

ADVERTISING CREATED & CONTINUES TO DRIVE THE MENTHOL TOBACCO MARKET: Methods Used by The Industry to Target Youth, Women, & Black Americans

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Dr. Jackler conceived the project and was the principal author of the manuscript. Ms. Ramamurthi was the primary co-author and helped to edit the entire manuscript. Ms. Chau helped to assemble illustrations and assisted with copy editing. Dr. Willett was co-author of the regulation section and provided input on the overall project. Co-authors Muoneke, Ramakrishnan, Zeng, M. Chang, E. Chang, and Bahk served as 2022 SRITA summer research interns and made important contributions to the investigation.

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Dr. Jackler serves as an expert witness in State Attorney General's JUUL legal actions

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EXECUTIVE SUMMARY

Purpose of this Research Paper:

Under a 2009 Federal law, cigarettes in the United States can only be marketed in two characterizing flavors: tobacco and menthol. The law is more liberal with cigarillos and cigars, which can still be marketed in a wide array of flavors. In April 2022, the US Food and Drug Administration announced a proposal to remove menthol cigarettes and flavored cigarillos and cigars from the market.

The goal of this research paper is to provide a comprehensive analysis of the role advertising has played, and continues to play, in driving the popularity of menthol tobacco products. Our investigation spans menthol advertising from its inception in the 1920s through today. Our purpose in undertaking this project is to provide regulators, legislators, litigators, and the public with a meticulously documented resource on the role of advertising of menthol brands in establishing their appeal to health-concerned smokers, youth, Black people, women, and other market segments purposefully targeted by the industry.

This Investigation Documents Two Principal Findings:

- **The prodigious growth in popularity of menthol cigarettes over recent decades did not arise spontaneously – it was orchestrated by major tobacco companies.**

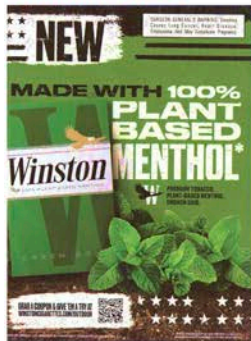
The steady rise in menthol cigarette use was a product of intense, persistent, and highly skilled targeting of Black people, women, youth, and other populations by the marketing departments of RJ Reynolds, Lorillard, Brown & Williamson, Philip Morris, and other major tobacco companies. These campaigns were deceptive in the way they misled the public about the supposed healthfulness of menthol cigarettes and duped customers into believing that smoking menthols would make them “cool.”

- **Recent menthol cigarette advertising has not modulated from its excesses of the past.**

Indeed, over the most recent decade, menthol cigarette marketers have continued to deceive smokers and target Black people, youth, and women with unabated vigor and creativity. Menthol brands have become “greenwashed” with depictions such as “organic,” “additive-free,” and even “plant-based” menthol that is delivered “from farm to pack,” all of which falsely imply a healthier product. Advertising themes of youthfulness, coolness, and femininity, along with imagery associating menthol with partying and popular music, continue undiminished. Entire new categories of menthol delivery have emerged, such as “crushers” that flood the senses with a surge of menthol flavor.

Modern Menthol Cigarette Advertising:

Winston 2020



2021



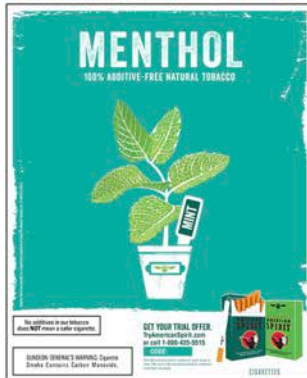
2021



2022



American Spirit 2012



2012



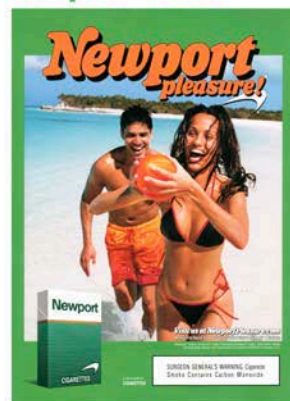
2013



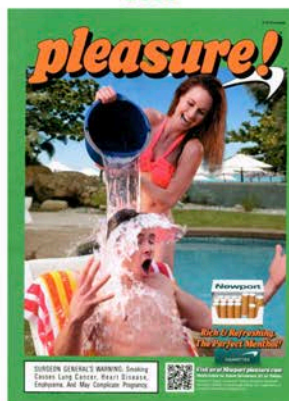
2020



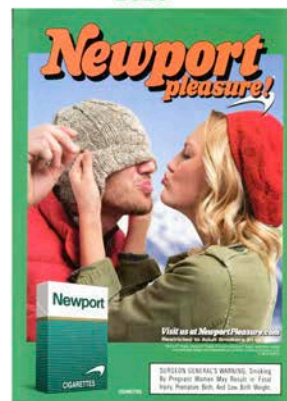
Newport 2016



2016



2016



2021



Camel Menthol 2013



2014



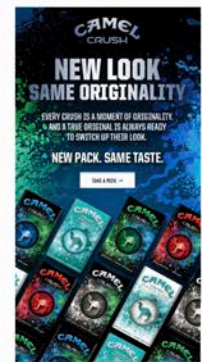
2019



2019



2021



Marlboro Menthol

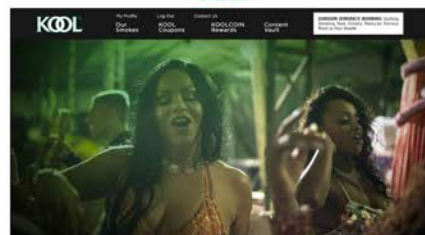
2016 – 2018



KOOL 2022



2022



2022



Virginia Slims 2016



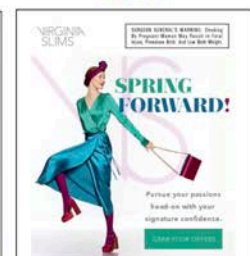
2016



2018



2019



Growth in the Menthol Market:

Introduced to the market in 1925 and nationally advertised since 1933, menthol cigarettes did not develop a major share of the American cigarette market until the 1960s. Since then, the market share of menthol cigarettes has steadily risen. Today, menthol brands comprise 37% of the entire US cigarette market and are used by 85% of Black smokers. Over half of teen smokers start with a menthol brand. Among Black teens, the rate of menthol smoking is over 90%.

The growing popularity of menthol cigarettes did not evolve organically driven solely by evolving consumer preferences. Rather, growth among Black people and youthful starter smokers was purposefully engineered by decades of advertising campaigns designed to target these market segments.

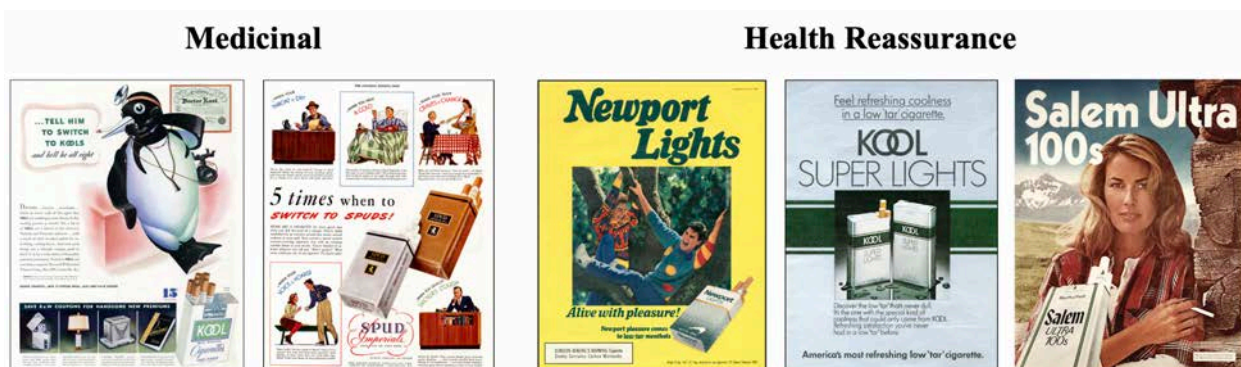
Categorical menthol brands (Newport, KOOL, Salem) are joined in the menthol marketplace by menthol-flavored extensions of major cigarette brands (Marlboro, Camel, Pall Mall). In menthol sales leadership Newport (31%) is followed by the major brand extensions Marlboro (26%) and Camel (8%).

As a sign of the strong emphasis placed by major tobacco companies on menthol, Marlboro is offered in 11 menthol variants (Black Menthol, Gold Pack, Silver Pack, Smooth Ice, Bold Ice, etc.), while Camel sells 12 types of menthol cigarettes (Turkish Jade, No. 9 Menthe, Wides Menthol Silver, Crush Smooth, Crush Rich, etc.). Market leader Newport markets 7 menthol variants (Original, Blue, Gold, Platinum, Smooth, Boost, Boost Gold).

Menthol Advertising: Medicinal & Health Reassurance

While menthol is widely known for its beneficial medicinal uses (e.g., cough drops, Vick's VapoRub, Bengay ointment, Listerine mouthwash) menthol cigarettes are deadly. Early advertisements falsely messaged that menthol cigarettes had health benefits, such as soothing the throat and countering airway irritation. Some advertisements even suggested switching to a menthol brand to alleviate cough or cold symptoms. Menthol brands featured doctors in their marketing and even solicited doctors via advertisements in medical journals. The goal was to encourage doctors to advise their patients to switch to their menthol brand as a healthier alternative.

The industry's deceptive advertising strategies have been successful, as studies show that many smokers falsely believe menthol cigarettes are safer. When it became illegal for the industry to directly claim health benefits, menthol marketers turned to health proxy terms such as mild, light, super light, and ultra light. Recently, light-colored packs have been used to falsely suggest lesser harm.



Menthol Advertising: “Fresh” & “Cool”

Menthol advertisers heavily employ two shrewdly chosen key descriptors: “Fresh” and “Cool.” Both buzzwords convey multiple meanings and implant conscious and subconscious reasons for preferring menthol in the minds of consumers.

The term “fresh,” which is pervasive in menthol marketing, has numerous positive connotations. Fresh suggests that the cigarette will be pure, cool, crisp, and pristine as in “fresh air.” Freshness also implies unspoiled and unadulterated, as in “fresh produce,” which underpins its health reassurance implication. Among youth and young adults, “fresh” is also used to refer to something that is fashionable and hip.

The term “cool” implies a pleasant throat sensation and strongly reinforces the concept that menthol brands are trendy and stylish. In common usage, the term “cool” is an expression of approval and admiration, especially among American teens and young adults. Achieving “coolness” conveys acceptance and admiration by peers. Marketers chose their models in menthol advertisements to exude coolness. Indeed, the industry often refers to menthol brands as the “coolness segment.”



Menthol Youth-Targeted Advertising:

Menthol and mint flavorings have a special appeal among youth, particularly starter smokers. Adding menthol or mint masks tobacco’s unpleasant flavor, partially anesthetizes the throat, and reduces coughing among starter smokers.

Many menthol cigarette campaigns, representing all major brands, explicitly targeted the youth market. Examples include Newport’s Alive with Pleasure, Salem Spirit, Kool Mixx, and Joe Camel Menthol. In fact, all advertisements that glorify menthol as chic, trendy, and popular enhance their appeal to youth.

Based on its longevity and impact on market share, the single most effective youth-targeted cigarette promotion of all time was Lorillard’s Newport brand “Alive with Pleasure” campaign, which persisted for a remarkable 44 years (1972 – 2016). Most advertising campaigns have a short lifespan and sunset after a few months or a year or two. The durability of Newport’s campaign is a testament to its extraordinary success. Aware that teens seek to emulate those a few years older than themselves, the campaign featured 20-something models behaving like playful young teenagers typically presented as either joyful social groups or romantic couples. The patently

youth-targeted “Alive with Pleasure” campaign established Newport as a dominant youth starter brand, the #1 best-selling menthol brand, and the #2 best-selling cigarette in the US after Marlboro.

Through the 1980s, Newport, Salem, and Kool all heavily targeted the youth market via “Spring Break” campaigns in Florida and Texas. For example, the Kool Playboy Spring Break at Daytona Beach included 35 Playboy Bunnies who helped distribute 180,000 sample packs alongside 34,000 posters – autographed by the Bunnies.

In the early 2000s, Brown & William’s Kool and RJ Reynolds introduced youth-appealing sweet and fruity flavors to their menthol cigarettes (e.g., Mocha Taboo, Caribbean Chill, Midnight Berry).



Menthol Advertising Targeting Black Americans:

Few Black Americans smoked menthol cigarettes before 1960. Recognizing that smoking is more prevalent among lower-income people, major tobacco companies identified an opportunity to increase sales by targeting “poverty markets.” To execute this plan, urban communities were deluged with menthol cigarette advertisements on billboards, buses, and subways, and in stores. Free sample “starter packs” and discount coupons were liberally distributed in urban markets. Black newspapers and magazines (Ebony, Essence, Jet) became filled with tobacco advertisements, mostly for menthol brands. Prominent Black professional athletes appeared in menthol advertisements, as did famous Black singers and entertainers.

In the early years, menthol advertisements simply replaced White models with Black models, but quickly transitioned into those more culturally resonant in Black communities. For example, in the 1970s, menthol marketers adopted the imagery of the Black Power movement. To burnish their image within the Black community, tobacco companies supported dozens of Black organizations such as the NAACP and the Negro College Fund, while menthol advertisements celebrated Black culture by commemorating Black History month. To suppress criticism, payments were made to influential Black leaders, many of whom spoke glowingly of the noble generosity of tobacco companies while accusing critics of being paternalistic.

In response to criticism that they targeted Black consumers, tobacco executives defended themselves by falsely and shockingly asserting that the surge in menthol use was due to innate biological flavor preferences among Black people. In reality, the popularity of menthol cigarette brands was purposefully engineered by marketing departments that recruited Black consumers to become customers.



Menthol Music Themed Advertising:

All major menthol cigarette brands (Kool, Newport, Salem) integrated music themes within their advertising campaigns and sponsored numerous music festivals. Festivals not only promoted the brand name but also associated menthol brands with coolness, relaxation, and entertainment. Importantly, festivals provided an opportunity to hand out thousands of free samples and deploy other promotional strategies.

Jazz dominated as the music genre of choice by tobacco companies in the 1970s and 1980s. Jazz was chosen because it was especially popular among Black Americans. Kool took over the Newport Jazz festival, renamed it the Kool Jazz Festival, and held large concerts across America, especially in cities with large Black populations. More recently, menthol brand-sponsored concert series (e.g., Kool MIXX, Marlboro's Vinyl Vibes, Salem's Stir the Senses) featured youth-oriented musical genres such as rock n' roll, hip-hop, and rap.



Menthol Gender Targeted Advertising

Since the 1930s, menthol cigarette marketers have prioritized women, initially because women were early adopters of menthol brands. Campaigns such as Kool's "Lady, Be Cool" and Salem's "For More of a Woman" were uniquely targeted to women, as were menthol advertisements from "female brands" such as Virginia Slims, More, Misty, Eve, and Capri. Several campaigns featured women's fashions by famous designers who were named in the advertisements, including Dianne von Furstenberg, Calvin Klein, and Bill Blass. Between 1985 and 1990, Black supermodel Iman appeared in a series of menthol Virginia Slims and More advertisements.



Tobacco companies commissioned sophisticated studies of the psychosocial aspects of gender as they related to consumer tastes and used these to predict receptiveness to advertising campaigns. While women-targeted menthol advertisements stressed femininity, male targeted advertisements featured what are typically regarded as virile men, emphasizing their masculinity. Male-targeted advertising portrayed self-confident, often what the industry viewed as characteristically masculine men. Male targeted menthol advertisements also tended to feature activities that marketers consider to be of primary interest to men, including sports (basketball, baseball, football, golf, etc.), auto racing, motorcycle riding, gambling, pool, and bowling.



Menthol Product Innovation: Capsules

Capsule cigarettes contain a sphere of flavored liquid inserted into the filter, which, when squeezed, gives a burst of intense flavor. Introduced in 2007 in Japan by BAT for its Kool brand, they first entered the US market in 2008 under the Camel brand by RJ Reynolds. Capsules are also known as crushers, clickers, kickers, infusers, and squeezers. Most capsule cigarettes, and all sold in the US, contain menthol either as a flavor booster in menthol cigarettes or as an on-demand menthol additive in an unflavored cigarette. Camel, Marlboro, Lucky Strike, Newport, and Pall Mall all offer menthol capsule cigarettes on the US market in 2022. Recently, some brands have begun offering cigarettes with multiple capsules, sometimes delivering multiple flavors.



Menthol & Mint Cigarillos, Hookah, & Traditional Chewing Tobacco

Menthol and Mint varieties are offered in a wide spectrum of non-cigarette tobacco products including cigarillos, chewing tobacco, snus, and hookah.

Cigarillos



Hookah



Traditional Oral Tobacco



Menthol & Mint in the Emerging Tobacco Marketplace

The recreational nicotine marketplace has been rapidly expanding over the last decade with the proliferation of e-cigarettes, heated tobacco, and various forms of oral nicotine delivery. Menthol, mint, and cooling agents are common across these emerging product categories, especially among the large number of youths captivated by e-cigarettes. Among current youth e-cigarette users in 2021, 30.2 percent reported using mint-flavored e-cigarettes and 28.8 percent reported using menthol-flavored e-cigarettes.

e-Cigarettes



Heated Tobacco



Modern Oral Nicotine



Menthol Cigarette Market Removals:

Justified by the public health priority of reducing smoking initiation among youth, numerous countries have banned menthol from cigarettes, including the entire European Union, the United Kingdom, and Canada. Numerous US cities and counties have removed flavored tobacco products from the market. The US FDA has proposed a nationwide removal of menthol cigarettes and flavored cigars from the marketplace. The tobacco industry has undertaken a vigorous lobbying effort to undermine this proposed regulation and is expected to launch a wide array of legal challenges if the FDA issues final rules to remove these products from the market.

The FDA is currently undertaking its review of several million "premarket" tobacco applications from e-cigarette manufacturers. It is yet to be seen whether FDA will authorize any non-tobacco flavored e-cigarettes, including menthol and mint flavors, for continued sale in the United States.

Eliminating menthol cigarettes from the market would reduce youth initiation and promote smoking cessation. Given the proven attractiveness of menthol/mint products among underage youth, a comprehensive removal of added flavors for all forms of recreational nicotine products has a strong rationale. Menthol regulation needs to be crafted carefully, as numerous means of escaping the intent of regulations have been exploited by tobacco companies, such as the use of non-menthol cooling agents. In addition, many types of post-market menthol additives are flooding the market.

On the Following Pages:

- **Menthol cigarette variants of leading brands**
- **Chronological synopsis of the major menthol brands**
- **Synopsis of Black targeted menthol advertising**

11 Marlboro Menthol Brands on the US Market - September 2022

Fresh Flavor

MARLBORO SMOOTH
ICE

MARLBORO MENTHOL

MARLBORO MENTHOL
GOLD PACKMARLBORO MENTHOL
SILVER PACK

Bold Flavor



MARLBORO BOLD ICE

MARLBORO BLACK
MENTHOLMARLBORO BLACK
MENTHOL 72SMARLBORO MENTHOL
SLATE

Unique Flavor



MARLBORO ICE

MARLBORO MENTHOL
SMOOTH

MARLBORO NXT

12 Camel Menthol Brands on the US Market - September 2022



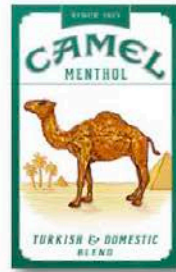
TURKISH JADE
Full-Bodied Menthol



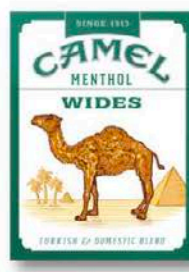
TURKISH JADE SILVER
Refreshing Menthol



NO. 9 MENTHE
Menthol Turkish And
Domestic Blend



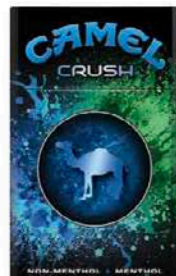
CLASSIC MENTHOL
Original Menthol



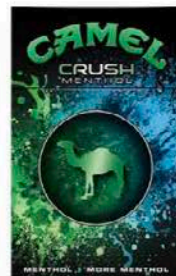
WIDES MENTHOL
Original Menthol



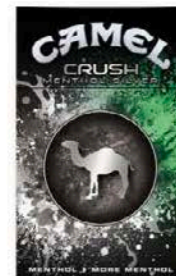
**WIDES MENTHOL
SILVER**
Smooth Mellow Menthol



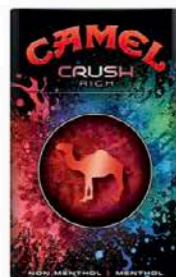
CRUSH
Non-Menthol ► Menthol



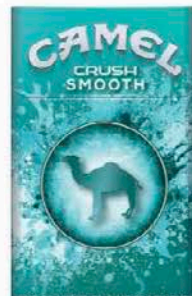
CRUSH MENTHOL
Menthol ► More Menthol



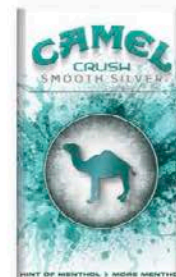
**CRUSH MENTHOL
SILVER**



CRUSH RICH
Non-Menthol ► Menthol



CRUSH SMOOTH
Hint Of Menthol



**CRUSH SMOOTH
SILVER**

7 Newport Menthol Brands on the US Market - September 2022**5 Virginia Slims Menthol Brands on the US Market - August 2022:**

4 Pall Mall Menthol Brands on the US Market - September 2022



Kool & Salem Menthol Brands on the US Market - September 2022



Winston, American Spirit, & L&M Menthol Brands on the US Market - September 2022



Synopsis of KOOL Advertising Campaigns from 1933-2022



Synopsis of Newport Advertising Campaigns from 1957-2021



1957-1958



1957-1958



1959-1963



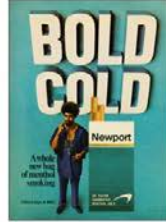
1963-1964



1965



1967



1969-1970



1970



1971



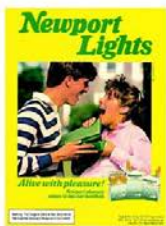
1972



1993



1987-1990



1978-1991



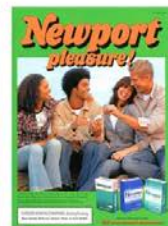
1970s



1980s



1990s



2000s



2010s



2003-2009



2016



2016



2017



2018



2019



2021



Synopsis of Salem Advertising Campaigns from 1956-2006



1956-1964



1963-1964



1963-66



1967-1969



1968



1969-1970



1971-1972



1973-1974



1974-1975



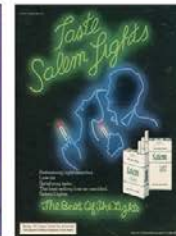
1974-1975



1974-1975



1974-1975



1975-1980



1975-1978



1979-1980



1980



1981-1986



1982



1986



1987-1990



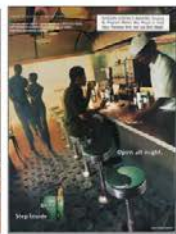
1989-1992



1995



1998-2000



1998-2000



2003-2004



2003-2004

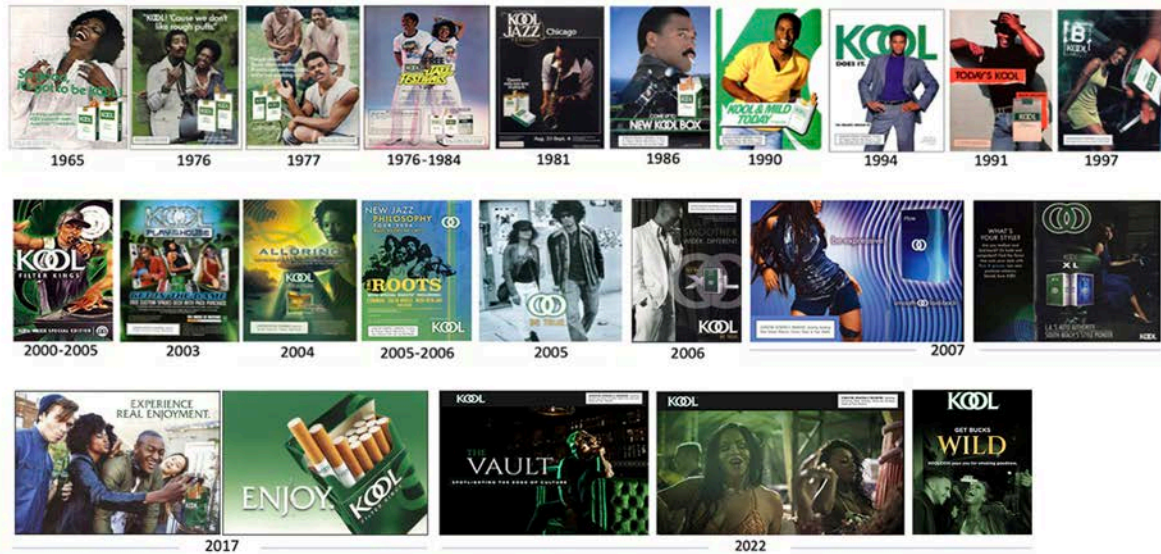


2006



Synopsis of Menthol Black-Targeted Advertisements: Kool, Newport, and Salem

KOOL



Newport



Salem



Synopsis of Menthol Black-Targeted Advertisements



OVERVIEW OF THE MENTHOL CIGARETTE MARKETPLACE IN THE US

Menthol flavoring is added to a wide assortment of tobacco products including cigarettes, cigars, e-cigarettes, heated tobacco products, hookah, and various forms of oral tobacco.



There are an estimated 18.5 million menthol cigarette smokers ages 12 and older in the United States.¹ In 2019, 39% of adults (over 25 years old) who currently smoked cigarettes reported using menthol cigarettes.² For decades in the US there have been three leading categorical menthol brands (Newport, Kool, Salem) and three leading menthol extensions of major cigarette brands (Marlboro, Pall Mall, Camel). Among the menthol cigarette category, the top 8 market share leaders in 2019 were Newport (30.6%), Marlboro (25.8%), Pall Mall (8.3%) Camel (7.8%), Kool (5.5%), L&M (3.3%), Basic (2.0%), and Salem (1.6%). The major brand menthol extensions (Marlboro, Pall Mall, Camel) in aggregate had more market share than the categorical menthol brands (Newport, Kool, Salem). In 2019, two categorical menthol brands were in the top ten in terms of share of the overall cigarette market: Newport #2 (12.2%) and Kool #10 (1.9%).³ Statista

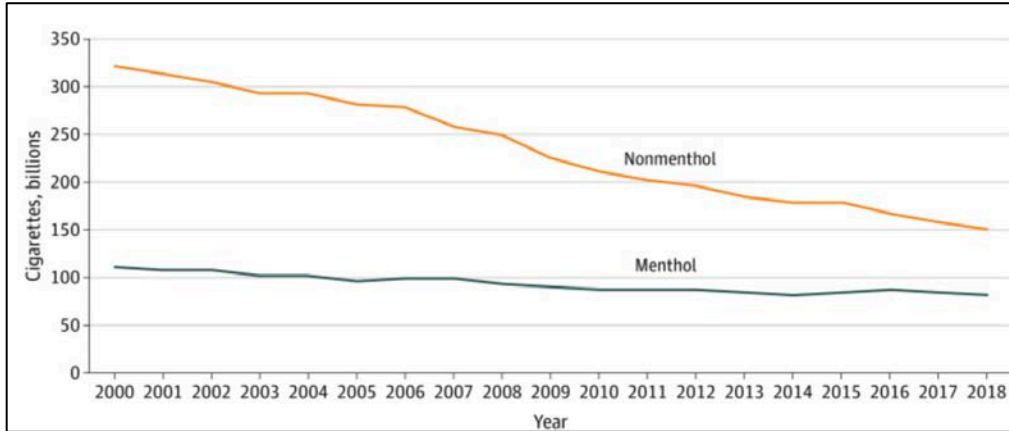
¹ Tobacco Product Standard for Menthol in Cigarettes. Federal Register. May 4, 2022. (<https://www.federalregister.gov/documents/2022/05/04/2022-08994/tobacco-product-standard-for-menthol-in-cigarettes>)

² Menthol and Cigarettes. Center for Disease Control. May 10, 2022. (https://www.cdc.gov/tobacco/basic_information/tobacco_industry/menthol-cigarettes/index.html)

³ Miller Lo EJ, Young WJ, Ganz O, Talbot EM, O'Connor RJ, Delnevo CD. Trends in Overall and Menthol Market Shares of Leading Cigarette Brands in the USA: 2014-2019. Int J Environ Res Public Health. 2022 Feb 17;19(4):2270.

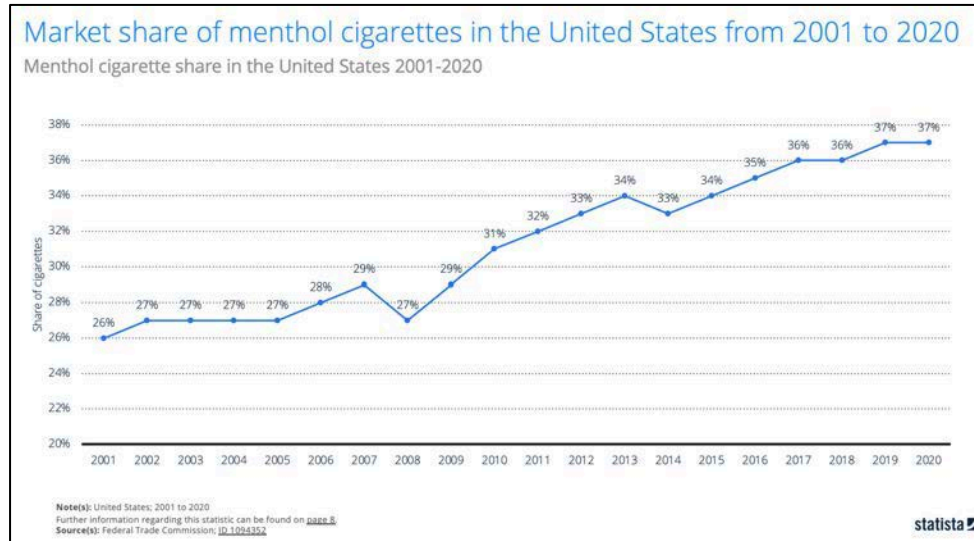
Research reports that in 2020 among Americans 11.79 million smoke Newport, 1.3 million Kool, and 0.58 million Salem cigarettes.⁴

Consumption of menthol cigarettes in the US has declined slightly over the last 2 decades, but at a considerably less rapid rate than for non-menthol brands. Between 2000 and 2018, the sale of non-menthol brands declined by 52.9% while menthol cigarettes declined by only 26.1%.⁵ As a result of the much more rapid reduction in non-menthol sales, menthol cigarette market share rose from 25.9% in 2000 to 35.4% in 2018. Most recently, the decline in non-menthol cigarette sales in relation to menthol sales is even more pronounced. Between 2009 and 2018, 91% of the decline in the US cigarette market was attributable to nonmenthol cigarettes.



Delnevo CD, Giovenco DP, Villanti AC. Assessment of Menthol and Nonmenthol Cigarette Consumption in the US, 2000 to 2018. JAMA Netw Open. 2020 Aug 3;3(8):e2013601. doi: 10.1001/jamanetworkopen.2020.13601.

Despite an overall reduction in the cigarette market, the menthol market has been more resilient and the market share of menthol cigarettes in the US has been steadily growing for 2 decades.



<https://www.statista.com/statistics/1094352/menthol-cigarette-share-us/>



⁴ Most smoked brands of cigarettes in the U.S. 2020. Published by Statista Research Department, Jul 2, 2021. (<https://www.statista.com/statistics/275986/us-households-most-smoked-brands-of-cigarettes/>)

⁵ Delnevo CD, Giovenco DP, Villanti AC. Assessment of Menthol and Nonmenthol Cigarette Consumption in the US, 2000 to 2018. JAMA Netw Open. 2020 Aug 3;3(8):e2013601. doi: 10.1001/jamanetworkopen.2020.13601.

Data from Miller et. al.⁶

Menthol brand 30% of all cigarettes, 85% among African Americans

- Menthol Cigarette Marketplace: Market Share Leaders in 2019:**

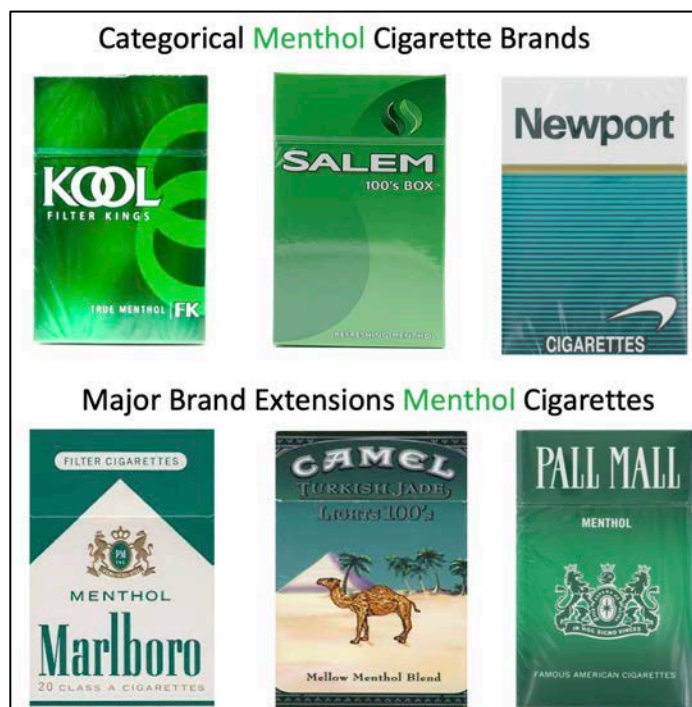
Newport	(30.6%)		Categorical Menthol Brands
Marlboro	(25.8%)		
Pall Mall	(8.3%)		Menthol Extensions of Major Cigarette Brands
Camel	(7.8%)		
KOOL	(5.5%)		
L&M	(3.3%)		
Basic	(2.0%)		
Salem	(1.6%)		

- Leaders in Overall Cigarette Market Share:**

Newport	#2 (12.2%)
Kool	#10 (1.9%).

- 2020 Among Americans Smokers**

11.79 million	Newport
1.3 million	Kool
0.58 million	Salem



⁶ Miller Lo EJ, Young WJ, Ganz O, Talbot EM, O'Connor RJ, Delnevo CD. Trends in Overall and Menthol Market Shares of Leading Cigarette Brands in the USA: 2014-2019. Int J Environ Res Public Health. 2022 Feb 17;19(4):2270.

Sales trend of **all cigarette brands** in the US 2014-2019.⁷
National Survey on Drug Use and Health (NSDUH) public-use datasets

Table 1. Market share of all brands, regular or menthol, appearing in NSDUH's Top 15 in the years 2014 to 2019.

Brand	2014	2015	2016	2017	2018	2019	% Change 2014–2019
Marlboro	39.59	39.79	37	39.09	39.54	38.41	−3.0%
Newport	10.41	11.17	11.94	12.58	12.57	12.24	17.6%
Pall Mall	8.23	8.4	7.95	7.64	8.73	7.98	−3.0%
Camel	8.19	7.89	7.39	7.69	7.99	7.09	−13.4%
American Spirit	1.69	2.25	2.59	2.83	2.91	3.33	97.0%
L&M	2.55	2.59	2.9	2.5	2.97	3.24	27.1%
Winston	1.97	1.98	2.37	1.93	1.77	2.29	16.2%
Eagle	0.14	0.13	0.59	1.14	0.76	2.11	1407.1%
Basic	1.16	1.18	1.33	1.33	1.15	2.10	81.0%
KOOL	2.22	1.32	2.04	1.63	1.88	1.92	−13.5%
Top (roll-your-own)	1.56	1.42	1.52	1.54	1.27	1.26	−19.2%
Pyramid	1.32	1.42	1.09	0.67	0.78	1.21	−8.3%
USA Gold	1.31	2.04	1.88	1.42	0.97	0.92	−29.8%
305s	1.13	1.43	1.06	1.1	1.37	0.84	−25.7%
Virginia Slims	1.09	1.4	1.52	0.78	0.78	0.74	−32.1%
All Other Brands	17.44	15.59	16.83	16.13	14.56	14.32	

Sales trend of **menthol cigarette brands** in the US 2014-2019.⁸
National Survey on Drug Use and Health (NSDUH) public-use datasets

Table 2. Market share of brands' menthol styles appearing in NSDUH's Top 10 in the years 2014 to 2019.

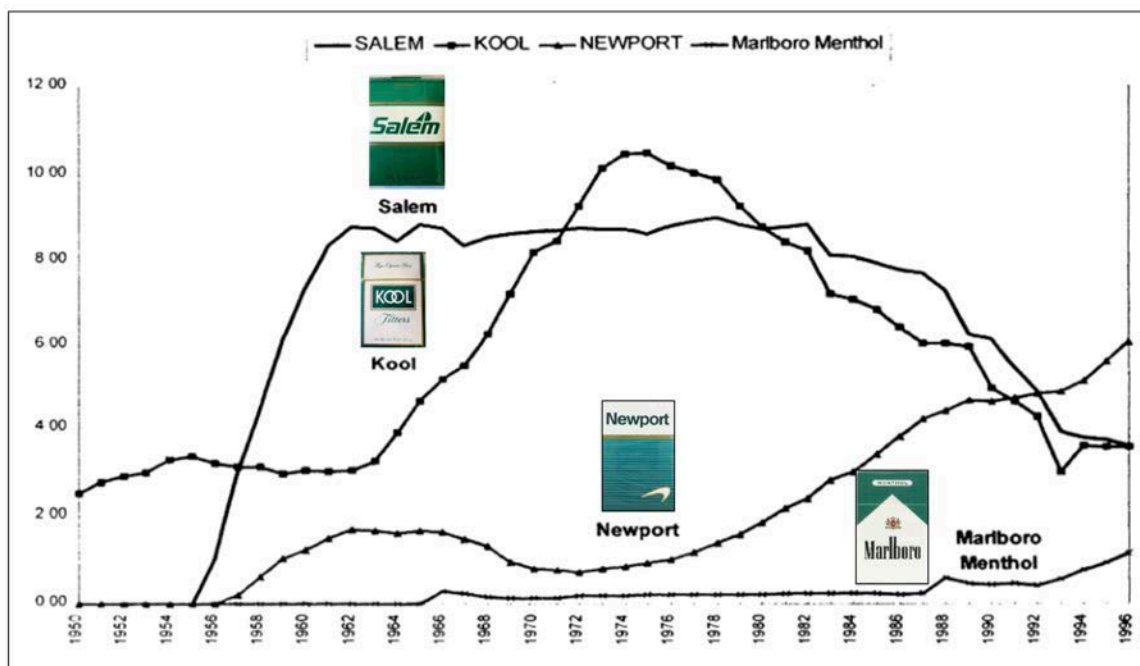
Brand	2014	2015	2016	2017	2018	2019	% Change 2014–2019
Newport	28.73	31.89	32.40	31.16	31.80	30.57	6.4%
Marlboro	21.80	23.12	20.69	23.14	23.28	25.75	18.1%
Camel	8.36	8.15	8.81	8.36	9.39	7.77	−7.1%
Pall Mall	7.97	6.45	5.31	5.43	7.01	8.31	4.3%
KOOL	6.76	4.26	6.43	4.77	5.80	5.52	−18.3%
Salem	3.90	2.90	2.10	1.77	1.77	1.55	−60.3%
Virginia Slims	2.40	3.22	4.00	1.33	1.27	1.00	−58.3%
L&M	2.22	1.91	1.76	3.64	3.19	3.31	49.1%
Misty	1.47	1.98	0.96	1.00	0.45	0.88	−40.1%
Maverick	1.45	2.04	1.45	1.91	2.02	1.19	−17.9%
USA Gold	0.99	1.96	1.72	1.07	0.61	0.61	−38.4%
American Spirit	0.60	0.84	1.22	1.26	1.12	1.13	88.3%
Basic	0.74	0.45	1.09	1.13	0.20	1.98	167.6%
Top (Roll-Your-Own)	0.70	1.34	1.37	1.26	0.97	1.18	68.6%
All Other Brands	11.91	9.49	10.69	12.77	11.12	9.25	

⁷ Miller Lo EJ, Young WJ, Ganz O, Talbot EM, O'Connor RJ, Delnevo CD. Trends in Overall and Menthol Market Shares of Leading Cigarette Brands in the USA: 2014-2019. Int J Environ Res Public Health. 2022 Feb 17;19(4):2270.

⁸ Ibid

Menthol Cigarette Brands Market Share 1952 to 1996

Kool led the market in the early 1950s as the only national menthol brand on the market at that time and was again the market leader for a few years in the mid-1970s. Salem led in the late 1950s and through the 1960s and again during the 1980s. Since 1992, Newport has grown rapidly and is currently the dominant menthol brand.



The Green Book. Salem Brand Facts & Reference. 1997 January 27; 1999 July 06. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/yjck0174>)

Racial and Gender Menthol Usage:

The CDC reports notable racial and gender differences among American menthol smokers.⁹ In the US, among current cigarette smokers, menthol use is 39% among adults (age >25), 51% among young adults (age 18-24), and 85% among Black smokers.¹⁰ Menthol use is also more common among Hispanic smokers (48%) than the population at large. Women smokers use menthol cigarettes (44%) more often than men (35%). People who identify LGBT gender nonconforming, people with lower incomes, and people with mental health conditions are also more likely to use menthol cigarettes.

Menthol Market Consolidation:

In 2004, RJ Reynolds (Salem) and Brown & Williamson (Kool) merged under a \$2.6 billion deal to form Reynolds American.¹¹ Reynolds, in turn, acquired Lorillard (Newport) in 2015.¹² The Federal Trade Commission interceded in 2015 to prevent Reynolds from controlling

⁹ Menthol and Cigarettes. Center for Disease Control and Prevention. May 10, 2020.
(https://www.cdc.gov/tobacco/basic_information/tobacco_industry/menthol-cigarettes/index.html)

¹⁰ IBID

¹¹ Wilke JR. FTC Clears Reynolds-B&W Deal. Wall Street Journal. June 23, 2004.

¹² Reynolds American acquires Lorillard for \$27.4 billion. Jones Day June 2015.
(<https://www.jonesday.com/en/practices/experience/2015/06/reynolds-american-acquires-lorillard-for-274-billion>)

the three leading major dedicated menthol brands (Newport, Kool, Salem), compelling divestment to avoid an anti-competitive market dominance.¹³ Not surprisingly, Reynolds retained the market leader Newport, and divested Salem and Kool to ITG Brands, a subsidiary of Imperial Tobacco. Subsequently, British American Tobacco (BAT) acquired RJ Reynolds in 2017.¹⁴

Youth Consumption of Menthol Cigarettes

The rate of cigarette smoking among American youth has declined from 57.8% in 1996 to 11.4% in 2021.¹⁵ Among youth who smoke cigarettes, many choose menthol brands. Menthol is especially popular among adolescent starter smokers. In a survey of young adult smokers between 2013 to 2015, 52% reported their first use of cigarette was with a menthol brand. Among Black young adult smokers, 93% reported initiating with a menthol brand.¹⁶ Among current US middle and high student smokers, 39% used a menthol brand in 2021.¹⁷

The 2021 National Youth Tobacco Survey, reports that: “Among students who currently used any tobacco product, 79.1% (high school: 80.2%; middle school: 74.6%) reported using flavored tobacco product(s) in the past 30 days” and “Menthol use was reported as 50.2% for nicotine pouches, 38.8% for cigarettes, 38.2% for smokeless tobacco, 28.8% for e-cigarettes, 26.5% for HTPs, 21.0% for cigars, and 17.0% for hookahs.”¹⁸ Half of Black and Hispanic American youth smoke a menthol brand.¹⁹ Between 2011 to 2018 menthol cigarette use declined among White youth, but not among Black or Hispanic youth.²⁰


¹³ FTC Requires Reynolds and Lorillard to Divest Four Cigarette Brands as a Condition of \$27.4 Billion Merger: Winston, Kool, Salem, and Maverick Will Be Sold to British Tobacco Marketer Imperial. Federal Trade Commission. May 26, 2015. (<https://www.ftc.gov/news-events/news/press-releases/2015/05/ftc-requires-reynolds-lorillard-divest-four-cigarette-brands-condition-274-billion-merger>)

¹⁴ Sandle P. BAT agrees to buy Reynolds for \$49 billion. Reuters January 16, 2017. (<https://www.reuters.com/article/us-reynolds-amricn-m-a-brit-am-tobacco/bat-agrees-to-buy-reynolds-for-49-billion-idUSKBN1510LW>)

¹⁵ Lifetime prevalence of cigarette use for grades 8, 10, and 12 combined from 1991 to 2021. Statista. <https://www.statista.com/statistics/252198/us-lifetime-prevalence-of-cigarette-use-in-grades-8-10-12/>

¹⁶ D'Silva J, Cohn AM, Johnson AL, Villanti AC. Differences in Subjective Experiences to First Use of Menthol and Nonmenthol Cigarettes in a National Sample of Young Adult Cigarette Smokers. *Nicotine Tob Res.* 2018;14;20(9):1062-1068.

¹⁷ Op Cit. CDC Report Menthol and Cigarettes

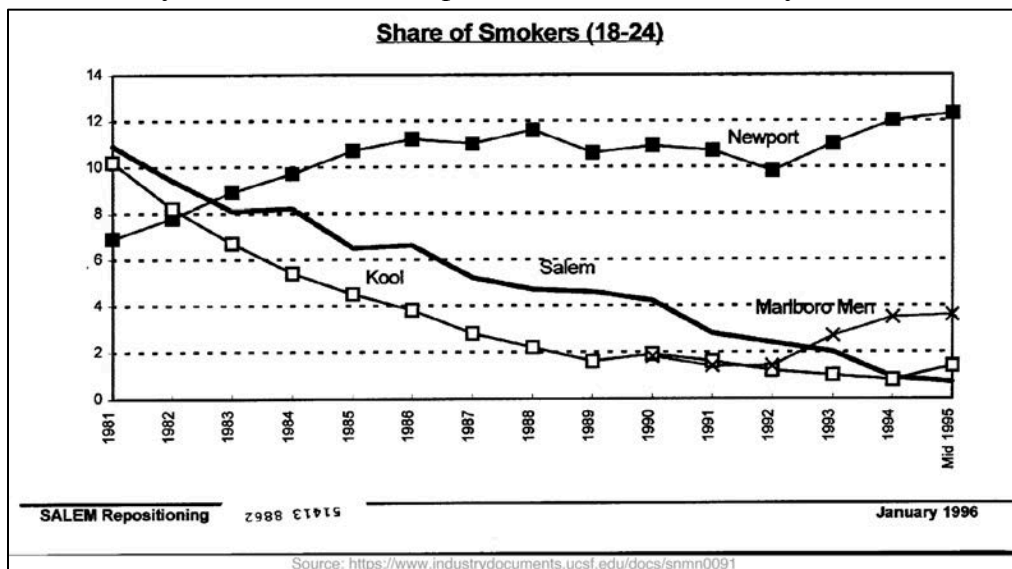
¹⁸ Gentzke AS, Wang TW, Cornelius M, et al. Tobacco Product Use and Associated Factors Among Middle and High School Students — National Youth Tobacco Survey, United States, 2021. *MMWR Surveill Summ* 2022;71(No. SS-5):1–29. DOI: <http://dx.doi.org/10.15585/mmwr.ss7105a1>

¹⁹ Op Cit. CDC Report Menthol and Cigarettes.

²⁰ U.S. Food and Drug Administration: FDA Proposes Rules Prohibiting Menthol Cigarettes and Flavored Cigars to Prevent Youth Initiation, Significantly Reduce Tobacco-Related Disease and Death. April 28, 2022 (https://www.fda.gov/news-events/press-announcements/fda-proposes-rules-prohibiting-menthol-cigarettes-and-flavored-cigars-prevent-youth-initiation_

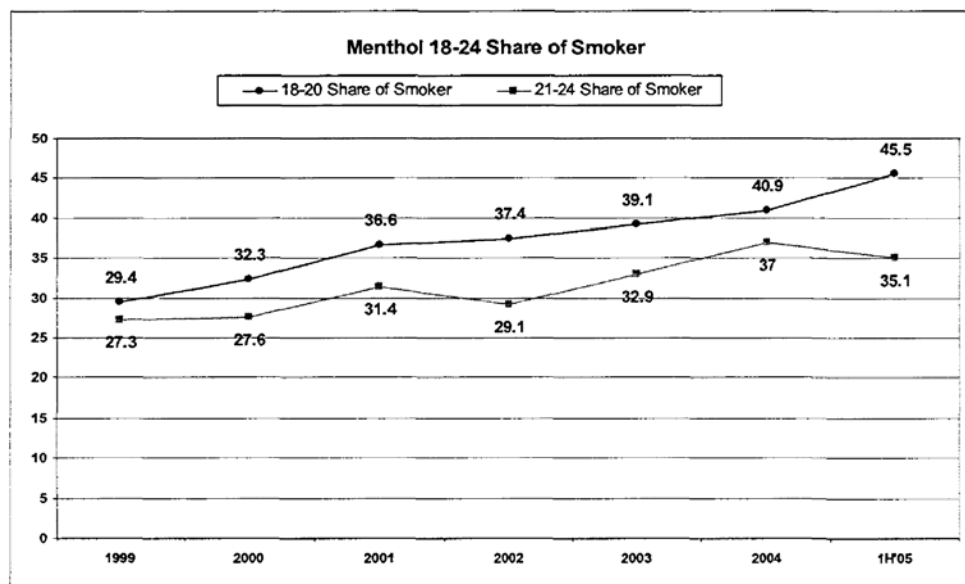
Share of smokers 18-24 years using menthol cigarettes between 1981 to 1995.

From the early 1980s onward, Newport came to dominate the youth market.



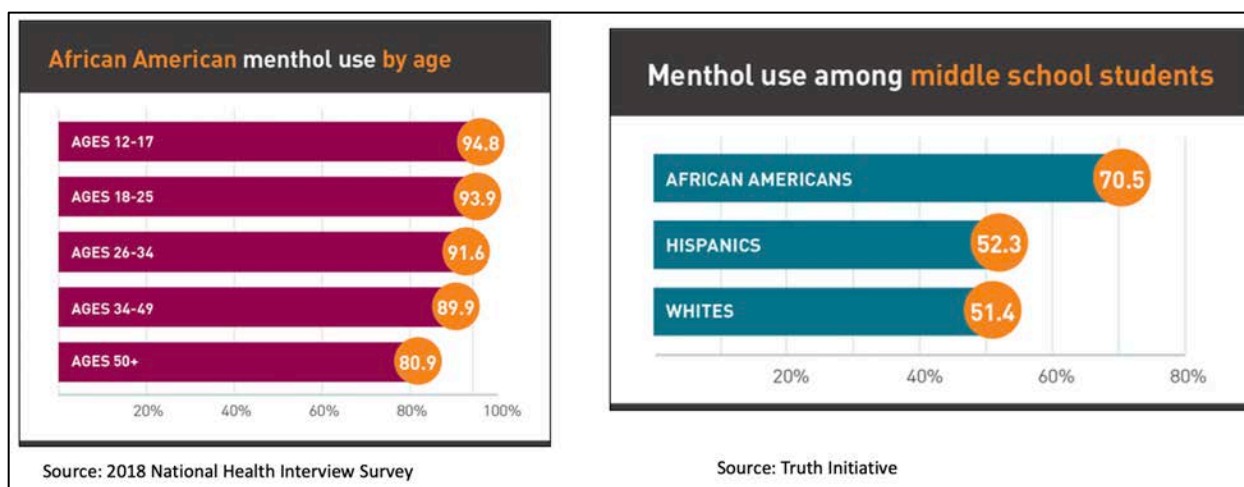
Salem Repositioning. 1996 January. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/snmn0091>)

Share of smokers 18-24 years using menthol cigarettes between 1999 to 2005.



Camel Product Vision. 2005 December 14. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/hrfj0224>)

Menthol use is highest among the youngest age group, especially among Black Americans.



<https://truthinitiative.org/research-resources/targeted-communities/tobacco-use-african-american-community>

Use of Code Words for Menthol in Industry Documents

In its internal documents, Brown & Williamson, maker of Kool, used a variety of code words to substitute for various cigarette chemical additives.²¹ No fewer than six code words were employed for menthol: KINTOLLY, TOLKIN, HARPAT, POLAR, BEAR, CANMAP. These code words are used extensively throughout industry documents. For instance, a search of the UCSF Truth database for the keyword KINTOLLY yields 1478 documents.

