

LEO BURNETT: HIS USE OF SYMBOLISM AND INHERENT DRAMA IN ADVERTISING, PACKAGING, AND SALES PROMOTION

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ABSTRACT

Under his stewardship, the Leo Burnett Company created some of American history's most enduring advertising campaigns and characters. Some notable and long running examples include: the Marlboro Cowboy, Kellogg's Tony the Tiger, the "Friendly Skies" of United Airlines, the Jolly Green Giant, and others. Burnett died in 1971; however, his original corporate mission to: "Create the best advertising in the world—bar none" today in 1999 continues to motivate approximately 6,400 employees in more than 60 offices worldwide.

INTRODUCTION

Leo Noble Burnett was born October 21, 1892 in St. John's, Michigan. A town so small, Burnett said, "You could hear the corn growing on hot nights" (Broadbent, 1984, p. 7). He was supposed to be named "George," but his father's poor hand writing resulted in the first three letters used as an abbreviation, "Geo," being misread "Leo" on his birth certificate (Morrison, 1994, p. 79). Morrison also stated: "a now famous moniker was created" (p. 79). Burnett's father was a merchant. While working for his dad at his store, Leo would draw placards announcing sales that were placed in the store's windows. Morrison noted that from an early age Burnett "was quick to learn; quick to show a way with words" (p. 79). Burnett was, at the time, unaware that he had began his advertising career.

Young Burnett had a vision: he wanted to become a newspaper publisher. In adulthood, he told a reporter that his great plan was to be the publisher of the New York Times (Morrison, 1994, p. 79). Burnett started his dream by reporting for several county publications while in high school (Morrison, p. 79). His publishing intentions progressed at the University of Michigan where he majored in journalism (Morrison, p. 79). According to Fox (1984), Burnett also taught school for one year prior to graduating from Michigan (p. 220). After graduation in 1914, Burnett took an \$18 per week job as a printers' devil and a cub reporter for the Peoria, IL Journal (Morrison, p. 79; Fox, p. 220). However, Burnett's journalism career proved to be brief.

LEO ENTERS THE AD WORLD

In 1915, an old classmate at Michigan, Owen B. Winter, encouraged Burnett to seek an advertising job at Cadillac Motor Company in Detroit (Advertising Age, June 7, 1971, pp. 3 & 110). At the interview, Burnett's physical appearance, including his clothes, were somewhat less than neat. The person interviewing Burnett asked him to write an essay on neatness. Burnett said that he thought that the Cadillac

representative was trying to: "Kiss me off because he didn't like my looks very well" (Higgins, 1965, p. 34). The content of his essay must have been outstanding because he got the job and went to work as a general sales manager (Leo, *A Tribute to Leo Burnett*, 1971, p. 91). His time at Cadillac would prove to be very influential in his advertising philosophy because of his relationship with copy writing great Theodore F. MacManus.

At Cadillac, Burnett's first boss was Earle C. Howard, who Burnett subsequently immortalized by adopting Howard's habit of signing his name in green ink. Burnett worked directly; however, under MacManus on the house publication for Cadillac. Prior to joining Cadillac, MacManus had worked for other automobile companies such as: Chrysler, Hupmobile, Dodge, and Packard (Smith, 1994, p. 222). Just prior to Burnett joining Cadillac, MacManus had written the famous ad with the headline, "The Penalty of Leadership," that appeared one time in the January 2, 1915 issue of the *Saturday Evening Post*. Two points are noteworthy concerning the ad: first, MacManus pioneered the one time national exposure technique that has subsequently been copied in advertising; and second, the product, except for the brand name, was not described in the ad. Burnett did not necessarily incorporate MacManus' two points into his advertising philosophy. But what is evident is that Burnett observed and learned to use, at least in-part, MacManus' soft-sell and image advertising styles. MacManus did not try to persuade in his advertising using the hard-sell technique but, "instead, he wrote copy to build a durable image of reliability and quality in hopes that the customer could be finessed into buying. Thus, soft-sell and image style advertising were MacManus' forte" (Smith, 1994, pp. 221-222).

