the family problems created by the depression and invite contributions on the subject from their readers, but the absorption with these problems is clearly evident in the fiction as well. To the poor, poverty is a perpetual problem, in good as well as in bad times. It is the unique distinction of *True Story* among the magazines examined that it is the only one which contains stories about the poor. Despite the fakery which is apparent in much of this fiction, there is also much genuinely revealing stuff. In the issue examined, four of the nine fiction stories deal with the working class and two deal with the very poor.

As already noted, the fiction writers for *True Story* recognize that the way out for the poor is crime. In the following quotation there is presented a typical white-collar depression dilemma. The story concerns a burdened father who, unwilling to seek the way out through

crime, kills himself in such a way that his family may collect the insurance and pay their debts.

"'You know, Lois, the rottenest part of it all is Dad,' he said slowly .... 'Dad hasn't had much out of life. Mother's a swell person in her way, but she's certainly made his life miserable. He's crazy about us—about all his kids—but we've cost him an awful lot and I don't think we've given him much in return. When I look at Dad and think of all the years he's striven beyond his strength, of all the things he's gone without to give us things—of how little he's had out of life, I get sick inside. He's a man made for cheerfulness, and freedom and happy-go-lucky ways. And he's been harnessed to routine and duties and schedules all his life. And for what? He's ended in disgrace and failure. No matter what we think—and we don't think he's a disgrace and a failure—that's what it boils down to in the eyes of the world.'

"'A letter from Papa a letter .... He's going to commit suicide .... He's doing it for us. ... You can see for yourself. He thinks he's no good, and that he'll never land another job at his age. He wants to leave us his insurance. He knows that'll wipe out every debt we have and start us fresh. It's all he has to give and he's willing'."

(“Desperate Days.” *True Story.*)

The alternative to crime as a way out would appear to be suicide. But what happens when the poor do essay crime as a way out of their dilemmas? The following quotation is taken from a story dealing with the very poor.

"It was the first motion picture I had ever seen, despite the fact that our little hamlet had boasted two shows weekly for many years. ...We walked ten miles to the next town .... Jimmie's pockets were bulging with the life savings of his aunt, while he let me believe the money was rightfully his. ... In my talks with Jimmie, I came to see a change in him. He laughed about the decencies of life, about the people who worked hard for their bread, about the poor people who stood for oppression from the rich .... The well defined line between right and wrong seemed to grow fainter as the days passed. Sometimes I thought Jimmie was right about the unfairness of things and our privilege to make up for it outside the law ....

"Jimmie was sentenced first, and taken to prison several days before my sentence was fixed. As he passed the women's cells, I could hear him singing 'Let the Rest of the World Go By.' He was trying to be a good sport .... Club women called on me and tried in their mechanical way to preach morals to me. Their visits served only to antagonize me. All the time they were talking, my heart cried out 'But you've had a chance in life. You had love and home and friends. I didn't want to steal. Jimmie was sick, and I was scared he'd die, if I didn't help him get the stuff.' My lips did not form the words. In fact I hardly spoke to them at all. I scowled my hatred at them, and saved my tears for my pillowless bunk."

(“His Mother's Confession.” *True Story.*)

The conclusion indicates that crime, that is theft, is no way out after all since the wages of crime is jail. It is estimated that the poor, that is to say, those having less than \$2,000 a year, constitute over 75 per cent of the total population. Where are they going in this transitional period? It seems clear that a considerable percentage of the readers of *True Story* are desperate and cynical about the possibility of escape from their dilemmas by any other route than the crime route. Clearly that route is being increasingly followed as Abraham Epstein notes in "Insecurity, A Challenge to America," when he points out that since the depression the total value of insurances policies lapsed for inability to pay amounts to \$3,000,000,000, and that the prisoners admitted to Sing Sing for robbery have increased by 70 per cent. It would seem apparent that here we have a nexus of potential revolutionary material, inert at the moment, but capable of mobilization by an able revolutionary leader who could show a practical way out, other than the way of crime.

Recently in talking to a group of business men who were refocusing their advertising expenditures upon the narrowing sector of the population which represents any exploitable buying power, I raised the question as to what business intended doing with these extra-economic men. The answer was "Nothing." The assumption so far as I could gather seemed to be that the surplusage of the population would starve peaceably and eliminate itself. I recommended the reading of *True Story* to these bemused plutocrats. It seems very clear that the readers of *True Story* will not starve peaceably.

Here then we have the spectrum of the ad-man's pseudoculture as revealed by its mass and class magazine literature.

Is it desirable to rehabilitate this ad-man's pseudoculture? The question is somewhat beside the point since history does not evolve by a series of moral or esthetic choices. A culture is rejected, not because it is ugly and unjust, but because it is not viable. The more pertinent question, therefore, is: "Is it possible to rehabilitate this pseudoculture?" The answer here is the same answer which must be given to the question: "Is it possible to rehabilitate the capitalist economy?" The capitalist economy can survive as long as it can validate its rising mound of paper titles to ownership and income by the enslavement of labor and by progressive imperial conquests. The capitalist culture—the ad-man's pseudoculture—can survive as long as it can give some substance to the traditional concept of individual opportunity; the ability of the able individual to rise out of his class. The economy and the culture are Siamese Twins; or rather, they are aspects of the same thing. Examination of this magazine literature reveals clearly that the democratic dogma is dying if not already dead; that the emulative culture is not accessible to the poor and

to the lower middleclass; that the poor are oriented toward crime, and potentially at least, toward revolution; that the middle classes are oriented toward fascism. In short, the ad-man's pseudoculture is not satisfying. To be effectively exploited it must be diluted with elements derived from the older culture and with some measure of sophistication and service, particularly with respect to the lower income groups. Its decadence parallels rather strictly the decadence of the capitalist economy. Historically, the ad-man's pseudoculture will probably be regarded as a very frail and ephemeral thing.

We must therefore conclude that this culture, or pseudoculture, is not viable, hence cannot be rehabilitated. This conclusion will be regarded as optimistic, or pessimistic, depending upon the point of view of the reader.

## *7 THE NATURAL HISTORY OF ADVERTISING*

## *8 THE THREE GRACES: Advertising, Propaganda, Education*

## *9 TRUTH IN ADVERTISING*

*10 CHAIN MUSIC: The Truth About the Shavers*

*11 BEAUTY AND THE AD-MAN*

*12 SACRED AND PROFANE LOVE*

*13 SCIENCE SAYS: Come up and see me some time*

*14 WHOSE SOCIAL SCIENTIST ARE YOU?*

*15 PSYCHOLOGY ASKS: How am I doing?*

## *16 THE MOVIES*

*17 RULE BY RADIO*

*18 RELIGION AND THE AD-MAN*

*19 EVOLUTION OF THE AMERICAN HERO*

*20 THE CARPENTER RE-CARPENTERED*

*21 A GALLERY OF PORTRAITS*

**22 GÖTTERDÄMMERUNG: Advertising and the Depression**

*23 NIRA—THE AD-MAN ON THE JOB*

*24 ALL FOR PURITY*

*25 CALL FOR MR. THROTTLEBOTTOM*

## *26 CONCLUSION: Problems and Prospects*