It is interesting to speculate why the industry chose to employ code words for chemical additives such as menthol. One industry document cited the justification for the use of code words as: “*the need for greater confidentiality.*”²² The obvious question arises whether secrecy was intended to protect the company’s research data primarily from commercial competitors or from government regulators. The fact that the tobacco industry also used code words for tobacco-caused disease suggests the latter. For example, in the 1950s, Zephyr was used by British American Tobacco as a code word for cancer.²³ More directly relevant is a 1974 British American Tobacco memo that made clear that the word menthol should not be used in reports of toxicity studies regarding the chemical additive, presumably to hide any suggestion of adverse biological impact.²⁴

²¹ Tinsley M. Coders, All Subjective. Brown & Williamson Tobacco Corp. Subjective Coding Project - Substance Glossary. 1989 April 25. UCSF Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/gmfh0097>)

²² Heard AL. Code Word for Ammonia Technology. 1991 March 01. (<https://www.industrydocuments.ucsf.edu/docs/qjij0045>)

²³ Zephyr and its Causes, 1957. In: Glantz SA; Slade J; Bero LA; Hanauer P; Barnes DE; Koop CE; Surgeon General; Galen Publishers; Univ Of Ca Press. The Cigarette Papers. 1996; 2000 September 01. RJ Reynolds. <https://www.industrydocuments.ucsf.edu/docs/pzhj0091>

²⁴ Binns R; RB. Visit to BIBRA: 25th February 1974. 1974 March 04. British American Tobacco <https://www.industrydocuments.ucsf.edu/docs/yrbg019>

MENTHOL:	(codes: KINTOLLY, TOLKIN, HARPAT, POLAR BEAR, CENMAP)
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Tinsley, M.; Coders, All Subjective. Brown & Williamson Tobacco Corp. Subjective Coding Project - Substance Glossary. 1989 April 25. UCSF Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/gmfh0097>)

The code word "KINTOLLY" substituted for menthol in a 1995 Brown & Williamson internal document.

FROM:	B. B. Chakraborty
DATE:	November 28, 1995
SUBJECT:	Q.C. OF KINTOLLY/102

KINTOLLY is by far the largest flavorant that we buy and is one of the most important ingredients for our business. Yet, we do very little quality check on this material. Sporadic testing of this product (for other purposes) indicates that the material can be fairly variable. One recent analysis by Charlie Zha indicated that the particular batch of KINTOLLY tested could have been of Indian origin although it was purchased at a premium, as a Brazilian product. It was too late to take any corrective action because that lot had already been used in production.

Chakraborty BB. Brown & Williamson Tobacco Corporation Internal Correspondence Q.C. Of Kintolly / 102. 1995 November 28. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/ffdn0225>)

EARLY HISTORY OF MENTHOL CIGARETTES

Lloyd “Spud” Hughes of Mingo Junction, Ohio, is credited with inventing the first menthol cigarette. The oral history suggests that he used menthol crystals for a respiratory ailment and serendipitously placed loose leaf tobacco in the same tin overnight. The next day, the cigarette he rolled had developed a pleasant flavor.²⁵ ²⁶ In September 1925 he patented a process of spraying a solution of menthol, alcohol, and the oil of cassia onto tobacco.²⁷ Initially, he offered his mentholated tobacco mix in his father’s Mingo, Ohio restaurant and, when they became popular, he commercialized them. The Spud Cigarette Company was sold in 1926 to the Axton-Fisher Tobacco Company for \$90,000 (\$1.5 million in 2022 dollars). The Spud brand was sold to Philip Morris during the 1930s. For a detailed history of the Spud brand, see the February 1932 article in *Fortune*.²⁸ Spud’s impressive early commercial success spurred a number of entries into the menthol cigarette marketplace.



Another early entry, launched in 1927, was Listerine Cigarettes. They contained menthol, eucalyptol, thymol, and methyl salicylate and were described in advertising as: "*A blend of the finest tobaccos impregnated with the essence of Listerine.*" "*Cooling & Soothing, Listerine cigarettes are pleasantly cooling and soothing to the throat. They are made so by impregnating fine tobacco with the antiseptic essential oils used in the manufacture of Listerine.*"

²⁵ Tabler D. Light up a Spud. July 19, 2018 Appalachian History.net. (<https://www.appalachianhistory.net/2018/07/light-up-spud.html>)

²⁶ Reid, J. R. (1993). A history of mentholated cigarettes: This Spud's for you. *Recent Advances in Tobacco Sciences*, 1993. 47TH Tobacco Chemists Research Conference. (<https://www.industrydocuments.ucsf.edu/docs/lgdj0074>)

²⁷ Hughes, Lloyd F. September 25, 1925 . U. S. Patent No . 1,555,580.

²⁸ Spuds. *Fortune Magazine* Feb 1932. P 51 -55, 107



1932 House & Garden Magazine

ST. LOUIS POST-DISPATCH WEDNESDAY, DECEMBER 22, 1932 ST. LOUIS POST-DISPATCH PAGE 43

ANNOUNCING
a new and finer cigarette that
actually considers your throat

BEGINNING today, you can procure in St. Louis and vicinity the new Listerine Cigarettes, made by the makers of Listerine. They are a selected blend of twenty-nine of the finest cigarette tobaccos to which have been added the aromatic essences of Listerine, so good for the throat.

The result is a cigarette that will delight you by the mild and inviting flavor of its tobacco and which, furthermore, as you smoke, will cool and actually soothe the delicate membranes of mouth and throat.

To the judge of good tobaccos, to the men and women who tire of a steady diet of a certain cigarette, and to those whose throats are delicate, Listerine Cigarettes will prove both a solace and a benefit.

Buy a package today. Smoke one after another. Compare their flavor with that of any cigarette you have ever smoked. Then note how cool and refreshed your mouth and throat feel after smoking.

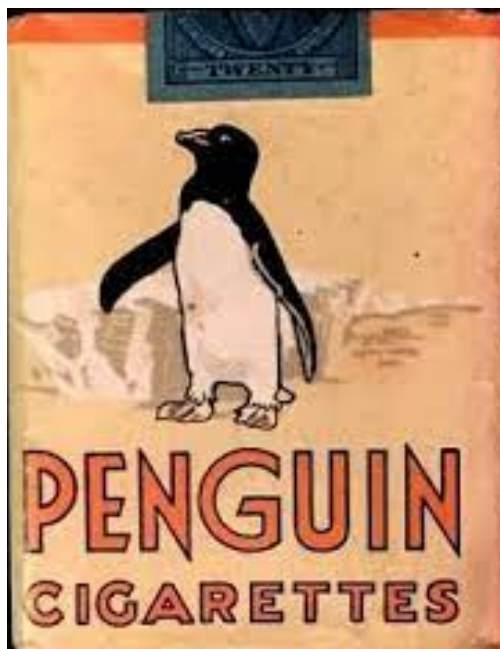
LAMBERT PHARMACAL CO.
 ST. LOUIS, MO.

LISTERINE
CIGARETTES

“Consider Your Throat”

1932 St. Louis Post Dispatch

In 1931, Brown & Williamson launched Penguin Cigarettes which they rebranded as Kool in 1933, the first nationally marketed menthol cigarette. Kool remained the dominant menthol cigarette brand, with little competition, for two decades thereafter.²⁹



The makers of Sir Walter Raleigh Smoking Tobacco and Raleigh Cigarettes

ANNOUNCE ...

A CORK-TIPPED CIGARETTE
Mildly
 MENTHOLATED

WHY?

Each here just enough mild menthol to keep your throat pleasantly moist. Just enough mild menthol to soothe the delicate membranes of mouth and throat. They're the new Kool Cigarettes, made by the makers of Sir Walter Raleigh Smoking Tobacco and Raleigh Cigarettes. You'll like Kool. And you should. They're a better smoke for you. Brown & Williamson Tobacco Corporation, Louisville, Kentucky.

15¢

NOW THERE WILL BE FEWER *dry throats*

KOOL Launch Ad 1933

²⁹ The Growth of Menthols 1933-1977. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/pzkj0136>)

Having sold his successful Spud brand, in 1928 Lloyd "Spud" Hughes patented a spearmint-flavored cigarette named Julep, evocative of southern favorite drink mint julep. It launched on the market in 1933 was sold through the early 1940s.

JULEP
THE
mint-cooled CIGARETTE
CORK TIP

1 No "smoke-weary" mouth
No more of that "dark-brown" oversmoked taste! Smoke 20-40-60 Juleps a day, the last is as refreshing, stimulating as the first.

2 No raw "burned-out" throat
No more of that raspy, dry-as-dust feeling if you smoke Juleps. Mild miracle-mint caresses, sparkles-up your throat at every single puff!

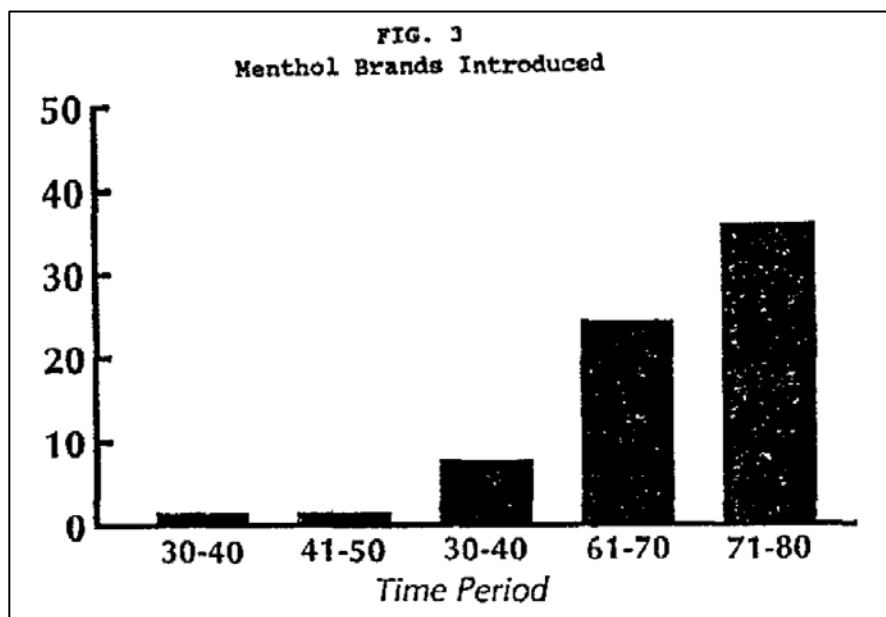
3 No heavy "tobacco-breath"
Unpleasant tobacco-breath is a common form of halitosis. But . . . the hint of mint in Juleps lingers, leaves your breath pleasant and inviting.

switch to **JULEPS** and smoke all you want!

The gay Christmas-wrapped carton of Julep Cigarettes is a different gift smokers are sure to appreciate. Perfect to send the boys at camp. (Don't confuse new Juleps with menthol-tasting cigarettes!)

PENN TOBACCO CO., WILKES-BARRE, PA.

Menthol cigarette brands introduced by decade, 1930 to 1980. From Reid³⁰



³⁰ Reid JR. A history of mentholated cigarettes: This Spud's for you. Recent Advances in Tobacco Sciences, 1993. 47TH Tobacco Chemists Research Conference. (<https://www.industrydocuments.ucsf.edu/docs/lgdj0074>)

Launch year of leading menthol cigarettes



Note: Spud was introduced in 1925 locally, but acquired by Axton-Fisher Tobacco Company in 1927

History of Menthol Cigarettes

Major Menthol Brands:

1927	Spuds	Axton-Fisher
1933	Kool	Brown & Williamson
1956	Salem	RJ Reynolds
1957	Newport	Lorillard

Minor Menthol Brands

1942	Julep	Penn Tobacco Company
1957	Oasis	Liggett & Meyers
1959	Spring	Lorillard
1959	Alpine	Philip Morris
1978?	Artic	Brown & Williamson
1960	Belair	Brown & Williamson
1962	Montclair	American Tobacco Company
1970	New Leaf	Philip Morris
1972	Iceberg	American Tobacco Company
1973	Twist of Lemon	American Tobacco Company
1982	Bright	RJ Reynolds

Menthol Brand Expansions of Leading Brands

1966	Marlboro	Philip Morris
1969	Kent	Lorillard
1963	Benson & Hedges	Philip Morris
1966	Lucky Strike	American Tobacco
1966	Pall Mall	RJ Reynolds
1967	Winston	RJ Reynolds
1967	L&M	Liggett & Myers
1967	Chesterfield	Liggett & Myers
1967	True	Lorillard
1968	Virginia Slims	Philip Morris
1997	Camel	RJ Reynolds

MEDICINAL MENTHOL MARKETING

There is nothing natural about a person drawing smoke repeatedly deeply into their lungs. As early as the 19th century, decades before the association between smoking with lung cancer was known, cigarettes were often referred to as “*coffin nails*.” For much of the 20th century, cigarette brands competed with one another by stressing their supposed healthfulness. The logic of tobacco companies was contradictory: Smoking is perfectly safe and healthful; our brand is safer and more healthful than our competitors; and other brands are dangerous to your health while ours is healthy.

Prior to the cancer scare of the early 1950s, articulated in the 1952 Reader’s Digest article “Cancer by the Carton” and later intensified by the Surgeon General’s 1964 report on Smoking and Health, the worries of smokers were focused on throat irritation rather than cancer.^{31 32} Cigarette brands competed for these concerned consumers with slogans such as Old Gold’s “*Not a Cough in a Carload*” and Lucky Strike’s “*It’s Toasted – Your Throat protection*.”³³ Advertisements featured famous opera singers, such as virtuoso Enrico Caruso, who endorsed brands as kind to their throat.³⁴ Advertisements also depicted doctors (especially “throat specialists,”) dentists, and nurses to hawk cigarettes.³⁵

In the first half of the 20th century, menthol was well known among the public for being in numerous products sold as remedies for coughs and colds. Spud (1925) was the first menthol cigarette on the market followed by Kool (1933). In their early advertisements, both brands suggested temporarily switching to their menthol cigarette to address throat irritation, a cold, or to overcome a stale taste of one’s usual brand. Only later did menthol brands become promoted for daily use.

In 1942, the Federal Trade Commission (FTC) compelled Brown & Williamson to cease and desist its advertisements claiming that Kools “clear the nose or throat, cool the head, protect against colds, or imply that menthol cigarette delivered a medication.”³⁶ In 1955, the FTC ruled overt health claims that could not be substantiated by scientific method would be prohibited from tobacco advertising.³⁷ Ironically, the curtailing of overt health-themed advertising, such as Philip Morris’s campaign “*Takes the Fear Out of Smoking*,” helped to reduce the public’s focus on health concerns and temporarily reversed a downward trend in the market.³⁸ After being constrained by regulations to exclude overt health claims, cigarette marketers found clever ways of communicating health benefits (see next chapter on health reassurance). The reshaping of tobacco advertising message to escape limitations enacted by regulators is a defining characteristic of tobacco marketing. It continues to this day.

³¹ Norr R. “Cancer by the Carton. Reader’s Digest December 1952.

³² Samji HA, Jackler RK. “Not one single case of throat irritation”: Misuse of the image of the otolaryngologist in cigarette advertising. *Laryngoscope* 118: 415-427, 2008

³³ SRITA Collection of Tobacco Advertisements Focused on “Throat Irritation.” (<https://tobacco.stanford.edu/cigarettes/for-your-throat/>)

³⁴ SRITA Collection of Singers in Tobacco Advertisements (<https://tobacco.stanford.edu/cigarettes/musicians-artists/singers/>)

³⁵ SRITA Collection of Doctor, Dentist, and Nurse Cigarette Advertisements. (<https://tobacco.stanford.edu/cigarettes/doctors-smoking/>)

³⁶ Brown & Williamson Tobacco Corporation Stipulation As To The Facts And Agreement To Cease And Desist File No. 1-14737. 1942 May 22. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/mrde0136>)

³⁷ Calfee JE. Cigarette advertising, health Information, and Regulation Before 1970. Federal Trade Commission. December 1985. (<https://www.ftc.gov/sites/default/files/documents/reports/cigarette-advertising-health-information-and-regulation-1970/wp134.pdf>)

³⁸ McAuliffe R. The FTC and the effectiveness of cigarette advertising regulations. *J Public Policy & Marketing*. 1984; 7: 49-64. (<http://www.jstor.org/stable/30000291>)

Menthol has long been known for its many medicinal uses including cough and cold relief, antiseptic gargles, and even as a counter to muscle aches and pains.



Kool's advertisements of the 1930s and 1940s were primarily medically themed, emphasizing throat health.^{39 40 41} In this era the Kool pitch man was its iconic penguin Willie – symbolic of cooling snow and ice. The advertisement on the right shows the Kool penguin as a doctor, adorned with the head mirror of the throat specialist, recommending the smoking patient switch to Kools so that “*He’ll be all right.*”



³⁹ Cunningham & Walsh. Kool: A Retrospective View of Kool. Book I: The Text. 1980 November 10. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/stfk0141>)

⁴⁰ KOOL Brand History. 1999. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/zyfk0102>)

⁴¹ B&W Advertising and Product Changes. 1969 May 02. British American Tobacco. (<https://www.industrydocuments.ucsf.edu/docs/gklf0200>)

Kool Penguin advertisements (1933-1938) "Give your throat a KOOL vacation" "Rest your throat too with KOOLs" "Save your throat" "My throat has found the smoke of peace!"



Spud: Medicinal advertisements (1937 -1940) 42 43

⁴² Fortune Magazine. SPUDS. 1932 February. (<https://www.industrydocuments.ucsf.edu/docs/txff0104>)

⁴³ Reid, JR. A History of Mentholated Cigarettes "This Spud's For You. 1993. (<https://www.industrydocuments.ucsf.edu/docs/lgdj0074>)

NOSE or THROAT CONGESTED?

IT'S TIME TO CHANGE TO SPUDS



WHENEVER—

- ✓ YOUR THROAT IS DRY—PARCHED
- ✓ YOU HAVE A COLD OR SORE THROAT (even if mild)
- ✓ YOUR VOICE IS HOARSE
- ✓ YOU DEVELOP SMOKER'S COUGH
- ✓ YOUR TASTE IS TUCKER IN THE MORNING
- ✓ OTHER CIGARETTES TASTE FLAT

THEN—

ENJOY THEIR SOOTHING COOLNESS AND GIVE YOUR THROAT A REST!

If a cold is making your head ache, your throat tender—making your cigarette cigarette smoke or "hoarse"—there's a definite reason. Your throat is dry. It needs relief. For relief, improved Spud cigarettes are made for a purpose—designed to protect your throat from irritation caused by ordinary cigarettes.

SPUDS ARE SUPERIOR IN 3 WAYS:

GREATER SAFETY—The special moisture-retaining agent used in Spud cigarettes does not produce smoke—a throat irritant found in the smoke of nearly all cigarettes. In addition, Spuds are made 100% longer to give you a cooler, better flavored smoke.

BETTER QUALITY—Spud cigarettes are made of an extremely mild blend of the finest vintage tobaccos—aged to perfect smoothness. No cigarette—just high quality tobacco.

BETTER MENTHOL—An exclusive, patented process distributes menthol evenly and evenly throughout Spuds. No menthol—just pure, smooth, and evenly distributed menthol.

WILDER MENTHOL—An exclusive, patented process distributes menthol evenly and evenly throughout Spuds. No menthol—just pure, smooth, and evenly distributed menthol.

BETTER QUALITY—Spud cigarettes are made of an extremely mild blend of the finest vintage tobaccos—aged to perfect smoothness. No cigarette—just high quality tobacco.

Try the new, improved Spud cigarettes. Smoke them as long as you like—and by all means change to Spuds when your throat is irritated. It's safe. The Astor-Fisher Tobacco Co., Inc. "House of Tradition."

NEW IMPROVED SPUD IMPERIALS

THE ORIGINAL MENTHOLATED CIGARETTES

THROAT SORE?

It's time to CHANGE TO SPUDS



WHENEVER—

- ✓ YOUR THROAT IS DRY—PARCHED
- ✓ YOU HAVE A COLD OR SORE THROAT (even if mild)
- ✓ YOUR VOICE IS HOARSE
- ✓ YOU DEVELOP SMOKER'S COUGH
- ✓ YOUR TASTE IS TUCKER IN THE MORNING
- ✓ OTHER CIGARETTES TASTE FLAT

THEN—

ENJOY THEIR SOOTHING COOLNESS AND GIVE YOUR THROAT A REST!

Whenever your throat is parched, sore, or raw, there is a definite reason why you should change to a menthol cigarette. And when you change, be sure to call for Spuds. For new, improved Spud cigarettes are designed to protect your throat from irritation caused by ordinary cigarettes.

SPUDS ARE SUPERIOR IN 3 WAYS:

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NEW IMPROVED SPUD IMPERIALS

THE ORIGINAL MENTHOLATED CIGARETTES

"GOT A COLD?"

THEN IT'S TIME TO CHANGE TO SPUDS



WHENEVER—

- ✓ YOUR THROAT IS DRY—PARCHED
- ✓ YOU HAVE A COLD OR SORE THROAT (even if mild)
- ✓ YOUR VOICE IS HOARSE
- ✓ YOU DEVELOP SMOKER'S COUGH
- ✓ YOUR TASTE IS TUCKER IN THE MORNING
- ✓ OTHER CIGARETTES TASTE FLAT

THEN—

ENJOY THEIR SOOTHING COOLNESS AND GIVE YOUR THROAT A REST!

Whenever your throat is parched, sore, or raw, there is a definite reason why you should change to a menthol cigarette. And when you change, be sure to call for Spuds. For new, improved Spud cigarettes are designed to protect your throat from irritation caused by ordinary cigarettes.

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NEW IMPROVED SPUD IMPERIALS

THE ORIGINAL MENTHOLATED CIGARETTES

Throat Sore?

Time to give it a Rest!



WHENEVER—

- ✓ YOUR THROAT IS DRY—PARCHED
- ✓ YOU HAVE A COLD OR SORE THROAT (even if mild)
- ✓ YOUR VOICE IS HOARSE
- ✓ YOU DEVELOP SMOKER'S COUGH
- ✓ YOUR TASTE IS TUCKER IN THE MORNING
- ✓ OTHER CIGARETTES TASTE FLAT

THEN—

ENJOY THEIR SOOTHING COOLNESS AND GIVE YOUR THROAT A REST!

Whenever your throat is parched, sore, or raw, there is a definite reason why you should change to a menthol cigarette. And when you change, be sure to call for Spuds. For new, improved Spud cigarettes are designed to protect your throat from irritation caused by ordinary cigarettes.

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NEW IMPROVED SPUD IMPERIALS

THE ORIGINAL MENTHOLATED CIGARETTES

Spud "Throat is dry; When you have a cold; Voice is hoarse – Switch to Spuds!" (1942-1944)

5 times when to SWITCH TO SPUDS!



WHEN YOUR THROAT IS DRY—There's nothing more soothing than the cool, moist smoke of Spuds. It's the only cigarette that gives you a cool, moist smoke. It's the only cigarette that gives you a cool, moist smoke.

WHEN YOU HAVE A COLD—Spuds are made 100% longer to give you a cooler, better flavored smoke. It's the only cigarette that gives you a cool, moist smoke. It's the only cigarette that gives you a cool, moist smoke.

WHEN YOUR VOICE IS HOARSE—Spuds are made 100% longer to give you a cooler, better flavored smoke. It's the only cigarette that gives you a cool, moist smoke. It's the only cigarette that gives you a cool, moist smoke.

WHEN YOU DEVELOP SMOKER'S COUGH—Spuds are made 100% longer to give you a cooler, better flavored smoke. It's the only cigarette that gives you a cool, moist smoke. It's the only cigarette that gives you a cool, moist smoke.

WHEN YOU HAVE A COLD—Spuds are made 100% longer to give you a cooler, better flavored smoke. It's the only cigarette that gives you a cool, moist smoke. It's the only cigarette that gives you a cool, moist smoke.

SPUD IMPERIALS

THE ORIGINAL MENTHOLATED CIGARETTES

This is when I switch to Spuds!



WHEN YOUR THROAT IS DRY—There's nothing more soothing than the cool, moist smoke of Spuds. It's the only cigarette that gives you a cool, moist smoke. It's the only cigarette that gives you a cool, moist smoke.

WHEN YOU HAVE A COLD—Spuds are made 100% longer to give you a cooler, better flavored smoke. It's the only cigarette that gives you a cool, moist smoke. It's the only cigarette that gives you a cool, moist smoke.

WHEN YOUR VOICE IS HOARSE—Spuds are made 100% longer to give you a cooler, better flavored smoke. It's the only cigarette that gives you a cool, moist smoke. It's the only cigarette that gives you a cool, moist smoke.

WHEN YOU DEVELOP SMOKER'S COUGH—Spuds are made 100% longer to give you a cooler, better flavored smoke. It's the only cigarette that gives you a cool, moist smoke. It's the only cigarette that gives you a cool, moist smoke.

WHEN YOU HAVE A COLD—Spuds are made 100% longer to give you a cooler, better flavored smoke. It's the only cigarette that gives you a cool, moist smoke. It's the only cigarette that gives you a cool, moist smoke.

SPUD IMPERIALS

THE ORIGINAL MENTHOLATED CIGARETTES

When Your Throat is Irritated



CHANGE TO SPUDS

And Enjoy their Soothing Coolness!

Whenever your throat is irritated, there's a definite reason why you should change to a menthol cigarette. And when you change, be sure to call for Spuds. For new, improved Spud cigarettes are designed to protect your throat from irritation caused by ordinary cigarettes.

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NEW IMPROVED SPUD IMPERIALS

THE ORIGINAL MENTHOLATED CIGARETTES

Kool "The Best Throat Guard" "For the Highest Degree of Throat Comfort" (1941)

KOOL
MILDLY MENTHOLATED
CIGARETTES - CORK-TIPPED



**YOUR THROAT SAYS
...thank you**

THOSE cork tips please your lips. The fine Turkish-Domestic tobacco please your palate. The mild menthol brings a cool and thankful refreshment to your throat. Finally, the B & W coupon in each pack of KOOLS is a constant source of gratification. Save them; they are good for a choice of attractive items of nationally advertised merchandise. (Write for latest illustrated premium list No. 16; offer good in U. S. A. only.) For a year of Thanksgiving smoking switch to KOOLS! Brown & Williamson Tobacco Corp., Louisville, Ky. **SAVE COUPONS for HANDSOME PREMIUMS**



15¢ for TWENTY 25¢ in CASH

RALEIGH CIGARETTES... NOW AT POPULAR PRICES... ALSO CARRY B & W COUPONS

KOOL
MILDLY MENTHOLATED CIGARETTES
[CORK-TIPPED]



**a long gain for
THROAT COMFORT!**

Block those hot cigarettes that scorch your throat. Signal for KOOLS! They're as far ahead on throat comfort as a forward pass ahead of a fumbled ball! KOOLS are *mildly* mentholated. The mild menthol refreshingly cools the smoke, soothes your throat, while your tongue enjoys the hearty flavor of the fine Turkish-Domestic tobacco blend. Cork-tipped; they don't stick to lips. Finally, each pack carries a B & W coupon good for attractive, nationally advertised premiums. (Offer good in U. S. A. only.) Send for latest illustrated premium booklet.

SAVE COUPONS for HANDSOME MERCHANDISE



15¢ for TWENTY 25¢ in CASH

Brown & Williamson Tobacco Corp., Louisville, Ky.

KOOL
MILDLY MENTHOLATED CIGARETTES
CORK-TIPPED



THE BEST THROAT GUARD...

A cool smoke is better for you. A KOOL smoke is still better! Light one; draw deep. Refreshing—eh? They're mildly mentholated so that your tongue enjoys the full Turkish-Domestic blend while your throat stays cool and relaxed. In each pack a coupon good for handsome merchandise. (Offer good in U. S. A. only.)

SPECIAL OFFER

ROCHESTER THERMOMETER
AND TWO PACKS OF KOOLS
Thermometer 50¢
Two 15¢ pkts. of KOOLS... 30¢
Value 80¢

ALL FOR... 50¢

Rochester Dial Thermometer. Guaranteed accuracy indoors; outdoors. Three inches high. Useful in home, office, or on auto dash. Limited supply. Send today.

Brown & Williamson Tobacco Corp.
1600 West Hill Street, Louisville, Ky.
1 million 1940—stamps, coins, money order, check—for special Rochester Thermometer and 2 15¢ packs of KOOLS.

NAME _____ (print plainly)
ADDRESS _____
CITY _____ STATE _____
(Offer good in U. S. A. only.) 4-1-41



15¢ for TWENTY 25¢ in CASH

RALEIGH CIGARETTES... NOW AT POPULAR PRICES... ALSO CARRY B & W COUPONS

DEC 25



**... AND DON'T FORGET
A CARTON OF KOOLS!**

TEN PACKS OF KOOLS (200 refreshing cigarettes) in a colorful Christmas wrapper. Be a real Santa and put this wanted gift in his or her stocking. Each pack carries a B & W coupon good for handsome premiums (offer good in U. S. A. only)—and extra coupons go with the carton. There's a bright New Year coming up—time to switch to KOOLS! Brown & Williamson Tobacco Corp., Louisville, Ky. **SAVE COUPONS for HANDSOME PREMIUMS**



15¢ for TWENTY 25¢ in CASH

RALEIGH CIGARETTES... NOW AT POPULAR PRICES... ALSO CARRY B & W COUPONS

KOOL
MILDLY MENTHOLATED CIGARETTES - CORK-TIPPED



**FOR THE
HIGHEST DEGREE OF
THROAT COMFORT**

Students of smoking pleasure are graduating by the thousands to this mildly mentholated cigarette. In the first place, it's refreshing. Then, the smoke actually is cooler—your throat never gets dry. And KOOLS are so mildly mentholated nothing interferes with the full enjoyment of the fine tobacco flavor. Last—not least—you get a **FREE** coupon per pack. Save them for gift-edged initial Congress Quality U. S. Playing Cards. Other nationally advertised premiums, too. (Offer good in U. S. A. only.)

Send for illustrated premium list



15¢ for TWENTY

Brown & Williamson Tobacco Corp., Louisville, Ky.

Kool "Got a cold? Switch to Kools" "Switch from 'Hots' to Kools - for good!" (1940-1941)

GOT A COLD?
Switch to KOOLS

The mild menthol gives a soothing sensation. Your mouth feels cooler. Your throat feels clearer. When other smokes lose all taste, KOOLS taste swell. Try a pack today. And save those coupons, good in U. S. A. for premiums!

NOW DOWN IN PRICE
KOOLS now cost no more than other popular-priced brands



UNION MADE

Last time you had a cold, Your Honor.

You decided to give KOOLS a Trial...

If they were the Clue to cooler smoking then...

Wouldn't it be a Crime not to smoke 'em all the time?

Here's the verdict: Switch from 'Hots' to KOOLS for good!

This is Wilfred who had a cold

He tried a pack of KOOLS...and

If KOOLS were so swell then wouldn't I be smart to smoke 'em all the time?

Now Wilfred isn't woeful any more

Why don't you start today? Switch from 'Hots' to KOOLS for good!

This is Rita when she had a cold

So Rita tried a KOOL or two

Did Rita wait for another cold to enjoy that cool soothing flavor?

No! Since then she's smoked KOOLS all the time

Go steady! Switch from 'Hots' to KOOLS for good!

Remember when you had a cold

Someone dealt you a pack of KOOLS

If they suited you so well then

Don't be the dummy... why not smoke 'em all the time?

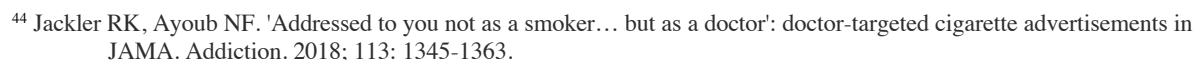
Switch from 'Hots' to KOOLS for good!

Kool "Smoker's Hack?" "Switch from 'Hots' to Kools" (1941-1944)

Kool (1947-1953)

Mint Julep "Switch to Juleps and smoke all you want!" (1942)

Kool targeted doctors with advertisements in the Journal of the American Medical Association.⁴⁴ Tobacco companies targeted physicians as a potential sales force to assuage the public's fear of health risks and to recruit them as allies against negative publicity. Tobacco companies also appeared to try, through the substantial advertising revenue passed by journals to their parent medical societies, to temper any possible opposition by organized medicine.



Kool medicinal advertisements (1950 – 1951) were heavily promoted in newspaper Sunday funnies, popular among children.⁴⁵



⁴⁵ SRITA Collection of 949 cigarette cartoon advertising. (<https://tobacco.stanford.edu/cigarettes/cartoons/>)

Forty years later (1991-1992), a reimagining of the traditional Kool penguin as a muscular symbol of masculinity referred to by Lorillard as “Max the Penguin.” This penguin embodies both sensory and social “coolness.” The US Surgeon general objected to this campaign as youth oriented.⁴⁶



Kool advertisement (1992) depicting a man in a white coat reminiscent of a doctor's smock billowing in the wind contrasted with earlier Chesterfield advertisement showing a doctor and nurse and an example from the infamous “More Doctors Smoke Camels” campaign of the 1940s.⁴⁷



⁴⁶ Farhi-P; Washington Post. Kool s Penguin Draws Health Officials Heat: Surgeon General, HHS Claim Ad Campaign Is Aimed at Minors. 1991 October 23. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/sywc0052>)

⁴⁷ SRITA collection of doctor, dentist, and nurse cigarette advertisements. (<https://tobacco.stanford.edu/cigarettes/doctors-smoking/>)

HEALTH REASSURANCE MENTHOL ADVERTISING

To reassure a public increasingly worried about the health consequences of smoking, during the mid-20th century tobacco companies made overt health claims such as “*More Doctors Smoke Camels*,” “*Not a Cough in a Carload*,” “*Best for You*,” and “*No throat irritation*.”⁴⁸ They even went so far as to advertise in medical journals encouraging doctors to recommend their supposedly healthier brand to their patients.⁴⁹ When regulations prohibited these overt methods, advertisers cleverly turned to alternative methods of conveying health reassurance messages.

After the Federal Trade Commission cracked down on overt health claims, cigarette marketers adopted a series of health reassurance proxy terms such as mild, light, super light, and ultra light.⁵⁰ Research showed that consumers assumed that these brands were safe, super safe, and ultra safe when in fact they were equally deadly.⁵¹ Tobacco companies also introduced cigarette brands with reassuring brand names such as True, Vantage, Life, Merit, and Fact.⁵² Subsequent examples of industry deception regarding health reassurance came through filters, the false promise of “*reduced risk*” cigarettes and the so-called “*tar derby*” in which brands competed by featuring their low tar content.^{53 54}

After the 2009 Family Smoking Prevention and Tobacco Control Act prohibited use of these specific proxy health terms, the industry continued to convey false health reassurance messages through package color and design.^{55 56} Today, health reassurance messaging remains common in tobacco advertising, with the use of terms such as “*natural*” and “*organic*” tobacco.⁵⁷ Time and again, when constrained by regulation, the tobacco industry undermined the intent of regulators and re-emerged with novel means of communicating false healthfulness claims in their marketing.

Menthol cigarettes, which have long been marketed with health reassurance messaging, have used an impressive variety of methods to imply a health benefit. The marketplace has responded favorably to this form of promotion. After the 1964 Surgeon General’s report on

⁴⁸ Samji HA, Jackler RK. "Not one single case of throat irritation": misuse of the image of the otolaryngologist in cigarette advertising. *Laryngoscope*. 2008 Mar;118(3):415-27.

⁴⁹ Jackler RK, Ayoub NF. 'Addressed to you not as a smoker... but as a doctor': doctor-targeted cigarette advertisements in JAMA. *Addiction*. 2018 Jul;113(7):1345-1363.

⁵⁰ SRITA collection of mild, light, super light, ultra light, and low tar tobacco advertisements. (<https://tobacco.stanford.edu/cigarettes/light-super-ultra-light/>)

⁵¹ Pollay RW, Dewhirst T. The dark side of marketing seemingly "Light" cigarettes: successful images and failed fact. *Tob Control*. 2002 Mar;11 Suppl 1(Suppl 1):118-31. doi: 10.1136/tc.11.suppl_1.118. PMID: 11893811; PMCID: PMC1766068.

⁵² SRITA collection of reassuring brand name cigarettes. (<https://tobacco.stanford.edu/cigarettes/reassuring-brand-names/>)

⁵³ Cataldo JK, Malone RE. False promises: the tobacco industry, "low tar" cigarettes, and older smokers. *J Am Geriatr Soc*. 2008 Sep;56(9):1716-23.

⁵⁴ Anderson SJ, Pollay RW, Ling PM. Taking ad-Vantage of lax advertising regulation in the USA and Canada: reassuring and distracting health-concerned smokers. *Soc Sci Med*. 2006 Oct;63(8):1973-85.

⁵⁵ Yong HH, Borland R, Cummings KM, Hammond D, O'Connor RJ, Hastings G, King B. Impact of the removal of misleading terms on cigarette pack on smokers' beliefs about 'light/mild' cigarettes: cross-country comparisons. *Addiction*. 2011 Dec;106(12):2204-13.

⁵⁶ Felicione NJ, Norton KJ, Bansal-Travers M, Rees VW, Cummings KM, O'Connor RJ. Smokers' perceptions of different classes of cigarette brand descriptors. *Tob Prev Cessat*. 2021 Feb 9;7:9.

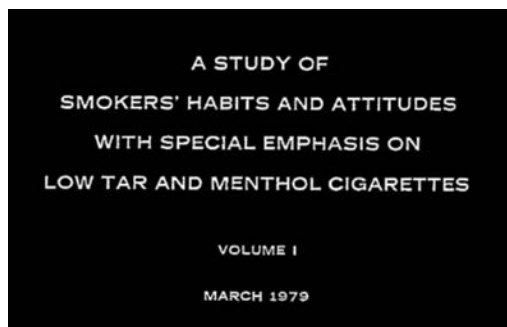
⁵⁷ Baig SA, Byron MJ, Lazard AJ, Brewer NT. "Organic," "Natural," and "Additive-Free" Cigarettes: Comparing the Effects of Advertising Claims and Disclaimers on Perceptions of Harm. *Nicotine Tob Res*. 2019 Jun 21;21(7):933-939.

⁵⁸ Czoli CD, Hammond D. Cigarette packaging: Youth perceptions of "natural" cigarettes, filter references, and contraband tobacco. *J Adolesc Health*. 2014 Jan;54(1):33-9.

⁵⁹ Iles IA, Pearson JL, Lindblom E, Moran MB. "Tobacco and Water": Testing the Health Halo Effect of Natural American Spirit Cigarette Ads and Its Relationship with Perceived Absolute Harm and Use Intentions. *Health Commun*. 2021; 36:804-815.

smoking led to widespread concern about the health consequences of tobacco use, menthol usage surged due to the perception menthol brands were healthier than non-menthol brands.

A 1979 Roper Organization study on the habits and attitudes of menthol smokers described their perception of “cooling effects” and “clean, antiseptic effects.”⁶⁰ The study described how some smokers switched to menthols because they coughed a lot, and menthol was described as “less irritating” and “leaving less tobacco breath” while also perceived to be easier on the lungs and safer to smoke.⁶⁰



Roper Org Inc. A Study of Smokers' Habits and Attitudes with Special Emphasis on Low Tar and Menthol Cigarettes Volume I. 1979 March. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/jrvg0189>)

Comments from the Roper 1979 study on the habits and attitudes of the menthol smoker:

“Menthol smokers are very positive about menthol cigarettes. They describe them as refreshing, satisfying, good tasting, mild tasting, less irritating, as having good tobacco flavor and as leaving less tobacco breath. Next, and low down the list of positive attributes they ascribe health benefits to menthols— easier on the lungs and safer to smoke.”

“Menthol seems to have some of the properties of a drug, which attract its likers, but repel other smokers. Something with the combined properties of Listerine, Anbesol, Chloraseptic lozenges, Lavoris, Life Savers and ice comes to mind.”

“The survey suggests that the appeal of menthol cigarettes is more in terms of their effects than their tastes. Not only is there an absence of significant taste differences between menthol and other smokers, but what menthol smokers report they like and other smokers report they don't like about menthols is largely in terms of effect rather than taste.” Key affects Cooling effects, Clean, antiseptic effects, Slightly numbing, anesthetic effects.”

Menthol provides an "extra something.” “The fact that blacks, young people and women, who have in common the fact that they are light smokers, all tend to like menthols, reinforces the concept that menthol provides an "extra something."

⁶⁰ Roper Org Inc. A Study of Smokers' Habits and Attitudes with Special Emphasis on Low Tar and Menthol Cigarettes Volume I. 1979 March. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/jrvg0189>)

Proxy Health Terms in Menthol Cigarettes:

Mild Menthol Cigarettes

A proxy health reassurance term is one that does not explicitly say that a cigarette brand is healthier but nonetheless communicates this message to consumers. Mild has been a term applied to cigarettes since at least the 1920s, when the then woman's brand Marlboro was described as "Mild as May."⁶¹ In the early 1970s, Kool was the first major menthol cigarette brand to introduce a product that was directly marketed as mild. This was likely to counter the perception that Kool, with its intense menthol flavor, was excessively strong and even harsh by some smokers.⁶² To address this, Kool Milds were introduced and positioned as lower-tar cigarettes.⁶³ Compared to regular Kool cigarettes, Kool Milds were perceived by smokers to have a milder, lighter taste and a lower tar and nicotine content.⁶⁴ According to internal industry documents, Kool Milds advertisements were able to communicate a light/mild and smooth product. Furthermore, smokers noted that the Kool brand, usually perceived as strong, had a lighter and milder version.⁶⁵

Kool Milds (1972–1979)



⁶¹ SRITA Mild cigarette advertising collection (<https://tobacco.stanford.edu/cigarettes/light-super-ultra-light/mild-as-may/>)

⁶² Research Summary: Effectiveness of "Kool & Mild Today" Campaign 900700. 1990 July. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/hggd0139>)

⁶³ Research Summary: Effectiveness of "Kool & Mild Today" Campaign, op.cit., pp.3

⁶⁴ Kightlinger-S; B&W. Final Report Copy Test of Three Generic Kool Milds Campaigns -- "Next Great", "Born Mild", and "Menthol Mist" (MRD Project # 1979-64). 1979 August 30. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/gfkv0144>)

⁶⁵ Research Summary: Effectiveness of "Kool & Mild Today" Campaign, op.cit.

Kool Milds “Feel the mild side of Kool” (1979–1980)



Kool Milds “Kool & Mild Today” (1988–1991)



Marlboro Milds “A New Menthol” (2000)



“Light” Menthol Cigarettes

Salem Lights (1975–1980)



Salem used bright neon lights in advertisements for Salem Lights, and light-colored pictures in their Salem Slim Lights advertisements. For cigarette boxes, both Salem Lights and Salem Slim Lights used white-dominated packaging with minor green detailing as opposed to Salem’s predominant green boxes.

Salem Slim Lights (1981–1982)



Salem cigarettes were introduced to the market in 1956 as the first filter-tipped menthol cigarette, an addition intended to reassure worried smokers.⁶⁶ Subsequently, Salem Lights were introduced as a “the good-tasting low tar menthol cigarette.”⁶⁷ According to Salem Lights marketing research, smokers were separated into psychological segments, one of which was health-concerned. Accordingly, smokers in this segment have unsuccessfully tried to quit and preferred low-tar products they perceived as “better” for their health.⁶⁸ Salem Lights cigarettes were designed and marketed to resonate with these health-concerned smokers.

⁶⁶ History. R.J. Reynolds Tobacco Company. 2015, June 12. (<https://rjrt.com/transforming-tobacco/history/>)

⁶⁷ Qualitative Research Inc; Ellison, Abby. A Qualitative Analysis of the Light / Low Tar Category with Particular Emphasis on Consumer Reactions to Advertising Language and Prototype Concepts for Salem Lights. 1977 November. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/gnkf0189>)

⁶⁸ Qualitative Research Inc; Ellison, Abby, op. cit., pp. 4

Health-Concerned

This group requires reinforcement of only a single product benefit -- low t&n. It would appear that they require cigarettes but no longer enjoy them to the extent they once did. In fact, most falling into this psychological segment have probably tried to quit on numerous occasions and would prefer non-smoker status. Given that they are unable to quit, they have adjusted quite successfully to the reduced impact of low t&n products because they feel these products are "better" for them than higher numbered products. This group would appear to segment further on the basis of brand selection:

It would appear that new smokers do not seem immediately to seek out the menthol lights/low tars. Rather, these brands attract those who have been in the category for a while and are consciously looking to reduce their t&n intake.

Qualitative Research Inc; Ellison, Abby. A Qualitative Analysis of the Light / Low Tar Category with Particular Emphasis on Consumer Reactions to Advertising Language and Prototype Concepts for Salem Lights. 1977 November. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/gnkf0189>)

Salem Lights utilized white and green packaging to convey the idea of healthfulness. According to RJ Reynold's advertising agency William Esty, "*a white/green pack is positive*" and suggests that it's healthier and lower in tar.⁶⁹ Salem Lights also featured healthy and attractive models in their advertisements to address doubts regarding health and consciously emphasized the perceived health benefits of a "*low tar menthol cigarette*."⁷⁰

WHITE/GREEN PACK IS A POSITIVE

- REINFORCES "CLEAN" BENEFIT; WHITE PACK SUGGESTS IT'S HEALTHIER
- WHITE PACK MEANS IT'S LIGHT/LOW IN TAR

⁶⁹ William Esty. Salem Lights Advertising Campaign Development Suggested Strategies/Executional Guidelines (Preliminary). 1977 March 02. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/msmk0088>)

⁷⁰ William Esty. Op. cit., pp.5

- AFFIRMS THE FACT THAT PEOPLE WHO SMOKE LIGHTS CAN BE HEALTHY, ATTRACTIVE, IN GOOD SHAPE/NOT OLD OR WORN OUT
- "THE GIRL IS HOW I WOULD LIKE TO BE ... IT WOULD SELL ME"
- OVERCOMES/ADDRESSES DOUBTS THAT SMOKERS CAN BE HEALTHY OR ATTRACTIVE

PROBLEM/OPPORTUNITY

SMOKERS, PARTICULARLY LOW TAR SMOKERS, SMOKE FOR "SATISFACTION" IN A HIGHLY CONCERNED SMOKING POPULATION, SATISFACTION HAS TWO MEANINGS AND CAN REPRESENT TWO BENEFITS.

- (1) PHYSICAL OR SENSORY SATISFACTION
- (2) MENTAL SATISFACTION

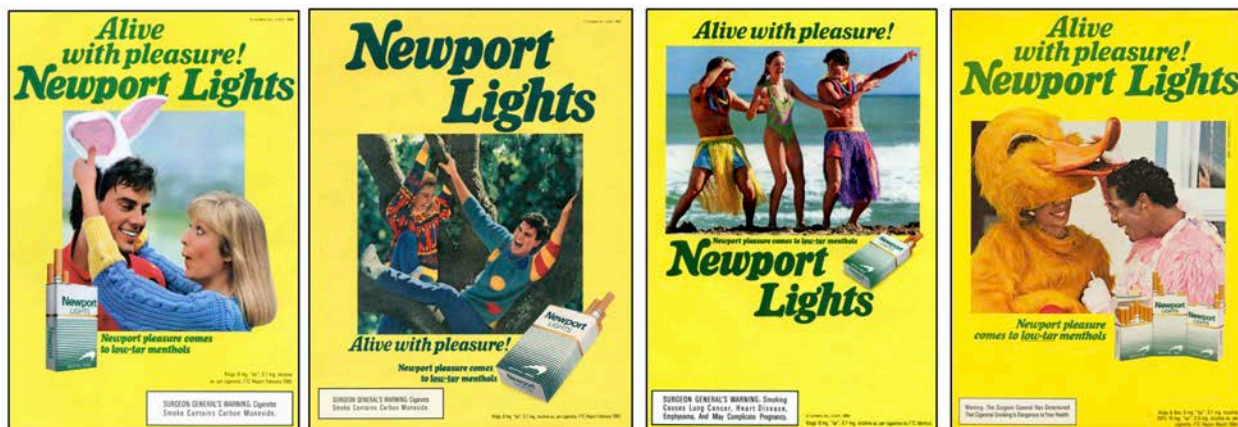
STRATEGY: "DUAL SATISFACTION"

CONVINCE SMOKERS, PARTICULARLY MENTHOL SMOKERS, THAT SALEM LIGHTS DELIVERS A DUAL/TWOFOLD SATISFACTION (OR FULFILLMENT).

- (1) SENSORY SATISFACTION (TASTE, FLAVOR, COOLNESS, FRESHNESS)
- (2) MENTAL SATISFACTION ("KNOWING IT'S LOW TAR RELAXES MY MIND")

William Esty. Salem Lights Advertising Campaign Development Suggested Strategies/Executional Guidelines (Preliminary). 1977 March 02. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/msmk0088>)

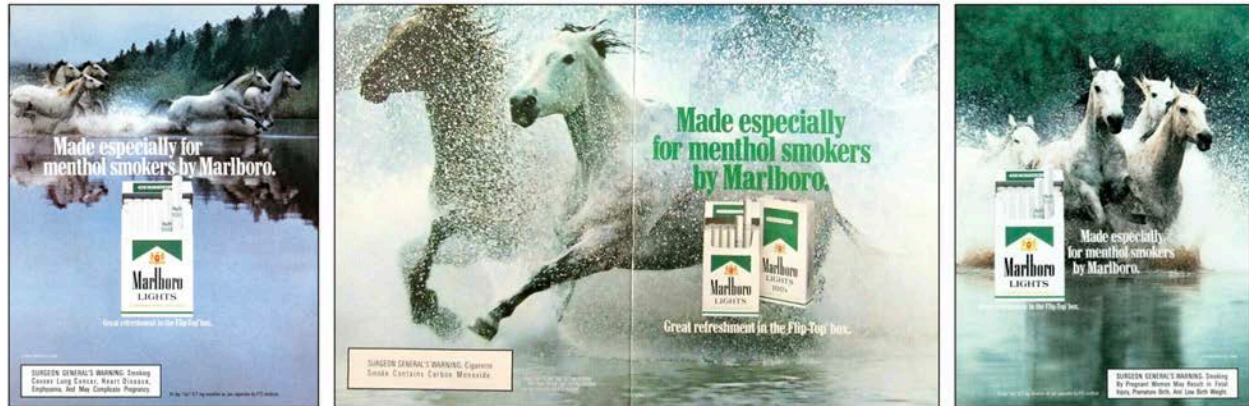
Newport Lights (1978–1991)



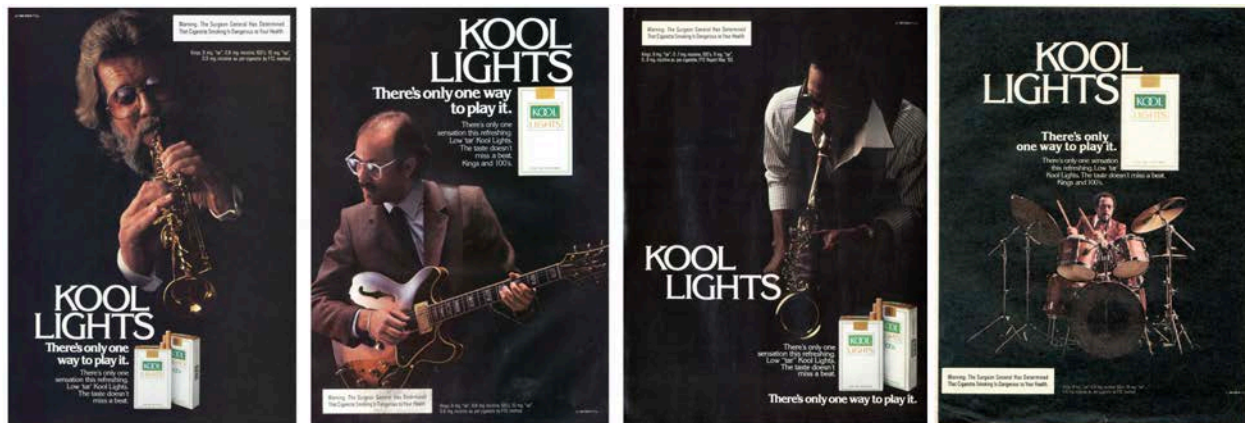
"Light" versions of cigarettes typically utilize packaging and advertisements that are light in color. For example, compared to the usual green-dominated advertisements for Newport cigarettes, Newport Lights advertisements were bright yellow with green words. Newport Lights packaging also utilizes a green to white gradient in the lower portion as opposed to the teal color

usually used on Newport boxes. Brands such as Kool and Marlboro followed these trends. The utilization of light colors in advertisements and packaging not only helped distinguish “light” cigarettes from their counterparts, but the wide use of the white color also conveyed ideas that a cigarette is “light” and “lower in tar.”⁷¹

Marlboro Menthol Lights (1981–1995)



Kool Lights 1981–1983



⁷¹ William Esty. Op. cit., pp.5

“Super Light” Menthol Cigarettes

Kool Super Lights (1977–1980)



Tobacco marketers escalated the health reassurance scale for “lights” to more emphatic terms such as “super light” and even “ultra light.” Kool Super Lights were first released in 1977 with advertising focused on “reduced tar” and smooth taste.^{72 73 74} Remarkably, Brown & Williamson’s publicity machine was able to achieve coverage for the launch of Kool Super Lights by the New York Times, Wall Street Journal, Chicago Tribune, Los Angeles Times, and many other newspapers.⁷⁵ The Wall Street Journal article (June 20, 1977) described Kool Super Lights as directed towards the “*health and low tar conscious*” smoker. Brown & Williamson aimed to dissociate itself from potential health claims, calling the characterization a “*discretionary interpretation of the reporter, not as a direct result of any written statement by B&W personnel.*”⁷⁶

In marketing research for Brown & Williamson, many consumers responded “*better for your health/not as harmful*” when asked questions for their ideas or impressions relating to the campaign, the best thing about Kool Super Lights, and what the consumers thought when advertisements mentioned “*only 9 milligrams tar.*”⁷⁷ In 1981, Brown & Williamson expanded its health reassurance brands with the launch of Kool Ultra and Kool Lights.⁷⁸

⁷² WLT. Profile Kool KS; Kool International; Helsinki Presentation. 1978 January 10. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/rjcb0132>)

⁷³ Jeannin-C. 820000 Kool Superlights Campaign. 1982 March 17. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/srbb0143>)

⁷⁴ ASI Market Research Inc. Kool Super Lights Magazine Ad - “Kool Super Lights”; Kool Super Lights Magazine Ad - “Kool Super Lights”. 1977 April 12. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/gpfm0133>)

⁷⁵ New Kool Super Lights. 1977 June 20. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/jxpp0099>)

⁷⁶ McKeown-F; B&W. Kool Superlights Press Conferences. 1977 June 20. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/fpkm0132>)

⁷⁷ ASI Market Research Inc. op. cit.