Burnett took the image and soft-sell techniques and started to incorporate them into his advertising thinking. Burnett said that MacManus had an "incredible sense of timing," and that he became "fascinated" with his thinking (Fox, 1984, p. 220). The time that Burnett spent working for MacManus proved to be beneficial to the junior copy writer. The relationship; however, may not have been a reciprocal one. According to Fox, MacManus gave little time to his junior employees. Nonetheless, according to Morrison (1994), young Burnett took careful notes on MacManus' advertising copy. The author also states that while Burnett was at Cadillac, "The first notion of a career in advertising had been planted" (p. 80). Surely, Burnett's advertising career choice was solidified during his time at Cadillac.

Burnett's life changed in 1918 when he married Naomi Geddes. Of her husband, Naomi said, "He had infinite patience" (Burnett, 1995, p. vii). Together, they decided that a career move for him with the hope of some stability was needed (Morrison, 1994, p. 80). The opportunity presented itself in Indianapolis, Indiana at the Lafayette Motor Company's advertising office. However, in 1923, Burnett took another position with the Homer McKee Company also of Indianapolis. Morrison said that Burnett stayed at the Homer McKee advertising agency for seven years (Morrison, p. 80). In time, Burnett worked his way up to creative vice president on the Stutz and Peerless automobile accounts (Morrison, p. 80). At this juncture in his career, Burnett was rapidly developing into a skilled advertising practitioner. Indianapolis always held a "special connection" for the man (Morrison, p. 80). His three children were born there and Fox (1984) quotes Burnett's reminiscing that he had: "a very happy life there" (p. 220). Things would soon change for Burnett and his family. The 1929 stock market crash caused McKee to lose major accounts. It also appeared to trigger Burnett's cause for wanting to leave Indianapolis: "I talked it over with my wife and I thought I'd better get the hell out of Indianapolis if I ever was going to amount to anything in the advertising business" (Fox, p. 220).

In 1930 Burnett first moved to Chicago, where he was named creative head of the branch of Erwin, Wasey & Company from New York City. Burnett was fond of saying, "I snuck up on Chicago slowly, by way of outlying cities" (Leo, *A Tribute to Leo*, 1971, p. 33). At Erwin, Burnett worked under Art Kudner, a former business associate from the Lafayette Motor days. Burnett was also reunited with friend Owen Winters. Burnett also brought Jack O'Kieffe to the agency from Homer McKee. Fox (1984) described O'Kieffe as a "gentle bookish man who liked to read Homer and Virgil on the commuter train" (p. 221). Burnett worked for five years at Erwin before he decided to venture out on his own.

LEO OPENS HIS OWN SHOP

At age 44, according to McDonough (1995), "Leo was by any standard a successful middle age man whose career had leveled out at a comfortable plateau" (p. LB-2). McDonough's implication was that Burnett could have retained his status quo. However, if Burnett had chosen to remain on his "comfortable plateau," one of the most successful advertising agencies in the world would not have been established (McDonough, p. LB-2). In response to his need to "Reach for the Stars" (which became the agency slogan and also served as a basis for the agency logo), Burnett started his own shop in 1935. Starting a new business in the middle of the depression seemed risky; however, eternal optimist Leo Burnett forged ahead.

There are two main issues that culminated in pushing Burnett to open his own agency. First was the creative dearth in advertising linked to the stock market crash of 1929. While at Homer McKee, Burnett witnessed not only the loss of accounts but also the loss of personnel. Many good advertising people simply moved to New York City. This shift in personnel to New York helped solidify the "Madison Avenue" style of advertising. The migration east left a creative and competitive void in Chicago. With this migration in-mind, colleagues at Erwin encouraged Burnett to stop the flow and open his own company. The second issue was that Jack O'Kieffe threatened to take a job at Benton and Bowles in New York City unless Burnett opened his own shop. O'Kieffe's threat to leave, coupled with wife Naomi's encouragement, moved Burnett to sound out his best clients about the idea. Three of the clients liked the idea and the Leo Burnett Company opened on August 5, 1935. Other than a small notice in the Chicago Tribune, the new company opened without much fanfare. The agency's first address was in the London Guarantee Building at 360 North Michigan Avenue. Burnett borrowed \$50,000 on his life insurance, sold his house, and "took a dive off the end of the springboard" (Morrison, 1994, p. 80).