⁷⁸ Brown & Williamson Tobacco Corporation Announces National Launch of KOOL Ultra and KOOL Lights. 1981 November 30. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/qkcp0128>)

“Ultra Light” Menthol Cigarettes

Salem Ultra (1980–1981)



Salem Ultra was introduced in 1980 with a focus on its “much lower”/ “ultra low tar” of 5mg versus 9mg for Salem Super Lights.⁷⁹ The company referred to the advertising as having a: “*product as hero format*.” In advertising, this technique implies that the brand overcomes obstacles that others cannot.⁸⁰ The new brand was targeted at what the industry characterized as “*intelligent*” women who were “*very aware of the smoking and health controversy*.” It was perhaps an error that the brand name was simply “Salem Ultra” as opposed to “Salem Ultra Light.” A company study showed that some consumers did not understand that the “ultra” stood for ultra-low tar and instead mistook it to mean extra strong.⁸¹ This led to the addition of the clarifying tagline “*at only 5mgs tar*.”

SALEM Ultra was nationally introduced on August 4, 1980. Introductory advertising, which ran through December, used a “product as hero” format imposed on the SALEM Family “High Country” scenery.

Harris MD Advertising Research Report. Results of the Salem Ultra Tagline Variation Communications Test. 1981 April 15. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/rsnc0102>)

Salem Ultra Product Profile		
Feature	Benefit	Proof
The SALEM Name.	• SALEM's family of brands are solid sales performers.	• RJR Comparative Sales Data SALEM's total share of menthol category is over 30%.
Ultra Low Tar.	• Increase sales potential by satisfying consumer demand for brands in the growing ultra low tar category.	• RJR Comparative Sales Data Ultra low tar category grew 44% in 1979 and projected to grow 32% in 1980.
King Size – 5 mg. tar		
100's – 6 mg. tar		
A uniquely refreshing light menthol.	• Satisfies consumer demand for a cigarette with low tar levels that still delivers superior light menthol refreshment.	• RJR Marketing Research Department 56% of low tar menthol smokers questioned have indicated they would purchase SALEM Ultra.

Prime Prospect

SALEM Ultra should be particularly motivating to women without alienating men. The SALEM Ultra prime prospect is a mature woman (35+ years of age) who lives in a middle-to-upper income household in larger metropolitan areas. Her values are evolving from a more traditional to a more modern lifestyle. Although she may work full or part-time, her job must provide self-satisfaction and a feeling of independence rather than just being a source of income. She is intelligent and enjoys cultural activities. She is very aware of the smoking and health controversy but still enjoys the light refreshing taste of a low tar menthol cigarette. As a result, she is not willing to sacrifice taste in her cigarette to get the very lowest tar. Rather, she seeks the best compromise of light menthol refreshment and very low tar.

Salem Ultra Product Profile. 1980. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/jthx0016>)

Salem 1980 National Business Plan Overview. Brand Positioning. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/yzph0096>)

⁷⁹ Harris MD Advertising Research Report. Results Of The Salem Ultra Tagline Variation Communications Test. 1981 April 15. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/rsnc0102>)

⁸⁰ Woods D. Four ways to use the hero story in corporate communications. Evolved media. October 26, 2020. (<https://www.evolvedmedia.com/four-ways-to-use-the-hero-story-in-corporate-communications/>)

⁸¹ Harris MD. Advertising Research Report. Op. cit.

Kool Ultra “There’s only one way to play it” (1981–1982)



Virginia Slims Ultra Lights “The lightest style of slims” (1987–1988)



Marlboro Ultra Lights “Famous Marlboro flavor now in an Ultra Light” (1998)



Misty Ultra Light 1993, Merit Ultra Lights (1984)



Menthol Advertising Focused on "Low Tar" (1970–80s)

Low-tar menthol cigarettes brands claiming tar levels from 1 to 9 mg.

In response to rising health concerns, tobacco companies increasingly advertised their products alleged as low tar, which led to the so-called "tar derby."^{82 83} According to a 1987 market analysis from Philip Morris, the low-tar category could be segmented-based on tar range: the "flavor low" segment with 7-15 mgs of tar, the "ultra low" segment with 4-6 mgs of tar, and the "super ultra low" segment with 0-3 mgs of tar.⁸⁴ Tobacco marketers realized that smokers were unfamiliar with the meaning of specific tar amounts and adopted qualifiers such as "low," lower," or "lowest" tar and expressions such as "only 1 mg."

CATEGORY IS FURTHER SEGMENTED AS FOLLOWS:		ALL SMOKERS HAVE VERY LOW AWARENESS OF THEIR BRAND'S TAR NUMBERS. TAR DECISION MADE BASED ON PACK COPY:	
TAR RANGE	LOW TAR SEGMENT		
- 7-15 MGS.	- FLAVOR LOWS	- "LOW TAR"	
- 4-6 MGS.	- ULTRA LOWS	- "LIGHTS"	
- 0-3 MGS.	- SUPER ULTRA LOWS	- "ULTRA LOW"	

Superlights Product Positioning Recommendation. 1987 November. Philip Morris.
(<https://www.industrydocuments.ucsf.edu/docs/qhnl0105>).

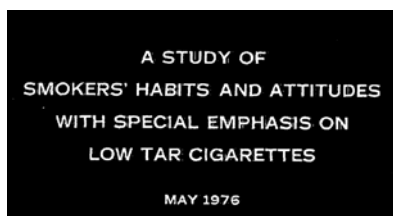
⁸² Cataldo JK, Malone RE. False promises: the tobacco industry, "low tar" cigarettes, and older smokers. J Am Geriatr Soc. 2008 Sep;56(9):1716-23.

⁸³ Anderson SJ, Pollay RW, Ling PM, Op. cit.

⁸⁴ Superlights Product Positioning Recommendation. 1987 November. Philip Morris.
(<https://www.industrydocuments.ucsf.edu/docs/qhnl0105>).

Roper's 1976 study on Low Tar

A 1976 Roper organization study found that low-tar cigarettes were most often used by women, college-educated people, and those with middle and higher levels of income.⁸⁵ Consumers described low-tar brands as: "*better for your health*" and cited its "*more effective filter.*"



Brands Thought Better For Health

The low tar brands have cornered opinion that to the extent any brands are better for your health, they are. All smokers were asked whether they thought any particular brands were better for your health than others, and if so, which brands. Three in ten of all smokers said some brands were better for health than others, and almost half of the low tar brand smokers said this. The brands named were almost exclusively low tar brands, with the older low tar brands (Vantage, True and Carlton) getting most mentions. Considering the short length of time they have been on the market, both Merit and Now had comparatively good mention.

Roper Organization Inc. A Study of Smokers' Habits And Attitudes With Special Emphasis on Low Tar Cigarettes. 1976 May; 2011 June 01. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/fmbk0191>)

Reassuring Brand Names in Menthol Cigarettes:

True "Never loses its cool" (1968–1971)



⁸⁵ Roper Organization Inc. A Study Of Smokers' Habits And Attitudes With Special Emphasis On Low Tar Cigarettes. 1976 May; 2011 June 01. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/fmbk0191>)

Vantage “Are you smoking menthol for the wrong reason?” (1973 left, 1983 right)



During the 1960 and 1970s, a genre of health-reassuring brand names was launched, such as True, Vantage, Life, Merit, Real, and Fact.⁸⁶ These brands carried menthol varieties, were marketed as a solution to a smoker's health concerns and emphasized their good taste and "low tar" combination.⁸⁷ For instance, True was targeted to the "health concern segment" and Lorillard measured the "health anxiety scale" among potential customers.⁸⁸

Industry documents regarding the Vantage advertising campaign intended to emphasize Vantage's alleged good taste and low tar combination.⁸⁹ As a result, Vantage was able to convey healthfulness and reassurance messaging.

True Green (menthol) increases with greater degree of health anxiety.

TRUE GREEN'S STRENGTH WITHIN	
THE HEALTH ANXIETY SEGMENTS	
For True Green, as for True Blue, the more health anxious one is, the more one is attracted to the brand---	
...Among <u>low</u> health anxious---	1.1% regular usage
...Among <u>medium low</u> health anxious---	3.7% regular usage
...Among <u>medium high</u> health anxious---	6.2% regular usage
...Among <u>high</u> health anxious---	13.6% regular usage

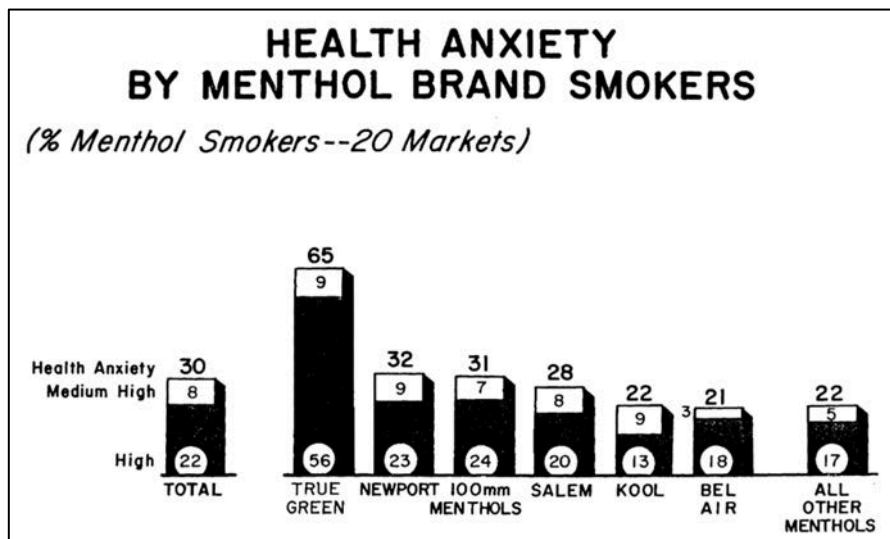
⁸⁶ SRITA collection of reassuring brand name cigarettes. (<https://tobacco.stanford.edu/cigarettes/reassuring-brand-names/>)

⁸⁷ Confrontation Advertising Campaign. Executional Guidelines. 1978. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/ztdf0099>)

⁸⁸ Foote Cone + Belding. An Appraisal Study Of True Cigarettes True Blue....Fourth Wave True Green/////Second Wave. 1978 March. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/mgbg0129>)

⁸⁹ Confrontation Advertising Campaign. Op. cit., pp.15

In 1978, True Green was the highest-selling menthol brand among consumers the industry categorized as having “medium high levels of health anxiety.”



Footnote Cone + Belding. An Appraisal Study Of True Cigarettes True Blue.....Fourth Wave True GreenSecond Wave. 1978 March. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/mgbg0129>)

Natural, Organic, Plant-Derived, and Additive-Free Menthol Cigarettes

Salem Natural “It’s only natural” (1971–1972)



Terms such as “natural” have long had a connotation of quality and healthfulness. In the early 1970s, Salem used the slogan “It’s only natural” over a pastoral backdrop and to reinforce its “country fresh” image.

When prohibited from using claims of low tar or to use proxy terms as mild, light, super lights, and ultra light, menthol cigarette marketers turned to alternative ways of communicating healthfulness.⁹⁰ They adopted terms such as “natural” and “organic,” which were synonymous

⁹⁰ Harlow GE. Marketing Research Dept. Salem “It’s Only Natural” General Print Campaign.. 1971 April 16. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/znmg0091>)

with healthier foods, and the concepts behind them such as “additive-free,” “plant-based,” and even “farm to table.”⁹¹

Tobacco marketers exploited consumer demand for “natural” products.

To assist your selling efforts, you may wish to emphasize that adult smokers' interest in the taste of natural products reflects growing trends in other consumer product categories. Research findings indicate there is an increasing demand for “natural” products and for products with fewer additives:

- Organic food sales have grown 20-25% annually since 1990.
- Light beer shipments are up 78% since 1985.

Kool Natural introduction. 1998. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/kznv0191>)

Kool Natural (1998–1999)



Kool Natural was launched in 1998 as a full-flavor menthol product with added spearmint and peppermint.⁹² Brown & Williamson aimed to establish the: “*first mainstream menthol cigarettes with an all-natural tobacco blend...leading the way in innovation.*”⁹³ Kool Natural was marketed as a “*mixture of natural menthol with other natural flavors such as peppermint and spearmint to deliver a smooth, fresh taste,*” and having “*no artificial flavors of ingredients are added to the tobacco.*” The Kool Natural campaign sought to exploit the increasing demand for natural products and for products with fewer additives (see above). However, there was some concern by Brown & Williamson that Kool Natural might not be congruent with the brand’s virile, masculine image.⁹⁴

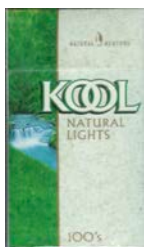
⁹¹ Wells, Wells, Rich and Green. 'All-Natural' New Product Positionings Worksession: D, TSO. 1986 December 02. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/mryc0127>)

⁹² Kool. 1999. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/qfgc0221>)

⁹³ Kool Natural introduction. 1998. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/kznv0191>) 1998. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/kznv0191>)

⁹⁴ Rabid Research. Kool Creative Round I Focus Groups. 1999 May 06. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/yqyv0191>)

From Kool Natural's 1998 Creative Brief



Creative should contain a disclosure statement that informs consumers that the KOOL Natural Lights communication is not intended to imply any health benefits. Various options for communicating this disclosure (perhaps within the “B KOOL” tonality) should be explored and will be reviewed by the B&W Legal department.

Nord J. Kool Natural Lights Creative Brief. 1998 March 16. Brown & Williamson Records; Master Settlement Agreement. Unknown. <https://www.industrydocuments.ucsf.edu/docs/xlkb0221>

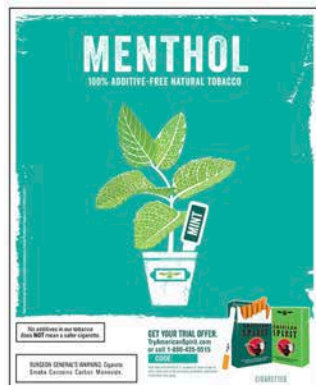
Although the terms “natural” and “light” were clearly intended as health reassurance, Brown & Williamson legal placed a disclaimer, in fine print, disingenuously claiming that they were not. The company knew full well that the terms “natural” and “light,” especially in combination, were perceived by consumers as implying that the brand was healthier. The company’s own research showed that both terms appealed to health-concerned consumers.

 An advertisement for Kool Natural cigarettes. On the left is an image of a cigarette pack. To the right is a large text block. A red arrow points from the bottom of the pack image to the text block. The text block contains the following text:

KOOL Natural Lights are a special blend of tobaccos and natural menthol with other natural flavors for a smooth, fresh taste. We add no artificial flavors to this blend. We're not saying these cigarettes are safer than other cigarettes, but we think you'll enjoy the perfectly balanced taste. If you have any questions and would like more information, E-mail us at info@kool-natural.com or call us at 1-877-879-5665.

Additive-Free Menthol Cigarettes

American Spirit “100% additive-free natural tobacco” (2012–2016)



Natural American Spirit has positioned itself as an “All Natural” and “Additive-free” cigarette.⁹⁵ Introduced in 1985 by a New Mexico start-up, The Santa Fe Natural Tobacco Company, the brand was purchased by Reynolds American in 2002. In 2001, the company described Natural American Spirit’s “*intellectual and emotional consumer benefits*” emphasizing the brand’s “*perceived health benefits.*”⁹⁶ Natural American Spirit published a detailed handout describing its supposedly healthier manufacturing process.⁹⁷ It is noteworthy that Natural American Spirit had more tar than Marlboro Red.⁹⁸ Remarkably, the brand was sold in stores known for selling healthy foods.

The pack illustration of an Indian Chief was meant to convey a “*concept based on traditional American Indian usage of tobacco in its natural state.*” The brand imagery also evoked the practice of smoking tobacco for spiritual, medicinal, and social (e.g., peace pipe) purposes. In defending itself from criticism, the company maintained that Native Americans were not a market target.⁹⁹ The target market for Natural American Spirit was defined as: “*progressive young adults, generation X hippies, and alternative lifestyle smokers.*”¹⁰⁰



Concept Based on Traditional American Indian Usage of Tobacco In Its Natural State

- "Tobacco Chief" pack design and product name
- Originally grew tobacco on Indian lands in New Mexico
- Company maintains connection with American Indians
 - Contributes money and tobacco to variety of American Indian causes
 - Plans to commit resources and to enlist consumer support in fight to let American Indians in West grow tobacco for commercial use

Natural American Spirit. 2001. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/jzkl0169>)



⁹⁵ Natural American Spirit. 2001. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/jzkl0169>)

⁹⁶ Natural American Spirit. Op. cit.

⁹⁷ Santa Fe Natural Tobacco. Answers To Your Questions About Natural American Spirit Registered Trademark Cigarettes. A Report To Natural American Spirit Customers-1994 October 05. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/nnvx0078>)

⁹⁸ Wood M. All Natural Review. 1995 November 06. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/ptvf0157>)

⁹⁹ Hunter G. Critics pan Indian imagery in American Spirit. Santa Fe Reporter. March 11, 2014. (<https://www.sfreporter.com/news/40years/2014/03/12/critics-pan-indian-imagery-in-american-spirit/>)

¹⁰⁰ Natural American Spirit. Op. cit.

Ecological marketing (greenwashing) of Natural American Spirit (August 2022)



By branding itself as an “All Natural,” “Organic,” and “Additive-free” cigarette, American Spirit conveyed ideas of healthfulness and reduced perceived harm compared to other cigarettes.¹⁰¹ Youth are especially vulnerable to the brand’s healthier and eco-friendly messaging.¹⁰² The use of these words to create a healthful image of the cigarette brand has been called “the” health halo” effect, which implies other positive attributes the product does not explicitly claim (e.g., healthfulness or reduced harm).¹⁰³ These tactics also had an indirect positive effect on smoking intentions through reduced perceptions of the brand's potential to cause disease.

To combat the health associations caused by misleading terms and imagery, settlements with the Federal Trade Commission in 1999 and attorneys general from 33 states and the District of Columbia in 2010 required disclaimers on all future advertisements, including those for Natural American Spirit cigarettes, indicating that organic tobacco and lack of additives do not result in a less harmful cigarette.¹⁰⁴ Although the disclaimers were intended to counteract reduced harm implications, studies have found that disclaimers on cigarette packaging do not adequately correct misconceptions of cigarette harm elicited by such claims and do not counteract interest in switching to products making such claims.¹⁰⁵

In August 2015, the US Food and Drug Administration issued warning letters for tobacco companies to cease and desist using the terms “additive-free” and “natural” in marketing. An agreement between The Santa Fe Natural Tobacco Company and the FDA reached in January 2017 prohibits use of the term “natural” in advertising, but incongruously permits Natural American Spirit to retain “Natural” in its brand name, keep its organic labeling, and characterize its

¹⁰¹ Epperson AE, Henriksen L, Prochaska JJ. Natural American spirit brand marketing casts health halo around smoking. *Am J Public Health* 2017; 107:668–70.

¹⁰² Czoli CD, Hammond D. Cigarette packaging: Youth perceptions of “natural” cigarettes, filter references, and contraband tobacco. *J Adolesc Health*. 2014 Jan;54(1):33-9.

¹⁰³ Iles IA, Pearson JL, Lindblom E, Moran MB. “Tobacco and Water”: Testing the Health Halo Effect of Natural American Spirit Cigarette Ads and Its Relationship with Perceived Absolute Harm and Use Intentions. *Health Commun*. 2021; 36:804-815.

¹⁰⁴ United States of America Federal Trade Commission: *In The Matter Of Santa Fe Natural Tobacco Company, Inc.* File No. 992-3026 Agreement Containing Consent Order. (<https://www.ftc.gov/sites/default/files/documents/cases/2000/04/santafeagree.htm>)

¹⁰⁵ Baig SA, Byron MJ, Lazard AJ, Brewer NT. “Organic,” “Natural,” and “Additive-Free” Cigarettes: Comparing the Effects of Advertising Claims and Disclaimers on Perceptions of Harm. *Nicotine Tob Res*. 2019 Jun 21;21(7):933-939.

ingredients as “tobacco and water.” Subsequent research suggests this agreement has not prevented Natural American Spirit from benefiting from its health reassurance messaging.¹⁰⁶

“100% Plant-Based Menthol” Cigarettes

Winston “100% Plant Based Menthol.” From “Farm to Pack” (2020–2021)



While synthetic menthol has long been available, many menthol cigarette brands use menthol derived from the peppermint plant. Both Winston’s “*plant based*” and American Spirit’s “*no additives*” claims suggest that their menthol cigarettes source their menthol from plant sources.¹⁰⁷ The implication, likely false, is that synthetic menthol is artificial and, by implication, less healthful.

Exploiting the popular farm-to-table movement, which consumers may equate with healthfulness, seems especially reprehensible for a manifestly harmful product. Needless to say, any alleged “*plant-based*” menthol cigarettes are equally deadly as other cigarettes.

Color Conveys Powerful Messages

Cigarette packaging is an important component of product advertising. In addition to brand logos and descriptors such as “fresh” and “light,” studies have found the colors used on cigarette packaging also convey clear messages to consumers. A study done by Dunn et al (1973) showed that a darker green used on cigarette packaging is thought to be “*more exotic, attractive and prestigious*” while simultaneously having “*more menthol coolness*” compared to a lighter shade of green.¹⁰⁸ Blue and white, on the other hand, convey a mild, smooth, and mellow flavor, effectively persuading consumers into believing those packages provide a “*healthier*” cigarette choice.¹⁰⁹ Being associated with strong, full, and rich flavors, darker colors and red are generally

¹⁰⁶ Gratale SK, Maloney EK, Cappella JN. Regulating language, not inference: an examination of the potential effectiveness of Natural American Spirit advertising restrictions. *Tobacco Control* 2019;28:e43-e48.

¹⁰⁷ Raskind IG, Prochaska JJ, Epperson AE, Henriksen L. Plant-based menthol cigarettes? Food industry trends and farm-to-pack cigarette advertising. *Tob Control*. 2021 Aug 16;tobaccocontrol-2021-056534. doi: 10.1136/tobaccocontrol-2021-056534. Epub ahead of print. PMID: 34400569;

¹⁰⁸ Dunn WL, Martin PG. 2305 - flavor development two pastel green menthol field tests.1973 September. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/jzbw0122>)

¹⁰⁹ Lempert LK, & Glantz S. Packaging colour research by tobacco companies: the pack as a product characteristic. *Tobacco Control*, 2017; 26, 307–315.

used in regular-flavored tobacco advertising. Menthol flavors have long been associated with the color green, but blue and white are gaining popularity, especially in newer brands.

Green is the signature color of menthol brands.



Blue is also often used for menthol brands.



Communicating Mild, Light, & Ultra Light Through Pack Colors

In 2010, the implementation of regulations required by the Family Smoking Prevention and Tobacco Control Act further limited the industry's ability to make reduced health claims by removing "light," "low," "mild," and any similar descriptors in the labeling or advertising of tobacco products. The Act also created a pathway for industry to make claims of "modified risk" for products that demonstrate what the FDA considers to be reduced risk following a thorough scientific review.¹¹⁰

Following implementation of this regulation, the industry exploited new strategies to offer health reassurance, including the use of colors on package design. As described by Lempert and Glantz: *"Companies use pack colors to manipulate consumers' perceptions of the taste, strength and health impacts of the cigarettes inside the packs, thereby altering their characteristics and effectively creating new products."*¹¹¹ The new tobacco marketers' code is the lighter the package, the lighter and "healthier" the cigarette.

Transition from Salem Menthol Full Flavor, Light and Ultra Light to color-coded packs^{112 113}



¹¹⁰ H.R.1256 - 111th Congress (2009-2010): Family Smoking Prevention and Tobacco Control Act. (2009, June 22). (<http://www.congress.gov/>)

¹¹¹ Lempert LK, Glantz S. Packaging colour research by tobacco companies: the pack as a product characteristic. *Tobacco Control* 2017; 26:307-315.

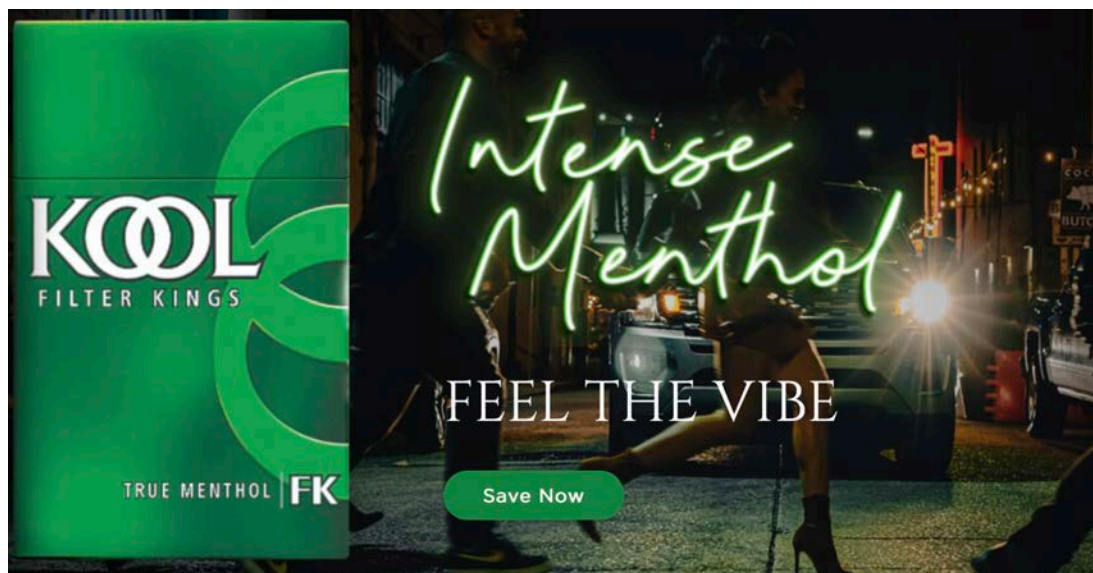
¹¹² Wade L. Cigarette Manufacturers Substitute Colors for Words. The Society Pages. July 19, 2010 (<https://thesocietypages.org/socimages/2010/07/19/cigarette-manufacturers-substitute-colors-for-words/>)

¹¹³ Cigarette packs get colorful with 'light' label ban. Associated Press. June 7, 2010. (<https://www.vvdailynews.com/story/business/2010/06/07/cigarette-packs-get-colorful-with/37086590007/>)

Kool Intense Menthol

Recently, Kool has reverted to its earlier image of a strong, intensely flavored menthol brand.¹¹⁴ For more information regarding use of the term “cool” in menthol cigarette advertising, please see section on Marketing “Cool” and “Fresh.”

Kool website 2022



Marketing “M Power” – Strong menthol from the House of Menthol campaign.



¹¹⁴ Bamboo Worldwide. Kool. Cooling Ideation. April 29, 30, May 1st. Concept Blueprints Summary. 2008 October 24. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/fxbl0222>)

MENTHOL BLACK-TARGETED ADVERTISING:

In the 1950s, the American public became progressively more concerned about the adverse health consequences of smoking. The 1964 US Surgeon General report contributed to further reductions in rates of cigarette smoking.¹¹⁵ Facing decline in their customer base, tobacco corporations examined what they perceived to be underdeveloped markets as opportunities to expand their customer base.

Since World War II, mass migration of Black Americans from southern communities to industrial northern cities afforded greater employment opportunities and increased economic resources.¹¹⁶ The major tobacco companies took notice.

The Campaign to Target Black Americans with Menthol

While menthol cigarettes emerged on the market in the 1920s, and major menthol brands (Kool, Salem, Newport) were all established by the 1950s, marketing to the Black population did not truly commence until the 1960s.¹¹⁷ A detailed 1954 study of the “Negro market” commissioned by Philip Morris and conducted by the Roper Organization showed that Black Americans primarily smoked the leading brands Lucky Strike, Camel, Philip Morris, and Chesterfield, while only 4% smoked the menthol brand Kools.¹¹⁸ Since that study, makers of menthol cigarettes have engaged in enormously successful campaigns to target Black Americans. By 2020, the CDC reported that 85% of Black tobacco users smoked menthol brands.¹¹⁹ Among Black young adult smokers, 93% reported initiating with a menthol brand.¹²⁰

The tobacco industry promulgated a fallacious argument that inherent biological taste preference for menthol explains the widespread adoption of mentholated cigarettes among Black people in America.¹²¹ The reality is the use of menthol cigarettes by Black consumers was purposefully and systematically orchestrated by marketers.^{122 123 124} As a result of systematic targeting of advertisements, Black communities disproportionately smoke menthols. A meta-analysis of advertising density between 1966 and 2006 showed that there were 2.6 times as many tobacco

¹¹⁵ U.S. Department of Health, Education, and Welfare. Smoking and Health: Report of the Advisory Committee to the Surgeon General of the Public Health Service. Washington: U.S. Department of Health, Education, and Welfare, Public Health Service, Center for Disease Control; 1964. PHS Publication No. 1103.

¹¹⁶ National Archives and Records Administration. *The Great Migration (1910-1970)*. National Archives and Records Administration. Retrieved June 30, 2022 (<https://www.archives.gov/research/african-americans/migrations/great-migration>)

¹¹⁷ Pollay, R. W., Lee, J. S., & Carter-Whitney, D. (1992). Separate but not equal: Racial segregation in cigarette advertising. *Journal of Advertising*, 21, 45–57. Retrieved from <http://www.jstor.org/stable/4188824>

¹¹⁸ Roper BW. Progress Report on Negro Market Study. 1954 September. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/nqym0109>)

¹¹⁹ Menthol and Cigarettes. Center for Disease Control and Prevention. May 10, 2020. (https://www.cdc.gov/tobacco/basic_information/tobacco_industry/menthol-cigarettes/index.html)

¹²⁰ D'Silva J, Cohn AM, Johnson AL, Villanti AC. Differences in Subjective Experiences to First Use of Menthol and Nonmenthol Cigarettes in a National Sample of Young Adult Cigarette Smokers. *Nicotine Tob Res*. 2018 Aug 14;20(9):1062-1068.

¹²¹ Kreslake JM, Wayne GF, Connolly GN. The menthol smoker: tobacco industry research on consumer sensory perception of menthol cigarettes and its role in smoking behavior. *Nicotine Tob Res*. 2008 Apr;10(4):705-15.

¹²² Newell L. Negro Smoking Habit Study. 1963 June. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/rrhh0055>)

¹²³ AM Esty W. The Black menthol Cigarette market. 1979 February. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/gmlj0103>)

¹²⁴ Newman-Stein Inc. Cigarette Attitude Study Among Lower Income Blacks: Awareness, Attitudes, and Usage. 1979 March. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/ttyl0115>)

advertisements per person in predominantly Black neighborhoods as compared to predominantly White neighborhoods.¹²⁵

The tobacco industry has a long history of racism. Slavery in America began with the need for labor to tend tobacco fields, long before cotton became a major export product. Until recently, Black workers in the tobacco industry were almost exclusively limited to growing tobacco in the field.¹²⁶ As part of its focus in Black neighborhoods, tobacco companies referred to this market as “downscale” and the “poverty market.”¹²⁷ In advertising to the Black market, tobacco companies were keenly aware that they risked potentially alienating White smokers. Menthol cigarette advertisements targeting Black audiences ran exclusively in Black media for many years. In 1958, backlash against Philip Morris for marketing to Black consumers led to a segregationist boycott.¹²⁸ In 1989, Philip Morris exploited this by issuing an advertorial in Black media outlets highlighting that the company did not concede to this boycott.^{129 130}

The primary means of initially establishing inroads into the Black cigarette market were advertisements in Black-focused magazines (Ebony, Jet, Essence) and Black newspapers such as the Philadelphia Tribune. Ties developed between Black media outlets and tobacco companies driven by the fragile business models and a need for advertising revenue among many Black media outlets.¹³¹

Over time, point-of-sale menthol advertising became notably overrepresented in urban centers, especially predominantly Black neighborhoods.^{132 133} Following the 1970 removal of cigarette advertising from TV and radio in the US, the purveyors of menthol brands sought alternative channels to effectively convey their message. Menthol cigarette billboards blossomed in predominantly Black neighborhoods across America.^{134 135 136} The saturation of Black urban markets included posters on city transit (buses and subways), distribution of discount coupons, and free samples handed out from corporate-sponsored vans parked in Black neighborhoods.¹³⁷ Following

¹²⁵ Primack BA, Bost JE, Land SR, Fine MJ. Volume of tobacco advertising in African American markets: systematic review and meta-analysis. *Public Health Rep.* 2007;122(5):607---615.

¹²⁶ Northrup HR. *The Negro in the Tobacco Industry.* University of Pennsylvania. 1970.

¹²⁷ Yerger VB, Przewoznik J, Malone RE. Racialized geography, corporate activity, and health disparities: tobacco industry targeting of inner cities. *J Health Care Poor Underserved.* 2007; 18(4, suppl):10---38.

¹²⁸ Sales of Philip Morris Drop 48%: Race Mixing Policies Hurt Sales. *The White Sentinel.* March 1958. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/hfjg0089>)

¹²⁹ Philip Morris must change its policies or face loss of its White business. *The White Sentinel Newspaper.* 1989. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/mkjg0089>)

¹³⁰ Corr J. Media Plan, 'P.M. Must Change Its Policies. 1988 April 06. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/mljg0089>)

¹³¹ McCandless PM, Yerger VB, Malone RE. Quid pro quo: tobacco companies and the black press. *Am J Public Health.* 2012 Apr;102(4):739-50.

¹³² Lee JG, Henriksen L, Rose SW, Moreland-Russell S, Ribisl KM. A Systematic Review of Neighborhood Disparities in Point-of-Sale Tobacco Marketing. *Am J Public Health.* 2015 Sep;105(9):e8-18.

¹³³ Moreland-Russell S, Harris J, Snider D, Walsh H, Cyr J, Barnoya J. Disparities and menthol marketing: additional evidence in support of point of sale policies. *Int J Environ Res Public Health.* 2013 Sep 25;10(10):4571-83.

¹³⁴ Stoddard JL, Johnson CA, Sussman S, Dent C, Boley-Cruz T. Tailoring outdoor tobacco advertising to minorities in Los Angeles County. *J Health Commun.* 1998;3(2):137---146.

¹³⁵ Luke D, Esmundo E, Bloom Y. Smoke signs: patterns of tobacco billboard advertising in a metropolitan region. *Tob Control.* 2000;9(1):16---23.

¹³⁶ Hackbarth DP, Silvestri B, Cospser W. Tobacco and alcohol billboards in 50 Chicago neighborhoods: market segmentation to sell dangerous products to the poor. *J Public Health Policy.* 1995;16(2): 213---230.

¹³⁷ Gardiner PS. The African Americanization of menthol cigarette use in the United States. *Nicotine Tob Res.* 2004 Feb;6 Suppl 1:S55-65.

the 1998 Master Settlement Agreement, which banned tobacco advertising on billboards, the industry compensated by intensifying advertising at the point of sale.¹³⁸

Black-targeted menthol cigarette advertising has evolved in both methods and messaging over the last 60 years. Between 1960 and 1969, Black models were typically substituted for White models in advertisements otherwise identical to those in mainstream periodicals. Mimicry between White and Black advertisements continued for decades. The most notable example is the four-decade-long Newport “Alive with Pleasure” campaign which began appearing in the early 1970s and continued well into the new millennium. To more effectively focus the targeting of their advertisements, tobacco companies commissioned detailed psychological and cultural studies that guided their approaches.¹³⁹ Gradually, most tobacco advertisements in Black media were customized based upon this research.

Also in the 1970s, Newport advertisements emphasized Black pride models. Winston menthol advertisements appeared with models emulating the popular Black stars and themes from the 1970s. Similarly, L&M’s “Super Bad” advertisements seem to draft from the popular James Brown song of the same title and the movie *Super Fly* (1972) by the Black film director Gordon Parks Jr. As part of this strategy, menthol advertisements celebrated Black History Month and the legacy of Martin Luther King, Jr. Virginia Slims menthol advertisements from this time displayed Black women adorned in African dress motifs.

Content analysis of Black-targeted advertisements from 1988 to 2000 reveals that ads tended to focus upon escapism, fantasy, and nightlife.¹⁴⁰ Most contemporary (after 2000) menthol advertisements appearing in Black media have elements that are evocative of Black culture. As part of their focus on areas populated by Black people, tobacco companies offensively referred to this market as “*downscale*,” and the “*poverty market*.” In an effort to silence opposition and burnish their corporate images, the tobacco industry cultivated relationships with leading Black organizations and sponsored numerous Black cultural events.¹⁴¹ Tobacco companies have also provided funding to numerous African American leadership organization over the years.¹⁴²

Menthol Advertising Campaigns Targeting Black Consumers: 1960–2022

Ebony Magazine was launched in 1945 and began carrying tobacco advertising in 1947. The magazine’s stated mission was to be “*the heart, the soul and the pulse of Black-America*.” Menthol cigarette advertising began in 1960 and in correspondence to tobacco advertisers, Ebony referred to itself as “*Newport’s main gateway to the African American consumer market*.”¹⁴³ Many of the magazine’s photographs of famous Black Americans, including many Ebony covers, depicted these celebrities smoking. Each Ebony issue contained numerous tobacco advertisements, and the close relationship between Johnson Publishing Company (Ebony, Jet) and tobacco companies strongly influenced the periodical’s editorial content. Despite the severe adverse health effects of smoking on the Black community, Ebony avoided publishing articles on

¹³⁸ Wakefield MA, Terry-McElrath YM, Chaloupka FJ, Barker DC, Slater SJ, Clark PI, et al. Tobacco industry marketing at point of purchase after the 1998 MSA billboard advertising ban. *Am J Public Health*. 2002;92:937–40.

¹³⁹ Wailoo K. *Pushing Cool. Big Tobacco, Racial Marketing, and the Untold Story of Menthol Cigarettes*. University of Chicago Press. 2021.

¹⁴⁰ Balbach ED, Gasior RJ, Barbeau EM. R.J. Reynolds’ targeting of African Americans: 1988–2000. *Am J Public Health*. 2003;93(5):822–827.

¹⁴¹ Raebeck A, Campbell R, Balbach E. Unhealthy partnerships: the tobacco industry and African American and Latino labor organizations. *J Immigr Minor Health*. 2010 Apr;12(2):228–33.

¹⁴² Yerger VB, Malone RE. African American leadership groups: smoking with the enemy. *Tob Control*. 2002 Dec;11(4):336–45.

¹⁴³ Ebony; Mosely, C. Newport Print Plan. 1995 October 18. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/lnxh0003>)

the health impact of smoking.¹⁴⁴ ¹⁴⁵ For example, the 1965 Ebony obituary of popular singer Nat King Cole, who died at age 45 of lung cancer, mentioned neither the cause of his death nor the impact of his years of smoking up to three packs a day of Kools. In defense of his magazines' advertising practices, the founder and publisher John H. Johnson argued that without carrying tobacco and liquor advertisements, publication would not have been financially viable. Many back issues of Ebony are available online via Google Books.¹⁴⁶

Ebony covers depicting Black celebrities smoking.



Ebony began running cigarette advertisements in 1947. The early cigarette advertisements in Ebony sometimes depicted White models but by the time menthol advertisements appeared in 1960, essentially all depicted Black models. Black models did not appear in general audience magazines' tobacco advertisements during the 1950s–1970s and only in recent years have advertisements featuring both Black and White models appeared.

¹⁴⁴ Ho JY, Elo IT. The contribution of smoking to black-white differences in U.S. mortality. *Demography*. 2013; 50: 545-68.

¹⁴⁵ U.S. Department of Health and Human Services (U.S. DHHS). Tobacco use among US racial/ethnic minority groups—African Americans, American Indians and Alaska Natives, Asian Americans and Pacific Islanders, and Hispanics: A report of the Surgeon General. Atlanta, GA: U.S. DHHS, Centers for Disease Control and Prevention, National Center for Chronic Disease Prevention and Health Promotion, and Office on Smoking and Health; 1998.

¹⁴⁶ Google Books Ebony Magazine collection (<https://books.google.com/books?id=RNcDAAAAMBAJ>)

Comparing race of models in cigarettes advertisements in Ebony and Life magazines (1950–65)

Cigarette Advertising Frequencies (1950-1965)								
YEAR	Ebony (12 Issues)				Life (12 Issues)			
	Brands (#)	Ads (#)	Filters (%)	Blacks* (%)	Brands (#)	Ads (#)	Filters (%)	Blacks* (%)
1950	4	16	0	80	7	31	0	0
1951	4	17	0	93	6	37	0	0
1952	4	17	0	58	7	28	0	0
1953	4	19	0	43	9	30	7	0
1954	4	15	0	92	10	28	32	0
1955	6	26	23	100	12	36	72	0
1956	7	31	42	88	10	30	57	0
1957	7	33	52	79	14	29	59	0
1958	8	23	70	100	13	29	76	0
1959	11	29	72	100	14	38	87	0
1960	13	43	81	100	11	27	78	0
1961	11	50	76	100	12	28	57	0
1962	12	57	70	100	11	28	64	0
1963	14	60	72	100	15	40	60	0
1964	16	56	82	95	16	41	73	0
1965	12	48	90	100	15	46	78	0

* Based upon ads with human models.

Pollay, R. W., Lee, J. S., & Carter-Whitney, D. Separate but not equal: Racial segregation in cigarette advertising. *Journal of Advertising*, 1992: 21, 45–57.

Essence magazine, launched in 1970, is designed to appeal to Black women with its market defined as a "*lifestyle magazine directed at upscale African American women*."¹⁴⁷ As with Ebony, a study from the 1990s showed that Essence featured a greater density of tobacco advertisements than general audience periodicals and avoided content on the health consequences of tobacco use.

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The Stanford University (SRITA) collection contains 1,536 Black-targeted cigarette and cigar advertisements.¹⁴⁹ The vast majority of advertisements were scanned from original Ebony issues and a handful from Essence and Jet. High-resolution scans of most of the advertisements in this section are available by request.

Newport “with a refreshing hint of mint” (1958)



¹⁴⁷ Essence Magazine. ([https://en.wikipedia.org/wiki/Essence_\(magazine\)](https://en.wikipedia.org/wiki/Essence_(magazine)))

¹⁴⁸ Mastin T. Essence: Advertising and editorial content, *Howard Journal of Communications*, 1996; 7:3, 221-229.

¹⁴⁹ SRITA African American targeted cigarette and cigar collection. (<https://tobacco.stanford.edu/cigarettes/african-americans/>)

Salem “Air softens every puff” (1960)



While the Kool brand first appeared in 1933, Brown & Williamson's specific targeting of Black consumers did not begin until three decades later in the early 1960s. The first menthol cigarette advertisements the authors located ran in *Ebony* in February 1960. Salem advertisements appeared on the back cover every other month throughout the year. Presumably to save costs on photography, the same images of Black couples were used in multiple formats.

Kool “Come up to Kool” “Feel extra coolness in your throat.” (1961–1964)

The background is the iconic green color indicative of menthol flavoring.



In its selection and depiction of Black models in the early years, the tobacco industry was notably concerned about how its White customers would respond. Regarding these early advertisements, the industry stated: “*Black execution cannot be ‘too divergent’ from the white execution.*”¹⁵⁰ Regarding these early advertisements, the industry expressed its apprehensiveness: “*Is the White franchise particularly adverse to image management incorporating Black*

¹⁵⁰ Broach, VC. Marlboro Black Advertising. 1973 October 22. (<https://www.industrydocuments.ucsf.edu/docs/fypy0139>)

models?"¹⁵¹ The industry was also concerned about portraying a “*downscale, black smoker image for Kool*” would adversely affect “*growth of our white franchise.*”¹⁵²

By the 1980s, industry portrayal of Black models evolved:

However, it is felt that many of the ads fail to accurately portray the "typical" Black man

To some, male respondents in particular, the models' light skin and absence of facial hair do not typify Black male Americans.

the light skinned Black man who also wears no facial hair tends to have his "Blackness" and his masculinity questioned more frequently than his dark skinned, bearded and/or mustached brother.

Paul A Warner Assoc. America's Best" Black Creative Focus Groups. Detailed Findings.; Final Report Of Winston " Final Report of Winston "America's Best" Black Creative Focus Groups. Detailed Findings. 1983 March. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/mlgl0094>)

The slogan “Come up to Kool” has multiple meanings it conveys without imagery. First, Kool’s menthol content is higher than other brands, specifically their primary competitor, Salem, so in switching the individual would be increasing the experiences of coolness as they smoked. Second, the term “come up” could be associated with socioeconomic status. The slogan is intended to signal to Black smokers that switching to Kool cigarettes is an upgrade, both in terms of menthol and in life. This sentiment is presented in the image below taken from “Camel Menthol and the Negro Market”¹⁵³

With this search for knowledge about products comes a strong desire for status and class in their selection of a particular brand. This prestige appeal is as important as the taste of the cigarette itself when choosing a brand. (The fact that "Come Up To the Kool Taste" is popular among Negroes is understandable.)

¹⁵¹ McCue-M. Strategic Thinking About The Raleigh Black Franchise. 1978 December 27. Brown & Williamson. <https://www.industrydocuments.ucsf.edu/docs/jxcg0097>

¹⁵² Reid, GT. Kool Marketing Strategy (Synectics). 1978 March 17. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/xkxm0102>)

¹⁵³ Dancer-Fitzgerald, Sample Inc; Dean, George A. Subject: Camel Menthol and the Negro Market. 1967 November 09. (<https://www.industrydocuments.ucsf.edu/docs/lglk0045>)

Kool “Taste extra coolness as you smoke” “Feel extra coolness in your throat” (1962–1966)



Montclair “Just enough in every puff” (1962)



Salem “Salem refreshes your taste” (1964–1967)



Newport “Newport tastes fresher” “Ready to try a great fresh taste” (1965)



Salem “You can take Salem out of the country, but you can’t take the country out of Salem” (1968–1969) By 1968 Black menthol smokers primarily lived in urban environments. Tobacco companies subsequently tended to turn to urban settings for their Black-targeted advertisements.



Salem “Air softens every puff” (1969)



Salem “Springtime! It happens every Salem” (1969)



Pall Mall “Longer yet milder” “lower tar” “How does that grab you” (1969)



Newport “Newport Bold Cold” “Cool ain’t Cold. Newport is” (1969–1970)

During the height of the Black Power movement, this advertising campaign was a watershed representing transition to more targeted advertising.

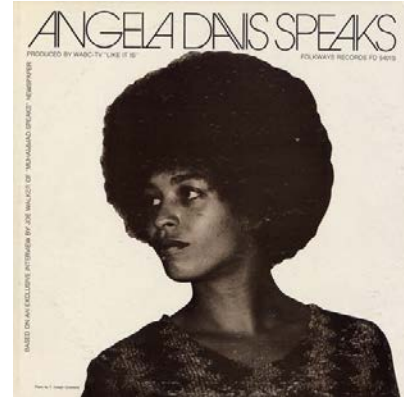


The models selected by Lorillard for its Newport advertising resembled prominent activists of the day. The man with the Afro hairstyle dressed in a blue dashiki wearing a traditional African necklace has his fist raised, cigarette in hand, reminiscent of the iconic Black Panther salute.

Black Panther



Angela Davis, a prominent civil rights leader



<https://folkways.si.edu/angela-davis-speaks/african-american-spoken-american-history/music/album/smithsonian>

<https://info.umkc.edu/womenc/2018/02/20/the-life-of-angela-davis/>

<http://www.spectacularoptical.ca/2012/02/the-black-power-mixtape-1967-1975/>

Newport's "Bold Soul" campaign was the first campaign specialized for Black audiences. Created by Black specialty advertising agency head Vince Cullers in 1969, the campaign was extremely effective in garnering support and creating a loyal Black Newport base through Cullers' effective focus on the cares and concerns of Black people in the late 1960s and 1970s.¹⁵⁴ Cullers appropriated the imagery of the Black pride movement, showcasing Black men with Afros in dashikis and tribal necklaces; and African culture wear worn in the late 60s and 70s to show pride for Black roots. The "Bold Cold" slogan rhyming makes it catchy, which made it more popular on radio stations.

Traditional African Jewelry



Blue Dashiki



<https://www.contemporary-african-art.com/african-jewelry.html>

https://i.etsystatic.com/34319324/r/il/d27c0f/3781728147/il_570xN.3781728147_rfmm.jpg

¹⁵⁴ Vince Cullers Advertising, https://en.wikipedia.org/wiki/Vincent_T._Cullers

The heretofore undeveloped potential in Black communities -

Prior to 1968, when Lorillard instituted a completely separate campaign designed to increase sales and improve relationships with Black consumers, no direct approach had been undertaken by a cigarette company. Most of the advertising, like that for Salem and Kool, was aimed at the general market and "adapted" for Black media.

With Lorillard being first in an effort of this type, advantages have certainly been gained which can be consolidated.

During fiscal 1970, the recommended strategy for Newport cigarettes is to continue the present creative until the test of the new formula for Newport is completed and reviewed. The Newport creative has generated considerable attention and presents the product in a way that isolates it from competitors.

The approach is primarily masculine with the Bold Cold theme that attributes strength and satisfaction to the use of the product. It is still less than a year old and appears to be building momentum. Associated with this theme is the "blue dashiki" with its cold color and its deep root in the new Black identity. Implementation of this theme, especially on radio, identifies the message with the Black community in a cultural and socially significant way.

Vince, Cullers Advertising, P. Lorillard & Company Marketing Plans for Newport & True: Fiscal - 1969-70. 1969. (<https://www.industrydocuments.ucsf.edu/docs/ztlx0045>)

Cullers' portrayal of strong Black men and heavy allusions to the Civil Rights movement catalyzed the success of the campaigns.

"Mass Rally" Transcript of Radio Ad for the Bold Soul Campaign

SFX:	(LARGE CROWD NOISE)		
REPORTER:	(HUSHED VOICE)	SFX:	(LIGHTER LIGHTING, SISTER INHALES, EXHALES SEXTLY)
	Ladies and Gentlemen, this is your Bold Soul Reporter at the	SFX:	(CROWD MURMURS EXPECTANTLY)
	<u>giant Soul City Rally...</u> the chairman is about to speak...	SISTER:	Yeah...this is bold...it's cold! It's a whole new bag of menthol
CHAIRMAN:	Order! Order!		smokin!...
SFX:	(GAVEL RAPS)	SISTER:	(THINKING OUT LOUD)
CHAIRMAN:	I recognize the Brother in the blue dashiki.		I really dig that blue dashiki!
DASHIKI:	Mr. Chairman, We demand a new kind of menthol cigarette that's	SFX:	(CROWD NOISE UP WITH SHOUTS)
	really with it! I move we switch to <u>Newport</u> in the new pack...the	MALE:	Come on! <u>Let's vote.</u>
	<u>bold...cold</u> menthol smoke!	FEMALE:	Make it unanimous.
SFX:	(CROWD NOISE LEVEL UP-GAVELLED DOWN)	CROWD:	(WILD CHEERS, APPLAUSE, WHISTLES AND UP AND UNDER)
SECONDER:	I second the motion!	REPORTER:	This is your Bold Soul Reporter returning you to your Soul Station...
SISTER:	<u>Brother Chairman! I'm a bold Soul Sister from Missouri!</u>	REPORTER:	(THINKING OUT LOUD OVER SOUNDS OF CROWD BREAKING UP)
SFX:	(WHISTLES)		<u>Now to get myself a pack of <u>bold cold</u> Newports - and a blue</u>
SISTER:	You go to show me, honey!		<u>dashiki!</u>
MEMBER:	That's right! Let her try a Newport before we vote!		
CHAIRMAN:	All right. Will the Brother in the blue dashiki let her try		
	one of his bold, cold Newports?		
DASHIKI:	O.K., Sister...have one.		

Vince Cullers Advertising. 60 - Second Radio Spot Number 3 - 'Mass Rally'. 1968 October 04.

Winston “Real & Rich & Cool” (1970–1973)



Winston’s 1972 Menthol “Real & Rich & Cool” and its non-menthol companion “How good it is” emulated the 1970s Blaxploitation movie genre.



In the 1950s through the 1980s, the Winston brand focused on blue-collar masculinity, designated by the industry as the “*virile segment*.”¹⁵⁵ Winston’s “Real & Rich & Cool” and its sister non-menthol and “How Good It Is!” campaigns were described by RJ Reynolds as “*possessing vitality*” and “*gaudy*.”¹⁵⁶ The attire of the models matches that found in movies from the time, such as *Super Fly* or *Cleopatra Jones*. Commenting on the “White Hat” advertisement shown above, its creator, the William Etsy Advertising Agency opined that it: “*reinforces our jointly held belief that Winston’s ‘fashion’ approach is ideally suited to this market.*”¹⁵⁷ After the advertisements ran, RJ Reynolds became concerned about the impact of this campaign’s “Negro visuals” fearing that they “*convey negative attitudes to the majority of the Black population.*”¹⁵⁸

¹⁵⁵ Winston Brand Review 1984 January 18. RJ Reynolds (https://www.industrydocuments.ucsf.edu/docs/ykly0085_

¹⁵⁶ Review Of Winston Print and OOH Advertising '71-'73 1973 June 20. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/mqvn0088>)

¹⁵⁷ McCain JH; William Etsy. "White Hat" Winston Negro Print. 1972 September 14. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/rxjv0019>)

¹⁵⁸ McAllister MG. Ethnic Research-Negro Visuals. 1972 March 21. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/hjjv0019>)

There is considerable vitality in the Ethnic material which was shot for them by a Negro photographer. The lettering was bad but the photographer made the most of his opportunities and his models. And if WINSTON's objective in the Black Community is the Basic Black with his love of the gaudy, they may be on target. However if they want to appeal to the young, black, adult urban males, this group eschews the gaudy dress and is more Brooks Brothers.

Winston's menthol Real, Rich, and Cool campaign included a sweepstakes offering cash prizes, a new wardrobe, and a 1972 Pontiac Firebird Esprit.¹⁵⁹ ¹⁶⁰ Much to the consternation of Winston's marketing team, some consumers confused "Real & Rich & Cool" with being a Kool cigarette advertisement. In the end, the campaign was not as successful as hoped.¹⁶¹ The "Real & Rich & Cool" and "How Good It Is!" campaigns failed in stemming the steady decline of the Winston brand.¹⁶²

L&M "This is L&M - Super Bad" (1971–1972)



"Super Bad" is the title of a 1970 song by James Brown, popularly described as the Godfather of Soul. His refrain "I've got soul and I'm super bad" is about the need for Black empowerment and is thematically aligned with his 1968 song "Say It Loud – I'm Black and I'm Proud." At the height of the Black Power movement, Liggett & Myers tobacco company sought to establish its cigarette brand as a symbol of Black pride.¹⁶³ L&M's "Super Bad" campaign was created by Junius Edwards, Inc., one of the first Black-owned advertising agencies in New York.

¹⁵⁹ William Esty. Real, Rich And Cool" Sweepstakes Evaluation.; Winston Menthol "Winston Menthol "Real, Rich And Cool" Sweepstakes Evaluation. 1972 June 28. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/xzkv0014>)

¹⁶⁰ William Esty. Real & Rich & Cool Sweepstakes. 1971 August 02. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/gxcx0083>)

¹⁶¹ Winston Menthol "'Real, Rich & Cool'" Sweepstakes Evaluation. Mrd 72-0230. Marketing Research Report. 1972 June 09. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/gkfg0091>)

¹⁶² Winston Retrospective. 1996 June 11. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/yqbv0178>)

¹⁶³ Black Power Movement (https://en.wikipedia.org/wiki/Black_Power_movement)

Benson & Hedges “The disadvantages of our longer cigarette” (1970–1976)



Benson & Hedges “If you bopped doing the bump with your soft pack, try our hard pack” (1970–1976)



Virginia Slims “You’ve come a long way, baby.” (1970–1972)



Virginia Slims “overspent in relation to its consumer base” on advertising in predominantly Black publications to try to win over consumers.¹⁶⁴ Virginia Slims specifically targeted female adult Black menthol smokers by continuing an ethnic version of all advertisements and employing a direct-mail technique in addition to a retail push and incentives program to boost the number of Black smokers.¹⁶⁵ ¹⁶⁶ A 1987 creative review of the brand’s advertising strategy recommended the use of visually bold and dramatic fashion in advertising for Black women that predominantly featured menthol packing.¹⁶⁷ Advertisements featured Black women as sophisticated, wealthy and trendy, and sometimes made a nod to Black heritage with models wearing traditional clothes and hairstyles.

Advertising

Recommendations:

1. White background - distinguish from mainline campaign; makes models look more Black.
2. Use of copy lines - positions brand; reminder of Slims attitude/heritage in absence of old time.
3. Menthol call-outs - directionally would use 70% of time; color when appropriate.

Virginia Slims Ethnic Creative Review 1987
 (https://www.industrydocuments.ucsf.edu/docs/#id=qtmx0045)

The menthol-styled packs were white and gold stripes of varying shades running vertically up the left side of the pack’s front.



¹⁶⁴ Leo, Burnette USA; Parr, Anne. Re: Virginia Slims 1989 Ethnic Media. Marketing to Youth MSA (https://www.industrydocuments.ucsf.edu/docs/fhvj0045)

¹⁶⁵ Leo Burnett Agency. Virginia Slims Menthol Revival. 1990 June 15. Philip Morris. (https://www.industrydocuments.ucsf.edu/docs/pqcw0125)

¹⁶⁶ Philip Morris Records. 1991. (https://www.industrydocuments.ucsf.edu/docs/ylvc0127)

¹⁶⁷ Virginia Slims ethnic creative review. 1987 June 04. Philip Morris. (https://www.industrydocuments.ucsf.edu/docs/zjvy0105)

A 1988 Philip Morris document that outlined premium incentives for the Black and Hispanic market included “*beauty tips from Iman*,” a Black supermodel from Somalia.¹⁶⁸ Despite the efforts taken by Philip Morris to promote Virginia Slims and its menthol extensions to Black consumers, an advertising awareness study of the brand conducted in 1992 found that Virginia Slims advertising recall was highest among Hispanic women and lowest among Black women.¹⁶⁹

1970–1998: Billboards in Urban Neighborhoods

Following the 1970 US removal of tobacco advertising from TV and radio, the tobacco industry redeployed its advertising budgets, investing heavily in billboards and point-of-sale advertising. This resulted in a surge of menthol cigarette billboards in urban areas, especially in neighborhoods with large numbers of Black people. In a 1990–1991 Chicago study, wards populated by people of color were burdened with three times as many tobacco billboards and five times as many alcohol billboards when compared to predominantly White wards.¹⁷⁰ A 1998 survey of St. Louis billboards showed that tobacco billboards made up 20% of all billboards in Black neighborhoods and 74% of these were in proximity to schools.¹⁷¹ The 1998 Master Settlement Agreement banned cigarette advertising billboards, but left in place in-store advertising and public-facing windows and roadside signs in locations such as gas stations. Point-of-sale advertising inside retail stores, which is particularly effective for tobacco promotion, became a focus of industry efforts.

Acknowledgment: Some of the billboard images below are from The University of Alabama Center for the Study of Tobacco and Society. Of Mice and Menthol: The Targeting of African Americans by the Tobacco Industry, by Alan Blum, MD.

¹⁶⁸ FraserSmith, Corp. Philip Morris USA Black and Hispanic Consumer Market: Premium Incentives for Benson & Hedges and Virginia Slims and Virginia Slims Beauty Club. 1988 July 18.
(<https://www.industrydocuments.ucsf.edu/docs/xrlk0045>)

¹⁶⁹ Lopez, A. Virginia Slims Advertising Awareness By Ethnic Group. 1992 March 06. Philip Morris
(<https://www.industrydocuments.ucsf.edu/docs/xpbn0105>)

¹⁷⁰ Hackbarth DP, Silvestri B, Cosper W. Tobacco and alcohol billboards in 50 Chicago neighborhoods: market segmentation to sell dangerous products to the poor. J Public Health Policy. 1995;16(2):213-30.

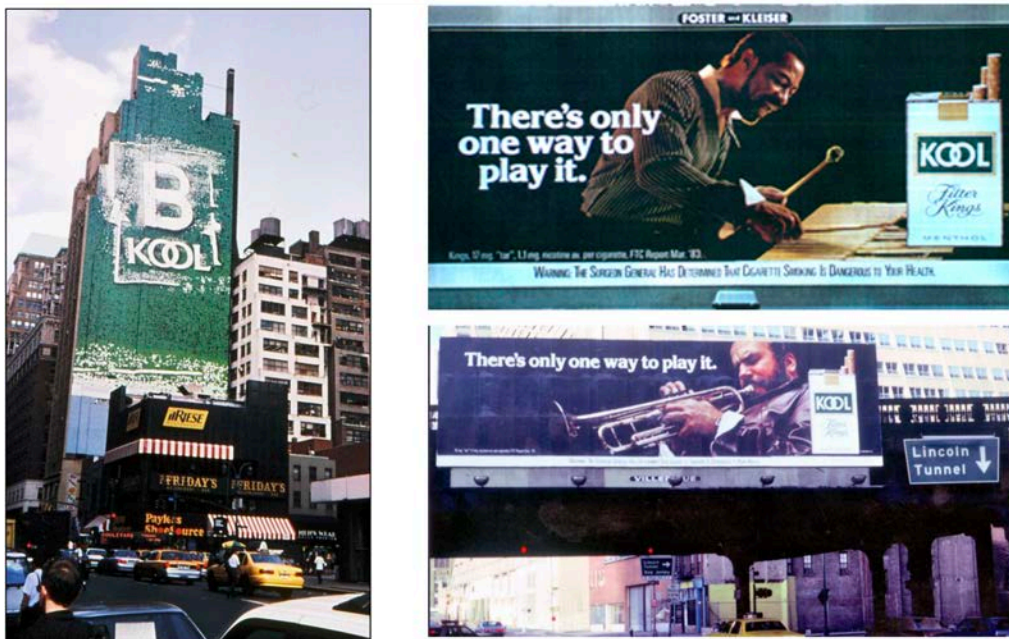
¹⁷¹ Luke D, Esmundo E, Bloom Y. Smoke signs: patterns of tobacco billboard advertising in a metropolitan region. Tob Control. 2000 Mar;9(1):16-23.



<https://csts.ua.edu/minorities/minorities-tobacco-power-of-tobacco-marketing/>

<https://www.prwatch.org/spin/2009/01/8125/menthol-cigarettes-too-cool-quit>

<http://1.bp.blogspot.com/-yZiukKfIRE/U6bPgWqAYmI/AAAAAAGvW/ed6g5AYDpuc/s1600/1997-I-Love-NewPort.jpg>



<https://csts.ua.edu/btba/essence/b-b/>

<https://artsfuse.org/173314/jazz-commentary-response-to-the-jazz-bubble/>

<https://twitter.com/barneyhurley1/status/1273588552174010374/photo/1>

Menthol advertisements were placed in transportation systems spanning urban neighborhoods, including on buses, taxis, and subways. The image of the KOOL bus advertisement on the right is a product placement in the *Ghostbusters 2* movie.



Kool Cigarettes in Ghostbusters 2 (1989)

March 16, 2018 / Sergey / Movie



<https://csts.ua.edu/minorities/minorities-tobacco-power-of-tobacco-marketing/>

<https://productplacementblog.com/tag/kool/>

Newport's Sampling Van:

The greatest agent for distributing samples was the Newport Van. The Newport employees handing out samples were instructed to “*assertively ask people to accept samples of Newports*” as part of an overall effort to “*provide aggressive promotional and advertising support for the brand.*”¹⁷² ¹⁷³ Lorillard found that providing samples in “*inner city neighborhoods generates good will and appreciation for Newport,*” and evidently ignored regulations regarding giving samples to minors.¹⁷⁴ The van often played music and included employees handing out the samples. It was considered a “*cost effective and impactful way of sampling millions of people.*”¹⁷⁵ The scale of Newport's sampling van activities was extensive, with a fleet of vans achieving 2,328 days of urban street sampling with 2.35 million samples distributed in 1988. Added to sampling conducted at fairs, concerts, and other events, in 1988 Newport distributed 8.89 million samples.



¹⁷² Newport Special Event Sampling Black Expo Philadelphia, PA 900609. 1990 June 09. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/ptdw0067>)

¹⁷³ Newport Brand Plan. 1991 October 11. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/qghb0011>)

¹⁷⁴ Van Intercept Sampling. 1992. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/mjgx0110>)

¹⁷⁵ Newport Van Program All-Ways Advertising Operations. 1990 August. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/prbc0011>)

1992 Van Intercept Sampling Plan

OBJECTIVE

Use Newport Vans to reach inner-city ethnic and general audience targeted smokers with sample 10's.

TACTICS

Schedule the Newport Vans into specific areas of core and developing core markets to maximize their efforts by reaching identified menthol-prone smokers. The Vans serve two purposes, primarily, the delivery of sample packs to influence trial and repurchase. Secondarily, they are mobile billboards communicating the presence of Newport in geographic areas where we wish to influence specific targeted groups. Our presence in these inner-city neighborhoods generates good will and appreciation for Newport. Besides developing new business, it also reinforces our current user preference. We become part of our target audiences' lifestyle. Being out on the streets in the inner-city areas develops a comfortable feeling, a sense of image reinforcement that makes Newport an acceptable lifestyle-involving brand. The continuous presence of the van whether in core or developing core markets gives us the opportunity to build on the brands strengths.

The Newport name becomes synonymous with menthol cigarettes. Young adult smokers, especially in inner-city areas, will tend to emulate those adults that are already smoking. The van program is a long term investment in our continuous efforts to influence menthol targeted smokers.

All of the selected markets basically have the same criteria:

- o High density of Black and or, Hispanic populations.
- o High incidence of menthol usage.

Kent Menthol "The together smoke" (1971)



Kent "Your good taste is showing!" (1973)



Kent's "Your good taste is showing" campaign printed in Ebony magazine equates smoking Kent menthol cigarettes to having good taste. A 1974 Kent marketing plan said the advertisements allow readers to *"relate to the association of good taste through clothing, accessories, furnishings, etc.; with Kent being a significant part."*

With the headline "Your Good Taste is Showing" we give the smoker an additional reason to smoke Kent. By using Black models, we remove any doubt as to the target audience. At this point, empathy, as pointed out previously in the Ebony study, becomes a factor in the message. The reader can relate to the association of good taste through clothing, accessories, furnishings, etc.; with Kent being a significant part.

Vince Cullers Advertising. "Kent Cigarettes Marketing Plan Summary Fiscal 75000." 1974 May 29. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/rtpg0055>)

Salem "Natural Menthol" "Ripe-N-Ready" (1973–1974)

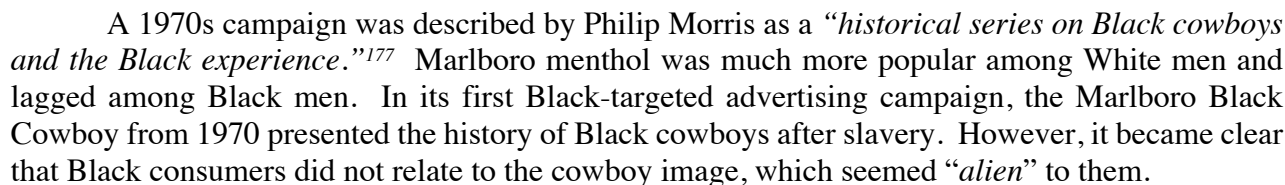


Salem was one of the last brands to create specialized advertisements for the Black market. This campaign was designed *"To appeal simply and directly to the Black smoker."*¹⁷⁶ The company did not, however, pre-test the advertising among its target audience. In attempting to follow the path of other brands, Salem used a combination of language and imagery it thought would appeal to Black consumers.

The experience of this test demonstrates the advisability of researching new campaigns prior to their in-market use (this was not done with "Ripe 'n Ready"). This was vividly illustrated in recent qualitative research conducted to screen several proposed alternative SALEM black campaign copy themes in which "Ripe 'n Ready" was included for benchmark purposes. The reaction to "Ripe 'n Ready" was generally negative. Many smokers felt that the copyline used meaningless, inappropriate language; that "Ripe 'n Ready" was not a good descriptive term for a cigarette. Many also felt that the words and picture did not mesh; that the model did not appear to be saying the words attributed to him.

"Marketing Research Report. Salem "Ripe-N-Ready" Campaign Evaluation – Final." 1973 November 06. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/thwl0056>)

¹⁷⁶ Ripe-n-Ready. 1978 August 22. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/pjdp0093>)

[illegible]

¹⁷⁷ Marlboro January - June 1976 (760100) - Media Strategies.. 1976. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/jybl0100>)

Ads should also be "relevant to blacks" This value is more difficult to translate in prescriptions rather than proscriptions. It means more than familiar or contemporary in values and styles. Models should be depicted in the way black people see themselves. This phrase has double meaning. One meaning is that situations and settings should be familiar ones in which blacks have seen other blacks. The other meaning is that blacks should be depicted in terms of positive images of themselves. The images should be black, they should not be "what the white man thinks of us".

While the white cowboy is certainly masculine and independent, he is also "country". He is exercising control, but the control he displays is environmental conquering – and this has limited appeal to the urban black. He is an outdoors man. The control that preoccupies black males is Social Control in an interpersonal urban setting.

The Marlboro Image Revisited. An exploration of the masculinity concept among Black male urban cigarette smokers. 1971 June. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/zsby0111>)

Marlboro "Where the flavor is." (1971–1972). Urban Black models in inner-city settings.



In 1971, Philip Morris conducted a study: "Marlboro image revisited. An exploration of the masculinity concept among Black male urban cigarette smokers."¹⁷⁸ It concluded that Black men view masculinity differently than White men. This led to a change in advertising strategy. Note the urban settings rather than the typical Marlboro Man cowboy imagery. In a sign of Marlboro's changing understanding of Black masculinity, the company generated advertisements that featured Black men in the community rather than the idealized images in previous advertisements.

¹⁷⁸ The Marlboro Image Revisited. An exploration of the masculinity concept among Black male urban cigarette smokers. June. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/zsby0111>)

Racist attitudes are evident in Philip Morris's 1971 study, "*Exploration of the masculinity concept among Black male urban cigarette smokers.*"

This group is also extremely sensitive to the disrespectful depiction of blacks. To allow oneself to be made a fool of involves the surrender of one's manhood. This feeling extends into the area of occupational striving where the desire for success makes one vulnerable to accepting a tokenism position, to be the 'showcase colored fella' or Negro'. The implication is that to accept white middle class values is to have been fooled, and to accept a 'window job' is to be a 'white man's Negro' and, thus, to diminish one's own manhood and insult one's brothers.

The advertisement should avoid the "ideal" and the "idyllic". Neither pastoral scenes, nor conference rooms will be accepted. As one young man in the white collar group put it,

"THEY SHOULD HAVE, LIKE THAT ONE AD I SAW OF A GUY WORKING A JACKHAMMER WITH A CIGARETTE DANGLING FROM HIS LIPS...NOW THAT'S THE WAY IT IS, MAN."

Anything that suggests that the model has not achieved his status by virtue of his skill and knowledge, will be rejected. No pictures of "showcase niggers".

The Marlboro Image Revisited. An exploration of the masculinity concept among Black male urban cigarette smokers. 1971 June. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/zsby0111>)

In 1973, Brown & Williamson issued an analysis of the differences in the concept of masculinity between Black and White men.¹⁷⁹

<u>MASCULINITY AMONG . . .</u>	
<u>WHITES</u>	<u>BLACKS</u>
Man against nature	Man against society
Man alone	Man involved with and controlling others
Rejection of material things	Display of economic success
Inner-directed	Outer-directed
Seek fantasy	Seek positive realism (i. e., see themselves realistically)

¹⁷⁹ Black Masculinity. 1973 October. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/gypy0139>)

In the early 1970s, Philip Morris was clearly worried that its Black advertising would have an adverse effect on its White franchise.¹⁸⁰

Blacks were positively disposed to the campaign. It was seen to communicate masculinity in a much more realistic and relevant way than the cowboy execution.

Whites did not evidence any negatives associated with a special black Marlboro campaign. Whites viewed it for what it was - an appeal to a special consumer segment. Further, whites did not see the black campaign communicating that Marlboro was now a cigarette more for blacks than whites.

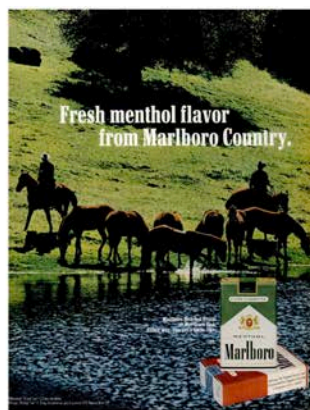
Broach, VC. Marlboro Black Advertising. 1973 October 22. (<https://www.industrydocuments.ucsf.edu/docs/fypy0139>)

Marlboro advertisements in Ebony Magazine with the race of the models intentionally ambiguous.

1968



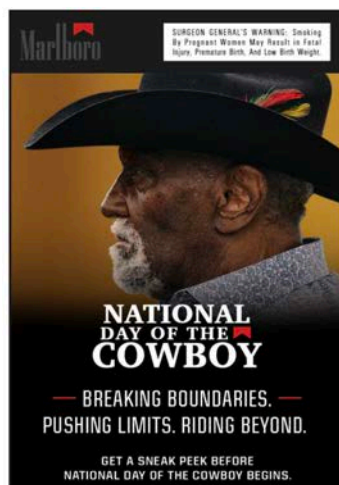
1971



1975



Marlboro Black Cowboy Advertisements (2022)



¹⁸⁰ Broach, VC. Marlboro Black Advertising. 1973 October 22. (<https://www.industrydocuments.ucsf.edu/docs/fypy0139>)

**Eve “Eves of the world you are beautiful”
“Eve has the menthol to cool a stone fox” (1970-1972)**



Most of the Eve menthol advertisements aimed at Black women featured Black models. In its first year of launch, advertisements with Black women wearing a crown of flowers appeared with the tagline, “Eves of the world you are beautiful.” The advertising slogan also referred to the brand as “new cigarette that sings femininity.” The menthol packs featured a White woman on the front of the pack surrounded by a garden of brown wildflowers. A year later, in a campaign designed specifically for Black women that ran as full-page advertisements in Black publications, the cooling aspect of menthol was highlighted with the headline reading, “Eve has the menthol to cool a stone fox,” along with the copy, “Eve’s menthol doesn’t lose its cool. The taste, sweet and cold, stays.”¹⁸¹

Salem “It’s only natural” (1971–1972)



¹⁸¹ Eve Menthol 100 s. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/ffcd0135>)

Kool “Get Away From Hot Taste” “Hot taste got you down” “Kool! ‘Cause we don’t like rough puffs” (1972–1976)



Virginia Slims “You’ve come a long way baby” (1972–1974) Fashions evocative of traditional African clothing



<https://soccergist.net/2021/11/14-countries-with-green-yellow-red-flag.html>

<https://veiledcollection.com/>

In targeting Black women, Virginia Slims’ “You’ve come a long way, baby” campaign alluded to Black Americans’ African roots in several ways. The multicolored yellow, green, blue, and red dress emulates the flag of several African countries, while the white outfit closely resembles an outfit that would be worn by Muslim women.

Kool “Feel the mild side of Kool” “Mild but not too light” (1972–1979)

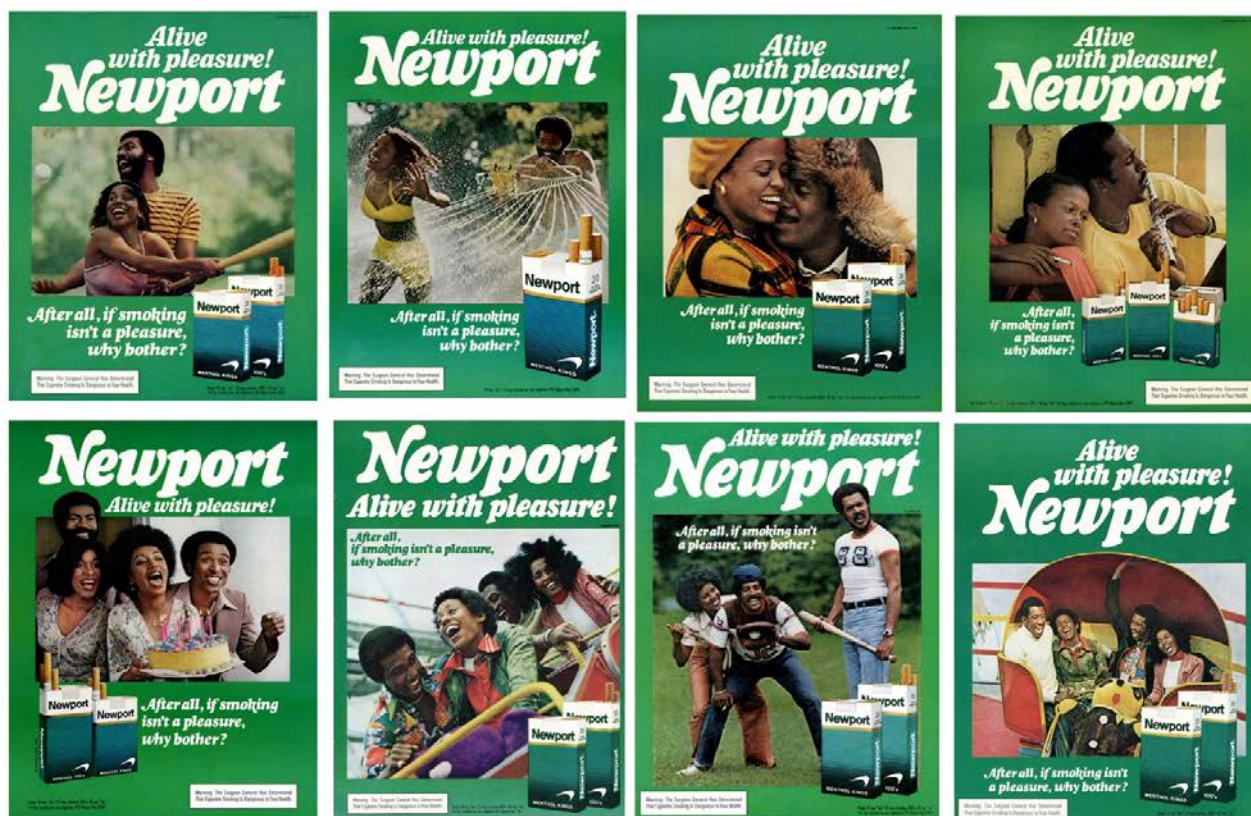


In the 1970s, Brown & Williamson recognized the need to create advertisements designed to resonate with the Black market.¹⁸² One of these campaigns was Kool Milds, “Feel the mild side of Kool,” in which a Black couple is presented in front of a waterfall, dressed in either business or black-tie attire with the man smoking Kools. The goal was to deemphasize the negative perception of Kool menthol flavor as too intense.

The primary reason for not smoking KOOL or changing from KOOL to another menthol brand is the strong taste of KOOL.
This reason is equally true among males as females. Some descriptions of the KOOL taste were: “too strong”, “harsh”, “too hot...burns when you inhale”, “...makes me dizzy...nauseous”, “tastes like grass.”

¹⁸² Tri-Ad Plus 2 Consultants Ltd. Final Report On Qualitative Research Conducted Among Black Male and Female Smokers To Determine Attitudes Toward Kool\“Milds\” Black Oriented Campaign Ads. 1979 June. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/fgey0143>)

Newport “Alive With Pleasure!” “After all, if smoking isn’t a pleasure, why bother?” (1970s)
(for a full discussion of this campaign, see *Youth-Targeted* chapter)



“Alive With Pleasure!” was a 44-year campaign (1972–2016) depicting happy couples and social groups. Newport experienced slower growth in the early to mid-1970s compared with Kool and Salem, leading to the campaign’s launch. The campaign drove Newport’s 40+ year climb to become the #1 menthol cigarette brand and #2 overall cigarette brand in America. It was the single most successful menthol campaign of all time and among the most effective campaigns among all cigarette brands, perhaps succeeded only by Marlboro’s iconic Marlboro Man cowboy promotion.

Lorillard created the “Alive With Pleasure” campaign with the intention to create a line of advertisements for “*ethnic segments of the audience*.”¹⁸³ Every facet of the campaign was designed with the intention to “*create an image for it - which projected a fun product - just right for those urban/suburban younger smokers . . . The ethnic market could be a major source of new business for the brand that we plan to exploit it.*”¹⁸⁴ A primary market for Newport cigarettes was young Black Americans. Its 1992 Newport Brand Plan revealed that it was targeted “*primarily to young ethnic adult smokers ages 18-24.*”¹⁸⁵ In tobacco industry documents, use of 18-24 age range is typically a euphemism for an entry brand adopted by youthful starter smokers, including underage teens.

¹⁸³ Objectives and Strategy 1978. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/fkfh0055>).

¹⁸⁴ CW Toti. Progress Through Professionalism Newport. 1972. Lorillard.
(<https://www.industrydocuments.ucsf.edu/docs/fjpc0116>).

¹⁸⁵ Newport Brand Plan. 1992. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/ygmx0110>).

Newport Black Marketing Research (1978)

While NEWPORT is identified as an "entry" brand, the dominant entry brand in the inner city is Kool due to peer group pressure, availability in more outlets and has a more desirable, heavy menthol flavor. The perception of the sales reps is that the growth of NEWPORT among this group is due to a) a desire not to conform to the stereotype in initially selecting a cigarette brand or b) a "rebellion" against the passé "hip" life-style which is somehow associated with Kool. It is possible to read too much into this observation but the implication is that the NEWPORT brand is appealing to a different "mind-set", predominantly among males, in the Black inner city.

Davis, R. "Black Marketing Research – Findings & Recommended Actions to Date." 1978 June 09. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/rpmd0113>)

By the 1970s, focus group testing suggested that Kool's brand image was aligned with hip-hop and rap music, the vibe of inner-city life, and what the industry referred to as "*drug culture*."¹⁸⁶ With the creation of Newport's "Alive with Pleasure" campaign, the company was attempting to "*develop a Newport Black profile*" that was more positive in tone and would appeal to youthful starters who were less drawn to the intensity and advertising imagery of Kool – their father's favorite cigarette.¹⁸⁸

The imagery of Alive with Pleasure characteristically featured a couple or a group of friends enjoying themselves. Whether they're playing football or laughing in a circle, Lorillard strove to present Newport's Black models as innocuous — to differentiate itself from the edgier Kool persona — and to portray a positive image of Black consumers. The background of the image was always the same color green, not only to create a strong association between that color and Newport for recognizability, but also to associate Newport cigarettes with the green coloring of mint. The campaign was extremely successful and continued for almost half a century. Over the years, as Kool increasingly looked like a tired brand for older Black consumers, Newport became successful in positioning itself as the primary cigarette of Black people.

- The success of the "Alive with Pleasure" campaign can be traced to the timelessness and continuity of a message embraced by our franchise - "After all, if smoking isn't a pleasure, why bother."
- The visuals are unique; fun and zany social situations. They are natural and spontaneous and they appeal to our smokers.
- The signature colors are distinctively Newport... and thanks to our friends in the print media (who helped us pioneer the use of Dayglo in magazines) we've been able to translate the strong signature colors we've had in out-of-home, into print as well.

Newport "Alive With Pleasure" 20th Anniversary. 1991. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/rswy0060>)

¹⁸⁶ Udow A. Impressions Of Project Green Group Sessions. 1972 January 26. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/gzxc0107>)

¹⁸⁷ Udow A. Proposal for Further Research on Marlboro / Kool Trends. 1974 July 25. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/zgmy0219>)

¹⁸⁸ Davis R. "Black Marketing Research – Findings & Recommended Actions to Date." 1978 June 09. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/rpmd0113>)

Salem “Smoke easy” “Why let other menthols rough up your taste” (1974–1975)



The Salem “Smoke easy” campaign was the company’s rebound from the failed “Ripe-N-Ready” campaign detailed earlier in the report. As “*Kool plus Salem account[ed] for almost 80% of the Black menthol Market*” in 1973, Salem decided to turn its attention to differentiating itself from Kool as the milder brand to maintain and grow market share.¹⁸⁹ “Smoke easy” highlighted Salem’s less intense menthol flavor. It also aligned with RJ Reynolds’ view of what is important for Black consumers.¹⁹⁰ The advertisements depicted imagery such as a tall basketball player slapping hands with an admiring spectator, a relaxed athlete smoking in a locker room, and an intensely concentrating pool player.

Upward mobility is an important motivating factor in the behavior of Blacks. In this context status symbols such as clothes, cars, liquor, etc. are used as an obvious sign of success.

Social intercourse - drinking, "clubbing" and party-going play an important and valued part in Black life.

Sexuality, especially the virile male is an especially important image.

RJ Reynolds’ evaluation of the Smoke easy campaign was that it did not “*influence significantly*” the Black market.¹⁹¹ The campaign was found to have a low level of interest and poor recall among its target audience.¹⁹²

¹⁸⁹ Tatham Laird. “A Summary of the Black Cigarette Market”. 1973 October 01; 1974 January 01. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/xmcv0019>)

¹⁹⁰ Ibid

¹⁹¹ Advertising Research Report. Salem “Smoke Easy” Black Campaign Evaluation. 1975 May 23. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/xmlh0091>).

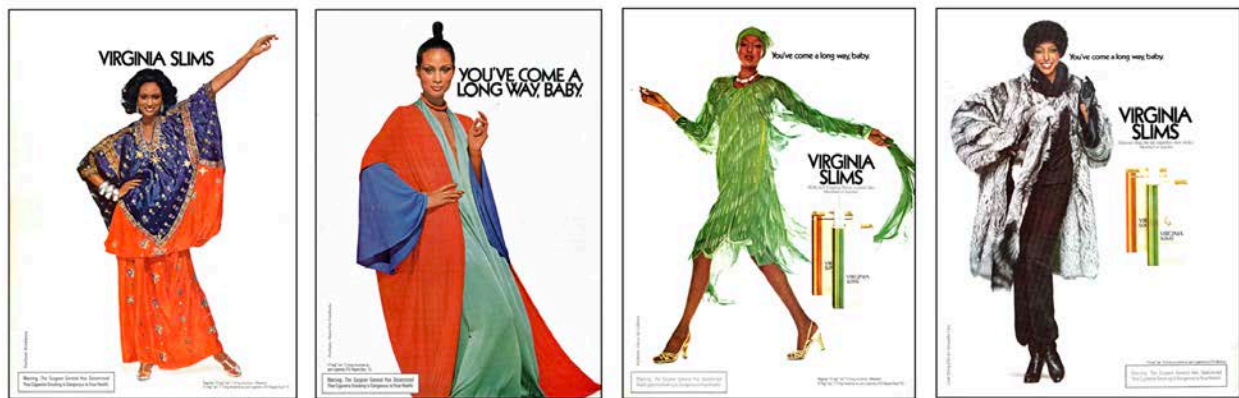
¹⁹² Salem Black Market Advertising Recommendation. 1974 April 30; 1974 July 31. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/pjbn0088>).

Salem “I smoke for enjoyment, or not at all.”

“I smoke because I enjoy it. It’s really that simple.” (1975–1978)



Virginia Slims “You’ve come a long way, baby” (1975)



Kool “The Kool Collection” (1975)

Brand extensions consist of clothing, towels, luggage, and other merchandise often given as rewards for frequent purchases. These turned consumers into walking billboards for the brand.



Kool “Come Up to Kool” “Nothing’s cooler than Kool” “Nobody makes cool like Kool” (1976)



Kool “The Buffalo Soldiers” (1979)

[illegible]

As part of its “Black History Month promotion” in 1979, Brown & Williamson purchased 100,000 prints of the Buffalo Soldier painting by Ernie Barnes.¹⁹³ The Buffalo Soldiers were an all-Black cavalry in the US Army in the 19th century, typically led by White officers.¹⁹⁴ Kool’s “The Buffalo Soldier” campaign and free poster, upon confirmation of the purchase of 5 Kool packs, co-opted Black history not only to increase the sale of Kool cigarettes, but also to position Kool as a supporter of Black equality and pride. During this campaign, Kool also had a similar campaign targeted at Hispanic consumers in which a free lighter came with a three-pack of Kool Milds Kings or Kool 100s.

KOOL “So good it’s got to be Kool” (1979)



This short-lived campaign of exceedingly happy smoking Black models drew criticism from Brown & Williamson executives because its slogan got lost in the underlying image.¹⁹⁵

KOOL “Jazz. – There’s Only One Way To Play It” (1979–1984)

(For details on this campaign, see Music and Art chapter).



¹⁹³ Noell, NA. Action Marketing. Kool Black History Month Promotion. 1979 August 13. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/gpjb0100>)

¹⁹⁴ Buffalo Soldiers Legend and Legacy. Smithsonian National Museum of African American History & Culture. (<https://nmaahc.si.edu/buffalo-soldiers>)

¹⁹⁵ Johnston-Ds. Kool Parent--Black Advertising. 1979 February 12. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/tljw0138>)



Kool's "There's only one way to play it" campaign leveraged the broad allure of jazz music among Black Americans to recruit customers.¹⁹⁶ It was well received by Black audiences. By associating with music, Kool was able to advertise "*across all ethnic and cultural canyons.*"¹⁹⁷ For more on tobacco companies using music to advertise, read the chapter on music.

In a clear indication that the KOOL Jazz Festival concert series was targeted to the Black community, the Kool and all the non-Kool advertisements (e.g., Coke, Schlitz Beer) in the 1981 Kool Jazz program depicted Black models.



¹⁹⁶ Graham, R. Jazz Consumption Among African Americans from 1982 to 2008. *Journal of Black Studies*, 2011; 42(6), 993–1018

¹⁹⁷ Overall Summary Proposed Kool Advertising Campaign Evaluation. 1980. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/pzhw0191>)

Salem Lights “Doin’ it smooth” (1980)



Salem Light’s 1980 “Doin’ it Smooth” campaign has great similarities to Salem’s 1974–1975 “Smoke Easy” campaign in composition and messaging. RJ Reynolds market researchers sought to develop a campaign specifically designed to draw interest to Salem menthol cigarettes among young Black Americans. Internal RJ Reynolds documents reveal that the “Doin’ it smooth” campaign was an effort to “*aggressively attempt to improve Black market share for Salem through tailored advertising campaigns.*”¹⁹⁸

The advertisements above highlight how the “Doin’ It smooth” campaign capitalized on an urban setting not seen in Salem menthol advertisements just a few months previously in their “High Country” campaign. Officially launched in July 1980, the intent was to directly target Black Americans, as a 1981 RJ Reynolds Marketing Research Report reveals that the “Doin’ it smooth” campaign only appeared in Black American magazines.¹⁹⁹

The racism behind RJ Reynolds advertising campaigns were revealed in correspondence among RJ Reynolds officials. Both the 1976 and 1980 RJ Reynolds reports reveal the prejudice of RJ Reynolds officials, declaring that Black Americans are of, “*limited education,*” “*not highly motivated,*” and “*have difficulty coping with the needs of day-to-day living.*”^{200 201}

U.S. Black population is found to still be significantly downscale, relative to the total population, in terms of educational attainment, occupational status and income levels. Indeed almost half the nation's Blacks are reported to have difficulty coping with the needs of day-to-day living.

William Esty. Salem Cigarettes Ethnic Market Report. 1976 March. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/nk1l0096>)

¹⁹⁸ Presentation Objective. 1975 January 01; 1976 December 31. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/mkfp0085>)

¹⁹⁹ Evans YA. Advertising Tracking Study: Doin’ It Smooth “Salem” 1981 June 09. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/lxyp0018>).

²⁰⁰ Jarvis VL; MRD; Kirby; Brand Management Salem Black Adv. Focus Groups. 1980. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/yxxg0091>).

²⁰¹ William Esty. Salem Cigarettes Ethnic Market Report. 1976 March. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/nk1l0096>)

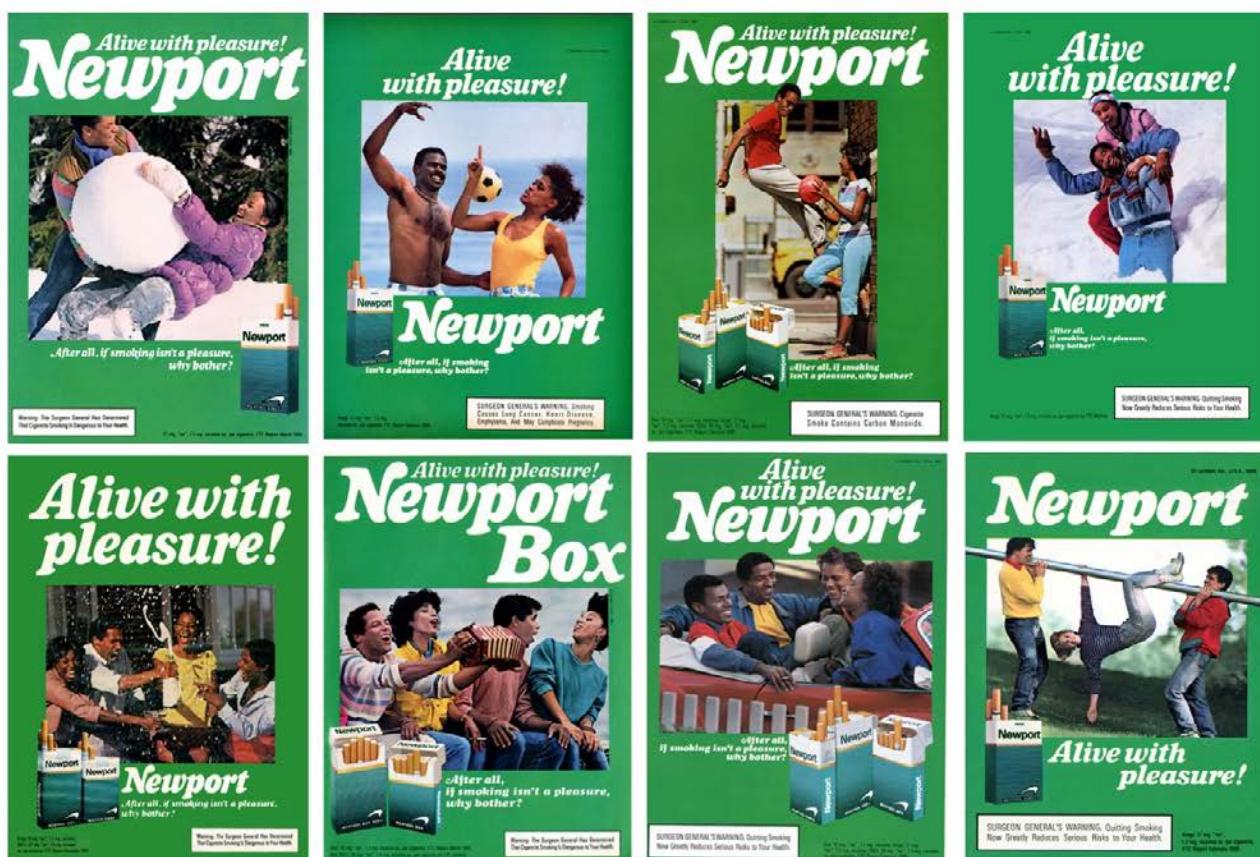
The Black prime prospect for SALEM Full Flavor is a relatively young (average age 30) man who has a limited education and a lower household income. He is a blue collar laborer who lives in the inner city. He is respected by his peers, enjoys camaraderie, is not highly motivated, and lives for the present.

Jarvis VL; MRD; Kirby; Brand Management Salem Black Adv. Focus Groups. 1980. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/yxxg0091>).

A June 1981 RJ Reynolds campaign advertising tracking study evaluated the effect of the Doin' it smooth campaign in overcoming Black smokers' perceptions that Salem had "*inferior taste*" and was "*old-fashioned and feminine.*"²⁰² The Doin' it smooth campaign failed to "*increase interest or improve attitudes towards the Salem brand.*"

Newport "Alive With Pleasure!" (1980s)

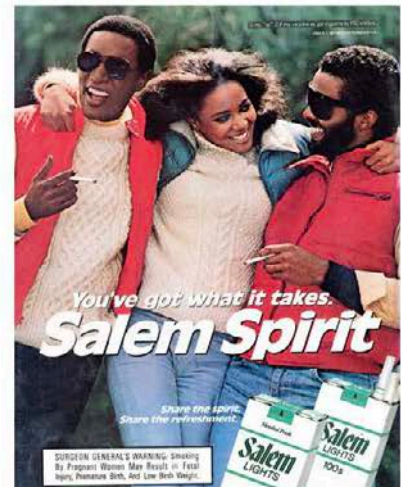
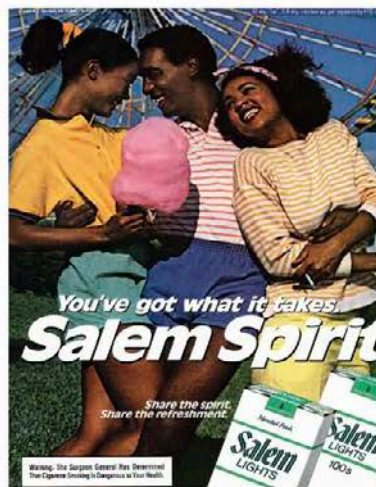
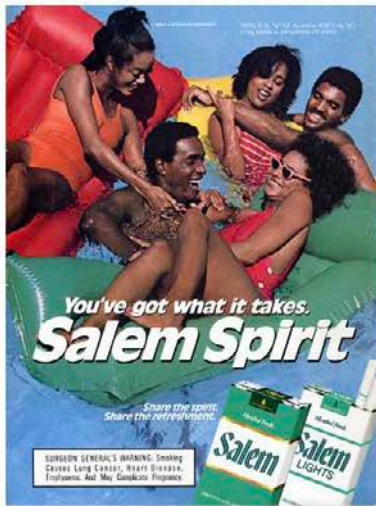
(For more details on this campaign, see Youth-Targeted chapter)



²⁰² Evans Op Cit

Salem "You've got what it takes. Salem Spirit" (1981–1986)

A copycat of Newport's Alive With Pleasure campaign



For its Salem brand, in 1981 RJ Reynolds described: *“The Black segment has been identified as the Brand’s Special Market priority.”*²⁰³ A 1983 RJR study by the Esty Advertising Agency of the *“Black segment”* posed the question: *“Is SALEM capable of stopping the younger adult Black for Newport?”*²⁰⁴ Regarding its Black consumer targets, Esty described them as having a *“greater ‘sense of powerlessness’ in their lives than the general market counterparts due to the country’s economic condition which impacts them more directly because of lower educational levels resulting in reduced financial and social influence.”* The report went on to characterize their motivation to *“aspire to lifestyle attributes of their general market counterparts and this attitude is reflected outwardly in Black concern with style and fashion.”* *“Assimilation into the population base through the desire and recognized importance of ‘moving up in the world. . .”*

The company felt the need to adapt its Salem Spirit advertisements to align with what it perceived to be Black sensibilities.²⁰⁵ *“Any perception of female dominance should be avoided unless it is clear that the male has given permission for this to occur (e.g., ‘Arm Wrestling’ execution). ‘Avoid overly light-skinned models.’ ‘The use of exceptionally attractive models is key to enhancing appeal and image reinforcement.’ ‘Situations/props must be relevant to prime prospects in terms of being financially or environmentally accessible versus a more fanciful approach which can at times be portrayed in General Market advertising.’”*

RJ Reynolds engaged in a *“Special Couponing”* during the Salem Spirit campaign in *“US Poverty Markets,”* a proxy term for predominantly Black urban neighborhoods.²⁰⁶ The menthol brand sought *“downscale”* publications for its advertising.²⁰⁷

<p><u>SALEM SPIRIT</u></p> <p><u>SPECIAL COUPONING PROGRAM</u></p> <p><u>U.S. POVERTY MARKETS</u></p> <p><u>1985</u></p> <p><u>SALEM SPIRIT</u></p> <p><u>GENERAL MARKET</u></p> <p><u>PROMOTION PLAN</u></p>	
<u>Market</u>	<u>% Of Population Below Poverty Level</u>
1) Newark	32.8%
2) Atlanta	27.5
3) New Orleans	26.4
4) Hartford	25.2
5) Paterson	25.2
6) Miami	24.5
7) New Haven	23.2
8) Baltimore	22.9
9) Macon	22.4
10) Savannah	22.3
11) Cleveland	22.1
12) Birmingham	22.0
13) Detroit	21.9
14) Memphis	21.8
15) St. Louis	21.8
16) Waco	21.6
17) El Paso	21.2
18) Jersey City	21.2
19) Columbia, S.C.	20.9
20) San Antonio, TX.	20.9
21) Dayton	20.8
22) Buffalo	20.7
23) Norfolk	20.7
24) Philadelphia	20.6

William Esty. 1985 Salem Spirit General Market Promotion Plan. 1984. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/pllv0101>)

²⁰³ William Esty; Shaner Pk. Salem Spirit And Newport Black Campaign Dar Recommendation. Exhibit I. 1984 March 21. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/ykdb0085>)

²⁰⁴ William Esty; Shaner Pk. 1983 (830000) Black Segment Description Study Agency Perspective. 1984 April 11. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/ymfk0079>)

²⁰⁵ Ethnic Creative Guidelines For Salem. Salem Black (Spirit). 1983 March 22. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/rmph0065>)

²⁰⁶ William Esty. 1985 Salem Spirit General Market Promotion Plan. 1984. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/pllv0101>)

²⁰⁷ Brooks HL. Downscale Publications. 1977 February 14. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/ghnf0126>)

Young Adult Consumers in the 1980s (RJ Reynolds):
 Characteristics of the downscale/poverty “value segment”²⁰⁸

VALUE SEGMENTS: YANKELOVICH “AIMLESS”, VALS “SURVIVORS”		
SIZE: 5% OF TOTAL POPULATION		
DEMOGRAPHICS	LIFESTYLES	BUYING PATTERNS
<ul style="list-style-type: none"> ● DOWNSCALE ● POVERTY ● EQUALLY MALE/FEMALE ● EQUALLY SINGLE/MARRIED ● LIVE IN METRO AREAS, SLUMS ● MANY MINORITY MEMBERS ● LITTLE EDUCATION 	<ul style="list-style-type: none"> ● LOOSE, HEDONIST LIFESTYLES ● LITTLE LIFE PURPOSE ● LIVE ON DAY-TO-DAY BASIS ● WANT PLEASURE AND EXCITEMENT WITH MINIMUM OF EFFORT ● SUPERSTITIOUS ● IMPULSIVE ● STRUGGLE FOR SURVIVAL ● SEE WORLD AS HOSTILE PLACE, THEREFORE DIS-TRUSTFUL ● OPPORTUNISTIC ● FUTURE IS “LUCK” 	<ul style="list-style-type: none"> ● BUY FOR INSTANT GRATIFICATION ● FOCUS ON BASICS ● BUY FOR IMMEDIATE NEEDS

The 1980s Salem Spirit campaign was driven by RJ Reynolds’ goal to reverse declining use among Black youth.²⁰⁹ YAS stands for Young Adult Smokers, a euphemism for teen starter smokers. RJ Reynolds was particularly interested in focusing heavily on marketing to the youngest Black smokers, whom they believed would be willing to “switch” to Salem products.²¹⁰

Reversing RJR’s declining trend among younger adult Black smokers is key to the company’s long-term growth potential. As a result, a Black YAS Initiative will be launched into lead market in 1989 with the objective of reversing RJR’s declining share among Black YAS. All marketing resources will focus behind SALEM and against inner city Blacks. This is because SALEM is an acceptable choice for Black YAS and currently accounts for approximately two-thirds of RJR’s share of Black YAS. Additionally the focus will be against inner city Blacks since the majority of Blacks, 60%, live in urban inner city areas.

Much like Newport, Salem Spirit campaigns focused heavily on direct sampling to young African Americans, according to a 1982 Salem Promotional Action plan.²¹¹ Internal RJ Reynolds documents reveal that Salem Spirit’s free samples and advertisement hand-outs were strategically distributed “to high traffic locations in the Black community (e.g., fast food restaurants, night clubs, check cashing services, etc.)”

²⁰⁸ Consumers In The 1980's. 1980. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/fkhh009>)

²⁰⁹ Marketing Research; Title: Inner City Black Creative Exploratory II. 1988. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/kkxf0059>)

²¹⁰ Ibid, 9

²¹¹ Promotion Resources. Salem Spirit Street Scene Sampling Action Plan. 1982 May 07. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/ftlw0098>)

Salem Slim Lights “One beautiful menthol in one beautiful box” (1982–1985)

Health reassurance (lights), women targeting (slims=weight loss)



The Salem Lights campaign was one among many that attempted to lean into the concept of cigarettes as a meal replacement or invoking other “*health benefits*.” For more details, see Women Targeting in the gender chapter) Salem Lights were specifically advertised in predominantly African American magazines such as *Ebony*, *Jet* and *Essence*.^{212 213}

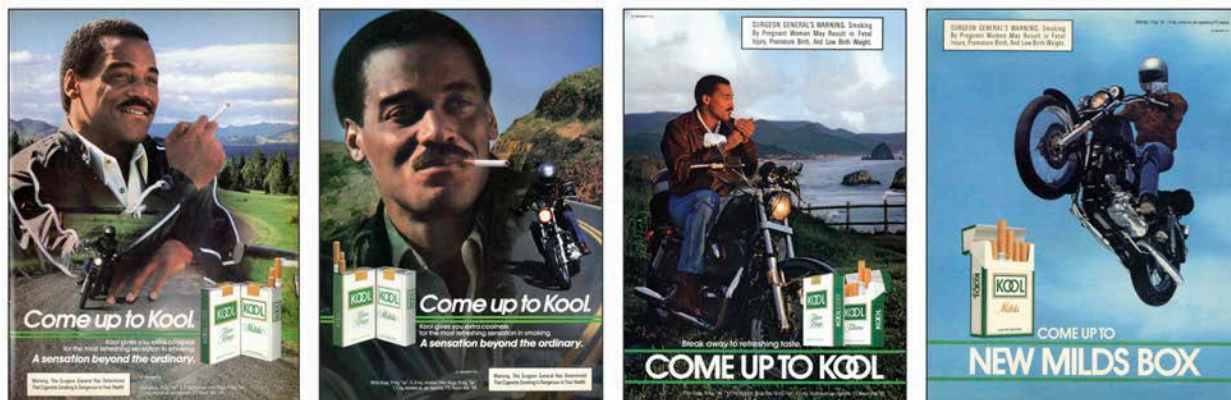
Benson & Hedges “He likes body . . . She likes Soul” (1984–1985)



²¹² Phillip Morris, Section Operations Report. 1982 February. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/myhg0127>).