Burnett's new agency had \$12,000 in capital, eight creative employees, and three clients with gross billings of \$900,000. The three clients were: 1) Minnesota Valley Canning (later Green Giant), 2) Hoover Vacuum Cleaners, and 3) Real Silk Hosiery. McDonough (1995) states that the three clients had an "uncommon personal loyalty to Leo" (p. LB-3). The eight original employees were: 1) Jack O'Kieffe, 2) John Olson, 3) George Thomas, 4) Joe Ainley, 5) John Riley, 6) Margaret Stevens, 7) Mary Keating, and 8) Strother Cary who joined the firm three weeks after the opening (Daniels, 1974, pp. 194-5).

In opening his agency, Burnett wanted to establish high creative standards and advertising "that spoke to people" (Morrison, 1994, p. 80). The slogan that was established set the tone for the new agency: "When you reach for the stars you may not get one, but you won't get a handful of mud either" (Morrison, p. 80). According to Morrison, the slogan "became a permanent fixture in every Burnett employee office and modeled a work ethic rivaling any in the industry" (p. 80). Burnett admitted that his motto was a bit naïve, however, it was a thought that he "passionately believed" (Burnett, 1995, p. 77). Although the full quote never became part of the official corporate symbol, part of it was used to help formulate the agency logo.

One other enduring symbol of the new company bares recognition. A receptionist began the tradition of setting out a bowl of red apples when the agency opened in 1935. Due to the agency opening at the height of the depression, a visiting journalist said that the venture would fail and that it would not be long before Burnett was selling the apples on the street in order to survive" (Burnett, 1995, p. 3). Fortunately, this event never happened. Morrison (1994) said that the red apples represented Burnett's optimistic vision of the company's future. The tradition continues at the agency and between 1985 and 1995 the Chicago office alone gave out 3 million apples, or approximately 1,500 each working day (Burnett, 1995, p. 5).

Burnett and O'Kieffe envisioned keeping the agency small while providing superior quality service. According to Daniels (1984); this was their "Jewel Box Concept" (p. 206). Daniels adds: "The concept was Jack's, but Leo bought it and continued to say that not agency should bill over \$20 million a year right up to the time that the Leo Burnett Company, Inc. topped \$20 million" (p. 206). The concept is still in effect today. When the Leo Burnett Company was Advertising Age's "Agency of the Year" for 1987; the following was written: "In sum, it is still Leo's agency and it still follows the mission the agency founder long ago set down: to produce superior advertising for a relatively small number of clients" (May 2, p. 38). Frank (1985) noted that most major advertising agencies maintained more than 100 clients while Burnett only had 33 (p. 104).

Burnett and O'Kieffe did try for new accounts, but without much initial success. They attempted to acquire both the Hershey candy account and the Wrigley chewing gum account but failed. Daniels (1974) states that Burnett did not add "one dollar of new business that first year" (p. 196). McDonough (1995) adds that the period of 1935-37 was one of "quiet fermentation" (p. LB-3). In 1938, Burnett added:

the Pure Oil account and penned the famous "Be Sure with Pure" slogan. The new account resulted in two things: first, it pushed the agency's gross billing to \$1 million; and second, it helped the agency enter the new medium of radio. Pure Oil sponsored H. V. Kaltenborn's "Kaltenborn Edits the News" (McDonough, p. LB-3).