²¹³ Paul A Warner Assoc. Final Report of Salem Slim Lights Black Focus Groups. 1983 April. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/hkkj0103>)

Kool “Come up to Kool” (1985–1986) Men on Motorcycles



“Come up to Kool” was part of Brown & Williamson’s revitalization plan with the goal of attempting to, “*defend, share and present a contemporary, relevant image to a deal conscious, price sensitive market that is highly skewed young adult male and Black.*”²¹⁴ The advertisements were designed to convey masculinity, ruggedness, attractiveness, popularity, and social acceptance.²¹⁵ The overtly masculine presentation of the “Come up to Kool” was designed to be attractive to “*our downscale target audience.*”²¹⁶

More “Dare to be More” “It’s More you” More never settle for less” (1986–1988)



²¹⁴ Operational Plans Domestic Marketing 1985. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/qrrf0134>)

²¹⁵ Moss-S B&W. Biker Test Market MMDR. 1985 June 07. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/spgd0138>)

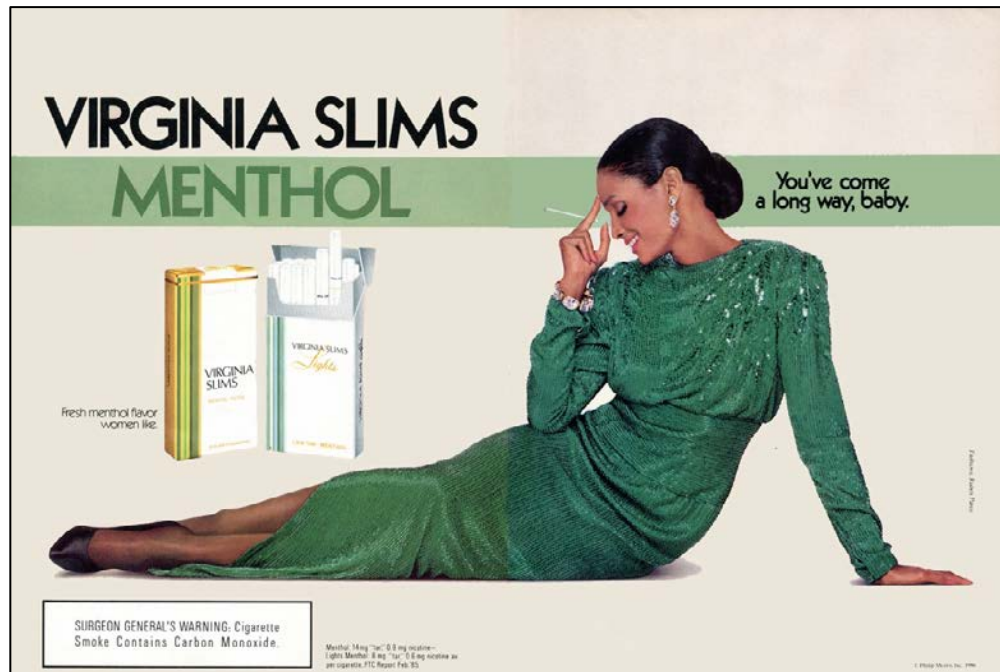
²¹⁶ Kool Rider Campaign Evolution Proposal 1985 February 20. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/shxm0135>)

Kool “Today it’s Kool Milds” (1988–1991)



Virginia Slims. You’ve come a long way baby” (1986)

Example of coordinating a woman’s dress with the green menthol theme.



1989 Uptown Cigarettes

In late 1989, RJ Reynolds issued a press release announcing Uptown cigarettes and its intention to market it to “*Urban Black younger adult smokers.*”²¹⁷ ²¹⁸ The test market was to be Philadelphia. Strong opposition to Uptown was spearheaded by Secretary of Health and Human Services Louis Sullivan. A cabinet member in the business-friendly Republican administration of President George H. W. Bush, Sullivan was a potent voice in concert with a broad coalition of anti-smoking organizations and leaders of the Philadelphia Black community. After a firestorm of protest, a mere six weeks after its press release, in January 1990, RJ Reynolds canceled the Uptown project.²¹⁹

After the Uptown fiasco, RJ Reynolds analyzed its “*critical mistakes.*”²²⁰ Recognizing an error in how it targeted the Black community, Reynolds concluded that “*Uptown should have been marketed to the full demographic profile of its primary competition, Newport.*” Notably, Reynolds clearly believed its error was publicly admitting it targeted the community rather than the targeting itself. The cancellation of Uptown was noteworthy as the first tobacco product driven from the market by advocacy. Nevertheless, RJ Reynolds managed to deploy the same marketing devices it had envisioned for Uptown for its other brands over the years following the debacle.²²¹

For a comprehensive discussion of the Uptown saga, see Keith Wailoo’s recent book “Pushing Cool. Big Tobacco, Racial Marketing, and the Untold Story of Menthol Cigarettes.”²²²



²¹⁷ Uptown, A Premium Menthol Cigarette That Provides a Distinctive Balance Of Menthol and Tobacco Taste, Will Be Introduced By R.J. Reynolds Tobacco Co. Into Test Market In Philadelphia on Feb. 5, 1989. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/sgcl0094>)

²¹⁸ Uptown. 1989 September 07. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/ynyl0092>)

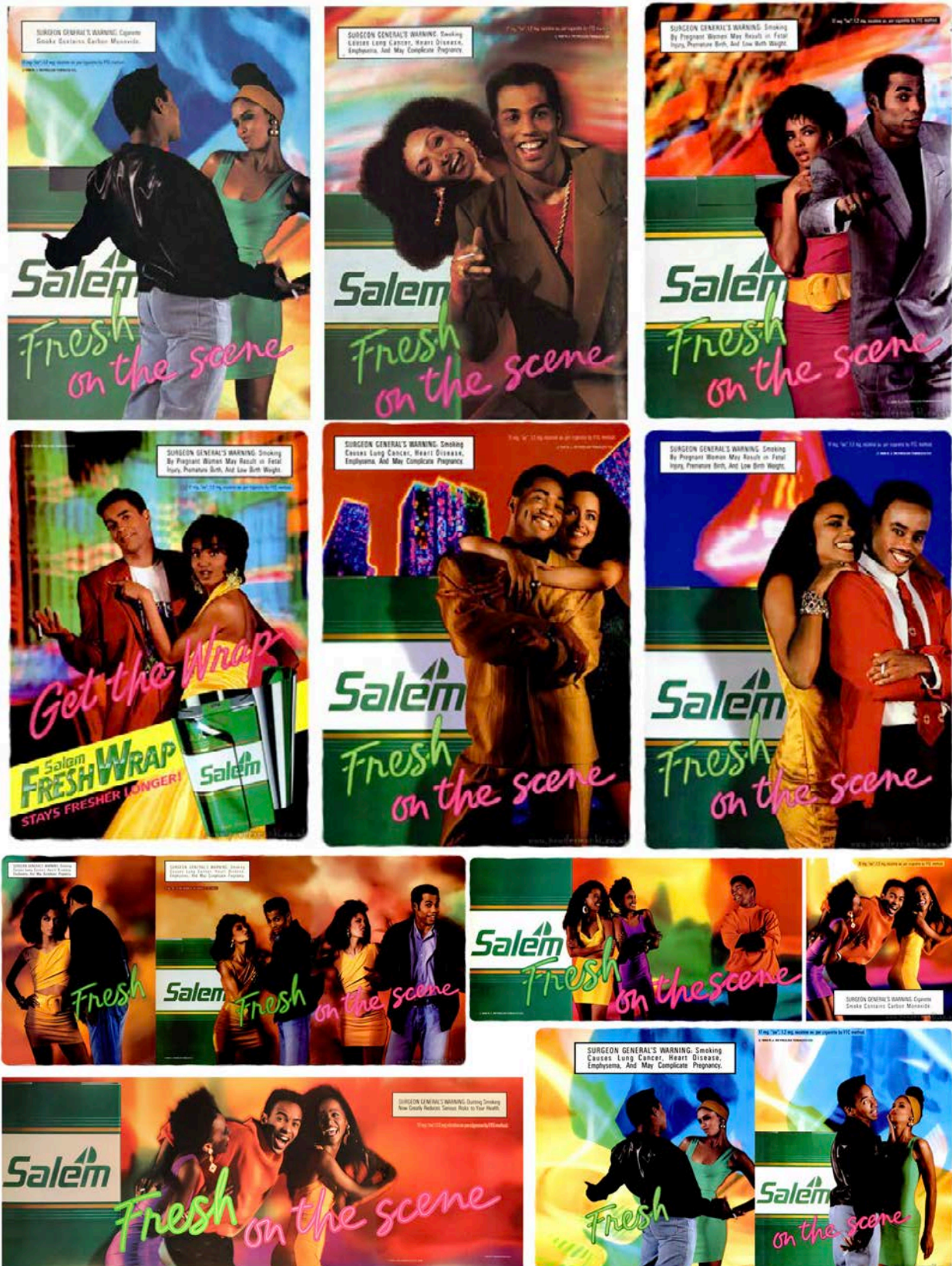
²¹⁹ Advocacy Institute. RJR Withdraws Plan to Test Market "Uptown" In Philadelphia; RJR Withdraws Plan to Test Market "Uptown" In Philadelphia. 1990 January 22. (<https://www.industrydocuments.ucsf.edu/docs/kkvw0005>)

²²⁰ Uptown Interdepartmental Task Force. Uptown Review. 1990 January 30. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/hxlv0082>)

²²¹ Balbach ED, Gasior RJ, Barbeau EM. R.J. Reynolds' targeting of African Americans: 1988-2000. *Am J Public Health*. 2003 May;93(5):822-7.

²²² Wailoo K. *Pushing Cool. Big Tobacco, Racial Marketing, and the Untold Story of Menthol Cigarettes*. University of Chicago Press. 2021.

Salem "Fresh on the Scene" (1989-1992)



Salem's Fresh on the Scene campaign ran from 1989–1992 and targeted: "18-24-year-old inner city Black smokers," referred to as "BYAS" (Black Young Adult Smokers), in reference to starter smokers among underage teens.²²³ ²²⁴ The campaign was initially launched with themes of "nightlife, entertainment, dancing, and music" in which young Black smokers could relax and have fun with a cigarette, being someone who "knows what's happening" in the scene.²²⁵ Documents sometimes refer to BYAS when referring to Black youth. Youthful focus groups perceived the campaign as: "fresh, hip, with it, sexy, right attitude, and cool."

- New creative for SALEM is more appealing to inner city Black YAS than is current "Refreshest" campaign.
- New creative communicates that SALEM is a brand for Black YAS.
- New creative uses language that is relevant and exciting.
- New creative is impactful and would be intrusive in the inner city Black environment.

Salem's Fresh on the Scene campaign ran contemporaneously with the television show *The Fresh Prince of Bel-Air*. The similarities of the models' appearances, dress, hairstyles and poses are striking. Colors of the font and background have notable similarities. The "Fresh on the Scene" slogan was intended to convey the notion that Salem is the choice of the cool crowd that frequents the coolest places.



Red coat and white shirt

Thumbs Up

The Fresh on the Scene campaign failed, as Salem's market share in the 18-24 age group declined about 50% during this time period. In Salem's 1991 business plan it was clear that the

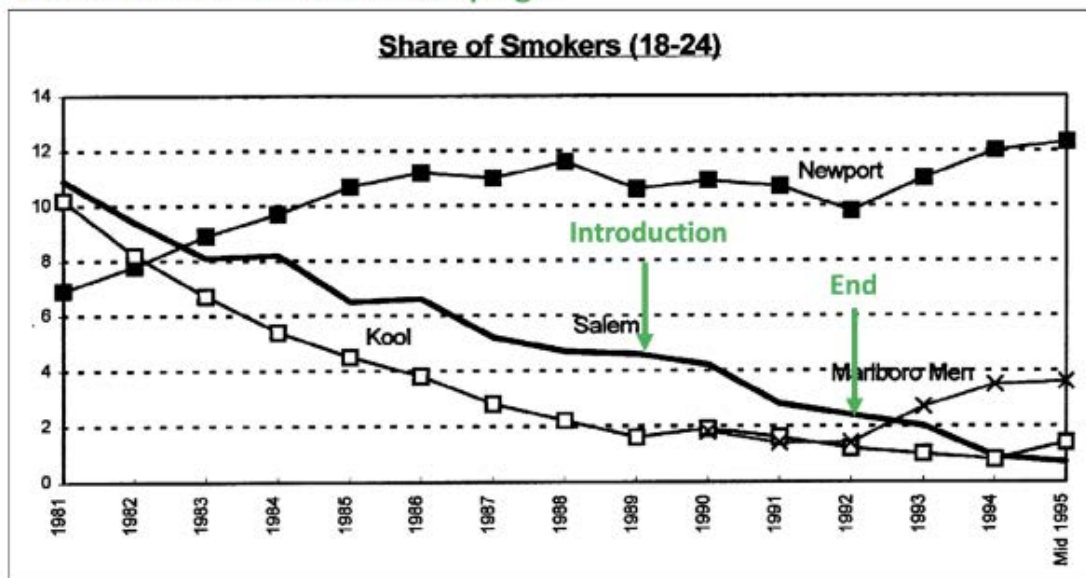
²²³ Leber Katz: Fresh on the Scene Campaign Creative Review, 1990 January 25. (<https://www.industrydocuments.ucsf.edu/docs/hqbf0092>)

²²⁴ Inner City Black Creative Exploratory, 1989 January, RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/jklk0015>)

²²⁵ Inner City Black Creative Communications Test, 1989, RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/zmyl0092>)

brand's repositioning with the Fresh on the Scene campaign was underperforming and that its customers were aging.²²⁶ The priority was maintaining a shrinking customer base by: "aggressively support the brand's volume base."

Salem Fresh on the Scene Campaign



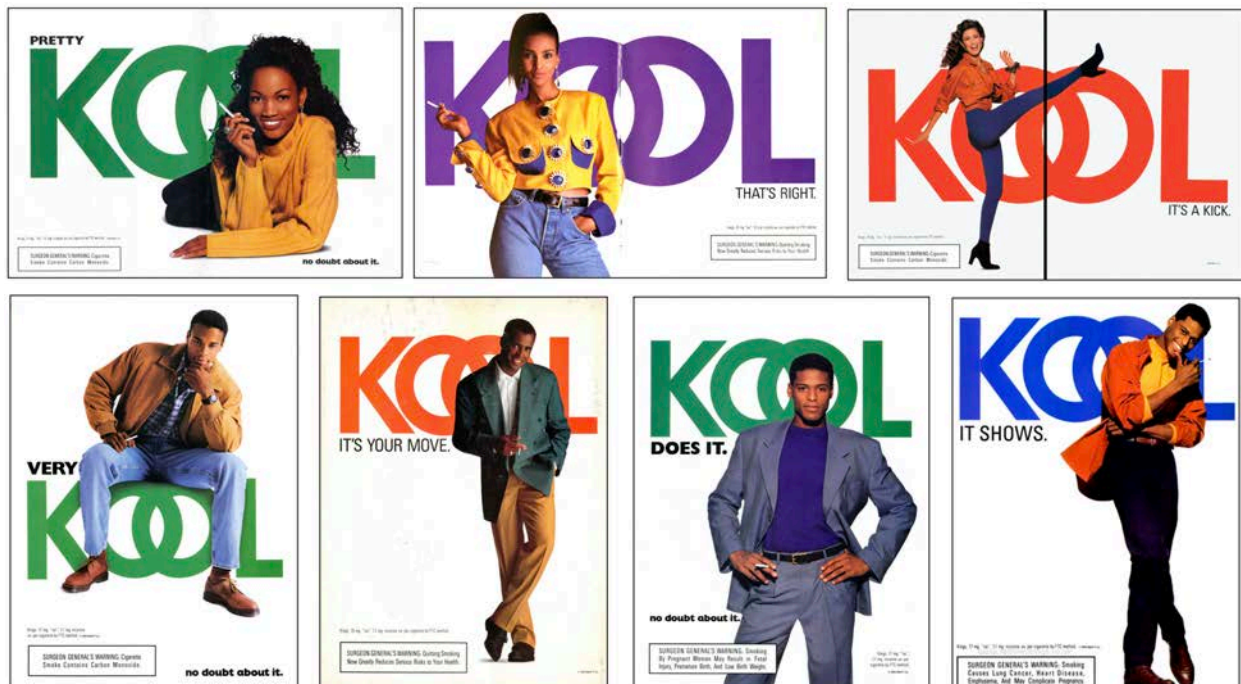
SALEM REPOSITIONING.. 1996 January. RJ Reynolds.
(<https://www.industrydocuments.ucsf.edu/docs/snmn0091>)

²²⁶ Salem 1991 Business Plan.1991. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/mpfy0097>)

Newport “Alive With Pleasure!” (1990s)



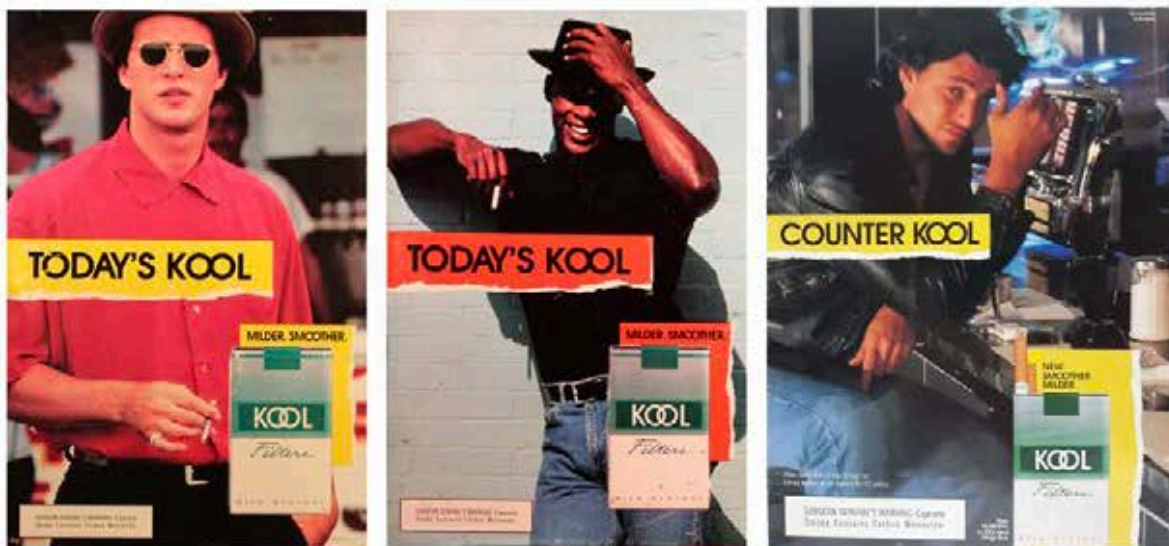
KOOL “Very Kool” “Pretty Kool” “Kool and then some” “Kool believe it” “Kool say no more” “Kool it’s a kick” “Kool all over” “Kool that’s right” “Kool no doubt about it” (1990–1994)



Virginia Slims (1990–1991)



Kool "Today's Kool" (1991)



Misty (1990–1997)



Capri (1993–1994)



Virginia Slims "It's a Woman Thing" (1996–1998)



Kool “B KOOL” (1997–2000)



The B Kool campaign was developed and launched at the time the Master Settlement Agreement was being negotiated between the attorneys general and major tobacco companies. In internal documents, Brown & Williamson was candidly discussing its racially targeted promotional plans with the intent of recruiting young Black consumers to smoke Kools. The B Kool campaign was described as “*the ultimate expression of contemporary masculinity and self-confidence across racial groups.*”²²⁷ Brown & Williamson described its Black consumer targets as “*Noisy Boys*” and “*Testosterone plus.*”²²⁸ B Kool was assessed as having weak brand imagery and was supplanted by the House of Menthol campaign.²²⁹

Demographically, these smokers tend to have no more than a high school education, incomes under \$30,000 and not have a white collar job. African-Americans and Hispanics are a major portion of likely menthol smokers. Psychographically, these consumers are predominantly Noisy Boys II (“Brains & Brawn”) and III (“Testosterone Plus”).

²²⁷ KOOL. 1999. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/qfqc0221>).

²²⁸ Ibid

²²⁹ Rabid Research. Kool Creative November. 1999 December 13. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/kfcv0191>)

House of Menthol (2000–2004)



Brown & Williamson aggressively used activities such as gambling and music to market KOOL. A specific focus was placed on hip hop, jazz, and other music genres music that they believed would appeal most to Black youth (See Music & Art chapter). The House of Menthol campaign, as the advertisements above show, call back to both the “B KOOL” and the “Come up to Menthol” campaigns invoking what KOOL believed to be the characteristics of Black consumers in their own words.

KOOL Brand Personality in the House of Menthol Campaign 2003²³⁰

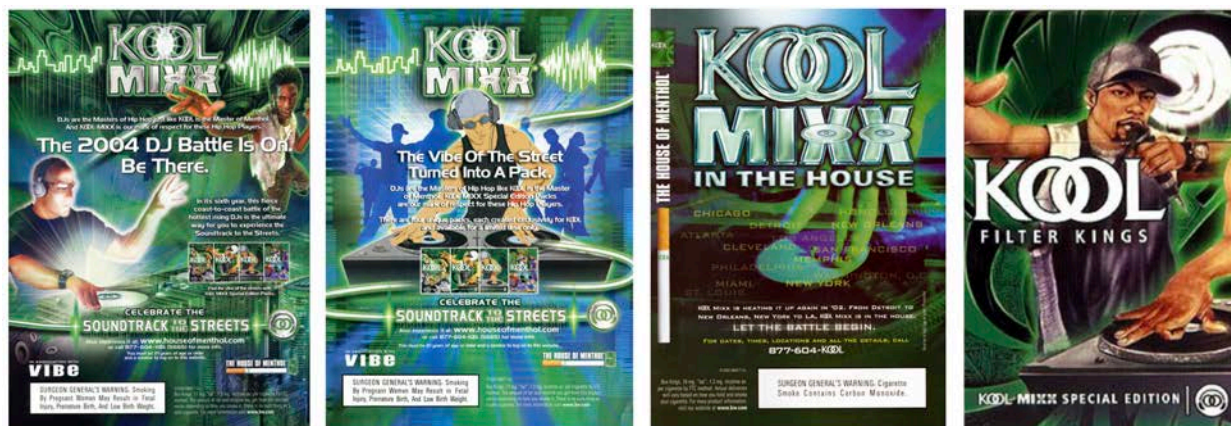
As Urban Heroes are subject of admiration and moreover emulation, the Urban Hero model becomes an icon, an archetype that defines KOOL personality

Following the Urban Hero character, the brand personality should be:

- Bold
- Genuinely urban
- Charismatic leader within a group
- Smooth, with game
- Proud
- Real, straight-forward
- Assertive and confident

²³⁰ KOOL New Creative Development 2003 Creative Brief April 22, 2003. 2004. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/fx110006>)

Kool “Kool MIXX” (2000–2004) (for more details, see Music and Art Chapter)



Kool Mixx was an advertising campaign tied to a concert series. It was Brown & Williamson's attempt to recruit Black youth to Kool via a “hip” and “cutting edge” ethos.²³¹ Kool Mixx was advertised in magazines like Vibe and Urb, which the industry identified as popular among Black youth.²³²

In its Field Training manual for its marketing teams, Brown & Williamson described the broad scope and scale of its The House of Menthol campaign.²³³

KOOL Connects

Menthol is the flavor that transcends culture and so does KOOL. KOOL connects with multi-cultural males and females whose interests include music, fashion, technology, networking with people, entertainment and sports.

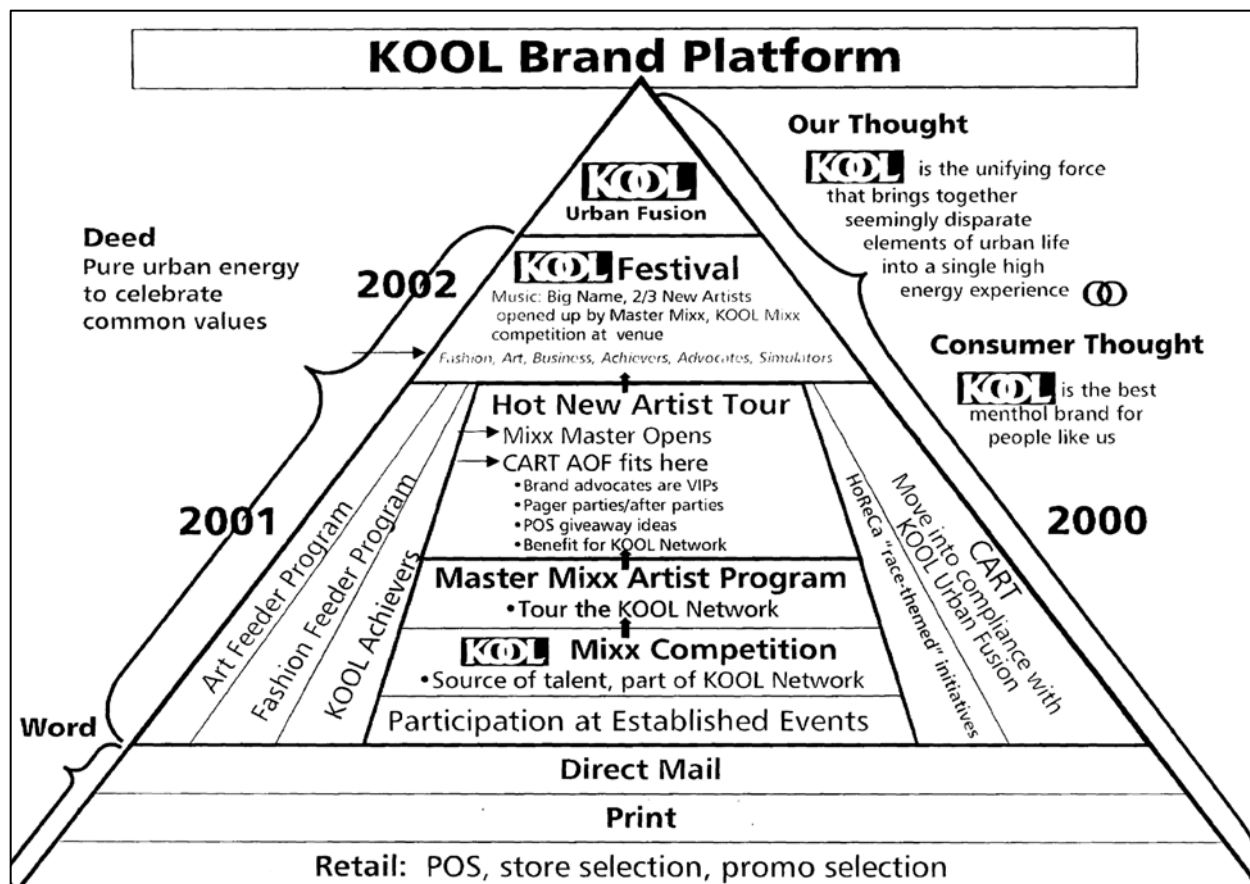
Kool marketing for the House of Menthol and Kool Mixx was an integrated system of promotional activities spanning from point-of-sale advertising through music festivals and art sponsorship, which the company referred to as “Urban Fusion.”²³⁴

²³¹ Kool Mix Nights. 1998 April 06. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/kkxj0081>)

²³² Ibid, 4

²³³ Kool Field Marketing. Training Manual. Kool. The House of Menthol. 2005 January 01. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/fgck0225>)

²³⁴ Brown & Williamson Tobacco Kool Creative Review. 1999 December 09. (<https://www.industrydocuments.ucsf.edu/docs/rynv0191>)



Kool Creative Review. 1999 December 09. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/rynv0191>)

The House of Menthol and its partner campaign Kool MIXX were successful in gaining Kool market share after years of steady decline.²³⁵

²³⁵ Kool Business Review 2002 Market: USA.. 2004. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/gxll0006>)

"Kool is the original urban brand and continues to set the pace for the menthol category." 2004

KOOL

REAL: KOOL IS THE ORIGINAL URBAN BRAND AND CONTINUES TO SET THE PACE FOR THE MENTHOL CATEGORY.

ORIGINAL **AUTHENTIC** **INTEGRITY** **MENTHOL AUTHORITY** **100% NATURAL MENTHOL FROM AROUND THE WORLD**

URBAN FUSION: KOOL CELEBRATES THE ENERGY CREATED BY THE FUSION OF DIVERSE CULTURES, MUSIC, FASHION AND HUMAN CONNECTION.

CROSS CULTURAL DISCOVERY **SHARED EXPERIENCE** **PLUGGED INTO THE LATEST** **UPLIFTING** **CONNECTED** **ENERGY**

MASTER OF THE GAME

SMOOTH: KOOL'S PERFECT BALANCE GIVES IT A SMOOTH CHARACTER.

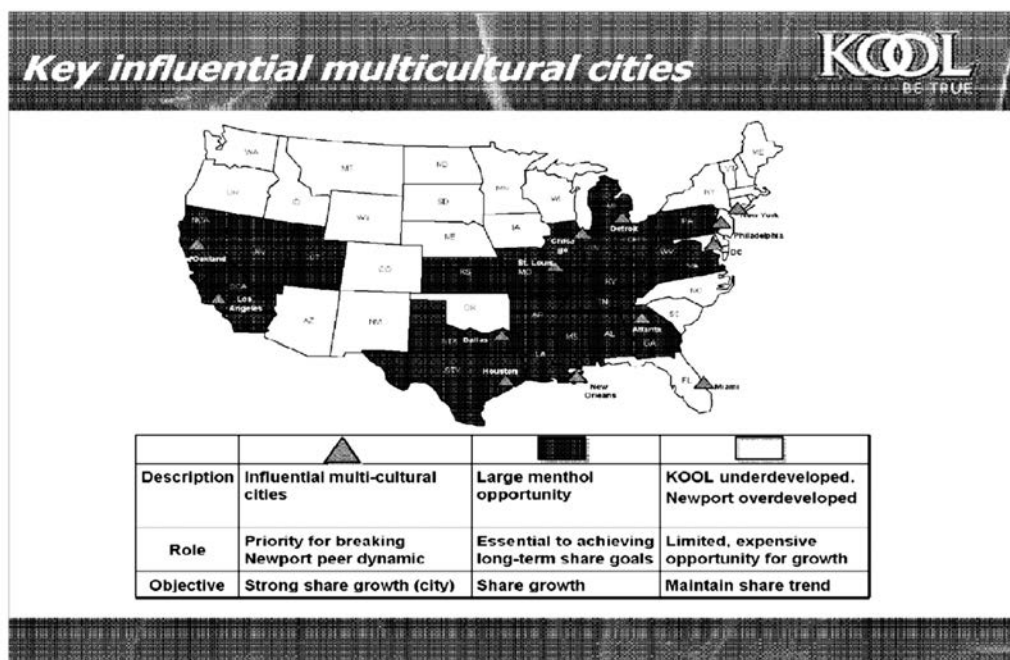
PERFECT BALANCE OF MENTHOL & TOBACCO **SKILLS** **DESIRED** **FLOW** **CHARISMA**

CONFIDENCE: KOOL EMBRACES LEADERSHIP AND LIVING LIFE TO THE FULLEST.

POSITIVE LEADERSHIP **MAKING YOUR MARK** **LIVIN' IT UP** **PASSION** **FOCUSED** **UPBEAT**

Kool Business Overview. 2004 March. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/kx1k0174>)

Kool "Be True" Campaign (2006) showing its focus on "multicultural cities," a euphemism for Black population concentrations.



Kool Be True. Kool. 2006 September 26. RJ (<https://www.industrydocuments.ucsf.edu/docs/ntlx0225>)

Smooth Fusions (2004): Enticing (Mocha Taboo), alluring Caribbean Chill), enchanting (Midnight Berry, and tantalizing (Mintrique). (For details see Youth-Targeted Chapter)



Kool's Smooth Fusions drew a particular amount of attention and criticism for its flavors and advertising techniques. Kool Smooth Fusions was a candy-flavored menthol brand promoted through dance clubs and hip hop music venues beginning in 2004.²³⁶ ²³⁷ In 2004, youth-oriented flavoring drew the attention of New York Attorney General Eliot Spitzer and his counterparts in 37 other states who sued the then owner of Kool - RJ Reynolds. They argued that the overly colorful advertisements, flavoring, and other techniques employed by Kool amounted to advertising to minors and violated the Master Settlement Agreement. In 2006, the lawsuit sought to have Kool pull certain flavored products from the market and to change its techniques to not advertise to minors. Some of the brand styles that R.J. Reynolds agreed to stop selling included Camel Exotic Blends, Kool Smooth Fusions, and Salem Silver.

²³⁶ Creative Brief Kool Smooth Fusions 2004 August 25. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/ynjk0174>)

²³⁷ Harvard School of Public Health; Connolly GN. Testimony before the U.S. Senate Committee on Health, Education, Labor and Pensions The Need for FDA Regulation of Tobacco Products (Family Smoking Prevention and Tobacco Control Act - S.625). 2007 February 23. Philip Morris <https://www.industrydocuments.ucsf.edu/docs/gnlm0149>

Benson & Hedges “The moment is menthol.” “It’s a smooth place to be” (1999)



For years, Philip Morris had promoted its Benson & Hedges brand via Black-targeted music promotions, stating in 1999: “We are proud of our 13 years heritage of providing music to the African American Community.”²³⁸ The music genres spanned: “Jazz, Blues, R&B, Latin, and New Age.” Philip Morris described its Benson & Hedges menthol campaign as designed to “highlight social moments such as dressing up and going out to great clubs or dining at your favorite restaurants with close friends.”²³⁹

Newport “Alive With Pleasure!” (2000s)



²³⁸ Club Benson & Hedges Message Points - Event Marketing. 1999 November 03. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/nllj0014>)

²³⁹ Benson & Hedges 100's Menthol Advertising Messages And Q&A. 1999 May 21. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/nppb0056>)

SALEM

stir the senses

SALEM

SALEM

stir the senses

SALEM

SALEM

stir the senses

SALEM

SALEM

stir the senses

SALEM

[illegible]

With its reputation for mild menthol, Salem sought to counter Kool's M-Power intensity of its House of Menthol campaign by introducing an intense menthol variant. Announcing the introduction of Salem Black, RJ Reynolds put out talking points for its communication team. They claimed that the "Black" designation had nothing to do with race, drawing an analogy to Johnny Walker scotch that markets a black label.²⁴⁰

Is there any correlation with the name "Black Label" and the fact that a high percentage of African-Americans smoke menthol brands?

No. A full 75 percent of full-price menthol category volume comes from non-African American smokers. The names "Black Label" and "Green Label" were chosen solely because they clearly communicate to adult smokers that Salem offers two distinct taste signatures, and these names help them understand Salem has a blend that meets their taste preferences. Additionally, adult smokers already identify black and green with the Salem brand. Adult smoker research has indicated that they understand this and that black and green reinforce their taste expectations for the two different taste signatures.

It is also important to note that Salem isn't the only consumer product to use color designation to indicate different tastes. For example, Johnny Walker scotch has different blends called "Red," "Black," "Blue" and "Gold."

RJ Reynolds issued a listing of Salem Black and Green Target Cities for distribution of free samples in 2002.²⁴¹ The list included cities with large Black populations.

Guerilla Sampling – August – December

23 Target cities
5 Month program
18 Specialty vehicles
13 Cities with a 20 week program (100 work days)
10 Cities with a 10 week program (50 work days)
5 day work week per team
1800 Total event days

Boston – 20	Cincinnati – 20	Chicago – 20
Providence - 10	Memphis - 10	Miami – 20
Hartford – 20	Richmond - 10	Nashville - 10
Philadelphia – 20	Raleigh/Durham - 10	Columbus, OH - 10
Pittsburgh – 20	Charlotte – 10	Greensboro - 10
Baltimore – 20	Atlanta – 20	
Cleveland – 20	Birmingham – 10	
Detroit – 20	New Orleans – 20	
Milwaukee - 10	Indianapolis – 20	

²⁴⁰ Salem Packaging Change. 2002 November. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/mgcg0221>)

²⁴¹ Salem Black & Green Tour. Program Parameters / Target Cities. (Msp Recommended).. 2002 December. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/mpwb0187>)

All of the ideas listed below are aggressive, but remember that we're in the business of selling cigarettes. RJ Reynolds has nothing to lose by aggressively pushing Black Label.

Sampling

- ❑ **Cigarette Women** – Have Black Label cigarette women roaming the event promoting Black Label ONLY. They would be outfitted in uniforms unique to Black Label. The sampler women would hand out coupons/cards containing an 800# that consumers can call to get a free 1/2 carton of Black Label.
- ❑ **Black Label Stations** – Create Black Label stations throughout the venue that are disruptive to the traffic flow of the event. This could be done by creating a standee that the samplers work from. They would call out Newport/competitive brand smokers as they pass them and get consumers to try Black Label. They would also hand out coupons/cards with the 800#.
- ❑ **Black Label Car** – Sampler women drive around to different bars prior to the STS event. They would hand out the event flyers to build attendance at the event. The Black Label car would also be parked in front of the venue during the STS event.

Salem Stir The Senses 2004 January 01. RJ Reynolds; (<https://www.industrydocuments.ucsf.edu/docs/ffww0231>)

In 2002, RJ Reynolds issued a public relations statement concerning “*Menthol/Minority Marketing Issues*.”²⁴² It framed the “*ultimate question*” as to whether or not the corporation wanted Black smokers to switch to its menthol brands. The reply was straightforward and even flippant: “*The answer is yes, you bet.*” The release goes on to defend RJ Reynolds’ menthol marketing policies as based on the company’s commitment to diversity.

²⁴² Menthol/Minority Marketing Issues. JULY 2002 RJ Reynolds Records; Master Settlement Agreement. Unknown. <https://www.industrydocuments.ucsf.edu/docs/qlmf0190>

RJ Reynold's 2002 statement on Menthol/Minority Marketing Issues

Key Points regarding marketing/diversity/targeting issues....

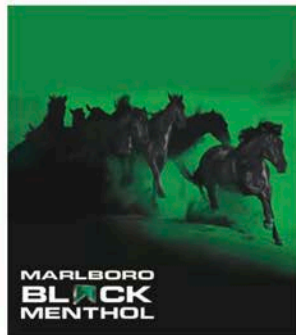
If the ultimate question is this: does RJRT want adult African-American smokers to switch to an RJRT brand — the answer is, you bet. We also want white smokers, Hispanic smokers, female smokers, male smokers and every other segment of the adult menthol-smoking population to consider switching to an RJRT brand. To reach that diverse audience, we have equally diverse marketing plans behind our brands.

Black Label Menthol Brands

Multiple other menthol cigarette and cigarillo brands adopted “Black” labels.²⁴³ The potential identity resonance with the Black community is clear.



Marlboro Black Menthol advertisements



²⁴³ Dewhirst T. Into the black: Marlboro brand architecture, packaging and marketing communication of relative harm Tobacco Control 2018;27:240-242.

Kool “Be True” (2004–2005)



Brown & Williamson carefully studied the impact of Be True on young adults. Its study showed that Be True was “*particularly strong among African Americans*,” an observation the company referred to as “*important*.”²⁴⁴

Be True vs. Newport

- Overall, Be True outperforms Newport. It is more engaging, appealing and motivating than the Newport campaign, despite the fact that Newport smokers outnumber KOOL smokers in the samples by 2/1. Be True outperforms Newport among all brand groups, both genders and age groups. It is particularly strong among African Americans.

Insights Marketing Group. KOOL BE TRUE Campaign Copytest - Final Report. 2005 September 06. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/pllx0225>)

²⁴⁴ Insights Marketing Group. KOOL BE TRUE Campaign Copytest - Final Report. 2005 September 06. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/pllx0225>)

Guitar BE PASSIONATE



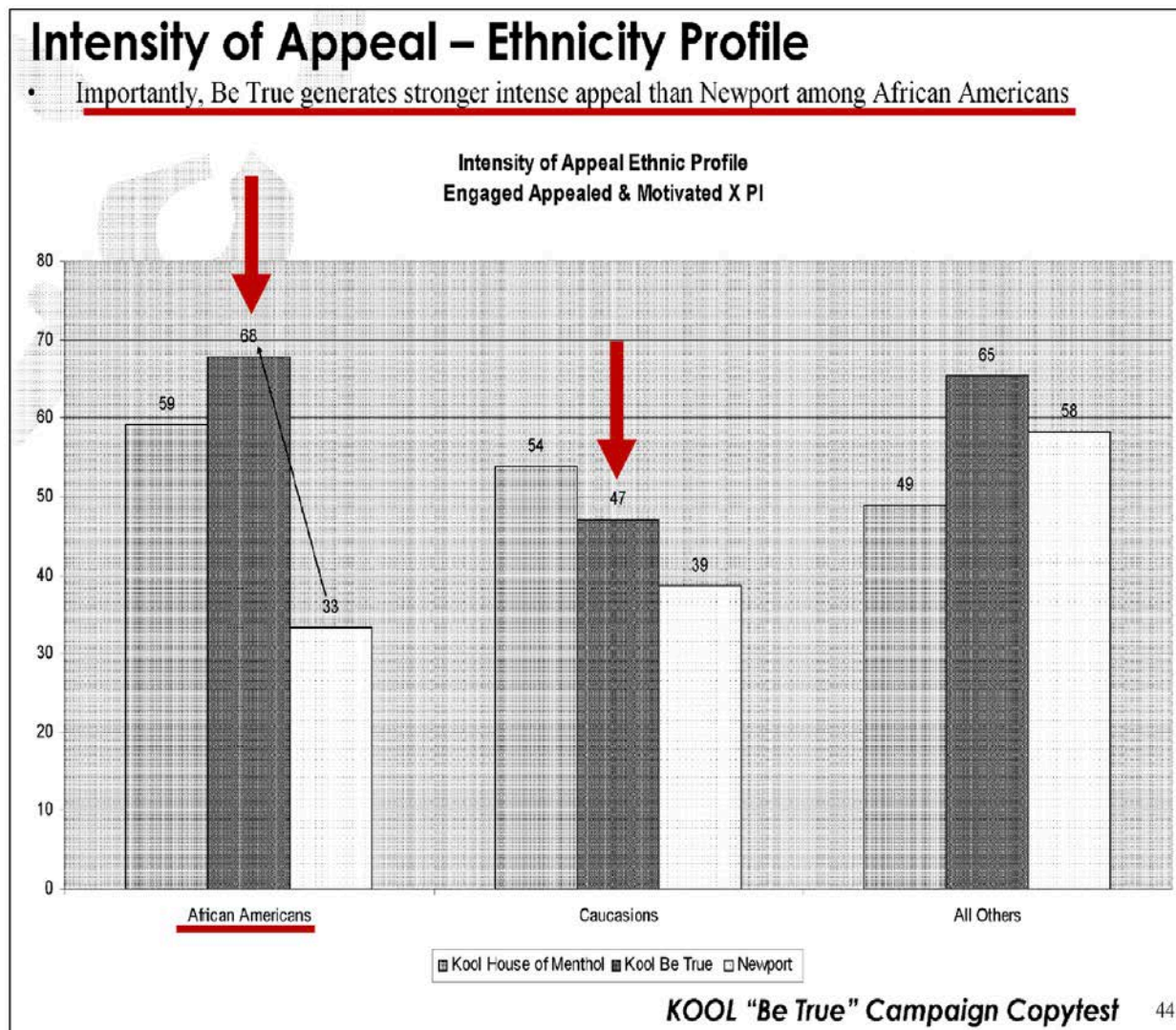
- Guitar is average in intensity of appeal at all three levels – engagement, appeal & motivation. Overall intensity of appeal skews toward males, 25-29's and African Americans.

Trumpet BE AUTHENTIC



- Trumpet is above average in intensity of appeal at all levels. It skews toward males, 25-29's and African Americans.

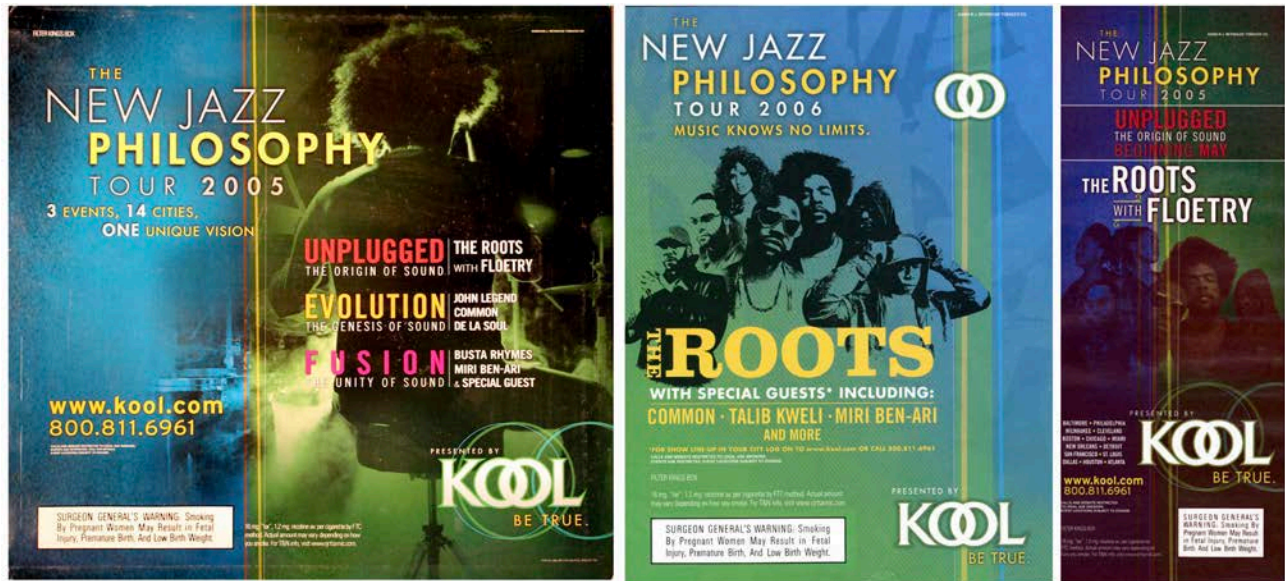
A Brown & Williamson Study showed that the intensity of the appeal of Kool's Be True campaign was much greater among Black Americans than it was among Whites Americans.



Insights Marketing Group. KOOL BE TRUE Campaign Copytest - Final Report. 2005 September 06. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/pllx0225>)

Kool “Be True” “New Jazz Philosophy” (2005–2006)

(For details, see Music and Art Chapter)



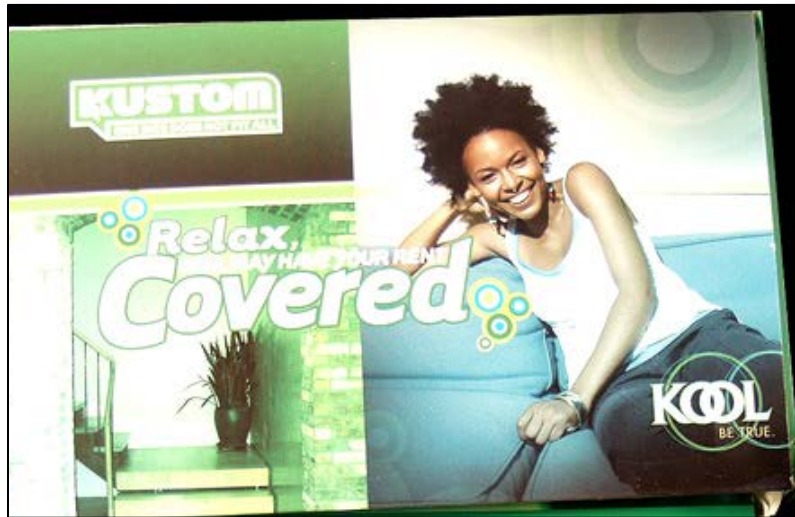
Kool “XL” “Smoother, Wider, Different” (2006)



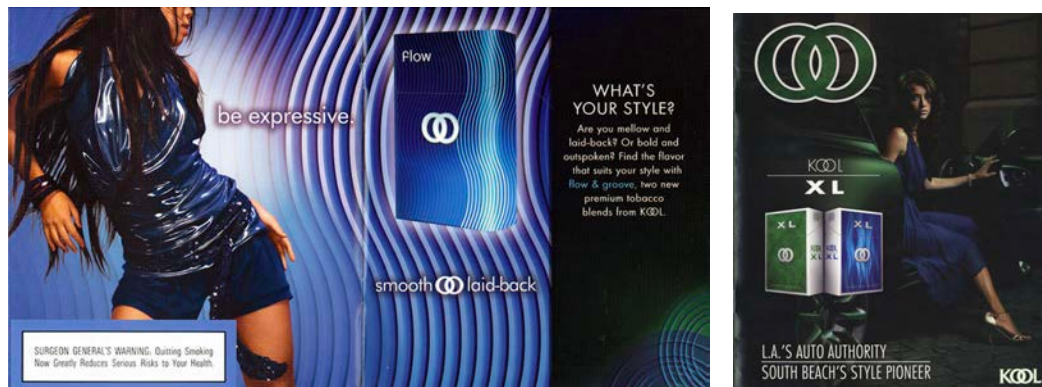
Recent Menthol Advertisements

Many of the recent advertisements below from the collection of Trinkets & Trash (<https://trinketsandtrash.org>). Few internal industry documents are available for this period.

2006



2007



2008



Newport “Alive With Pleasure!” (2010s) (For more examples, see youth targeting chapter)



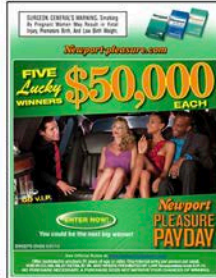
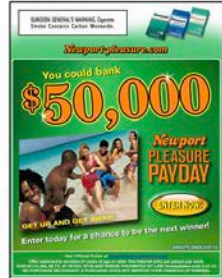
2011



2012



2013



2014



2015

THESE CIGARETTES DO NOT PRESENT A REDUCED RISK OF HEAVY COMPARED TO OTHER CIGARETTES.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

Get carried away with \$100,000

Newport PLEASURE PAYDAY

ENTER HERE!

SWEEPSTAKES ENDS 9/30/15

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

Don't miss out on pleasure!

Get 3 \$1.00 off one pack coupons!

Only in July at NewportPleasure.com

Click Now!

Newport WHEEL OF pleasure!

Win Your Dream Car!

Enter daily at NewportPleasure.com

Or call 1-800-945-4544

100% of one pack every day

Click Now!

2016

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

The World Of Newport pleasure!

Click here to enjoy NewportPleasure.com

Keep this email to access NewportPleasure.com until you get your welcome packet in the mail.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

Don't miss out on pleasure!

Get 3 \$1.00 off one pack coupons!

Only at NewportPleasure.com

Click Now!

ENTER BEFORE TIME IS UP!

Newport PAYDAY EVERYDAY

\$100,000

PAYDAY PLEASURE SWEEPSTAKES

PLUS \$500 DAILY INSTANT WINS

SWEEPSTAKES ENDS JUNE 30TH!

HURRY FOR YOUR CHANCE TO WIN! ENTER NOW AT NEWPORTPLEASURE.COM

No purchase necessary. One official entry. Sweepstakes ends 6/30/16.

Newport PAYDAY EVERYDAY

\$100,000

PAYDAY PLEASURE SWEEPSTAKES

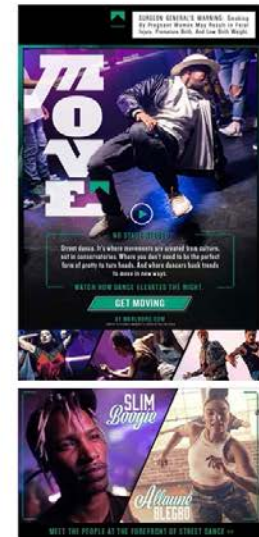
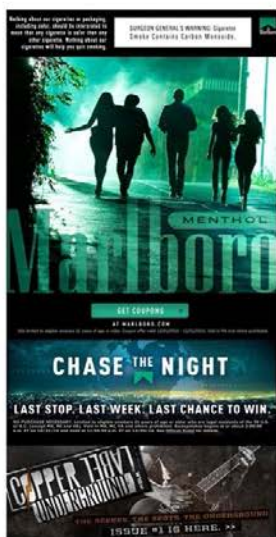
PLUS \$500 DAILY INSTANT WINS

FOR YOUR CHANCE TO WIN ENTER NOW AT NEWPORTPLEASURE.COM

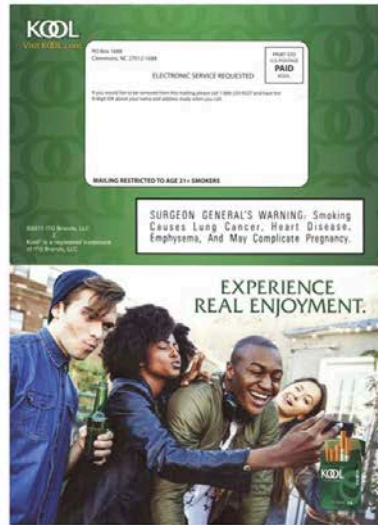
Newport

WELCOME TO THE COMMUNITY

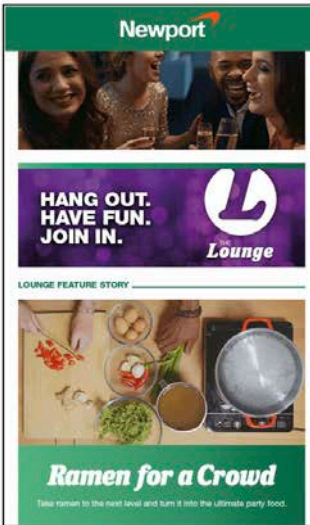
Marlboro Menthol Advertisements (2016–2018)



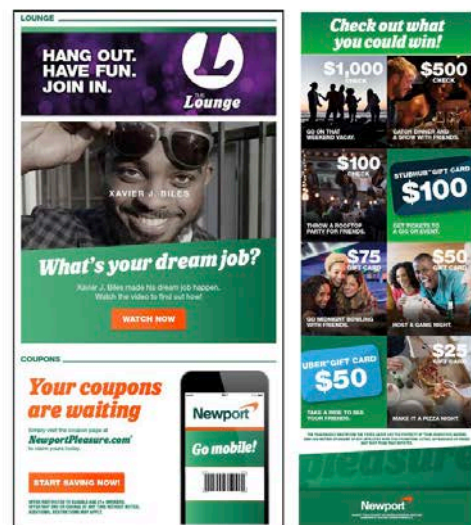
2018



2018



2019

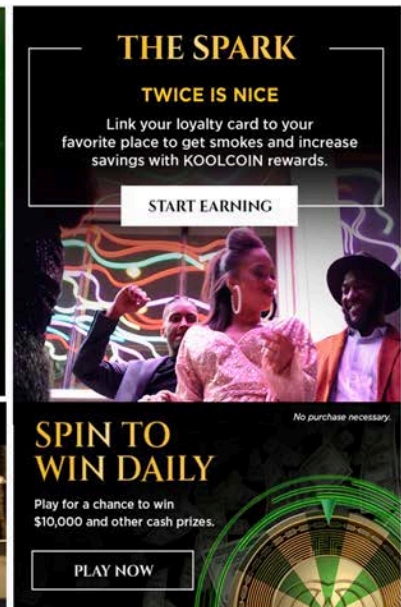
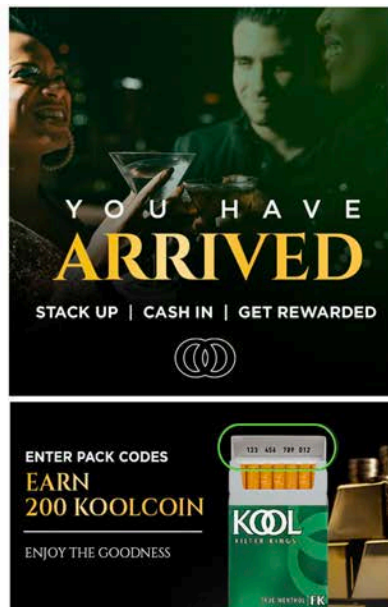


2021 Newport Menthol Capsule Boost

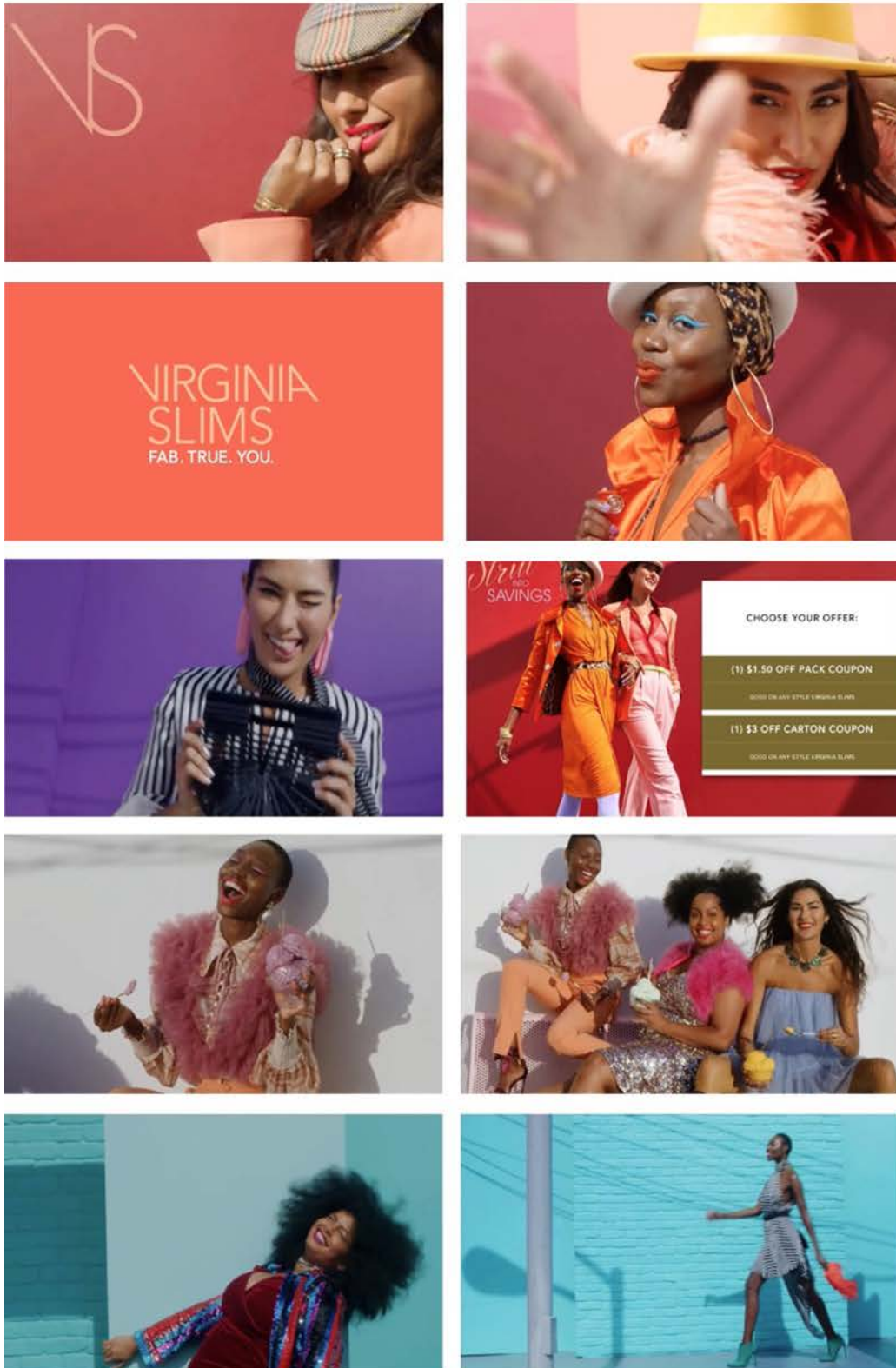
Note smoking woman's face



2022 KOOL Advertisement



Virginia Slims promotional video from the brand's website August 2022.



Basketball Themed Menthol Advertisements (Black-targeted)

Basketball is a popular sport among Black Americans.

All three major menthol brands (Newport, KOOL, Salem) featured the game in their advertisements.



Black Oriented Program

A. Harlem Professional

Objectives:

1. Create and strengthen identification and association between WINSTON and SALEM and the image of "freestyle" basketball.
2. Using target marketing activities directed to the basketball enthusiast in the New York City, Upper Manhattan, Bronx, Brooklyn area, develop an awareness of WINSTON and SALEM involvement in "their favorite sport" and encourage their involvement in the Harlem Professional League.

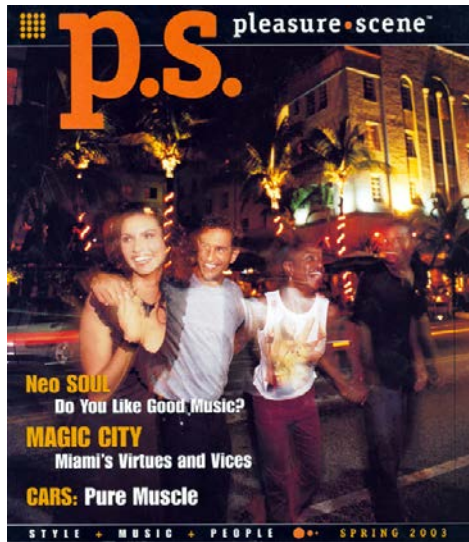
Dancer Fitzgerald. 1975 Ethnic Marketing Program New York City. 1975. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/zsdf0082>)

Lifestyle Magazines:

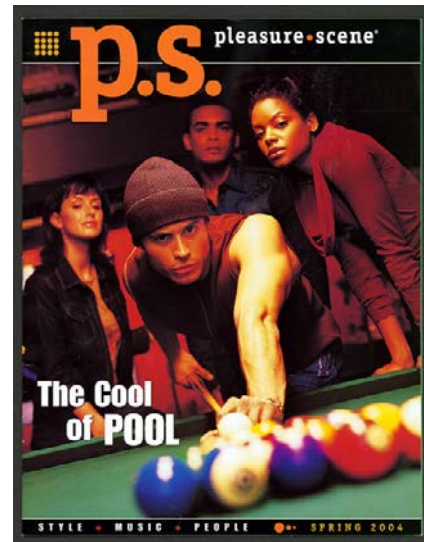
Menthol brands Newport and Kool produced a lifestyle magazine to market their cigarettes.^{245 246 247} Lorillard's "Pleasure Scene (p.s.) often feature Black models on the cover and in the numerous Newport advertisements.

Newport Pleasure Scene Magazine

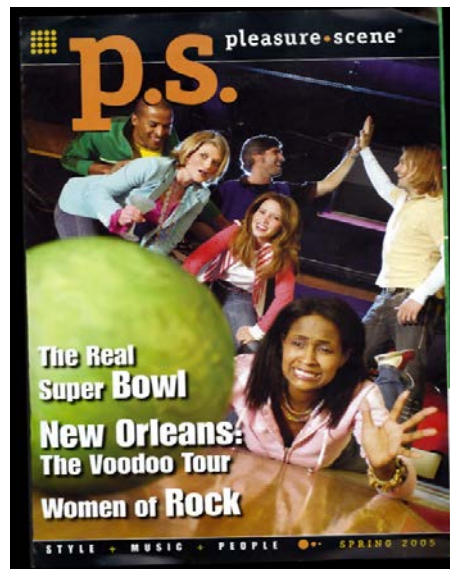
2003



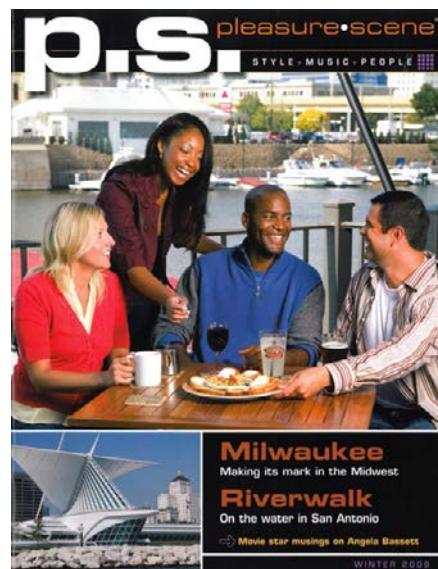
2004



2005



2009



²⁴⁵ Jiang N, Cortese DK, Lewis MJ, Ling PM. Booze and butts: A content analysis of the presence of alcohol in tobacco industry's lifestyle magazines. *Addict Behav Rep.* 2016 Jun 1;3:14-20.

²⁴⁶ Cortese DK, Lewis MJ, Ling PM. Tobacco industry lifestyle magazines targeted to young adults. *J Adolesc Health.* 2009 Sep;45(3):268-80

²⁴⁷ Lewis MJ, Yulis SG, Delnevo C, Hrywna M. Tobacco industry direct marketing after the Master Settlement Agreement. *Health Promot Pract.* 2004 Jul;5(3 Suppl):75S-83S.

PUBLIC RELATIONS CAMPAIGNS TARGETING THE BLACK COMMUNITY

The tobacco industry has long engaged in public relations campaigns.²⁴⁸ Companies marketing menthol cigarettes have shown special interest in reputation-enhancing activities directed toward the Black community. In undertaking their publicity campaigns, these companies seek to burnish their tarnished images by conveying the notion that they are responsible corporate citizens worthy of being viewed as credible, trustworthy, and driven by the noble goal of enhancing lives among the Black community. In a 1984 advertisement, Brown & Williamson exploits Black History Month and issues a self-congratulatory message: “*Progress in the Black Community in the past 20 years has been remarkable. Kool has been there every step.*”

Kool salutes Black History Month.

Black contributions in music are legendary. In sports, standards are set, and sustained, by Blacks. In fact, Black achievement has grown to affect every part of our society. As the list of Black American mayors grows, these political leaders are effecting changes long overlooked. A Black educator in Chicago has challenged the very basics of teaching young people to read. Martin Luther King has become the first Black to be honored by a national holiday. Progress in the Black Community in the past 20 years has been remarkable. Kool has been there every step of the way. We salute the strides made to get here, and look eagerly forward to continued gains.

There's only one way to play it.


© 1984 B&W T Co.
Kings, 17 mg. "tar", 1.1 mg. nicotine; Longs, 14 mg. "tar", 1.0 mg. nicotine av. per cigarette, FTC Report Mar. '83.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Black contributions in music are legendary.
In sports, standards are set, and sustained, by Blacks.
In fact, Black achievement has grown to affect every part of our society.
As the list of Black American mayors grows, these political leaders are effecting changes long overlooked. A Black educator in Chicago has challenged the very basics of teaching young people to read. Martin Luther King has become the first Black to be honored by a national holiday.
Progress in the Black Community in the past 20 years has been remarkable. Kool has been there every step of the way. We salute the strides made to get here, and look eagerly forward to continued gains.

²⁴⁸ Jackler RK. Propaganda Crusades by Philip Morris International & Altria: “Smoke-Free Future” & “Moving Beyond Smoke” Campaigns. *SRITA White Paper*. March 2, 2022. (<https://tobacco.stanford.edu/publications/>)

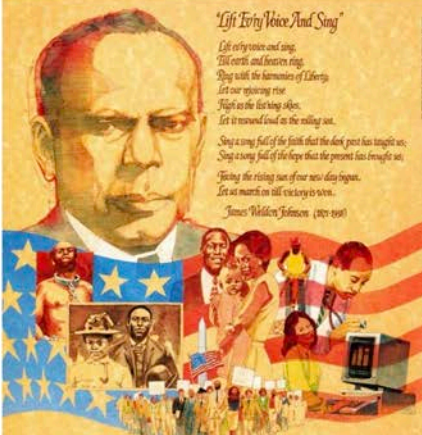
As part of its PR strategies Philip Morris and RJ Reynolds exploited the words and images of Civil Rights icons Dr. Martin Luther King Jr. and James Weldon Johnson. The choice of the MLK quote “*prejudice, half-truths, and downright ignorance*” may be intended by the company to suggest that these are attributes of those who criticize the industry.



“There is little hope for us until we become tough-minded enough to break loose from the shackles of prejudice, half-truths, and downright ignorance.”
Dr. Martin Luther King, Jr.

Photo by Everett Collection © Johnson Publishing Company, Inc.

PHILIP MORRIS COMPANIES INC.
PHILIP MORRIS INCORPORATED
PHILIP MORRIS U.S.A. PHILIP MORRIS INTERNATIONAL
GENERAL FOODS CORPORATION
MILLER BROTHERS COMPANY
PHILIP MORRIS CREDIT CORPORATION
MORRIS VIDEO REALTY GROUP



“Lift Every Voice And Sing”
Lift every voice and sing,
Till earth and heaven ring,
Ring with the harmonies of Liberty,
Let our rejoicing rise
High as the listening skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us,
Being the singing race of our new day begun,
Let us march on till victory is won.
James Weldon Johnson, (1905)

Written by James Weldon Johnson and set to music by his brother, Rosamond, “Lift Every Voice and Sing” was known for decades as the Negro National Anthem. It was first performed on January 12, 1900 by 500 school children at a celebration for Abraham Lincoln’s birthday. In the years that followed the school children continued to sing the Anthem. And when some of them became teachers, they taught it to their pupils. In less than twenty years, the inspiring words and stirring music of this Anthem were being sung throughout the South, as well as other parts of the country.
Today, it still speaks so eloquently of hope, promise and perseverance. R.J. Reynolds salutes and supports African-Americans in their quest for a brighter future.

RJ Reynolds
Tobacco Company

A Philip Morris advertorial attributed to James Hargrove, a New York City police officer representing the National Black Police Association, claimed “*Antismoking Laws Discriminate Against Blacks and Minorities.*” Another Philip Morris advertorial focused on supposed discrimination against smokers and, by implication, the company itself: “... *discrimination is discrimination no matter what it is based upon.*”

Anti-Smoking Laws Discriminate Against Blacks and Minorities.

OPINION

By James Hargrove

While making charges concerning health and well being, there are a number of anti-smoking ordinances being pushed in many parts of the country that will generally impact more heavily and negatively on minorities and the poor than on other Americans.

History has shown that these ordinance laws are very hard to enforce and that they also take police officers away from other police duties.

In addition, since they require “selective” enforcement, that is the enforcement against a certain group of people—smokers in this instance—these laws also tend to generate disrespect for police.

I am compelled to speak out on these matters as a 30 year veteran of the New York City Police Department, a former president of the Guardsmen Association and a former chairperson of the National Black Police Association.

Some of the most dramatic proof of the harm done by anti-smoking laws has come out of the experiences of the highly publicized and subsequently discarded “Smoking Court” in Chicago.

While this court had ostensibly been set up to protect the general public by preventing riding on public conveyances from smoking, the police actually used the court as a pretext to make countless searches of citizens and to arrest persons they called “suspects” for a variety of crimes.

A survey of arrests during a one month period showed that blacks made up more than 90 percent of the persons arrested and brought before the Smoking Court. The study showed that of the 279 persons arrested for smoking, 255 were black, 12 were white, 7 Latin American and 5 were listed as “others.”

I refuse to believe that only blacks broke the law by smoking on public conveyances in Chicago.

The truth is obvious. It was mostly blacks who were arrested and brought before the judge.

A Chicago-based NAACP leader, Frank J. Williams, said at the time that the analysis of the arrests showed there is “a lot of validity to the charge that blacks were picked on more by the police” when such is the case.

And a Minneapolis newspaper columnist, Will Jones, wrote: “The suspicion is rising that Chicago’s Smoking Court has absolutely nothing to do with promoting clean public air. The enforcement campaign does provide the law-and-order boys, however, with a good excuse to arrest a suspect on an innocent smoking charge and then conduct a search for drugs, weapons, stolen goods, or whatever.”

While the Smoking Court, as such, has been abandoned, the problem it demonstrated is still with us and has grown in seriousness.

Many well-intentioned community activists are now attempting to pass a plethora of anti-smoking ordinances and are insisting that the police be used to enforce them.

They are, apparently, not fully aware of the consequences and especially not aware that this kind of police activity tends to generate disrespect for law enforcement officers.

During recent years, police departments nationwide have put a considerable amount of time, money and effort into community relations, law-winning friends and supporters for good, honest law enforcement. It seems a real shame that such efforts could be blunted by their reactive enforcement of anti-smoking ordinances.

Many persons among the anti-smoking forces apparently believe that the police departments have an excess number of officers and each of these officers has a considerable amount of free time.

This is not the case.

Most departments are short-staffed and the individual police officer’s time is quite valuable to the community he serves, whether he walks a beat or operates a computer. He or she has been duly authorized by the community to protect people and property from a variety of criminal offenses.

While the police officer is a public servant committed to enforcing the laws of his community, the police officer does not do his or her job kindly. He or she knows very well what amounts to a serious crime and what does not.

There are more than enough real offenses committed on any given day to keep the police busy. To take officers away from the real job of keeping the peace and force him or her to become, essentially, a disinterested referee in a continuing debate, amounts to a monumental misuse of the time of some of our most valuable and highly motivated public servants.

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Presented in the public interest by Philip Morris Incorporated. Makers of fine cigarettes.

“...discrimination is discrimination, no matter what it is based on.”

Smokers Get a Raw Deal

By Stanley S. Scott

Smokers of those who smoke. This year, for example, the American Cancer Society is promoting programs that encourage people to attack smokers with cameras of guns, to blast them with horns, to spit them with steamed water gun and burn them in effigy.

The civil rights act, the voting rights act and a host of anti-discrimination laws notwithstanding, millions of Americans are still forced to sit in the back of planes, trains and buses. Many more are subject to segregation in public places. Some are even denied housing and employment because of an alarming — yet socially accepted — public liability.

This new form of discrimination is based on smoking habits.

If you happen to enjoy a cigarette, you are the potential target of violent smokers and even more violent public relations departments to force their beliefs on the rest of society.

Ever since people began smoking, smokers and nonsmokers have been able to live with one another using common courtesy and common sense. But anymore. Today, smokers must get up with virtually unworkable laws regarding when and where they can smoke — laws intended as much to discourage smoking itself as to protect the rights of nonsmokers. Much worse, supposedly responsible organizations devoted to the “public interest” are encouraging the harassment of smokers.

Stanley S. Scott is vice president and director of corporate affairs of Philip Morris Inc.

...a man puffing on a cigarette while he waited for a prescription to be filled was ordered to stop by an elderly customer who pulled a gun on him.

...a 16-year-old lit up a cigarette on a Los Angeles bus. A passenger objected. When the smoker objected to the objection, he was fatally stabbed.

...a violent pubescent, using his reserve gun, shot and fatally wounded a man on a subway train in the Bronx as a doorman over smoking a cigarette.

The basic freedom of more than 50 million Americans smokers are at risk today. Smokers, who have what personal behavior will become socially unacceptable, subject to restrictive laws and public ridicule? Could travel be private car make the social engineers’ list but because it is hard safe than public transit? Could for cream, cake and cocaine become socially unacceptable because their consumption causes obesity? What about the drink, marijuana, smoking, skiing and contact sports? How far do we dare take it?

The question all Americans must ask is a simple one: Is it worth putting one’s freedom to smoke with one’s freedom to live with one’s freedom to smoke? Is it worth putting one’s freedom to smoke with one’s freedom to live with one’s freedom to smoke?

After all, discrimination is discrimination, no matter what it is based on.

Copyright ©1989 by The New York Times Company. Reprinted by permission from the December 31, 1989 issue of The New York Times.

Presented in the public interest by Philip Morris Incorporated

RJ Reynolds, maker of Salem cigarettes, issued a series of public relations pieces on subjects such as protecting Black children, celebrating the “struggle for freedom,” and honoring Dr. Martin Luther King Jr.



“Kids should be kids . . . Help keep them that way.” 1996 June 12. RJ Reynolds <https://www.industrydocuments.ucsf.edu/docs/hjhg0077>
 The sun has yet to set on the struggle for freedom. 1996 May 19. RJ Reynolds. <https://www.industrydocuments.ucsf.edu/docs/xjhg0077>
<https://csts.ua.edu/minorities/minorities-tobacco-big-tobacco-supports-and-suppresses-the-minority-community/>
<https://books.google.com/books?id=JlEAAAAMBAJ&pg=PP2&dq=Visibly+Committed+RJ+Reynolds&hl=en&sa=X&ved=2ahUKEwjQtr6Sgth4AhWCFTQIHAnKAfQ6AF6BAgGEAI#v=onepage&q&f=false>

Tobacco companies sustained a close relationship with Black newspapers and spent advertising dollars to influence editorial content and suppress articles on the adverse health consequences of smoking.²⁴⁹

RJ Reynolds public relations advertisements in Black newspapers

1995 Creative Recommendation African American Newspaper Plan	
Insertion Event	Creative Recommendation
Black History Month	Primary: "Lift Every Voice and Sing" Secondary: "Visibly Committed" Tertiary: "Kids Should Be Kids" (Danny Glover)
Black Music Month	Primary: "Lift Every Voice and Sing" Secondary: "Visibly Committed" Tertiary: "Kids Should Be Kids" (Danny Glover)
Kwanzaa Celebration	Primary: "Visibly Committed" Secondary: "Lift Every Voice and Sing" Tertiary: "Kids Should Be Kids" (Danny Glover)

Long Haymes; Chan M. African American Newspaper Program. Provided is the Recommendation for the R.J. Reynolds Tobacco African American Newspaper Program. 1995 February 14. (<https://www.industrydocuments.ucsf.edu/docs/xgfh0185>)

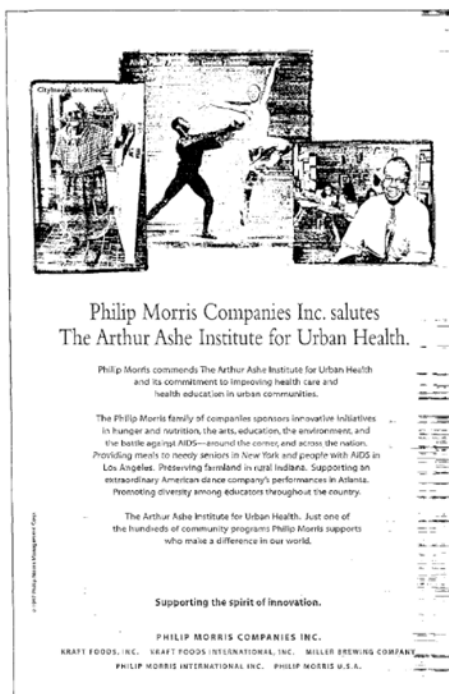
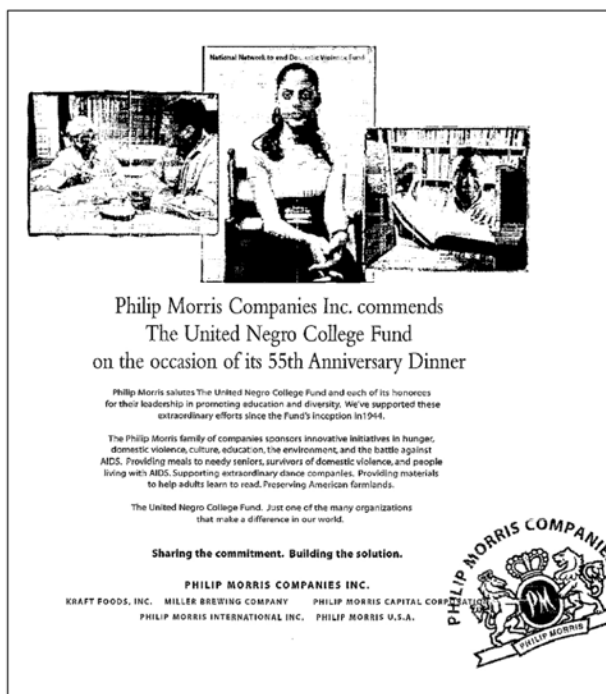
²⁴⁹ McCandless PM, Yerger VB, Malone RE. Quid pro quo: tobacco companies and the black press. Am J Public Health. 2012 Apr;102(4):739-50. doi: 10.2105/AJPH.2011.300180. Epub 2011 Nov 28

Sponsorship of Black Organizations

Philip Morris, maker of Marlboro cigarettes, supported Black organizations such as the NAACP, the United Negro College Fund, and the Arthur Ashe Institute for Urban Health. It also issued an annual guide to Black organizations.²⁵⁰ The purpose of these public relations efforts was to portray the company as a friend of the Black community, rather than be known exclusively as a purveyor of deadly products. The company aggressively advertised Philip Morris's "good deeds."

The Philip Morris commitment to the black community extends far beyond decisions and profits. As the history reveals, Philip Morris became a friend, an employer and an advocate for the progress of the Black community long before it was an acceptable, let alone fashionable, way of doing business.

Philip Morris and the African American Community.1992 August. (<https://www.industrydocuments.ucsf.edu/docs/rrfg0089>)



Philip Morris Companies Inc. Commends The United Negro College Fund On The Occasion Of Its 55th Anniversary Dinner.

1999 February 10. (<https://www.industrydocuments.ucsf.edu/docs/tswv0057>)

Philip Morris International. Salutes The Arthur Ashe Institute for Urban Health.1998 January.

(<https://www.industrydocuments.ucsf.edu/docs/qqn0085>)

In 2002, UCSF researchers Yerger and Malone published an extensive analysis of tobacco sponsorship of Black organizations.²⁵¹ Below is a partial list reproduced from their extensive compilation.

²⁵⁰ Welcome to the 1984-1985 edition of the Guide to Black Organizations. (<https://www.industrydocuments.ucsf.edu/docs/yldy0048>)

²⁵¹ Yerger VB, Malone RE. African American leadership groups: smoking with the enemy. Tob Control. 2002 Dec;11(4):336-45.

Table 1 African American organisations with tobacco industry involvement

Organisation type*	Organisation name	Type(s) of tobacco industry involvement†				Involved tobacco company(ies)‡				
		C	E	M	P	BW	LO	PM	RJR	TI
Business/ professional/ trade	A. Philip Randolph Foundation		X		X	X	X	X	X	X
	Association of Minority Enterprises of New York		X	X	X			X		
	Black Expo		X	X	X		X	X	X	
	Black Women in Publishing		X	X				X		
	Coalition of Black Trade Unionists	X	X	X	X			X		
	Conference of Negro Business and Professional Women		X					X		
	Dallas Black Chamber of Commerce		X		X			X		
	International Association of Black Professional Fire Fighters		X					X		
	National Association of Black & Minority Chambers of Commerce				X			X		
	National Association of Black Journalists		X		X			X	X	
	National Association of Black Social Workers		X	X				X		
	National Association of Market Developers	X	X		X			X		
	National Association of Minority Contractors				X			X		X
	National Association of Minority Women in Business		X		X			X		
	National Association for Real Estate Brokers		X	X	X			X	X	
	National Association of Women Business Owners			X				X		
	National Bankers Association		X	X					X	
	National Bar Association		X	X	X	X		X	X	
	National Black Chamber of Commerce		X	X				X	X	
	National Black MBA's Association			X				X		
	National Black Media Coalition	X	X					X		
	National Black Police Association		X		X			X	X	X
	National Business League		X	X	X	X		X	X	
	National Conference of Black Lawyers		X		X			X		
	National Dental Association			X		X				
	National Forum for Black Public Administrators	X	X	X				X	X	X
	National Minority Business Council	X		X	X			X		X
	National Minority Supplier Development Council		X	X	X	X		X	X	X
	National Newspaper Publishers Association	X	X	X	X	X		X	X	
	National Organization of Black Law Enforcement Executives		X	X	X			X		
	National United Affiliated Beverage Association		X	X	X			X	X	
	North Carolina Association of Minority Business		X	X				X		
	Opportunities Industrialization Centers of America	X	X	X	X	X		X	X	X
	West Coast Black Publishers Association		X		X			X		X
	World Institute of Black Communications, Inc.			X	X			X		
Civil/equal rights	American Association for Affirmative Action		X		X			X		X
	Leadership Conference on Civil Rights				X			X		X
	National Association for the Advancement of Colored People (NAACP)	X	X	X	X	X	X	X	X	X
	National Council of Negro Women	X	X	X		X		X	X	
	National Urban League, Inc (NUL) and local chapters	X	X	X	X	X		X	X	X
	Operation PUSH (Rainbow/PUSH Coalition)			X	X	X		X	X	X
	Southern Christian Leadership Conference		X	X	X		X	X		
	United Black Church Appeal		X					X		

African American Organizations with Tobacco Industry Involvement

* Categorized according to the National Directory of African American Organizations, located on Philip Morris website.

** C = CORPORATE/ORGANIZATIONAL LINKS: Documents provide evidence of shared leadership between community organization and one or more tobacco companies (e.g., dual board relationships).

E = ECONOMIC SUPPORT: Documents provide evidence that one or more tobacco companies or the Tobacco Institute provided economic support for the organization or its designees. This support may include direct contributions, sponsorships of activities or internships, or covering of other expenses such as travel or office relocation.

M = MARKETING ACCESS: Documents provide evidence that the organization facilitated marketing access to its members for one or more tobacco companies (e.g., cigarette sampling allowed at organization's functions/events).

P = POLITICAL EXCHANGE: Documents provide evidence that one or more tobacco companies or the Tobacco Institute has assisted the organization in political matters (e.g., handled press conferences, press releases, assisted with lobbying, linked organization with allies), or that the organization has assisted the tobacco industry in its political matters.

*** BW = Brown and Williamson Tobacco Company

LO = Lorillard Tobacco Company

PM = Philip Morris

RJR = RJ Reynolds


TI = The Tobacco Institute

Donations to Black Educational Institutions

Brown & Williamson, by serving as a patron for education of young Black people, strived to cloak the company in the mantle of a benefactor rather than a predator. Tobacco companies marketing major menthol brands donated to historically Black colleges and universities, fraternities/sororities, and educational foundations such as the United Negro College Fund.²⁵²

Promoting education of young Black people did not extend to teaching the dangers of smoking. To the contrary, it is likely that this educational philanthropy suppressed institutional efforts for smoking reduction. It may also have motivated university administrators to be more receptive to accepting tobacco company-sponsored research funding. The industry also has a long history of attempting to fund academic research that could obfuscate the adverse health consequences of tobacco use.^{253 254 255}

Supporting Our Scholars of Tomorrow...Today.



If we are to have scientists, engineers and other professionals for tomorrow, we must start today.

Our nation's future depends on its greatest natural resource, our young people. And their key to the future is education.

But many students simply can't afford to attend college. Government cutbacks in education support, fewer student loans and rising costs have combined to limit access to a college education for many minority students who need financial assistance.

That's why Brown & Williamson Tobacco Corporation continues to support educational opportunities with contributions to the United Negro College Fund and directly supports institutions of higher learning that serve minority students. Our commitment to UNCF is only part of Brown & Williamson's, and our employees' grants to education.

We know these future leaders, now studying in colleges and universities across the country, need our help. Given the opportunity, these young people will excel and secure a brighter future for themselves and for all of us.

B&W

BROWN & WILLIAMSON TOBACCO CORPORATION

Our Continuing Commitment to Community Service.

The Ultimate Achievement



A college education is vitally important in today's fast-moving world, preparing individuals with tools that will help them succeed in an information-based society. That's why earning a degree is the **Ultimate Achievement**.

Future leaders, today more than ever, often need additional encouragement to guide them to their **Ultimate Achievement**... completing their education.

Brown & Williamson Tobacco Corporation helps to provide the foundation for achievement with contributions to organizations like the United Negro College Fund and the National Hispanic Scholarship Fund.

The company also supports many other institutions of higher learning with direct contributions and by matching gifts from our employees.

Brown & Williamson is committed to providing an opportunity to help our future leaders achieve excellence. Self esteem and determination are the basis for this achievement. Opportunity is the means. Brown & Williamson pledges its support to help tomorrow's leaders obtain the **Ultimate Achievement**.

B&W

BROWN & WILLIAMSON TOBACCO CORPORATION

Our Continuing Commitment to Community Service.

Brown & Williamson. Supporting our scholars of tomorrow . . . Today. February 1993.
(<https://www.industrydocuments.ucsf.edu/docs/zshb008>)

Black Enterprise. The ultimate achievement. June 1995
(https://books.google.com/books?id=_FwEAAAAMBAJ&pg=PA297&dq=%22the+ultimate+achievement%22+brown+%26+Williamson&hl=en&sa=X&ved=2ahUKEwjNyt6ngNH4AhXaADQIHsRAA2IQ6AF6BAgLEAI#v=onepage&q&f=false)

²⁵² Yerger VB, Malone RE. African American leadership groups: smoking with the enemy. *Tob Control*. 2002 Dec;11(4):336-45.

²⁵³ Hirschhorn N, Bialous SA, Shatenstein S. The Philip Morris External Research Program: results from the first round of projects. *Tob Control*. 2006 Jun;15(3):267-9.

²⁵⁴ Fabbri A, Lai A, Grundy Q, Bero LA. The Influence of Industry Sponsorship on the Research Agenda: A Scoping Review. *Am J Public Health*. 2018 Nov;108(11):e9-e16.

²⁵⁵ Jackler RK, Samji HA. The Price Paid – Mid 20th Century Tobacco funded research designed to obfuscate the emerging truth that smoking causes head and neck cancer. *Laryngoscope* 2012; 122: 75-87.

Kool Achiever Awards

Brown & Williamson, maker of Kool, ran the Kool Achiever awards program from 1986 to 1993. The Kool Achiever Awards differed from most tobacco corporate public relations campaigns in that it was transparently named for the company's menthol cigarette brand. Focused on urban areas with its slogan "*building pride in urban America*," the company offered a tax-deductible donation of \$10,000 to the charity of each winner's choice.²⁵⁶ ²⁵⁷ Five awards were given, indicating a modest annual budget of \$50,000. Brown & Williamson's document "*Kool Achiever Awards Return on Budget*" indicated a highly cost-effective return on the program investment measured in terms of positive product-related coverage in the media.²⁵⁸ Philip Morris spent far more on its advertisements promoting the KOOL Achiever Awards than it did on the awards themselves.

BROWN & WILLIAMSON TOBACCO CORPORATION
Salutes the 1990 Award Recipients

KOOL ACHIEVER AWARDS

Established in 1986, the KOOL Achiever Awards recognize adults whose personal or professional efforts are leading a better way of life in inner-city communities.

Arts James H. Chapman, Columbus, Ohio is founder and executive director of Living the Dream, a performing arts group which addresses inner-city needs through drama, music, poetry and dance.

Business Beverly Hines, Chicago, Illinois, has been a champion of minority economic development and economic growth in business, in education and through the personal sector.

Civic Reverend Joseph Stewart, pastor of Mt. Hezekiah Baptist Church in Little Rock, Arkansas, founded the watershed human and community development agency, which confronts social problems with programs that promote responsibility and teach self-reliance to the disadvantaged.

Communications Charlotte F. Baker is a journalist at Greenville-Spartanburg News, created South Carolina's first minority news program for the deaf. Through her efforts, she has improved the quality of life and religious expression for the minority and ethnicity handicapped.

Education Leo Chappell of Houston, Colorado is a volunteer coordinator for the Junior Engineering Technical Society (JETS) of the Colorado Association of Black Teachers, Program and Services, and has helped hundreds of youth prepare for productive and satisfying careers in the science and engineering field.

Each of the 1990 recipients received a \$10,000 contribution from Brown & Williamson Tobacco Corporation to be donated to the qualifying non-profit inner-city community service of his or her choice.

Please join us and our highly supportive community organizations "as we celebrate their accomplishments."

5th Anniversary

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

8th Annual
KOOL ACHIEVER AWARDS
Building Pride In Urban America

Nominate a KOOL Achiever Today.
Over \$100,000 will be contributed to non-profit urban community services across the nation, in the names of the 1993 KOOL Achievers.

Deadline: May 31

KOOL ACHIEVER A.W.A.R.D.S.
THE 1987 KOOL ACHIEVER AWARDS PROGRAM
CATEGORY DEFINITIONS

One award recipient will be selected in each of the following five categories:

ARTS
Nominees in the Arts category should be participants in the fine or performing arts, through activities or programs which provide a special benefit to inner-city residents. Examples include individuals who create, perform, instruct, administer or otherwise support the arts.

BUSINESS
The Business category recognizes achievements of inner-city business owners, entrepreneurs or other individuals whose efforts have directly supported or encouraged greater economic opportunities, self-determination or stability in inner-city communities.

CIVIC
Nominees in the Civic category may be active in civic or social services, public policy development, government service or community development. These individuals are achieving progress in the inner city through uncommon endeavors that have broad-reaching, long-lasting impact.

COMMUNICATIONS
The Communications category recognizes print or broadcast journalists as well as others who utilize mass media communications channels to: 1) publicize problems of the inner city and help stimulate successful resolution of those problems; or 2) encourage positive action by inner-city residents to improve personal development and/or quality of life.

EDUCATION
Nominees in the Education category should be working to advance educational goals, opportunities and/or learning skills for inner-city residents. Among the qualified candidates are teachers, administrators, or other individuals who have had a major, positive impact on educational programs and/or opportunities.

January, 1987

BROWN & WILLIAMSON TOBACCO CORPORATION
1000 BROWN & WILLIAMSON TOWER, P.O. BOX 1000, LENOIR, NC 28755

²⁵⁶ Letter from Michael A. Bateman to William Saunders, April 30, 1987. (<https://lcll.library.cofc.edu/lcll/catalog/lcll:124091>)

²⁵⁷ 1987 Kool Achiever Awards Recipients (<https://windy.historyit.com/item.php?id=381805>)

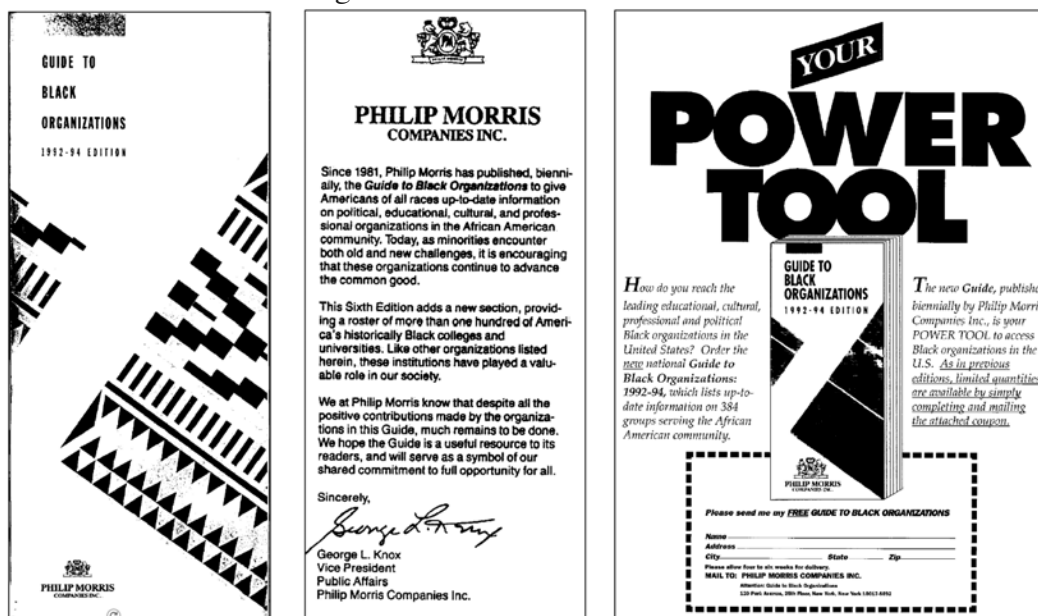
²⁵⁸ Kool Achiever Awards. Return on Budget. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/zslj0141>)

Political Contributions:

Political contributions were also a potent means of enlisting allies. In 2008, the Congressional Black Caucus received as much as \$250,000 per year from tobacco companies. Notably, many Black Caucus members have opposed menthol bans and proposals to increase tobacco taxes.²⁵⁹ In 2015, half of all Black members of Congress received financial support from Lorillard, maker of the leading menthol brand, Newport.²⁶⁰ Tobacco industry philanthropy has been employed as a means of government influence through donations to legislators' pet causes.²⁶¹

The industry continues to fund a range of activities that have direct political motivations. In 2022, the Bureau of Investigative Journalism chronicled RJ Reynolds efforts to pay protesters to oppose legislation that would remove menthol cigarettes.²⁶²

Philip Morris "Guide to Black Organizations"



Philip Morris; Knox, G. Guide To Black Organizations Edition. 1994. (<https://www.industrydocuments.ucsf.edu/docs/jlkg0089>)

Philip Morris Companies Inc. Your Power Tool. 1994. (<https://www.industrydocuments.ucsf.edu/docs/lfnb0069>)

Tobacco Industry Support for Organizations and Leaders Representing Black Americans:

The tobacco industry has a long history of financially supporting national leadership organizations focused on Black Americans. Notably, some of these organizations have actively opposed policies to reduce tobacco marketing to the community and remove menthol cigarettes from the market. Two illustrative examples:

²⁵⁹ Saul S. Blacks in Congress Split Over Menthol Cigarettes. New York Times. July 25, 2008.

²⁶⁰ Levin M. The Troubling History of Big Tobacco's Cozy Ties With Black Leaders. Mother Jones. November 17, 2015. (<https://www.motherjones.com/politics/2015/11/tobacco-industry-lorillard-newport-menthol-black-smokers/>)

²⁶¹ Tesler LE, Malone RE. Corporate philanthropy, lobbying, and public health policy. Am J Public Health. 2008 Dec;98(12):2123-33.

²⁶² Stockton B, Baumgartner E, Lindsay R. Paid protesters, free lunches and backroom chats: Inside the menthol lobbying machine. Bureau of Investigative Journalism. April 25, 2022. (<https://www.thebureauinvestigates.com/stories/2022-04-25/inside-the-menthol-cigarette-lobbying-machine>)

NAACP President Benjamin Hooks:

Under the long-term leadership of Benjamin Hooks (1977-1992), the National Association for Advancement of Colored People (NAACP) maintained a relationship with the tobacco industry.²⁶³ In 1986, Hooks was honored with the Springarn Medal by the NAACP for outstanding achievement by a Black American. In his remarks at the 1990 Springarn Awards ceremony, Hooks praised Philip Morris:^{264 265}

"I'm pleased to acknowledge tonight, that one of our greatest contributors across the years have been the Philip Morris Companies. The Philip Morris Companies today sponsor this dinner. Philip Morris is a long-time friend of the NAACP, and a supporter of equal opportunity. They did not just come to the table lately; we can remember when Philip Morris was a target of white supremacist boycotts because back in the 1950s, they insisted on having an integrated workforce and because of its support for Black organizations.

We remember when Philip Morris was a pioneer in hiring Blacks for non-traditional jobs in Industry. Today, we know that Philip Morris is a leader in corporate support for community organizations, minority businesses and affirmative action. Phillip Morris has been regularly cited by Black Enterprise magazine as one of the country's best places for Black people to work. Philip Morris is a major supporter of Black colleges. It's a company that cares, and I want to tell you something: We're happy that they're sponsoring this dinner tonight. This means that we can use the money to increase and enhance our programs.

It's appropriate also because the Spingarn Medal honors achievers who are models for our youth, and Philip Morris is a high-achieving company that is a model for corporate social responsibility."

Hooks argued that prohibiting menthol cigarettes would be discriminatory.²⁶⁶ In the 1980s, as community activists pushed to eliminate cigarette billboards, then proliferating in urban areas populated by Black communities, Hooks defended tobacco companies right to advertise and considered any proposed restriction as paternalistic and demeaning to the Black community.²⁶⁷ In 1990, Hooks and Health and Human Services Secretary Louis Sullivan, both of whom were leaders in the Black community, took diametrically opposite positions over the planned launch of Philip Morris's black-targeted Uptown cigarette brand, with Hooks defending the company's interests.²⁶⁸

²⁶³ Yerger VB, Malone RE. African American leadership groups: smoking with the enemy. *Tobacco Control* 2002; 11:336-345.

²⁶⁴ Blum A. The unKOOL, unfiltered history of menthol cigarettes. *Cancer Letter*. 2021; 47: (https://cancerletter.com/guest-editorial/20210507_2/)

²⁶⁵ Audio recording of NAACP leader Benjamin Hooks remarks at the 1990 Springarn Medal Award Dinner 1990. (<https://csts.ua.edu/minorities/minorities-tobacco-big-tobacco-supports-and-suppresses-the-minority-community/#toggle-id-4>)

²⁶⁶ Wailoo K. *Pushing Kool*. University of Chicago Press. 2021.

²⁶⁷ Hooks BL. What's Happening to Freedom of Choice? *Philadelphia Tribune*, January 5, 1990. (<https://www.proquest.com/hnpphiladelphiatribune/>)

²⁶⁸ Wailoo Op Cit

Hooks, who was frequently quoted by industry spokespersons, appeared in a full-page Philip Morris advertisement celebrating the 200th anniversary of the Bill of Rights.^{269 270}

In 1990, a guest editorial by Hooks ran in multiple Black newspapers. In it he defended tobacco advertising targeting the Black community. Hooks opined that tobacco companies make contributions: "*without asking a single thing in return.*"

Guest Opinion

What's Happening to Freedom of Choice?

BY BENJAMIN L. HOOKS

Over the past several months, increased attention has been focused on advertising by tobacco companies in ethnic publications, on billboards and in ethnic neighborhoods. Charges have been made that these companies are specifically targeting ethnic communities because they offer a tempting target, and are more likely to be persuaded by the advertiser's message than the majority community.

Implicit in this is the premise that Blacks are so naive they will be persuaded to smoke by a billboard or an ad. Buried in this line of thinking, and never really mentioned by these critics, is the rationale that Blacks are not capable of making their own free choices and need some guardian angels to protect their best interests.

This is an insidious form of paternalism. Blacks, like the rest of the populace, can make the choice of whether to smoke or not.

Many of the critics of the billboards are also critical of tobacco companies for sponsoring positive activities in the Black community.

A number of the major tobacco

companies, as well as many other firms producing different products, have been long-time supporters of worthwhile activities in the Black community without asking a single thing in return.

For example, one company annually sponsors an achievers award to honor five Black men and women who have made major contributions to their communities. Each is awarded \$10,000 to present to the community-based organization of his or her choice.

Should these contributions cease, and if other companies stopped supporting scholarships, skills training programs, single parent programs, and a whole host of good initiatives, would these same critics step forward to fill the gap? I doubt that very much.

There is a great deal of cynicism involved in outside forces, criticizing Black groups for accepting help from tobacco companies, while offering no alternatives. Ironically, these critics don't apply the same degree of heat to white groups that accept funds from these companies. You figure that one out.

Critics also have blasted the Black press for accepting tobacco advertising. Anyone fa-

miliar with the Black press knows it has to struggle to get national advertising, a prime source of revenue. If Black publications did drop tobacco advertising, they would face a serious financial crunch, in fact, might cease to exist. Would this be a good thing? No!

Many flagship Black publications have gone out of business in recent years. Many were the only organs that objectively reported positive news from the Black community. Some did not accept tobacco or alcohol ads. Where were the critics when these publications could have used their support?

Interestingly, the critics don't zero in on mainstream media — such as *Time*, *Newsweek*, *Playboy*, — and demand that they yank their tobacco advertising, or impugn their motives in accepting such ads.

Let me make it clear that I am not advocating that anyone smoke. However, I believe that African-Americans have the right, just as everybody else, to make that choice on their own.

BENJAMIN HOOKS IS EXECUTIVE DIRECTOR OF THE NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE.

Hooks BL. What's Happening to Freedom of Choice? Philadelphia Tribune, January 5, 1990.
(<https://www.proquest.com/hnp/philadelphiatribune/>)

²⁶⁹ Philip Morris Companies "Bill of Rights" Campaign. 1990 May. Philip Morris
(<https://www.industrydocuments.ucsf.edu/docs/nnbp0038>)

²⁷⁰ Yerger op cit

The Reverend Al Sharpton

The Reverend Al Sharpton has been a vocal opponent of proposed menthol cigarette regulations.²⁷¹ Sharpton's National Action Network (NAN), of which he is founder and president, has been funded by RJ Reynolds.^{272 273}

In an April 2022 letter on NAN letterhead to Ambassador Susan Rice in her role as Director of the Domestic Policy Council, Rev. Sharpton argued:²⁷⁴

“A menthol ban would impose serious risks, including increasing the illegal sale of smuggled, black market menthol cigarettes as well as the street sales of individual menthol cigarettes-loosies and in turn place menthol smokers at a significant risk of entering the criminal justice system. The proposed rule to ban menthol would expand the illicit market for menthol cigarettes in African American communities throughout the country. Specifically, there would be a number of economically challenged consumers that would not comply with the ban and instead increase engagement in less regulated (but dangerous) activities like tampering with cigarettes to create their own menthols and switching to unregulated herbal menthol cigarettes. This would expose consumers to dangerous contraband cigarettes, increase youth access to cigarettes and promote criminal activity. Further, a menthol ban would exacerbate existing, simmering issues around racial profiling, discrimination, and policing.