BURNETT'S CREATIVE REVIEW COMMITTEE

Burnett's agency continued to grow and the "Chicago Style" of advertising attracted more clients. One notable feature of his agency was the Creative Review Committee. Burnett believed that an ad agency was known from an industry standpoint primarily by the creative product that it produced. This is in contrast to the consumer rarely knowing what agency produced the ad for the sponsoring client. Burnett believed that any creative product coming out of his shop had to meet certain criteria before being presented to clients or prospective clients. This line of thinking was due to the fact that Burnett believed that the creative product was the most visible product of an agency. With this in-mind, Burnett's CRC meetings were held in a "smoky room with people all lined around the walls" (Crump, 1991, p. 74). In the meetings, Burnett presided over the groups wielding his thick black pencils known to reduce weeks worth of creative work to garbage. One indication of Leo's disapproval of concepts was the "lip protrusion index" (Morrison, 1994, p. 80). If Burnett's thick lower lip stuck out, the committee members knew he was not pleased with the presentation. When he was pleased, Burnett was known to use expletives to express his pleasure with the presentations. This prompted Morrison to describe Burnett's creative mentoring as "downright earthy" (p. 81).

Burnett and his CRC produced memorable and long-lasting creative platforms for such clients as Green Giant, Kellogg's, and United Airlines. One of Burnett's long standing tenets for clients was that the agency would always place clients' products in the forefront. Burnett said, "We want consumers to say 'That's a hell of a product' instead of 'That's a hell of a ad'" (Burnett, 1995, p. 20). In the CRC meetings, Burnett emphasized the whole creative process. Burnett said, "The only creative conference worth a damn is one in which everybody in the room starts from the same base of facts" (p. 48). The end result, according to Burnett was, "Nobody knows for sure who produced which of our ads" (McDonough, 1995, p. LB-6). Although the art directors and copy writers of many famous Burnett agency ads have remained anonymous, many of the executions along with the accompanying slogans and symbols have become ingrained in our American culture. Many of those ads contained what Burnett called the "inherent drama" of the product.

THE RISE OF INHERENT DRAMA

Leo Burnett said that every product contains an "inherent drama." Burnett traced this concept to his school days. He recounted how he had found old notes in a scrapbook describing how to find an adjective to describe something as it had never been described. This one adjective, or unique quality of a product, was called the "inherent drama." Burnett (1971) said, "I have learned that this so called inherent drama exists in almost every product and service" (pp. 39-40). A longer definition of the concept is offered:

It is what the manufacturer had in-mind in the first place when he conceived the product. It is the most direct route to the mind of the reader viewer. It is always honest and believable. It is always there if you dig hard enough for it, and there are always fresh ways of projecting it. (Burnett, p. 40)

Burnett (1971) said that the concept of "inherent drama" could not be taught, instead it had to be identified with an instinct that was found "in the blood-stream of many good advertising people" (pp. 40-41). Even though every product contained "inherent drama", finding it was not as easy as it appeared. Finding the concept, Burnett said, was the creative person's most important task (Broadbent, 1984, p. 4).

Finding the inherent drama in every client's product still guides the Leo Burnett agency. Creative chief Rick Fizzdale in 1995 said, "Burnett argued that the "inherent drama" of an client's ad can only be found in the product itself, rather than leaning on tricks, devices, or techniques. This grounding keeps the advertising relevant" (McDonough, 1995, p. LB-9).

One characteristic of "inherent drama" was to present it in a believable way similar to the presentation of a news story. For inspiration, Burnett said that product "news" should rely heavily on archetypes, folklore, and symbolism, especially from American history (Fox, 1984, p. 222). Meyers (1984) states that there is a connection between Burnett's inherent drama and American symbols and icons. For example, the Jolly Green Giant, which was developed for use by the Minnesota Canning Company in Minneapolis as a mascot and logo, reflected the icon of Paul Bunyon. According to Fox, "The Giant hit some inexplicable subconscious chord in the public mind, and the client rode him from regional obscurity to national prominence" (p. 222). The Giant became so identified with the firm's line of products that the name of the Minnesota Canning Company was changed to the Green Giant Company in 1950.

USING INHERENT DRAMA AND SYMBOLISM TO SAVE A PRODUCT

The 1950s also saw the use of Burnett's "inherent drama" in the packaging, sales promotion, and advertising for a cigarette brand. In 1954, Philip Morris approached Burnett and four ad agencies for speculative campaigns for a low selling cigarette targeted toward women called Marlboro (Daniels, 1974, p. 237). Burnett won the account and thus landed his first cigarette account.

Marlboros had a long unsuccessful history in the marketplace (Kluger, 1996, pp. 178-180). First introduced in the 1920s and positioned then as a woman's cigarette, brand Marlboro was advertised for its "soft taste" with the "Mild as May" slogan (Myers, 1984, p. 69). After little success as a straight tobacco product, Philip Morris added an ivory tip (Myers, p. 69). However, the tip did not help with sales because women complained that their lipstick stained the mouthpiece (Myers, p. 69). In response, Philip Morris added a red tip to the cigarette brand in the 1930s (Myers, p. 69). Unfortunately, the colored tip did little to help increase sales either and Philip Morris decided to remove Marlboros in the yellow package with black type from the market.

In the early 1950s, Marlboros were reintroduced again to the American female market (Myers, 1984, p. 69). But, the product was marketed this time in a redesigned with new logo and thin red lines against a white background on a "roof" design on top of the package that appeared pink from a distance (Kluger, 1996, p. 178). The "new" Marlboros also featured a new filter but were again targeted toward women. The market was large (75% of all smokers were women) and Philip Morris wanted to garner a part of the business (Myers, p. 69). The Marlboro strategy of primarily targeting women, however, failed again.

When the decision was made to reposition Marlboro as a man's cigarette, Leo Burnett entered the picture as the product's new agency-of-record (Kluger, 1996, pp. 180-181). The pink look on the product's "roof" design was redone. The packaging design firm of Frank Gianninoto & Associates of New York City, which developed the "roof" design, was again commissioned (Kluger, p. 179). However, Louis Cheskin's Color Research Institute in Chicago convinced the design firm and Philip Morris to use red to signify "a product with a strong flavor" (Kluger, p. 179).

The Marlboro advertising and promotion account was worth only approximately \$1.25 million a year in the early 1950s. The allotted sum was considered "peanuts for the cigarette business" (Daniels, 1974, p. 237). While keeping his "inherent drama" concept in-mind, Burnett suggested that Marlboro needed a new image that consumers would liken to American symbols.

According to Daniels (1974), Leo Burnett, Lee Stanley, and he designed the creative look for the Marlboro campaign between 10 a.m. and 3 p.m. on a Saturday at Burnett's farm (p. 243). Daniels stated that the three had found a close-up photograph of a cowboy appearing in a four-year old *Life* magazine (p. 243). The image of the American cowboy, the three surmised, would "serve as a easily recognized and universally acceptable symbol of masculine virility" (Daniels, p. 243). Fortinti-Campbell (1991) said that when Burnett saw the *Life* magazine pictorial, "something clicked" (p. 17). Meyers (1984) noted that Jack Landry, the man who coined the slogan "Come to Marlboro Country," from Philip Morris worked with Burnett on the cowboy image which was "a perfect symbol of independence and individualistic rebellion".

(p. 70). Thus, the "Marlboro Man" was introduced via a magazine ad and "was an immediate hit" (Meyers, 1984, p. 70).

Morrison (1994) said that the cowboy concept captured the "quintessential rugged male" (p. 82). With the cowboy, Burnett developed "an entire mystique connecting smoking and strength of character and rugged individuality" (p. 82). By the end of the first month of advertising (February 1955), Marlboro was in first place in filter cigarette sales in the United States (Daniels, p. 243).

Marlboro was in first "inherent drama" for Marlboro in the symbolism of the American cowboy. The logic implied was that if you smoke Marlboro you could project yourself into being like the rugged cowboy person shown from the American West who has independent and individual tastes. The result was that repositioned Marlboro not only became and remained the top selling brand in the United States, but it also became and remained the top selling brand in the world. The long-running but ever changing "Marlboro Man" campaign using vivid western scenery with little or no copy, the ever-present slogan ("Come to Marlboro Country"), and the specific package for the specific brand or extension, continues to be one of the most successful Burnett ever inspired. The concept has remained strong to today. In fact, the cowboy in the western imagery today is so recognized as being from Marlboro worldwide that the model is not always shown smoking the product. At other times, the brand name and the package on a particular western themed layout sans slogan is so small that it is barely noticable. The Marlboro campaign is arguably the best example of Burnett's "inherent drama."