²⁷¹ Levin M. Battling Menthol Restrictions, R.J. Reynolds Reaches Out to Sharpton, Other Black Leaders. Fair Warning. February 9, 2017. (<https://www.fairwarning.org/2017/02/rjreynoldssharptonmentholrestrictions/>)

²⁷² Lack of menthol cig ban boosts Al Sharpton's profits. New York Post. November 2019. (<https://nypost.com/2019/11/26/lack-of-menthol-cig-ban-boosts-al-sharptons-profits/>)

²⁷³ Don't Let the Tobacco Industry Use George Floyd to Kill a Ban on Menthol Cigarettes. Most members of the Congressional Black Caucus agree that the ban is a great move. So why is Al Sharpton taking the side of R.J. Reynolds? New Republic. April 29, 2022. (<https://newrepublic.com/article/166246/fda-ban-menthol-cigarettes-al-sharpton-rj-reynolds-george-floyd>)

²⁷⁴ Letter from Reverend Al Sharpton to Ambassador Susan Rice. April 14, 2022. (<https://int.nyt.com/data/documenttools/sharpton-letter-to-dr/9f8d7b2f079e67f5/full.pdf>)

COMPARING MENTHOL ADVERTISEMENTS IN BLACK VS. WHITE PUBLICATIONS

Similarities and Differences of Cigarette Advertisements in Black vs. White Publications

We were unable to find published scholarship comparing the content and composition of White versus Black-targeted tobacco advertisements. From an analysis of the collection below, we can arrive at several observations. Even though menthol cigarettes had been on the market since 1925, and advertised nationally since the mid-1930s, advertisements targeting the Black community began decades later in 1960. Ebony magazine well illustrates the evolution of tobacco marketers targeting the Black community. Beginning in 1947, and spanning through 1959, only non-menthol cigarette advertisements appeared in Ebony. Initially, cigarette advertisements in Ebony were the same as the advertisements in mainstream magazines, including use of White models. Gradually, use of Black models became predominant. By 1960, when menthol advertisements first appeared, essentially all cigarette advertisements featured Black models.

Beginning in the 1970s, Black-targeted advertisements featured models in clothing and hairstyles popular in Black culture. Advertisements often displayed symbols evocative of Black Pride. Some of these campaigns were unique to Black media and had no counterpart in mainstream advertising outlets. Similarly, a fraction of advertising campaigns appeared exclusively in White media (see table with examples below).

Despite the development of more culturally tailored Black advertising, most campaigns appeared both in Black and White media with many identical features, save for the models. Subtle differences included featuring the menthol pack in the foreground in Black iterations and in the background in White. Up to the present day, many tobacco advertising campaigns in Black media are essentially identical to those in mainstream media, save for the use of Black models.

Frequency of Menthol Cigarette Advertising in Black Publications

A study of cigarette advertising frequency in Black magazines as compared to magazines with more White readers in 1984–1985 showed more cigarette advertisements in Black periodicals.²⁷⁵ Among cigarette advertisements, menthol brands comprised 83.4% in Jet, 65.7% in Essence, and 59.1% in Ebony. By comparison with mainstream periodicals, menthol advertisements were only 5.1% of cigarette advertisements in Time and 4.1% of such advertisements in Newsweek. A study of magazines from 1998–2002 concluded that Black magazines were 9.8 times and Latino magazines 2.6 times more likely than magazines with more White readers to contain advertisements for menthol cigarettes.²⁷⁶ In terms of brands, a 2006 study showed that Black teens were two times more likely to recognize the mentholated Newport brand while White teens recognized Marlboro more often than Black teens.²⁷⁷

²⁷⁵ Cummings KM, Giovino G, Mendicino AJ. Cigarette advertising and black-white differences in brand preference. Public Health Rep. 1987 Nov-Dec;102(6):698-701.

²⁷⁶ Landrine H, Klonoff EA, Fernandez S, Hickman N, Kashima K, Parekh B, Thomas K, Brouillard CR, Zolezzi M, Jensen JA, Weslowski Z. Cigarette advertising in Black, Latino, and White magazines, 1998-2002: an exploratory investigation. Ethn Dis. 2005 Winter;15(1):63-7.

²⁷⁷ Dauphinee AL, Doxey JR, Schleicher NC, Fortmann SP, Henriksen L. Racial differences in cigarette brand recognition and impact on youth smoking. BMC Public Health. 2013 Feb 25;13:170

Menthol Cigarette Advertising Campaigns Appearing Exclusively with White Models

<1960	All advertisements before 1960 had only White models
1970–76	Lady Be Kool
1974–75	Salem For More of A Woman
1979–80	Country Fresh Salem

Menthol Cigarette Advertising Campaigns Appearing Exclusively with Black Models

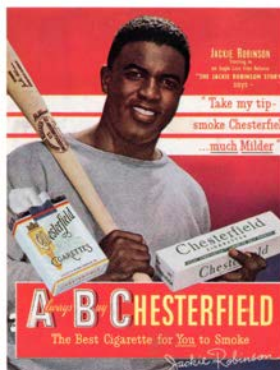
1965	So Good, Its got to be Kool.
1970	Bold, Cold Newport
1974–75	Salem Smoke Easy
1980	Salem – Doin'it Smooth
1989–92	Salem – Fresh on the Scene
2000–04	Kool MIXX
2006	Kool XL

Comparing Menthol Advertisements Featuring Black and White Models

1949



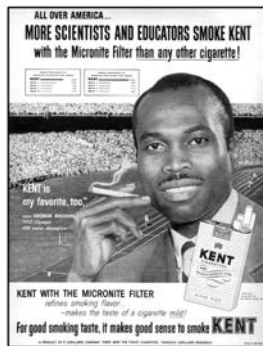
1949

1950 Jackie Robinson, 1st black major leaguer

1952



1960



1964



1961



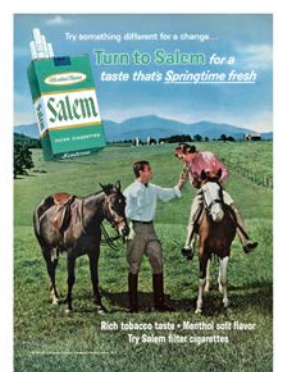
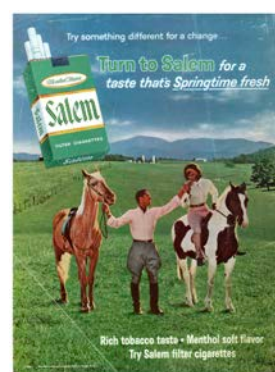
1963



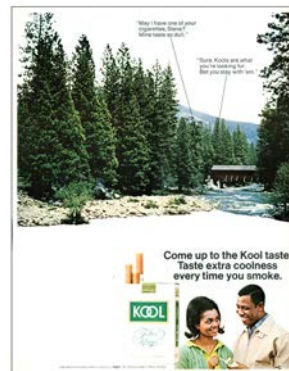
1965



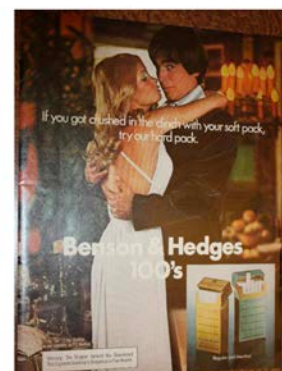
1965



1967



1968



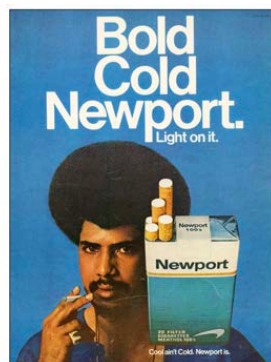
1968



1970



1970



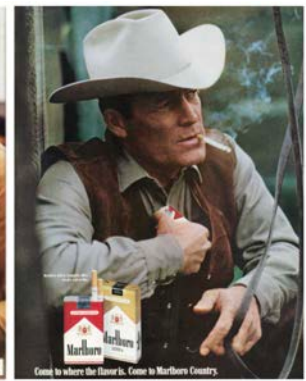
1970



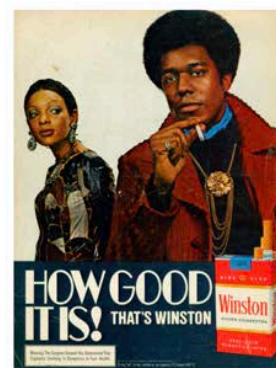
1971



1971



1972



1973



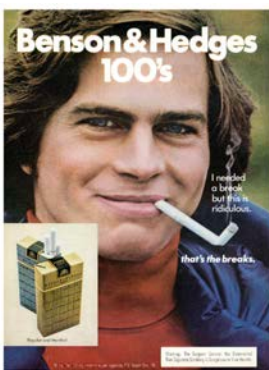
1975



1977



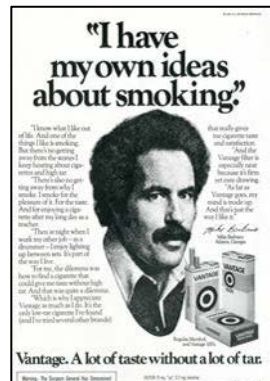
1978



1978



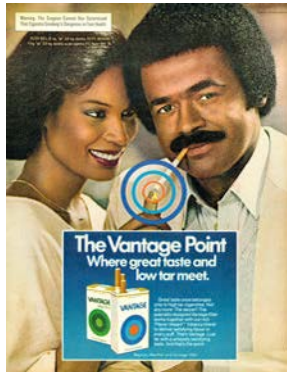
1978



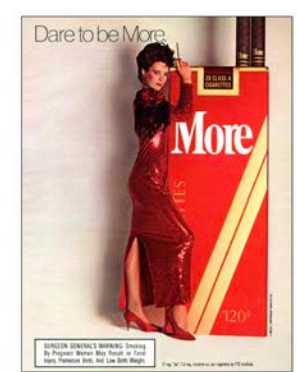
1978



1979



1980



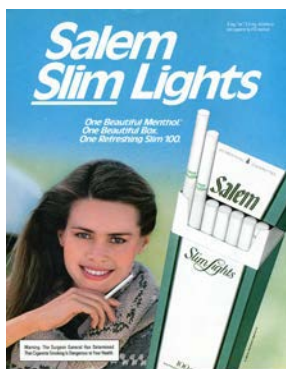
1982



1982



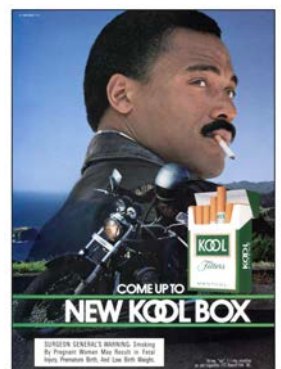
1983



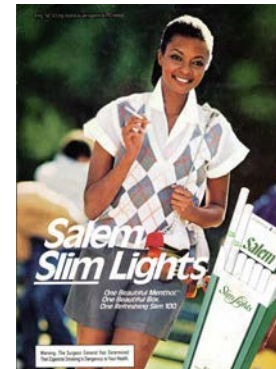
1984



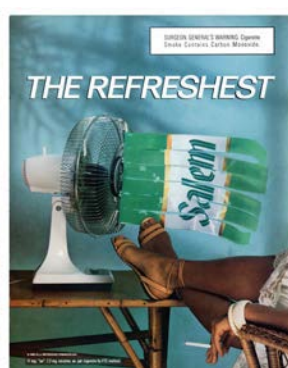
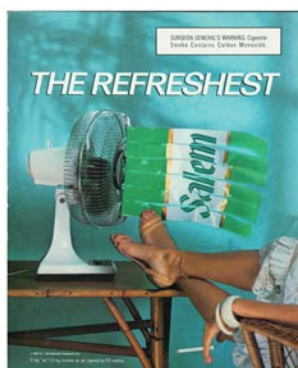
1985



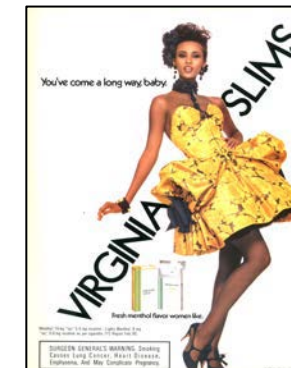
1986



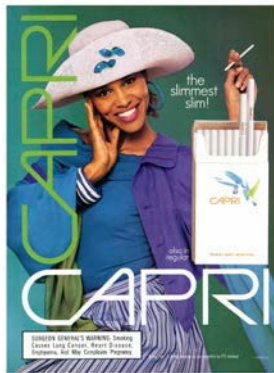
1986



1989



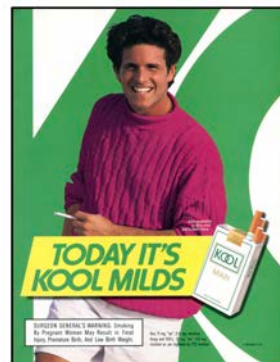
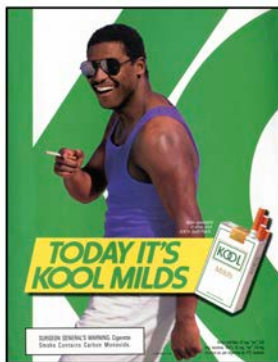
1989



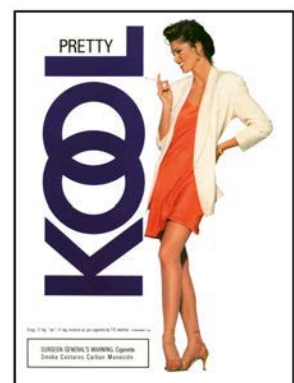
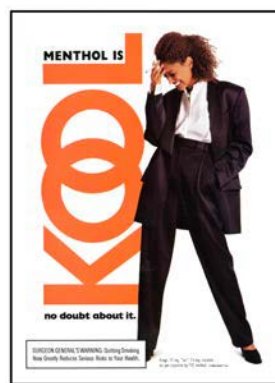
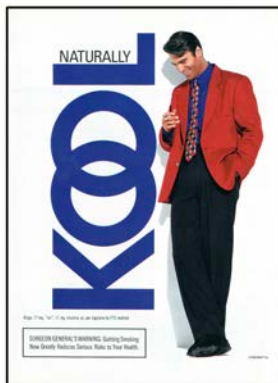
1989



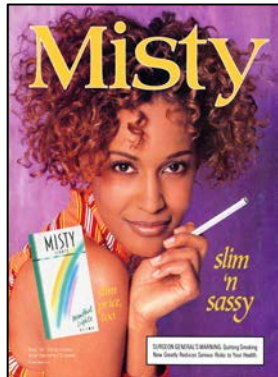
1990



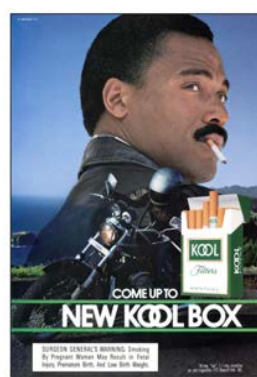
1991-1993



1996



2003



Newport Alive with Pleasure campaign often used similar motifs in advertisements aimed at Black and White audiences.

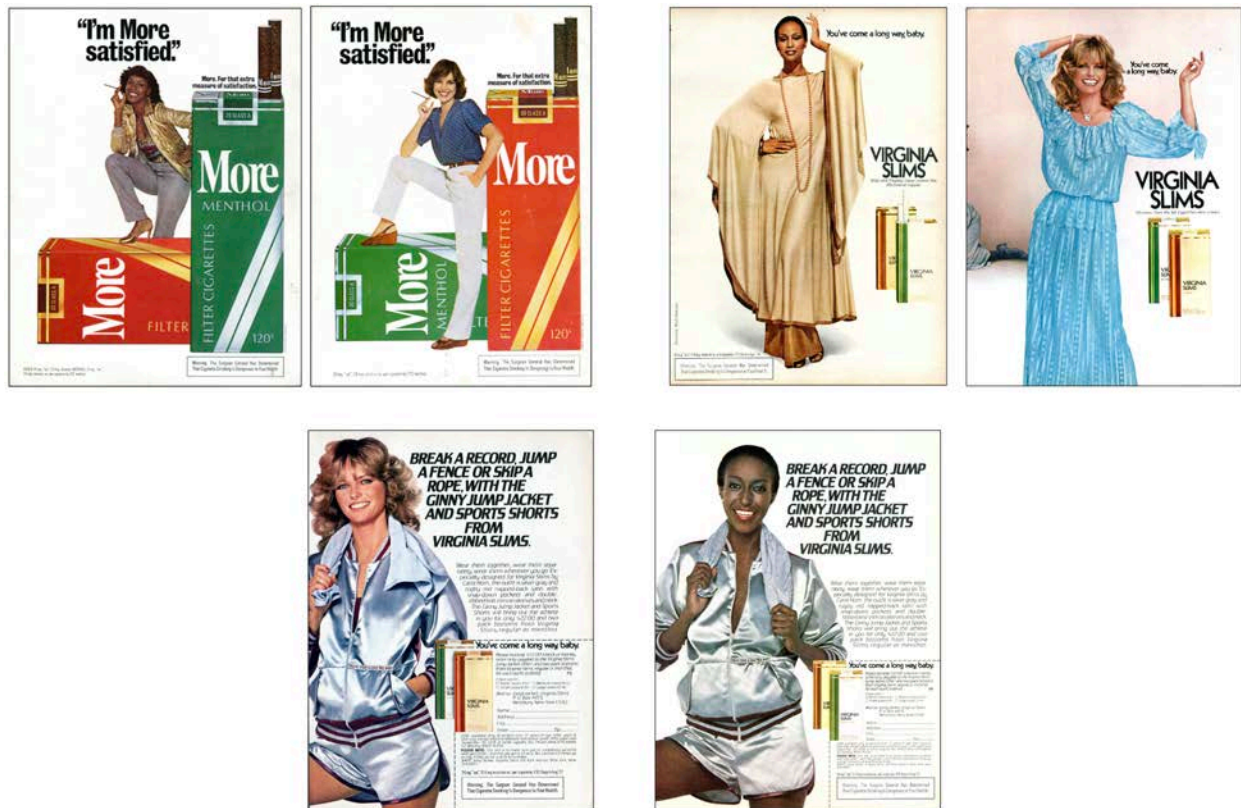


While the models in each image pair appear similar, some differences may be observed. For example, in the advertising pairing in the upper left upper corner, the Black couple poses with a white cake while the White couple with a black one. Another example differences in posing is the pouring water bucket advertisement, evocative of the ALS Ice Bucket Challenge fundraising campaign. The ALS campaign began its virality on social media in 2014 - the Newport bucket advertisements appeared in 2015. The Black male is shown as composed while the White model is notably startled. In other examples shown both couples are similarly situated.

Examples of campaigns featuring Black models in the brand's menthol advertisement while using White models in non-Menthol advertisements.



Examples of campaigns showing menthol in forefront for Black models and in the background for White models.



Examples of Menthol Advertisements in Black and White media with notably different designs.

In 1970, Lorillard Newport advertising differed notably in versions targeting Black consumers versus those targeting White consumers.



Winston's 1972 "How good it is" campaign featured markedly different formats with Black versus White models.



Salem refreshes naturally. 1973–1974



Marlboro (1967–1972)

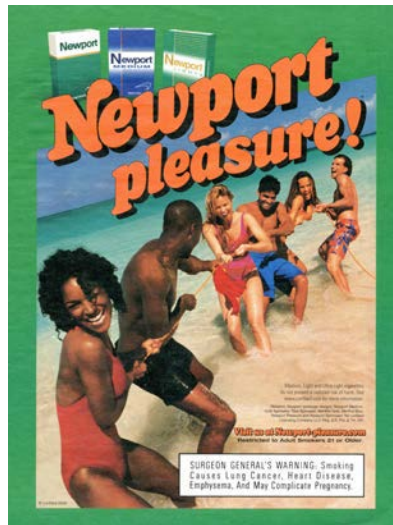


Mixing races in tobacco advertising is a recent phenomenon. Tobacco advertisements featuring both Black and White models typically show a group of friends enjoying a shared activity. While romantic couples are common in tobacco advertising, depictions of mixed-race couples are a rarity.

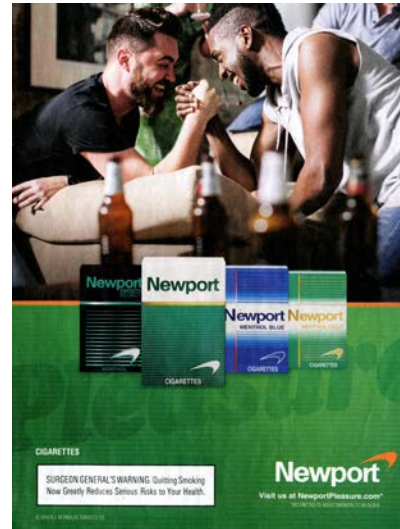


Some tobacco advertisements depict competition between Black and White models.

2009



2016

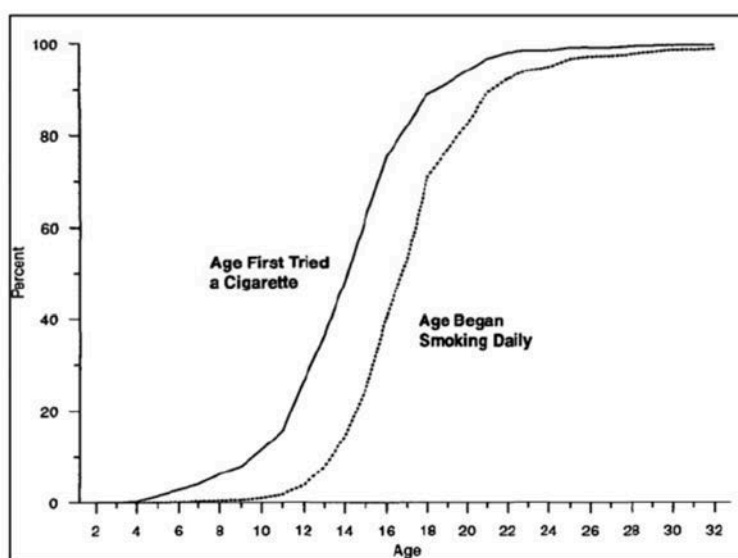


MENTHOL CIGARETTE YOUTH-TARGETED ADVERTISING:

Youth Smoking Initiation:

Menthol cigarettes are attractive to youth. Their minty flavor is more appealing to inexperienced palates than unsweetened tobacco flavor. Menthol's mildly anesthetic properties reduce harshness of the smoke and diminish throat irritation and coughing, which may be off-putting to youthful starters. Because of these attributes, the tobacco industry has heavily marketed its menthol cigarettes to youth. Companies are keenly aware that the vast majority of their adult cigarette customers commenced smoking during teenage years. Once nicotine addicted, these young smokers typically become long-term customers, often remaining faithful to their initiation brand.

It is rare for a mature adult to initiate the smoking habit.



G.A Giovino, J.E Henningfield, S.L Tomar, et al. Epidemiology of tobacco use and dependence Epidemiol Rev 1995; 17: 48-65

Youth Consumption of Menthol Cigarettes:

Among adolescents, menthol cigarettes are frequently starter brands. In a survey of young adult smokers between 2013 to 2015, 52% reported their first use of a cigarette was with a menthol brand. Among Black young adult smokers, 93% reported initiating with a menthol brand.²⁷⁸ Among current US middle and high student smokers, 39% used a menthol brand in 2021.²⁷⁹

The 2021 National Youth Tobacco Survey reports that: “Among students who currently used any tobacco product, 79.1% (high school: 80.2%; middle school: 74.6%) reported using flavored tobacco product(s) in the past 30 days.” “Menthol use was reported as 50.2% for nicotine

²⁷⁸ D'Silva J, Cohn AM, Johnson AL, Villanti AC. Differences in Subjective Experiences to First Use of Menthol and Nonmenthol Cigarettes in a National Sample of Young Adult Cigarette Smokers. *Nicotine Tob Res.* 2018 Aug 14;20(9):1062-1068.

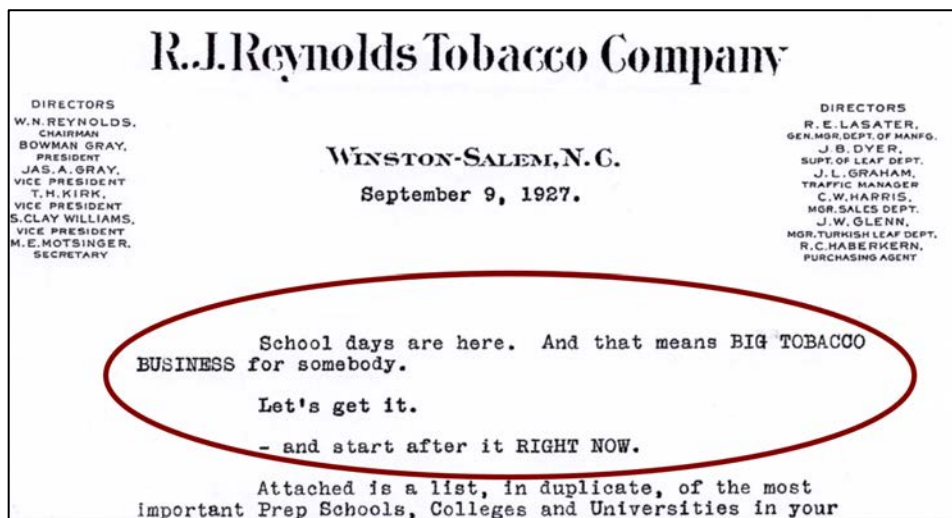
²⁷⁹ CDC Report Menthol and Cigarettes (https://www.cdc.gov/tobacco/basic_information/menthol/index.html?CDC_AA_refVal=https%3A%2F%2Fwww.cdc.gov%2Ftobacco%2Fbasic_information%2Ftobacco_industry%2Fmenthol-cigarettes%2Findex.html)

pouches, 38.8% for cigarettes, 38.2% for smokeless tobacco, 28.8% for e-cigarettes, 26.5% for HTPs, 21.0% for cigars, and 17.0% for hookahs.”²⁸⁰ Half of Black and Hispanic youth smoke a menthol brand.²⁸¹ Between 2011 to 2018 menthol cigarette use declined among White youth, but not among Black or Hispanic youth.²⁸²

Documents Reveal That Tobacco Companies Have Long Targeted Underage Youth:

Internal tobacco company documents reveal a consistent focus on attracting youthful smokers since the 1920s. Internal industry documents as late as the early 1980s track usage among the 14 to 17 year-old age group.^{283 284 285 286} As litigation and regulatory scrutiny came to the forefront, the industry began employing euphemisms for its targeting of teen starter smokers. In company documents, acronyms such as “FUBYAS” (First Usual Brand Younger Adult Smokers) and “YAS” (Young Adult Smokers) were adopted when referring to their youth-targeted advertising campaigns. Below are a few illustrative documents.

“School Days Are here. And that means BIG TOBACCO Business” (1927)



School Days Are Here. 1927 September 09. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/nyyd0083>)

“Get ‘em young and train ‘em right” (1949)

²⁸⁰ Gentzke AS, Wang TW, Cornelius M, et al. Tobacco Product Use and Associated Factors Among Middle and High School Students — National Youth Tobacco Survey, United States, 2021. *MMWR Surveill Summ* 2022;71(No. SS-5):1–29. DOI: <http://dx.doi.org/10.15585/mmwr.ss7105a1external icon>.

²⁸¹ Op Cit. CDC Report Menthol and Cigarettes.

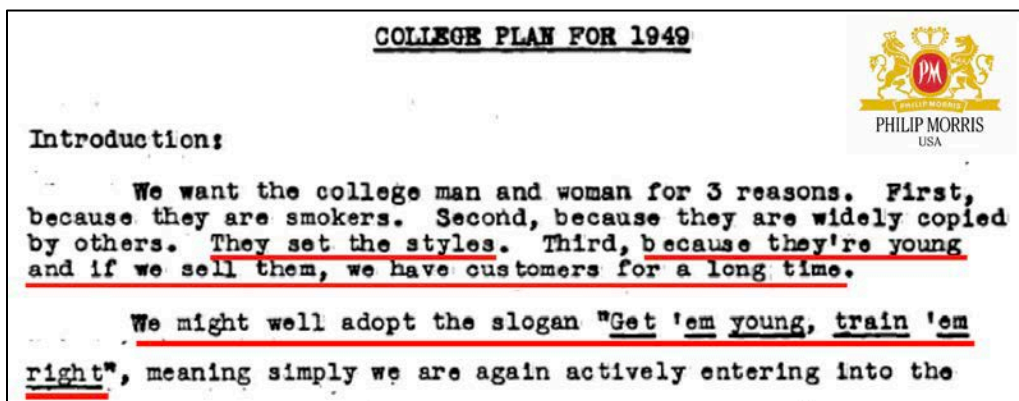
²⁸² U.S. Food and Drug Administration: FDA Proposes Rules Prohibiting Menthol Cigarettes and Flavored Cigars to Prevent Youth Initiation, Significantly Reduce Tobacco-Related Disease and Death. April 28, 2022 (<https://www.fda.gov/news-events/press-announcements/fda-proposes-rules-prohibiting-menthol-cigarettes-and-flavored-cigars-prevent-youth-initiation>)

²⁸³ R.J.Reynolds; Wallace JM. Product Research Report. 1975 October 30. Philip Morris.. (<https://www.industrydocuments.ucsf.edu/docs/fyvf0021>)

²⁸⁴ Durgee JM. Share of Smokers By Age Group. 1977 October 31. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/kngf0091>)

²⁸⁵ Perry CL. The tobacco industry and underage youth smoking: tobacco industry documents from the Minnesota litigation. *Arch Pediatr Adolesc Med*. 1999 Sep;153(9):935–41.

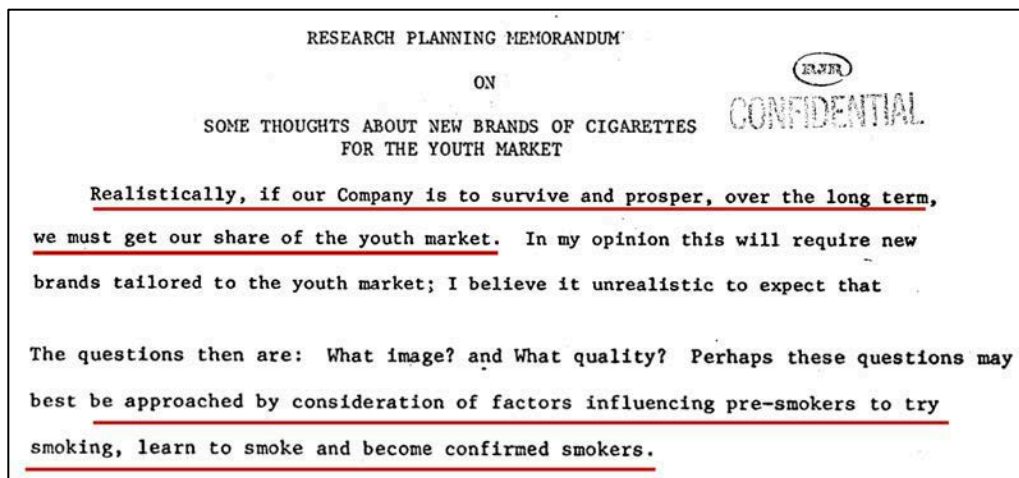
²⁸⁶ Cummings KM, Morley CP, Horan JK, Steger C, Leavell NR. Marketing to America's youth: evidence from corporate documents. *Tob Control*. 2002 Mar;11 Suppl 1(Suppl 1):I5–17.



Cahn J. College Plan. 1949 December 30. Philip Morris
(<https://www.industrydocuments.ucsf.edu/docs/kxwp0125>)

In 1974, the prevailing attitude of the tobacco industry toward marketing to underage youth was expressed in a RJ Reynolds study titled *"Some thoughts about new brands of cigarettes for the youth market."*²⁸⁷ In its preamble, it opined: *"At the outset it should be said that we are presently, and I believe unfairly, constrained from directly promoting cigarettes to the youth market: that is, to those in the approximately twenty-one year old and under group. Statistics show, however, that large, perhaps even increasing, numbers in that group are becoming smokers each year, despite bans on promotion of cigarettes to them. If this be so, there is certainly nothing immoral or unethical about our Company attempting to attract those smokers to our products. Realistically, if our Company is to survive and prosper, over the long term, we must get our share of the youth market."*

"Influencing pre-smokers to try smoking, learn to smoke, and become confirmed smokers" (1973)



Teague, C. Research Planning Memorandum on Some Thoughts About New Brands of Cigarettes for the Youth Market. 1973 February 02. R.J. Reynolds (<https://www.industrydocuments.ucsf.edu/docs/pkpg0045>)

²⁸⁷ Teague, C. Research Planning Memorandum on Some Thoughts About New Brands of Cigarettes for the Youth Market. 1973 February 02. R.J. Reynolds (<https://www.industrydocuments.ucsf.edu/docs/pkpg0045>)

Kool's "effort against" in ages 16 to 25 "continues to be working."
Kool is "Successfully attracting new smokers" (1975)

1. Kool's effort against the 16-25 age group continues to be working. While the entire menthol category is above the industry average with this group, Kool continues to perform at an exceptionally high level with both 84mm and 99mm sizes. Salem's share of this group is about half of Kool's. Only Newport 84mm is on a level comparable to Kool's, and this we attribute to recent successes with the box in selected markets.
2. Kool's effort is successfully attracting new smokers. While Kool's overall performance among the 16-25 age group is strong, it is not limited to this group in terms of starters. Kool's starter level is well above the average among all age groups and both sexes, with particular strength evidenced among female starters. Salem's starter level remains close to the Total Menthol average.

Marshall-L. Ted Bates & Co. Kool Analysis of Brand Switching Study-Wave #18. 1975 September 10. Brown & Williamson
(<https://www.industrydocuments.ucsf.edu/docs/nklh0145>)

Salem's focus on First Usual Brand Young Adult Smokers (FUBYAS) 1985

"... *FUBYAS* re critical to the long term vitality of our company"

Typically, smokers adopt their first usual brand during teen years

Based on information from the Younger Adult Lifestyle Study, I feel more confident than ever that the basic "Spirit" positioning is right for SALEM. First usual brand younger adult smokers (FUBYAS) are critical to the long term vitality of our company as a whole and SALEM in particular. Positioning SALEM against FUBYAS makes sense, due to the brand's high level of overall appeal, current development among younger adult smokers and the lack of severe negative brand perceptions in market.

Harris MD. Salem Spirit Creative. 1985 December 17. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/lsvj0101>)

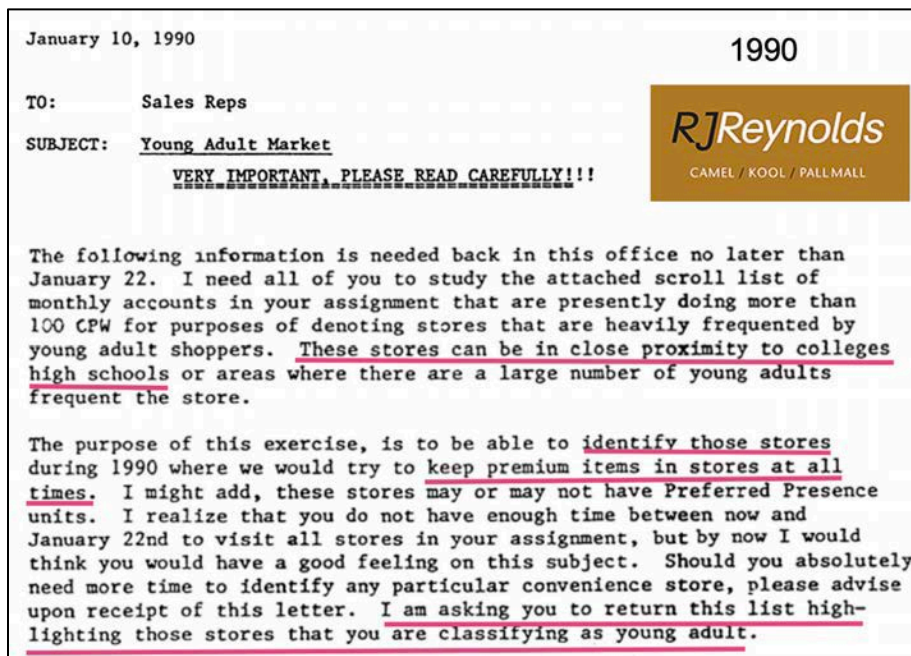
In 1981, Philip Morris considered it favorable to their business that they had the highest share of the "youngest smokers."

While the news is bad for the industry, it is not as bad for Philip Morris. Because we have our highest share index among the youngest smokers, we will suffer more than the other companies from the decline in the number of teenage smokers. Over the next decade, however, the population trends will have far

Philip Morris U.S.A.; Johnston, M.; Daniel, H.; Levy, C. Young Smokers - Prevalence, Trends, Implications and Related Demographic Trends. 1981 March 31. (<https://www.industrydocuments.ucsf.edu/docs/fgpb0040>)

“Young Adult Smoker” (YAS) is defined as high school students. 1990

In 1990, RJ Reynolds considered it important to
“keep premium items” in “stores in close proximity to colleges and high schools.”



McMahon J P. Young Adult Market. 1990 January 10. RJ Reynolds.
 (https://www.industrydocuments.ucsf.edu/docs/grkj0191)

Tobacco Companies Have Long Targeted Youth:

As this report illustrates, major menthol brand advertising campaigns were designed to target youthful starter smokers and have had considerable success in achieving their marketing goals. Studies show that tobacco advertising is a key driver of youth smoking initiation.²⁸⁸



²⁸⁸ Hanewinkel R, Isensee B, Sargent JD, Morgenstern M. Cigarette advertising and teen smoking initiation. *Pediatrics*. 2011 Feb;127(2):e271-8.

Among adolescents, peer pressure and fitting in are very important.²⁸⁹ Teens are highly focused on fitting in, achieving social approval, and becoming “popular.” Peer pressure incentivizes conforming to the behavior of the popular (“cool”) groups and peer influence is an important factor contributing to adolescents’ heightened tendency to make risky decisions. Tobacco industry studies of selection of a teen smoker’s first usual brand highlight the centrality of peer influence.²⁹⁰

The goal of a 1973 Philip Morris study was to: “Define some of the more important effects expected or derived from cigarette smoking by “pre-smokers”, “learning” smokers and confirmed smokers.” The report went on to describe: “The common thread binding the three groups together appears to be the fact that smoking of cigarettes offers and provides a desired mechanism for coping with the stresses of living, which may range from boredom to high tension and from fatigue to high arousal and hyperactivity.” In terms of naming the cigarette product in a way to appeal to adolescents, the study recommended: “A careful study of the current youth jargon, together with a review of currently used high school American history books and like sources for valued things might be a good start at finding a good brand name and image theme. Ideally, the name chosen should have a double meaning; that is, one desirable connotation in ‘straight’ language and another in the jargon of youth. A current example may be *Kool*, which reads on ‘cool’ cat in youth jargon, and also literally connotes a refreshing physical sensation.”

A 1974 Philip Morris-commissioned study of youth smoking habits found that 39% of White and 80% of Black youth smoked menthols.²⁹¹ It concluded: “Menthols in general do better among the very young, and among very young Blacks, almost the entire market is accounted for by *Kool*, *Salem* and *Newport*.” It went on to observe: “that popularity among their friends creates a bandwagon effect for a brand” and “Why do young people start with one brand or another? They tell you loud and clear: Because their friends smoked that brand or everybody smoked them.”

In 1975, RJ Reynolds was tracking underage teen users of its cigarette brands:²⁹² “*Salem King* shows encouraging growth by posting a four point gain in the 14-17 market. There were no changes in the older markets. This growth for *Salem* occurred at a time when *Kool King* declined substantially in the 14-17 market and the 18-24 market. Thus, while *Salem* is beginning to show strength in the younger markets, *Kool* is showing major signs of weakness in the same market.”

In 1978, a Lorillard internal memo was transparent about the marketing of its menthol product to underage starter smokers: “The success of *Newport* has been fantastic during the past few years. Our profile taken locally shows this brand being purchased by Black people (all ages), young adults (usually college age), but the base of our business is the high school student.”²⁹³

In 1980, RJ Reynolds was tracking use of its cigarette brands among 14-17 year-old smokers.²⁹⁴ Expressing concern over decline in its share of teen starters compared to Philip

²⁸⁹ Kobus K. Peers and adolescent smoking. *Addiction* 2009; 98: 37-55.

²⁹⁰ Tredennick DW. What causes Smokers to select their first usual brand of cigarette? 1974 July 03. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/ylnp0094>)

²⁹¹ Roper Org. A Study Of Smoking Habits Among Young Smokers. 1974 July. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/ssyp0124>)

²⁹² RJ Reynolds; Wallace JM. Product Research Report. 1975 October 30. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/fyvf0021>)

²⁹³ Achey TI, Judge CH. Product Information. 1978 August 30. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/kljp0060>)

²⁹⁴ Duffy K. Addendum For Report "Teenage Smokers (14-17) And New Adult Smokers Ad Quitters. 1980 July 31; 2003 January 29. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/rnml0190>)

Morris's Marlboro, RJ Reynolds indicated that: *"Hopefully, our planned activities that will be implemented this fall will aid in some way in reducing or correcting these trends."*²⁹⁵

A 1984 RJ Reynolds study of youth smokers once again emphasized the central role to the company's commercial success of the youth starter market: *"Younger adult smokers have been the critical factor in the growth and decline of every major brand and company over the last 50 years, They will continue to be just as important to brands/companies in the future for two simple reasons: The renewal of the market stems almost entirely from 18-year-old Smokers, No more than 5% of smokers start after age 24; The brand loyalty of 18-year-old smokers far outweighs any tendency to switch with age."*²⁹⁶ The report indicates the need to conduct youth marketing as covertly as possible to avoid not triggering public criticism or adverse regulatory attention: *"Because of the sensitivity of the younger adult smoker market . . . Tactics which could negatively affect the integrity of the strategy should be avoided."*

A 1985 RJ Reynolds study titled *"Smoking Behavior and Trends Among 18-20 Year-Old Smokers"* remarked two brands dominated the youth market in 1983–1984: Marlboro in White youth (58%) and Newport in Black youth (47%).²⁹⁷ Three decades later, the same two brands dominated among American middle and high school students (Marlboro 38.3%, Newport 21.4% in 2016).²⁹⁸ The 1985 RJ Reynolds study divided the youth brand preferences into two categories: Virile (e.g., Marlboro, Winston) and coolness (e.g., Newport, Salem, Kool). It described: *"Tremendous differentiation exists on the basis of race. The virile segment is highly developed among Whites with 66% share whereas the Coolness segment has captured over 74% of the Black market."*

Menthol Cigarette Advertising Has Long Targeted Youth:

The menthol brands Newport and Salem explicated targeted the youthful starter smokers in their advertising campaigns, notably Newport 40-year-long "Alive With Pleasure" (1972–2016) campaign and Salem's shorter lived "Salem Spirit" campaign (1981–86). The major cigarette brand Camel also targeted youth in its menthol brand extension, notably in the Joe Camel campaign. Kool also targeted youth, most notably in its music-themed promotions such as Kool Mixx, which are discussed in music chapter, and their flavored "Smooth Fusions" campaign.

Newport Youth Targeting in its First Decade on the Market

Newport cigarettes were launched in 1956. In a 1964 reflection by one of the brand's marketing leaders, the early advertising was characterized as fun and youthful with a focus on *"an immature group of smokers."*

²⁹⁵ RJ Reynolds Tobacco Co; Long, Gh. Mod Report On Teenage SMOKERS (14-17). 1980 July 22; 2003 January 29. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/qpm10190>)

²⁹⁶ RJ Reynolds Tobacco Co; Burrows, Diane S. Strategic Research Report. Younger Adult Smokers: Strategies And Opportunities. 1984 February 29. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/jtbk0191>)

²⁹⁷ Kaufman NS. Consumer Research Report. Smoking Behavior and Trends Among 18-20 Year Old Smokers. 1985 June 10. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/tmgb0093>)

²⁹⁸ Perks SN, Armour B, Agaku IT. Cigarette Brand Preference and Pro-Tobacco Advertising Among Middle and High School Students - United States, 2012-2016. MMWR Morb Mortal Wkly Rep. 2018 Feb 2;67(4):119-124.

About NEWPORT ...

This is a brand I have lived with since its inception and responsible for its marketing philosophy. While I do not want to dwell on matters of the past, I am going to write a few lines about its "reason for being" primarily as a matter of reference for future decisions.

The brand was marked as a "fun cigarette" ... It was advertised as such and obtained a youthful group as well as an immature group of smokers. - NEWPORT was marketed successfully according to plan; the

Newport Marketing Philosophy. 1964 November. Lorillard
(<https://www.industrydocuments.ucsf.edu/docs/pncx0129>)

Newport Alive with Pleasure (1972–2016):

The Single Most Impactful Youth-Targeted Menthol Advertising Campaign

Lorillard's menthol brand Newport was launched in 1957. It was named after the eponymous wealthy and fashionable Rhode Island town where the family of the tobacco company owner P. Lorillard spent their summers. When it entered the market, Newport was perceived as having a lower-intensity menthol effect than competing brands. For its initial decade Newport was primarily a woman's brand. After some early success, especially among middle age White women, Newport suffered a steadily declining market share.

In an effort to reinvigorate the brand, in 1972 Lorillard launched its "*Alive with Pleasure*" campaign (AWP). While most tobacco advertising campaigns have a lifespan measured in months to at most a few years, AWP is a notable exception. It persisted with minimal format and messaging changes over 44 years — ending in 2016 only when Lorillard was purchased by RJ Reynolds.

By 1974, Lorillard noted that: "*Newport had taken a dramatic shift in smoker profile . . . changing from a mature age female smoker to a significantly younger group.*"²⁹⁹ Newport's traction among new teen smoker was evident within a few years of the AWP launch. Three years after AWP campaign launch, a 1976 Newport Business Analysis commented: "*Franchise very young and heavily female*" and goes on to describe "*Newport's SOM [market share] among smokers 14-17 years old is significantly higher than the brand's total SOM, reflecting strong appeal to young/new smokers.*"³⁰⁰

In 1993, Lorillard prepared a Newport brand history that described the aesthetics of AWP: "*Every print/outdoor ad created for the brand utilizes a bright, kelly green background, upon which a half-tone photo is integrated, to communicate Newport's menthol refreshment. In addition, a large, intrusive logo announces the brand name in bright day-glo orange. Continued use over the years of the vibrant green and fluorescent orange have made them clearly recognizable as Newport's signature colors.*"³⁰¹

The campaign featured playful couples and socially active groups of 20-something models engaging in activities often more typical of underage teens. Advertisers know that teens aspire to

²⁹⁹ Toti, CW. Young Adult Extra Effort - Newport. 1974 October 24. (<https://www.industrydocuments.ucsf.edu/docs/sxlx0045>)

³⁰⁰ William Esty. Newport Cigarettes Business Analysis. 1976 October 19. RJ Reynolds.
(<https://www.industrydocuments.ucsf.edu/docs/yzfw0091>)

³⁰¹ Newport Brand History. 1993 (<https://www.industrydocuments.ucsf.edu/docs/lymx0045>,
<https://www.industrydocuments.ucsf.edu/docs/zkxj0045>)

emulate their young adult role models. While the background format remained consistent, the composition of smiling and playful models rotated approximately every two months.

In a 1993 Newport Creative Expository, Lorillard described the brand personality achieved via the AWP campaign:³⁰²

“Newport is the brand of choice among younger adult menthol smokers, specifically in urban centers.”

“Newport's personality is one that is friendly and approachable.”

“Newport's success can be attributed to its “peer acceptance” among these smokers.”

“We know that Newport smokers perceive other Newport smokers as they do themselves - younger, outgoing, active, happy, warm, friendly, modern, extroverted.”

“Newport is a brand for every younger adult menthol smoker: Male, female, White, Black, and Hispanic.”

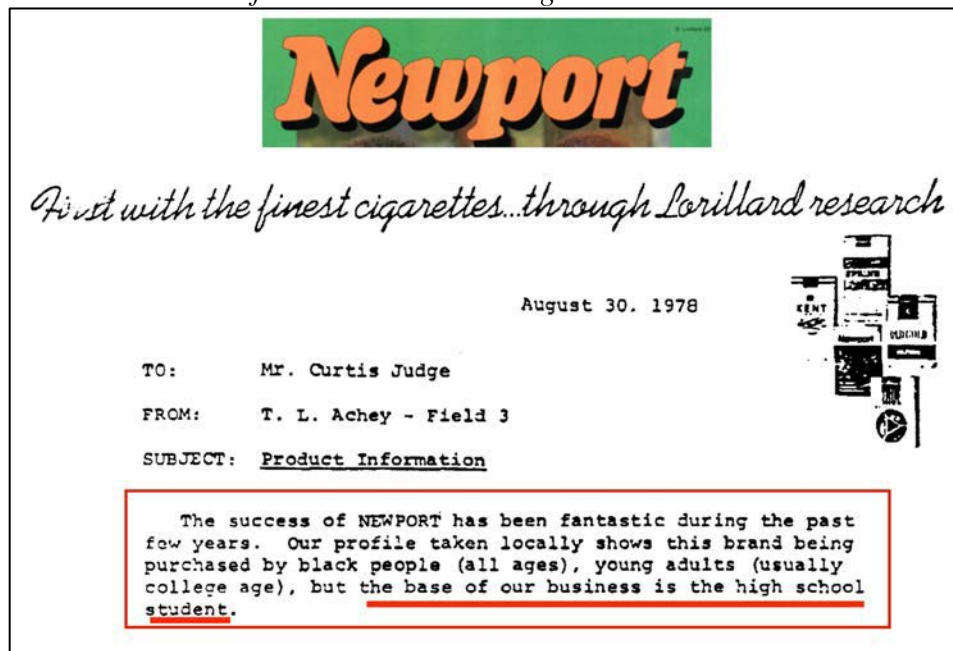
A 1992 Lorillard document analyzed the “power” of AWP over the preceding 20 years. It emphasized the importance of *“pleasure equity . . . pleasure is universally appealing and has endless meaning, open to many personal interpretations.”*³⁰³ A core implication of “pleasure” is the obvious sexual or romantic chemistry between models, a key reason the advertisements resonate with youth. Each advertisement featured one of five possible text combinations: “Newport,” “Newport pleasure,” “Newport pleasure, fire it up,” “Newport, alive with pleasure,” or simply “pleasure,” which is common among more recent advertisements. Lorillard’s 1992 review described AWP compositions as “zany” and “intimate” as well as “fun, spontaneous, and upbeat.” It also emphasized the importance of *“A look contemporary to the times, using models, wardrobes, and props that were current.”* The Day Glo orange print in Newport’s 1970s stylized typeface contrasting with a bright, kelly green background established an iconic “Headline” format that consumers readily associated with the brand.

Newport’s AWP campaign was among the most successful advertising campaigns of all time. AWP contributed to prodigious growth in Newport sales from a small specialty brand in the early 1970s to become the #2 leading cigarette brand in America in 2022.