THE "CRITTERS"

After the successes using the concept of "inherent drama" for both the Jolly Green Giant and Marlboro in the early-to-mid 1950s, Burnett extended the idea to include new characters he dubbed "the critters" for other packaged consumer goods. A fundamental idea behind Burnett's theory was that icons and characters should become so entwined with the product itself that just the mention or sight of the symbols would evoke the automatic recall of the sponsoring brand's name. In other words, Burnett knew that memory traps should be used to ingrain the product along with the logo in the minds' of the consumers. Clearly, the "giant" and the "cowboy" symbols became synonymous with both the vegetable cannery brand and the cigarette manufacturer brand respectively. Now, with those icons firmly established in American culture, Burnett turned his attention to other clients.

Concerning the "critters", Cleaver (1988) penned, "The genre of cute and cuddly was redefined" (p. 28). According to Broadbent (1984), one of Burnett's central convictions was that powerful advertising ideas included both non-verbal elements and visual qualities to make statements (p. 3). He also added: "Their true meanings lie too deep for words: a strong man on horseback, a benevolent giant, a playful tiger" (p. 3). Burnett helped create and thus he became associated with the "critters" using numerous visual representations in advertising, packaging, and sales promotion. The "critters," even though they were born for package design and for use in print advertising and sales promotion, found their way to the new medium of television where sight, sound, and action were combined. McDonough (1995) said that the "critters" were Burnett's defense mechanism: "The Agency had to find ways to makes its print-prone principles stand up and sing and dance for the cameras" (p. LB-4).

Burnett was so convinced that the "critter" angle would work under his "inherent drama" genre that there was an unofficial department at the agency in Chicago called the "Department of Elves and Gnomes" (McDonough, 1995, p. LB-26). The department was overseen by Bob Neal. Under Neal's direction, the Burnett agency created the following starting in the mid 1950s: Tony the Tiger for Kellogg's Sugar Frosted Flakes; Hubert the Harris Lion for Chicago's Harris Bank; plus the Keebler Elves for Keebler Baking Company.

In the following years, Burnett added: Poppin' Fresh the Doughboy for Pillsbury; Snap, Crackle, and Pop for Kellogg's Rice Crispies cereal; Morris the Cat for 9 Lives Cat Food; and Charlie the Tuna for Star Kist tuna. Even

Jesse White, the original Maytag repair man, was considered to be a "critter." These "critters" appeared in print ads, in television ads, in radio ads, on outdoor displays, in sales promotional items, plus on product

packaging. Even though dialogue and verbal elements were important in the respective executions, the visual quality of the characters drew attention to the products.

Burnett was successful intrinsically linking characters to clients' products; however, there was some negative criticism. Frank (1985) stated, "Its cast of characters that led critics to charge that if it couldn't be animated, Burnett couldn't advertise it" (p. 75). Although not referring to Burnett by name, Meyers (1984) criticized the apparent hypocrisy involved: "The 1960s were also the days when Tony the Tiger roared loudly to kids that Kellogg's Sugar Frosted Flakes were Great even if they did contain an overdose of sugar" (p. 13). He added that Poppin' Fresh "waddled about on behalf of frozen rolls that were kept alive with chemicals and preservatives" (p. 13). Despite such criticism, Burnett executive Ted Bell said in 1991, "Not that criticism causes the Burnett brass to lose much sleep" (Crump, 1991, p. 75). Bell added, "Leo Burnett himself was proud to claim the critters as his own" (p. 75).

Undoubtedly, most of the "critters" have been very successful for their products. McDonough (1995) adds a scholarly tone to his commentary, "No other agency has been as creative and as adept in developing anthropomorphic product symbols—symbols that have had a remarkable longevity" (p. LB-26). In 1988, Burnett chief creative officer stated that he did not understand why people restrict Burnett to being the "critter" agency, but quickly added that he would not apologize for their success. Bob Neal, one of the original creators also substantiated that the "critters" were created to work and that Burnett was not just "turning out light headed cartoon stuff" (p. LB-26). CEO William Lynch provided a balanced picture in 1995, "Some of our icons are still working and we're proud of them, such as the lonely repairman and the Keebler Elves... We're no longer just the agency of the critters" (p. LB-34).

In conclusion, five facts concerning the "critters" are evident. First, Burnett enjoyed them and obviously sanctioned their use because all agency creative work had to pass through him at the CRC. Second, they were not created solely for their "cutesy" appeal, but in fact were created to work for their client. Third, many were, and many continue to be, successful for their clients while being staple, long lasting forces in the Burnett agency. Fourth, the "critters" were and continue to be part of our American culture. And fifth, many of the "critters" were and are easily recognized and remembered visual cues to American and international consumers.

LEO'S ADVERTISING PHILOSOPHY

Burnett's overall advertising philosophy was concise. He said, "Make it simple. Make it memorable. Make it inviting to look at. Make it fun to read" (Burnett, 1995, p. 7). A simple, memorable, long lasting, and fun example is the campaign for Kellogg's Sugar Frosted Flakes featuring spokes animal Tony the Tiger. Even though the appearance of Tony has changed from the 1950s, his reincarnation is still seen on the product's packaging, in advertising, and on sales promotional materials. Even the slogan, "They're Great," is still being used today. Along with making Tony fun for kids and grownups alike, the advertising and promotion for the product has been believable. Burnett stated that believability in advertising was a central concern: "The greatest thing to be achieved in advertising, in my opinion, is believability, and nothing is more believable than the product itself" (*A Tribute to Leo*, 1971, p. 41).

Burnett noted that only quality work incorporated believability. Broadbent (1984) said that Burnett had a built-in detector that: "whooped and clanged at the first whiff of codswallop" (p. 5). Burnett's intuition would prompt him to say, "I don't believe it," which was based on a "wee small" internal inspirational voice (p. 5). Rick Fizzle of the creative department attested to the continued philosophy of believability at Burnett: "It (advertising) interrupts and engages with it derring-do, freshness, humanity, and believability" (McDonough, 1995, p. LB-10).

Burnett's legacy established a practical, grass-roots, approach to advertising at his agency. Burnett said, "If you can't turn yourself into your customer, you probably shouldn't be in the ad writing business at all" (McDonough, 1995, p. LB-15). Fortini-Campbell (1994), echoes this sentiment of Burnett's advertising philosophy (p. 47). Her third of twelve principles in consumer advertising states that an advertising practitioner should place his or herself in the customer's position (p. 47).

CONCLUSION

Leo Burnett built an ad agency in Chicago that still thrives today. He also established the "Chicago Style" of advertising that rivals the one found in New York City. Burnett believed in the practice of advertising: "Advertising, to put it simply, is the standard bearer for commerce and trade and industry. It gives them face and identifies them by name" (Quera, 1977, p. 4). He added, "Advertising says to people, 'Here's what we've got. Here's what it will do for you. Here's how to get it'" (Burnett, 1995, p. 44). At his death in 1971, Burnett headed the fifth largest advertising agency in the world with billings of approximately \$400,000,000.00. His obituary in Advertising Age in the June 14, 1971 issue simply read, "Leo Burnett, 79, famed copywriter, founder of worldwide agency, dies" (p. 3).

Today, there are approximately 6,400 Burnett employees in 60 offices worldwide with gross annual billings approaching \$4.5 billion. If alive, Burnett would still be proud of his agency's efforts on behalf of many long-term clients. Leo Burnett's name may have been removed from his office door (he stated that when he could no longer produce good, creative, honest advertising that helped clients sell products that his name should be removed from his door and that he would simply go home), but it was not removed from the agency that he founded.

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