³⁰² Lindsley VD. Newport Creative Exploratory. 1993 December 13. (<https://www.industrydocuments.ucsf.edu/docs/gzwj0045>)

³⁰³ Newport Advertising Alive with Pleasure Campaign. 1992. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/qnwm0123>)

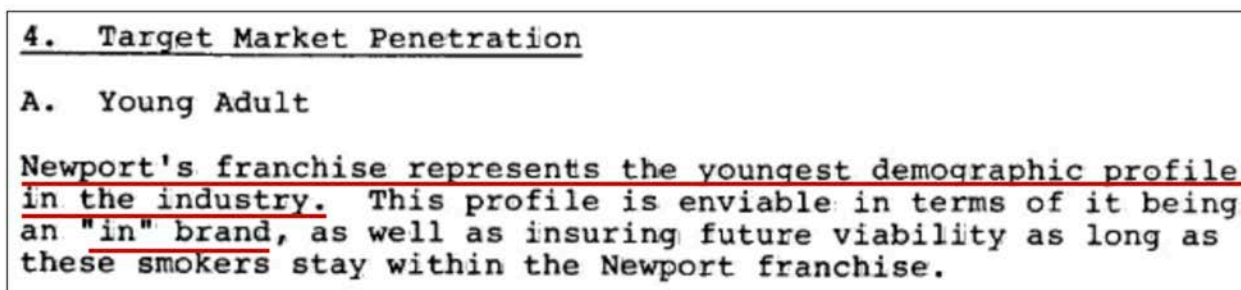
"The base of our business is the high school student" 1978



Achey, T L. Product Information. 1978 August 30. Lorillard.
(<https://www.industrydocuments.ucsf.edu/docs/hfgb004>)

An RJ Reynolds 1980 document on teenage smokers ages 14 to 17, reported: *"The share of P. Lorillard, mainly via Newport, increased from 7.3% in 1975 to 9.7% in 1979."*³⁰⁴ Lorillard's 1984 Promotion Plan for Newport indicated that: *"Newport's franchise represents the youngest demographic profile in the industry. This profile is enviable in terms of it being, an "in" brand, as well as insuring future viability as long as these smokers stay within the Newport franchise."*³⁰⁵

"Newport's franchise represents the youngest demographic profile in the industry" 1984



Newport Promotion Plan. 1984 September. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/zqfw0113>)

³⁰⁴ Frydman, U. Teenage Smokers (14 - 17) And New Adult Smokers and Quitters. RJ Reynolds. 1980 February 04.
(<https://www.industrydocuments.ucsf.edu/docs/lhpp0060>)

³⁰⁵ Newport Promotion Plan. 1984 September. (<https://www.industrydocuments.ucsf.edu/docs/zqfw0113>)

A 1983 industry study on the “*Appeal of Newport*” highlighted a key feature that accounts for the campaign’s remarkable success — that the models depicted “*adults behaving as children.*”

exemplifying the unique virtues of Newport advertising in that it shows adults behaving like children, doing something slightly “off the wall,” yet clearly enjoyable if you have the courage to be spontaneous and not overly subject to social constraints. Many say the scene is a “goof,” one

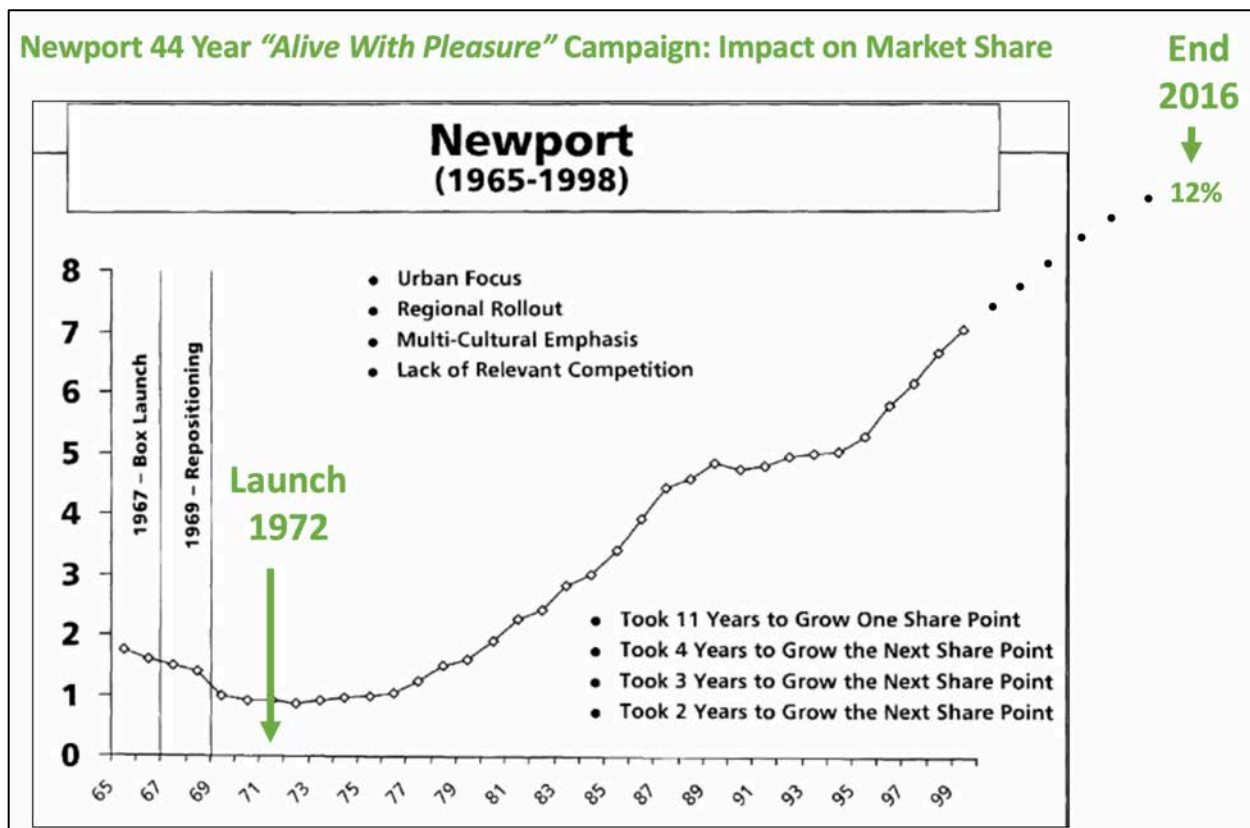
Newport’s Alive with Pleasure was said to symbolize “*emancipation for the values*” of elders and “*a break from ghetto mentality.*”

Newport is sometimes given a kind of revolutionary image, the cigarette capable of symbolizing the younger black's emancipation from the values of his elders, his break with the ghetto mentality. In addition, the choice of Newport is seen as being an intelligent one based on knowledge of the harshness of Kool, the cigarette that stands for the older, less discriminating black.

Nicholas Research Intl. A Qualitative Study On Newport. Summary Of Findings. 1983 August 22. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/mflk0079>)

In a 1987 Analysis of Newport and FUBYAS Brand Selection reflecting first usual brand smoked, Lorillard observed: “*Marlboro and Newport are the only brands achieving growth among FUBYAS. Together these two brands account for approximately 70% of 18-20 year old smokers.*”³⁰⁶

Newport’s AWP campaign was hugely successful.



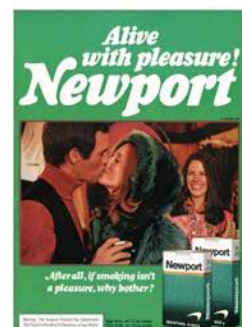
Brown & Williamson Tobacco The Key To Our Future. (<https://www.industrydocuments.ucsf.edu/docs/fxwx0081>)

³⁰⁶ Biswell Ea; I Sh; Marketing Development Dept. Analysis of Newport and FUBYAS Brand Selection. 1987 June 17. (<https://www.industrydocuments.ucsf.edu/docs/tqfc0082>)

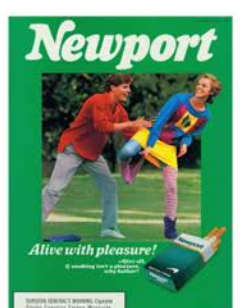
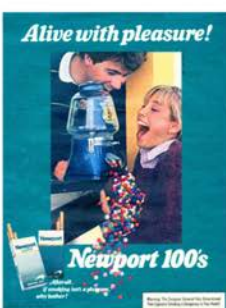
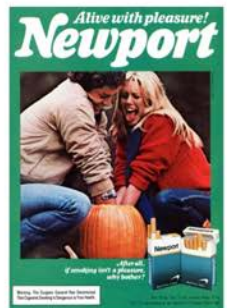
Newport Alive with Pleasure

White
Couples

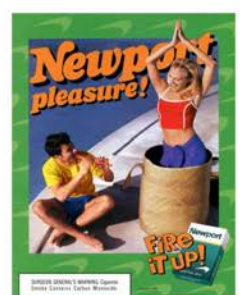
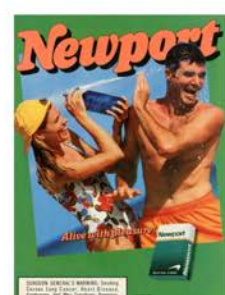
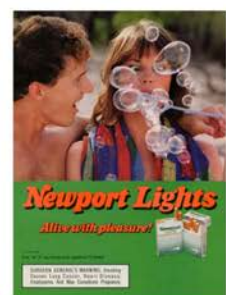
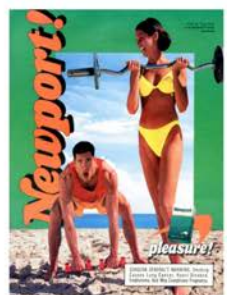
1970s



1980s



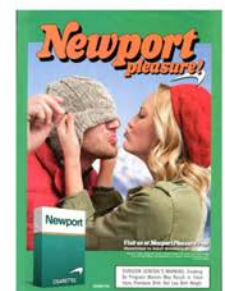
1990s



2000s



2010s

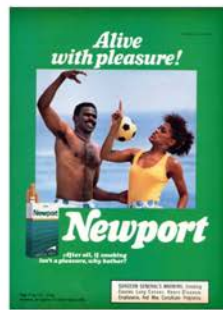


Black
Couples

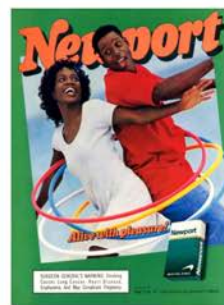
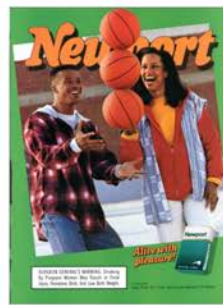
1970s



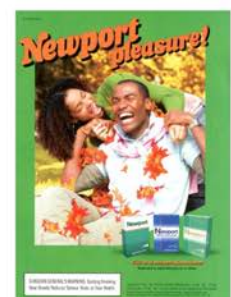
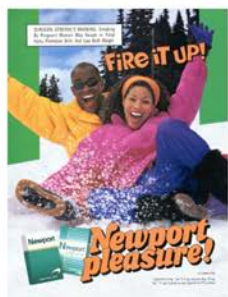
1980s



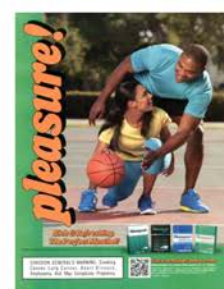
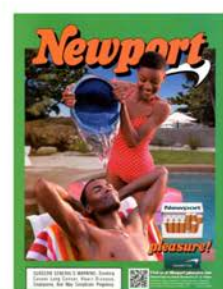
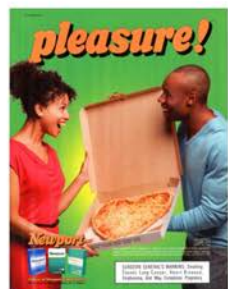
1990s



2000s



2010s

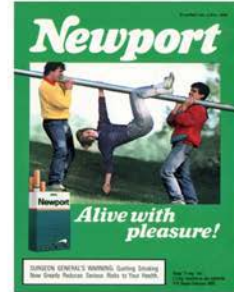


Black Groups

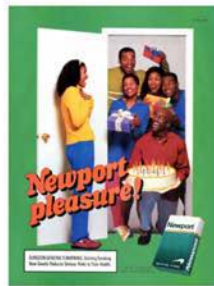
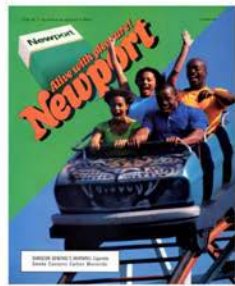
1970s



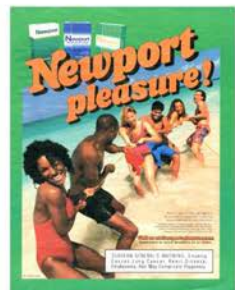
1980s



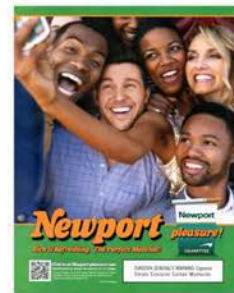
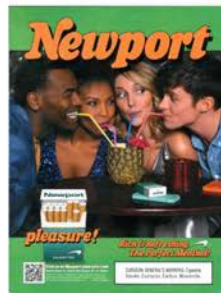
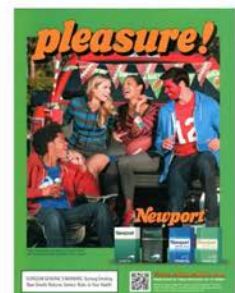
1990s



2000s



2010s

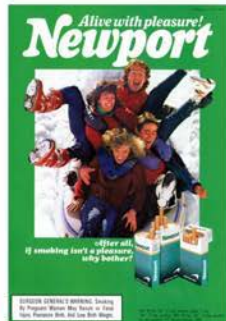


White Groups

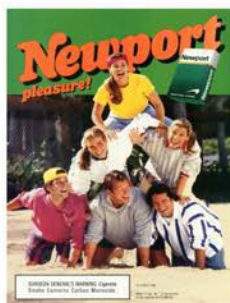
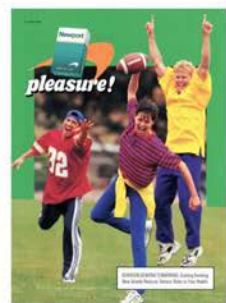
1970s



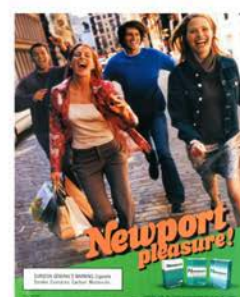
1980s



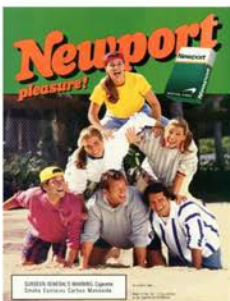
1990s



2000s



2010s



Newport Lights (1978–1991)



The AWP campaign remained highly effective in the new millennium, over three decades following its 1972 launch. From 2002 to 2013, Newport's market share grew by 50.6% while menthol competitors Kool decreased by 49% and Salem by 58.6%.

Table 1 Market Share of brands appearing in the top 10 in any year: NSDUH 2002–2013

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	Per cent change 2002–2013
American Spirit	0.26	0.47	0.30	0.48	0.63	0.63	0.75	0.98	1.35	1.04	1.47	1.70	+553.8
RJR													
Basic	6.10	4.67	5.29	5.62	5.88	5.76	4.18	4.37	3.17	2.45	1.54	2.01	–67.1
PMUSA													
Camel	6.24	6.35	7.21	6.36	7.50	7.92	8.11	8.32	7.97	7.79	7.34	7.77	+24.5
RJR													
Doral	6.77	6.59	5.17	3.98	4.19	4.45	3.61	4.53	1.62	1.90	0.70	0.73	–89.2
RJR													
GPC	2.64	2.20	2.52	1.83	1.56	1.74	1.06	1.22	0.94	0.79	0.64	0.34	–87.1
RJR													
KOOL	3.10	3.26	2.86	2.55	3.06	3.25	2.93	2.53	2.96	2.51	2.31	1.58	–49.0
RJR													
Marlboro	38.44	38.24	39.22	39.60	39.19	39.28	41.02	39.34	41.21	39.17	38.34	38.10	–0.9
PMUSA													
Newport	7.23	7.54	7.66	7.26	8.97	8.42	9.06	8.78	9.77	10.14	10.93	10.89	+50.6
Lorillard*													
Pall Mall	1.66	1.68	2.35	1.97	2.06	2.63	3.13	4.77	6.93	8.11	8.93	8.92	+437.4
RJR													
Parliament	0.96	1.36	1.30	1.48	1.38	1.31	1.50	0.94	1.22	1.49	0.64	0.92	–4.2
PMUSA													
Salem	2.32	2.29	2.63	1.43	1.87	1.96	1.90	0.94	1.43	1.16	1.09	0.96	–58.6
RJR													
USA Gold	1.20	1.86	1.24	2.34	2.36	2.61	2.08	2.20	2.16	1.49	1.60	1.37	+14.2
Commonwealth													
Virginia Slims	2.92	2.02	2.16	1.53	1.65	2.09	1.68	1.65	1.19	1.13	1.35	0.59	–79.8
PMUSA													
Winston	3.91	3.92	2.99	4.14	3.17	3.04	3.12	2.35	2.08	2.53	2.38	2.11	–46.0
RJR													
All Other Reported Brands	16.27	17.55	17.10	19.43	16.52	14.92	15.87	17.08	16.00	18.3	20.76	22.02	+35.3

*In 2014, RJR proposed to acquire Lorillard, including the Newport brand. As part of this deal, RJR would divest other brands including Winston, Salem and KOOL to Imperial Tobacco.
PMUSA, Philip Morris USA; RJR, RJ Reynolds Tobacco Company.

Sharma A, Fix BV, Delnevo C, et al. Trends in market share of leading cigarette brands in the USA: national survey on drug use and health 2002–2013. *BMJ Open* 2016;6:e008813. doi:10.1136/bmjopen-2015-008813

Between 2014 and 2019 Newport's market share continued to grow (+6.4%), albeit at a considerably slower rate while the decline of Kool (–18.3%) and Salem (–60.3%) continued. The campaign finally ended in 2016 when Lorillard was purchased by RJ Reynolds. Presumably, the acquiring company analyzed this data trend and perceived that the AWP campaign, at long last, had waning potency.

Table 2. Market share of brands' menthol styles appearing in NSDUH's Top 10 in the years 2014 to 2019.

Brand	2014	2015	2016	2017	2018	2019	% Change 2014–2019
Newport	28.73	31.89	32.40	31.16	31.80	30.57	6.4%
Marlboro	21.80	23.12	20.69	23.14	23.28	25.75	18.1%
Camel	8.36	8.15	8.81	8.36	9.39	7.77	–7.1%
Pall Mall	7.97	6.45	5.31	5.43	7.01	8.31	4.3%
KOOL	6.76	4.26	6.43	4.77	5.80	5.52	–18.3%
Salem	3.90	2.90	2.10	1.77	1.77	1.55	–60.3%
Virginia Slims	2.40	3.22	4.00	1.33	1.27	1.00	–58.3%
L&M	2.22	1.91	1.76	3.64	3.19	3.31	49.1%
Misty	1.47	1.98	0.96	1.00	0.45	0.88	–40.1%
Maverick	1.45	2.04	1.45	1.91	2.02	1.19	–17.9%
USA Gold	0.99	1.96	1.72	1.07	0.61	0.61	–38.4%
American Spirit	0.60	0.84	1.22	1.26	1.12	1.13	88.3%
Basic	0.74	0.45	1.09	1.13	0.20	1.98	167.6%
Top (Roll-Your-Own)	0.70	1.34	1.37	1.26	0.97	1.18	68.6%
All Other Brands	11.91	9.49	10.69	12.77	11.12	9.25	

Miller Lo EJ, Young WJ, Ganz O, Talbot EM, O'Connor RJ, Delnevo CD. Trends in Overall and Menthol Market Shares of Leading Cigarette Brands in the USA: 2014–2019. *Int J Environ Res Public Health*. 2022 Feb 17;19(4):2270.

Newport Alive With Pleasure Content Analysis by SRITA

SRITA created a content analysis tool to characterize the attributes of Newport advertisements that gave them differential appeal to youth. Three individuals (19-year-old male, 19-year-old female, and 24-year-old female) were trained by coding a sample of 35 Salem Spirit advertisements. Coding variables included the theme of the advertisement, the playfulness of the actors, and whether the activity was more common among teens or adults.

The coding scheme was created independently by using validated measures from other codebooks such as the Content Appealing to Youth (CAY) Index, which was originally developed to measure the content of alcohol advertisements.³⁰⁷ Inter-coder reliability was achieved using Krippendorff's alpha. In the pilot study, the alpha value for the theme of the ad was 0.853 and for playfulness of the models was 0.922. Other discrepancies were discussed as a group to reach a consensus.

Of the 682 Newport advertisements analyzed, 42.8% of them were found to be depicting an activity more typical of teenage behavior, rather than adult behavior. The theme of sociability was portrayed in 80.9% of the advertisements, romance in 22.7%, relaxation in 17.0%, celebration in 9.4%, and freedom/independence in 6.6%. Playful interaction between the models was characterized as happy in 92.4% of the advertisements, romantic in 22.4%, and comedic in 15.4%

Overall, this content analysis of the Alive With Pleasure advertisements identified the youthfulness and playfulness of the models, and their emulation of teen behavior, as key indicators of the campaign's appeal to youth.

Salem Spirit Campaign (1982–1986)

RJR launched Salem in April 1956 in an effort to compete with Kool, the leading menthol then on the market.³⁰⁸ Salem was designed to be a less-intense menthol alternative to Kool's stronger menthol flavor. The positioning was of a "*refreshing light and mild*" menthol brand that eventually helped Salem become especially popular among women. Salem was the first filtered menthol brand, thus embodying the triple health reassurance communicators of menthol, mildness, and filtration.

By the early 1980s Salem market share was declining while Newport's was rising as the result of its youth-targeted Alive with Pleasure campaign. A 1985 RJ Reynolds study "*Qualitative assessment of revisions to Salem first usual brand younger adult smoker (FUBYAS) booster campaign*" found that: "*First usual brand younger adult smokers (FUBYAS) are critical to long-term volume/share vitality for RJR and SALEM. At present, Marlboro and Newport dominate FUBYAS segment with a combined share of 61.5% among these smokers.*"³⁰⁹ As reflected by this statement, RJ Reynolds' motivation in launching the Salem Spirit campaign was a desire to reproduce Lorillard's success among youth via its Newport campaign.

³⁰⁷ Padon AA, Rimal RN, DeJong W, Siegel M, Jernigan D. Assessing youth-appealing content in alcohol advertisements: application of a content appealing to youth (CAY) index. *Health communication*. 2018 Feb 1;33(2):164-73.

³⁰⁸ Salem Brand Review. 20-Year Marketing History. 1977. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/hzxh0096>)

³⁰⁹ Harris MD, Cox AR; Strawsburg SR; Shostak JR; Lees HJ. Marketing Research Proposal. (MDD #85-12202). Qualitative assessment of revisions to Salem first usual brand younger adult smoker (FUBYAS) booster campaign. 1985 February 19. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/zrjv0101>)

<p style="text-align: center;"><u>SALEM SPIRIT</u></p> <ul style="list-style-type: none"> • THE COPY AND VISUAL SLANT WERE EFFECTIVE IN REINFORCING THE ADVERTISING STRATEGY, SPOKE DIRECTLY TO THE MINDSET OF PRIME PROSPECTS AND WAS UNIQUE/PREEMPTIVE. <p><u>"SALEM SPIRIT"</u></p> <ul style="list-style-type: none"> - CAPTURED SPONTANEITY, FUN, CAMARADERIE, AND YOUTHFUL VITALITY. - COMMUNICATED A SENSE OF OBTAINABLE FANTASY AND FREEDOM. - UPBEAT FEELING HELPED ADDRESS GROWING SOCIAL PRESSURES ON SMOKERS. - REINFORCED LIGHT, REFRESHING, PLEASURABLE SMOKING QUALITIES. - HIGHLY RELEVANT ESPECIALLY WHEN VIEWED IN THE CONTEXT OF BRANDS MARKETED TO YOUNGER ADULTS (I.E., SOFT DRINKS). 	<p><u>"YOU'VE GOT WHAT IT TAKES"</u></p> <ul style="list-style-type: none"> - INVITATIONAL SPEAKING DIRECTLY TO PRIME PROSPECTS. - ASPIRATIONAL, PREEMPTIVE. - HIGHLIGHTED/COMPLIMENTED USER IMAGERY AND, SECONDARILY, PRODUCT IMAGERY. <p><u>"SHARE THE SPIRIT. SHARE THE REFRESHMENT."</u></p> <ul style="list-style-type: none"> - FURTHER DIMENSIONALIZED SOCIABILITY, SHARING, SPEAKING TO BOTH USER AND PRODUCT.
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Salem Spirit. Advertising Effectiveness.1986. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/mnnn0056>)

A 1981 RJ Reynolds Marketing Research Report on its Salem Spirit "*Black Market Creative*" described the campaign goals:³¹⁰

- "... to project a fun, active user image. It will differentiate SALEM from other brands targeted to young adult menthol smokers by portraying SALEM smokers as natural and unpretentious, yet interesting people who are humorous/witty, and are social catalysts within their peer group."
- "... these executions were perceived as more spontaneous and less posed."
- "... an outdoor, carefree spirit", or as a mood or feeling of enjoyment, happiness and relaxation."
- "... mood or feeling of enjoyment, and as an uninhibited, carefree feeling involving a lot of fun and action."
- "... attractive, healthy people who are confident, secure and stylish, and who are aware of cultural trends."

A 1985 Salem Spirit Creative document described:³¹¹

- "The vast majority of FUBYAS have high school or less educations.
- "Success to FUBYAS is more in line with going to a good party or "riding the big wave" instead of career success."

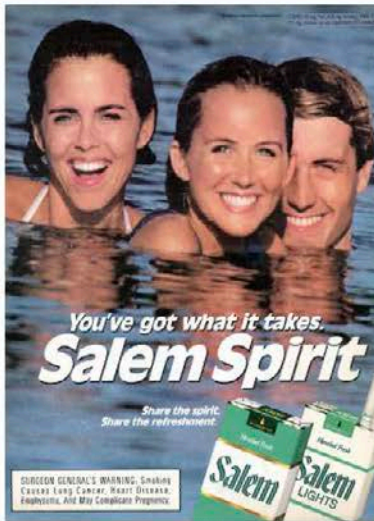
The tag line above Salem Spirit, "*You've got what it takes,*" was presumably intended for the consumer to feel imbued with Salem's spirit. However, RJ Reynolds' consumer research suggested to some that it meant the cigarette was strong, a perception not on message for a brand promoting its mildness.³¹²

³¹⁰ Yates Evans S. Salem Black Market Creative Qualitative Research. Market Research Report. 1981 November 18. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/kjkj0103>)

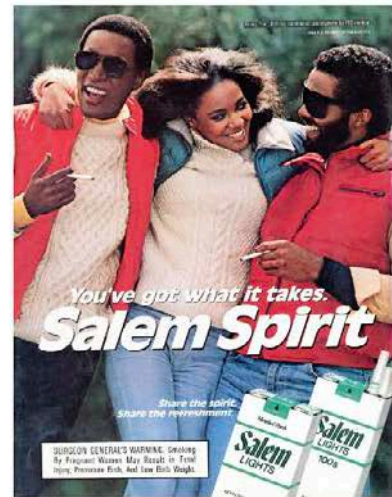
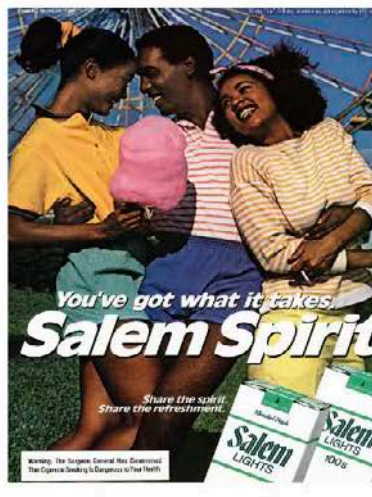
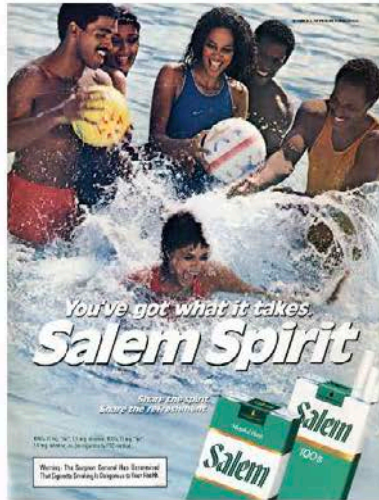
³¹¹ Harris MD. Salem "Spirit" Creative. 1985 December 17. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/lsjv0101>)

³¹² Nicholas Research Intl. A Qualitative Study On Salem Spirit. Detailed Findings. 1981 December 02. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/rsyj0103>)

Mainstream Salem Spirit Campaign



Black-Targeted Salem Spirit Campaign



Salem Spirit Emulation of Newport's Alive with Pleasure Campaign.

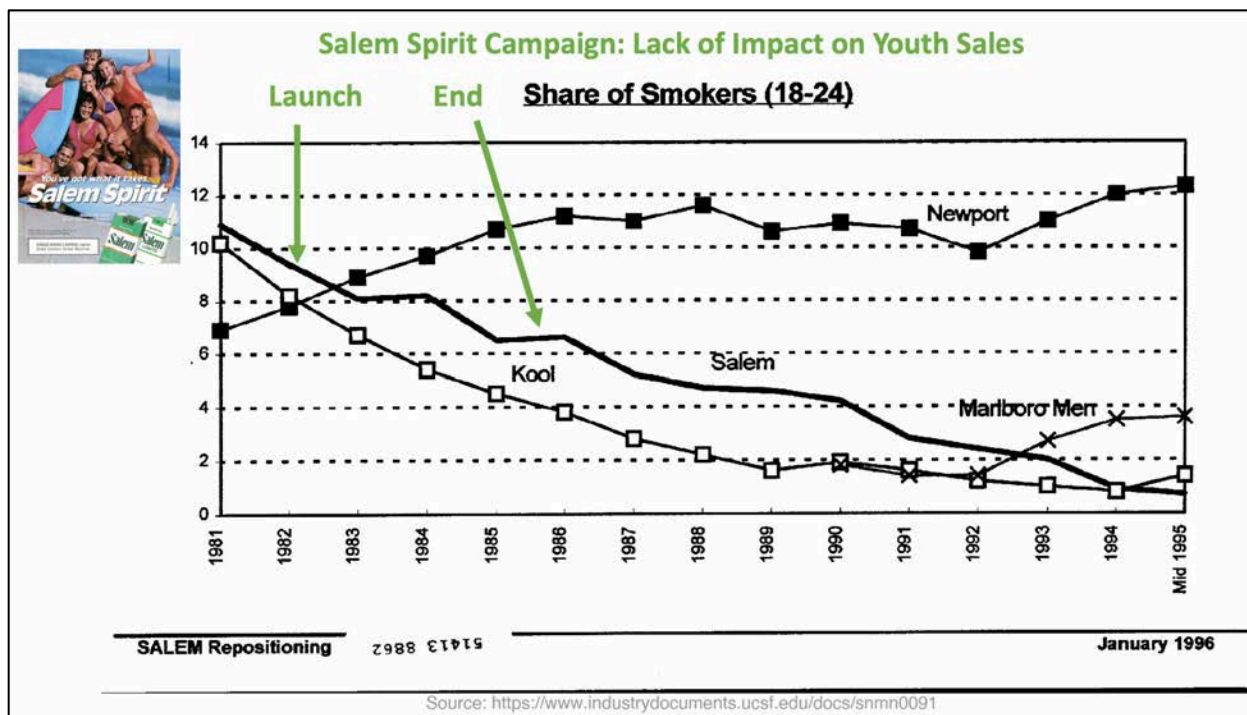
The design of the Salem Spirit campaign hewed closely to that of the Alive with Pleasure campaign. The explicit goal of the Salem Spirit Campaign was to emulate the Newport Alive with Pleasure campaign and thereby gain traction among the youth market. A December 1982 analysis comparing the Salem Spirit and Newport Alive With Pleasure campaigns found: *"their ability to capture a degree of the one-to-one relationships which have been the existing strength of the Newport campaign."*³¹³ In this study, focus groups analyzing Salem Spirit advertisements observed: *"Participants are described as young (younger than the Newport people), extremely attractive, outgoing, athletic, group oriented, well-adjusted, well-educated, and possibly affluent. Respondents also remark on the occasional display of erotic interest and on the unself-consciousness about physical contact in the presence of a group."* *"Very often, the respondents said they thought these pictures might serve as advertisements for some sort of soft drink."* *"Several said they found the level of fun somewhat forced, that the people in the executions looked like they were trying too hard, that there was something frenetic in what was happening."* *"When shown the Salem Spirit executions including their printed message, the idea of group pressure and a **high school standard of behavior** is reinforced."* A key distinction was highlighted: *"Salem Spirit is peer pressure - Newport gives you an individual choice."* An element central to the Newport campaign's success was that it depicted *"extremely friendly people who were active and fun-loving yet prepared to welcome the outsider into their company."*

The Salem Spirit campaign imitated Newport's successful Alive With Pleasure campaign



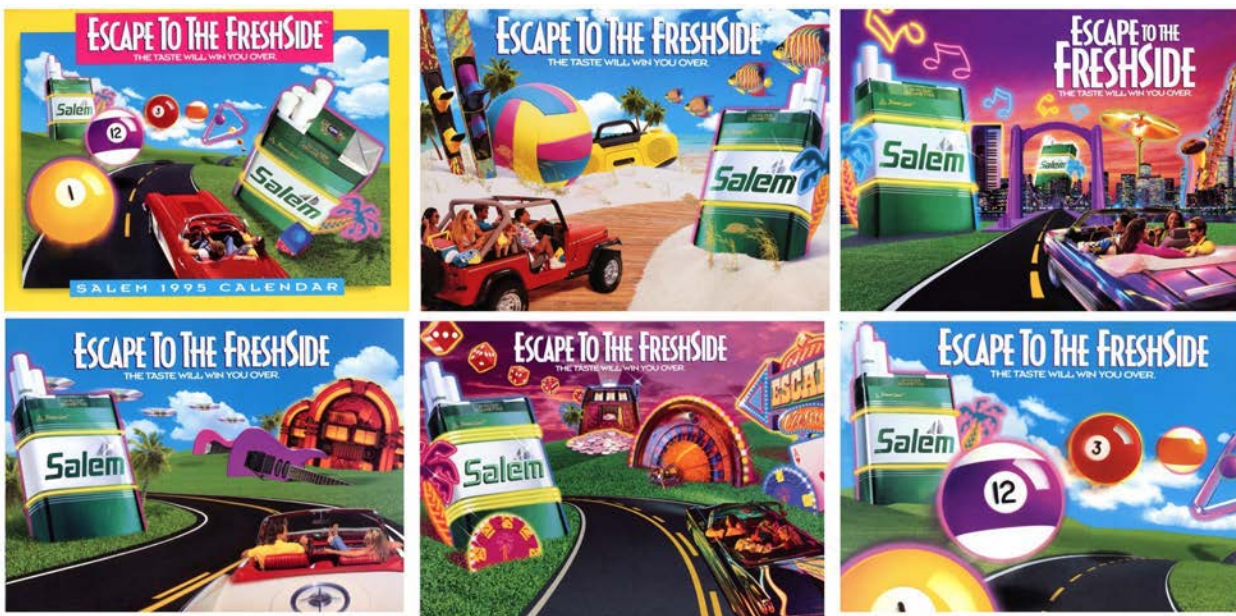
³¹³ Nicholas Research Intl. A Qualitative Study On - Salem Spirit Campaign/Newport Campaign - Salem; Packaging - Salem Cigarettes Prototypes. 1982 December 21. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/hswc0101>)

Salem market share declined from 8.79% to 8.08% over the first three years of the Salem Spirit campaign.³¹⁴ Salem youth market share declined steadily during the Salem Spirit Campaign and continued declining for a decade thereafter.³¹⁵



Youth-oriented cartoon advertisement of Salem's "Escape to the Fresh Side" campaign (1992).

Cartoons were prohibited in tobacco marketing by the 1998 Master Settlement Agreement.



³¹⁴ Market Share - By Year. 1985. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/rfpf0134>)

³¹⁵ Salem Repositioning. 1996 January. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/snmn0091>)

Promoting Tobacco Use Among College Students and During Spring Break:

Tobacco companies have long targeted college campuses and adjacent retail outlets as targets for intense marketing. This included recruiting popular students to serve as campus representatives distributing free samples to undergraduates.^{316 317 318} Tobacco marketers have also sought opportunities to market at locations where college students congregate. It should not be surprising that major tobacco companies have placed special emphasis on marketing during college spring break around the Easter holiday, including RJ Reynolds, Brown & Williamson, Lorillard, Philip Morris, and Liggett & Myers.³¹⁹ A 2016 Vogue Magazine article on the history of spring break opined: “. . . if there’s one industry most responsible for the rise of spring break as we know it, it’s Big Tobacco.”³²⁰ As has been observed in decades past, in 2022 Spring Break continues to be frequented by those under legal age.³²¹

1989 Introduction to “Spring Break Promotions”³²²

Each spring, for more than 20 consecutive years, more than 1,000,000 young adults from all across the United States travel to various resort locations for “Spring Break”. 90% of these young adults will travel to one of 6 resort destinations, with the vast majority traveling to two Florida markets--Daytona Beach and Ft. Lauderdale.

Beginning in the mid 1970's marketers were first exposed to this spring break migration and started to realize that organized promotional activities at spring break could effectively provide a major impact on this target market. This promotional activity has steadily increased and become more strategic and intensive each year.

Marketers have found spring break to be an effective utilization of promotional dollars because they can reach a maximum number of target consumers from all across the country with one concentrated effort.

Spring Break 1989 offers unique opportunities to reach young adult consumers. They're having fun, they're highly receptive to product promotions and they're developing life-long brand preferences.

Kool/Playboy College Student Spring Break: “Operation Easter”

A 1980 Brown & Williamson report chronicles the extensive engagement of some quarter of a million college students on spring break in Florida. In their 1980 “*Operation Easter*” analysis Brown & Williamson laid out their plans for joining the man other tobacco companies’ exploitation of the bountiful marketing opportunities presented by the aggregation of thousands of

³¹⁶ Philip Morris. College plan for 1949. December 30, 1949. (<https://www.industrydocuments.ucsf.edu/docs/kxwp0125>)

³¹⁷ Qian ZJ, Hill MJ, Ramamurthi D, Jackler RK. Promoting Tobacco Use Among Students: The U.S. Smokeless Tobacco Company College Marketing Program. *Laryngoscope*. 2021 Jun;131(6):E1860-E1872

³¹⁸ Schultz G, Sanders B. College promotion plan for camel cigarettes. RJ Reynolds. June 14, 1949. (<https://www.industrydocuments.ucsf.edu/docs/mmmy0005>)

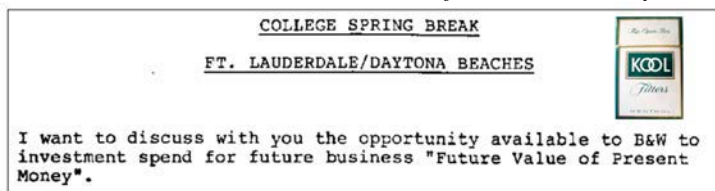
³¹⁹ College Spring Break Ft. Lauderdale/Daytona Beaches. 1980. (<https://www.industrydocuments.ucsf.edu/docs/zkwj0045>)

³²⁰ Felsenthal J. March 26, 2015. Vogue. Spring Broke Reveals the Spring Break Origin Story (<https://www.vogue.com/article/spring-broke-review>)

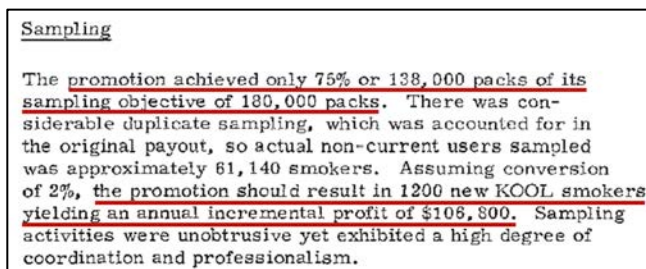
³²¹ Collins K. 250 underage drinking notices in first two weeks of spring break. News 5 WKRG. March 14, 2022. (<https://www.wkrg.com/northwest-florida/okaloosa-county/250-underage-drinking-notices-in-first-two-weeks-of-spring-break/>)

³²² Promotional Marketing. Spring Break Promotions 1989 Overview. 1988 September 27. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/tnhv0090>)

partying college students.³²³ A second memo spells out, with clarity, the strategy of recruiting college students to become customers: “*Future value of Present Money.*”³²⁴



Kool Playboy Spring Break at Daytona Beach ran for three weeks in 1981.³²⁵ It targeted the hundreds of thousands of college students who aggregate there each spring. With a team of 35 Playboy Bunnies sampling, 180,000 sample pack were distributed along with 34,000 posters – autographed by the Bunnies.³²⁶



The program analysis concluded: “*Audience reaction to the promotion varied by sex. Males were extremely enthusiastic and receptive to the promotion while females were essentially neutral.*”

Kool Playboy Spring Break. Daytona Beach, 1981



³²³ Operation Easter. 1980. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/gxyx0045>)

³²⁴ College Spring Break Ft. Lauderdale/Daytona Beaches. 1980. (<https://www.industrydocuments.ucsf.edu/docs/zkwj0045>)

³²⁵ Playboy Enterprises Inc. Kool Promotional Sampling Program Daytona Beach/Ft. Lauderdale.. 1980 March. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/hkdx0145>)

³²⁶ Novak MJ. Kool Daytona Beach Evaluation. 1981 April 16. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/smyx0134>)

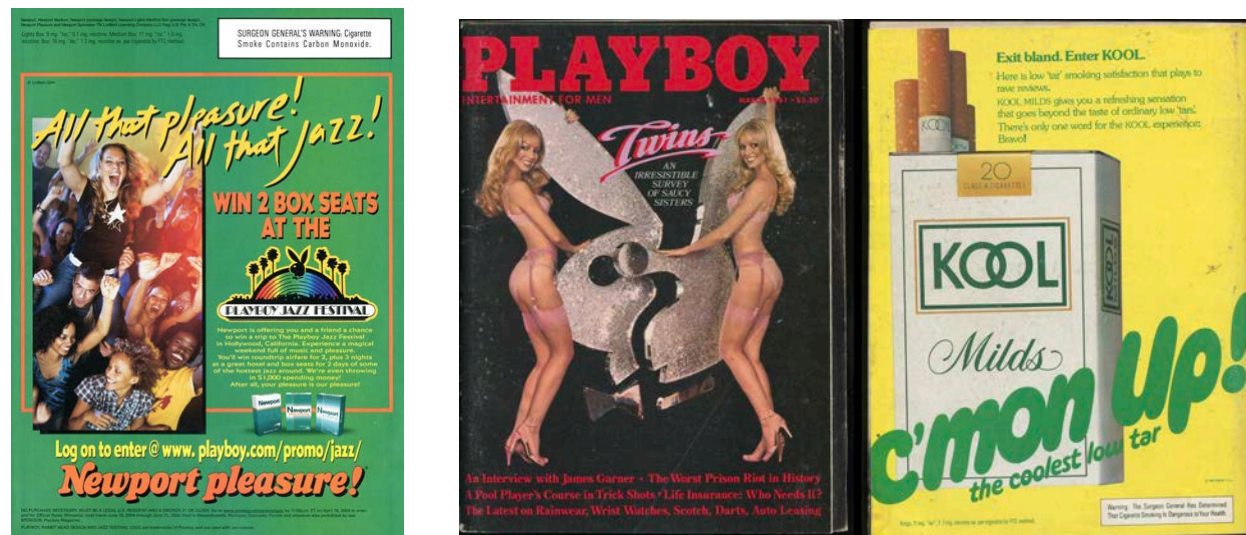
Other Examples of Kool/Playboy Collaboration

Kool Sponsorship of Playboy Jazz Festival (2005)



Kool Advertisement for Playboy Jazz Festival (2004)

Kool's ad features Playboy Bunnies. March 1981 issue of Playboy with Kool ad on the back cover



Kool/Playboy Ski Promotion 1985

In the mid-1980s, Kool partnered with Playboy in a ski promotion program.³²⁷ Distribution of free samples was central to the mission: “Conduct extensive sampling activity through the winter resort areas.”³²⁸ “Playboy/Kool winter program incorporates extensive events with exciting, active, on-mountain activities, to generate maximum awareness, and to encourage trial

³²⁷ Playboy Sampling Promotion. 1985 December 05. Brown & Williamson
(<https://www.industrydocuments.ucsf.edu/docs/jnkc0052>)

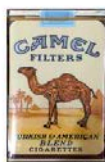
³²⁸ Malanga L. Playboy Magazine. Playboy/Brown & Williamson Ski Series Plan. 1985 August 28. Brown & Williamson
(<https://www.industrydocuments.ucsf.edu/docs/rhm00057>)

amongst these target consumers.”³²⁹ Sampling teams were “dressed in Playboy and Kool branded outfits.”

Salem Spring Break

In 1983, RJ Reynolds promoted Salem and Camel together in a comprehensive “School Break” marketing blitz with the goal of enhancing: “Salem’s leadership in the coolness segment.”³³⁰ It included Salem Expo Musicfest, extensive sampling, and branded merchandise giveaways. Whether at concerts or poolside, Salem’s marketing teams engaged in what they called “intercept sampling.”^{331 332} During the 1989 spring break, RJ Reynolds recruited hundreds of college students to participate in marketing.³³³

Salem/Camel School Break 1983



<u>MARKET</u>	<u>CAMEL</u>	<u>SALEM</u>
DAYTONA BEACH, FL	3/5 - 4/3	3/5 - 4/3
FT. LAUDERDALE, FL	3/5 - 4/3	3/5 - 4/3
PADRE ISLAND, TX	3/7 - 3/28	-
MYRTLE BEACH, SC	3/5 - 3/20	3/21 - 4/3
CLEARWATER, FL	3/5 - 3/19	3/20 - 4/3
BILOXI, MS	3/5 - 3/19	3/20 - 4/3
GULFPORT, MS	3/5 - 3/19	3/20 - 4/3
PANAMA CITY, FL	3/20 - 4/3	3/5 - 3/19
PENSACOLA, FL	3/20 - 4/3	3/5 - 3/19
FT. WALTON, FL	3/20 - 4/3	3/5 - 3/19

³²⁹ Playboy Enterprises Inc. Playboy/Kool Ski Resort Promotion. 1985 November 01. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/jfvg0146>)

³³⁰ Promotion Dept; Camel Spring Resort. Salem Spirit Spring Scene March-April, 1983 (830300-830400).. 1983 January 31. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/thlx0096>)

³³¹ Spring Break - 1984. Agenda. 1984. RJ Reynolds <https://www.industrydocuments.ucsf.edu/docs/gvyh0083>

³³² Crump DM. Salem Spring Scene 1984 (840000) TACTICAL PLAN.. 1984 February 20. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/qskv0101>)

³³³ Marc. Spring Break Recruitment. 1989 March 16. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/kjvg0059>)

“Highly sociable, unpretentious, fun, spontaneous, and popular” approach to its “prime prospects.”

FOR SALEM, PROGRAMS WILL BE HIGHLY SOCIABLE, UNPRETENTIOUS, FUN, SPONTANEOUS, POPULAR AND REFRESHING THUS REFLECTING THE VALUES, WANTS AND EXPERIENCES OF PRIME PROSPECTS.

Part of the Salem Sampling program

STREET CORNER INTERCEPT

BOTH CAMEL AND SALEM WILL BE SAMPLED DAILY IN EACH MARKET (EXCEPT PADRE - CAMEL ONLY) FROM 10 AM TO 6 PM.

SAMPLERS WILL WEAR EITHER CAMEL OR SALEM OUTFITS BUT ALL SAMPLERS WILL HAVE BOTH BRANDS AVAILABLE.

Salem branded merchandise distribution (M=1000)

SALEM '83

CONCERTS*
 POOL PROMOTIONS
 - WATERWHEELS*
 - NAUTISKI
 - FUN TUBE VOLLEYBALL
 - RAFT WATER POLO
 - SPLASH FOR PRIZES
 WINDSURFING
 FUN MOBILE
 BEACH WAGONS
 CLUB FIELD MARKETING
 ROCK 'N ROLL
 TIME MACHINE
 MAPS
 COUPON BOOKS
 SPRING SPIRIT
 MAGAZINE
 INTERCEPT SAMPLING*
 RETAIL OFFER*

SALEM

<u>ITEM</u>	<u>QUANTITY</u>
LONG SLEEVE T-SHIRTS	42M
SHORT SLEEVE T-SHIRTS	87M
VISORS	40M
ROLL BAGS	18M
TOWELS	35M
COOLER CUPS	15M
COOLERS	700

SALEM SPRING SPIRIT MAGAZINE

- PUBLISHED BY PLAYBOY, INC.
- CIRCULATION 250M
- 32 PAGES OF YOUNG ADULT ORIENTED EDITORIAL
- SALEM 4/C ADVERTISING EXCLUSIVELY
- MARCH 7 - APRIL 2
- DISTRIBUTED IN HOTEL LOBBIES, NIGHT CLUBS, AIRPORTS, CONVENIENCE AND LIQUOR STORES
- 150M ISSUES TO CARRY SAMPLING MODULE

Newport College Spring Break


In the 1980s, Lorillard conducted College Spring Break promotions.³³⁴ Lorillard noted: *"The atmosphere is all "party" and is a natural extension of Newport's image."*³³⁵ It goes on: *"Each event is carefully engineered to maximize awareness and impact for Newport."* Sampling was conducted by *"tall, blonde, fun-spirited women . . . all southern"* who demonstrated *"a great deal of enthusiasm and Alive with Pleasure spirit."*³³⁶

COLLEGE SPRING BREAK

FT. LAUDERDALE/DAYTONA BEACHES

P. Lorillard

- . Sampled 275 cases of Newport in Daytona.
- . Give away with samples Newport caps, T-shirts and frisbees.
- . Aircraft towing a banner flies up and down the beach - banner reads "Newport - Alive with Pleasure".
- . Newport/PLAYBOY sponsors a dance contest at 10 different lounges with \$1,000 in cash prizes and trophies.
- . T-Shirt Contest at poolside at five hotels.



These clubs were sampled 93 times.³³⁷

Major Events		Club	Address
Date	Day		
4/14	Tuesday (n)	Beach Wagon	10th Ave South
4/15	Wednesday (n)	Mother Fletchers	406 8th Ave N.
4/16	Thursday (n)	The After Deck	9801 Kings Hwy
4/17	Friday (a)	Calico Jacks BFB	Ocean Dr./ Main
4/17	Friday (n)	Studebakers	2000 Kings Hwy
4/18	Saturday (a)	Fat Harolds	Ocean Dr./Main
4/18	Saturday (n)	Streamers	9796 Kings Hwy
4/19	Sunday (a)	Calico Jacks	Ocean Dr./Main
4/19	Sunday (n)	Chasers	4800 S. Ocean
4/17	Friday (n)	Xanadu	1900 Kings Hwy
Sampling Clubs			
Ducks		The Pad	
Crazy Zacks		CT's	
Xanadu		Ducks Across The Street	
2001		Fat Harold's	
Streamers		Chasers	
Studebakers		Mother Fletchers	
Bombers		Harold's on the Ocean	
Holiday Inn N.		The After Deck	
Martinis		Calico Jacks Bare Foot Bar	
Calico Jacks		Beach Wagon	
The above Clubs were sampled a total of ninty three times.			

³³⁴ Hammer RD. Newport - Spring Break. 1983 April 05. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/ymvv0116>)

³³⁵ Guardino JA. Newport's Myrtle Beach Promotion. 1987 April 27. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/yfyd0066>)

³³⁶ Liebow MS. Newport's Easter Weekend Bash At Myrtle Beach. 1986 April 01. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/fqnd0066>)

³³⁷ Promotions On The Beach Inc., North Myrtle Beach Easter Week 870414 - 870419. 1987 April 14. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/pfyd0066>)

Cigarette Brand Extensions Targeting the Youth Market

With the rise of menthol brands (driven primarily by Kool, Newport, and Salem), tobacco companies began to create menthol brand extensions for their flagship cigarette brands. Marlboro and Camel have long been leading cigarette brands in America. Inspired by the success of Marlboro's menthol brand extension (launched in 1966) Camel launched its own menthol version in 1996. The new Camel Menthol joined the Joe Camel franchise (1987–1997), a patently youth-oriented campaign featuring an iconic dromedary as the icon of smoking coolness.^{338 339} The launch was greeted by substantial protest.³⁴⁰ In response, RJ Reynolds claimed disingenuously the company never targeted youth and that advertising had no role in enticing youth to smoke.³⁴¹

So then RJR will try to get youth smokers to smoke Camel Menthol by using Joe?

We do not want kids to smoke, and none of our marketing campaigns are geared toward getting children to smoke. Smoking is an adult choice. There are laws on the books in every state that prohibit the sale of cigarettes to minors. Reynolds is a supporter of those laws, and in some states has helped to raise the minimum-age law to 18.

People do not start to smoke because of advertising. Parental guidance and peer pressure are consistently cited as reasons underage people smoke.

Statement On Camel Menthol National Expansion. 1996 December 13. RJ Reynolds.
(<https://www.industrydocuments.ucsf.edu/docs/lstdk0098>)

Ultimately, Joe Camel Menthol was short lived due to pressure from the FTC, the Surgeon General, the American Medical Association, and ultimately the 1998 Master Settlement Agreement, which banned cartoon characters in tobacco advertising.³⁴² The New York Times carried a sarcastic obituary for Joe, described in his requiem as “*Joe Camel, a Giant in Tobacco Marketing, is Dead at 23.*”³⁴³

³³⁸ DiFranza JR, Richards JW, Paulman PM, Wolf-Gillespie N, Fletcher C, Jaffe RD, Murray D. RJR Nabisco's cartoon camel promotes camel cigarettes to children. JAMA. 1991 Dec 11;266(22):3149-53.

³³⁹ Fischer PM, Schwartz MP, Richards JW Jr, Goldstein AO, Rojas TH. Brand logo recognition by children aged 3 to 6 years. Mickey Mouse and Old Joe the Camel. JAMA. 1991 Dec 11;266(22):3145-8.

³⁴⁰ Stancill N; Charlotte Observer. New Camel Menthols Criticized As A Direct Assault On Black Teens. 1997. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/txyk0099>)

³⁴¹ Statement On Camel Menthol National Expansion. 1996 December 13. RJ Reynolds.
<https://www.industrydocuments.ucsf.edu/docs/lstdk0098>

³⁴² Joe Camel Advertising Campaign Violates Federal Law, FTC Says. Agency Charges R.J. Reynolds With Causing Substantial Injury to the Health and Safety of Children and Adolescents Under 18. (<https://www.ftc.gov/news-events/news/press-releases/1997/05/joe-camel-advertising-campaign-violates-federal-law-ftc-says>)

³⁴³ Elliot, S. Joe Camel, a Giant in Tobacco Marketing, Is Dead at 23. New York Times. July 11, 1997.

Youth-Appealing Mint Flavors

RJ Reynolds introduced youth-oriented flavored cigarettes into its Camel brand in 1999 via the “*Flavors of the Exotic*” campaign. The 18 flavors included several menthol/mint variants, including Winter Mochamint, Mandarin Mint, Dark Mint (creamy mellow mint), and Turkish Jade (mellow menthol blend).³⁴⁵ When RJ Reynolds merged with Brown & Williamson, it launched sweet and fruity flavors for its Kool and Salem menthol brands. In 2004, RJ Reynolds’ brand portfolio contained all three youth-targeted flavored menthol/mint campaigns (Camel Exotic Blends, Kool Smooth Fusion, and Salem Silver).

It was clear to many observers that these flavored products were developed to attract youth. This youth-targeting was substantiated by reviews of industry documents.³⁴⁶ A study of the flavored cigarettes launched in the early and mid-2000s (Camel Exotic Blends, Kool Smooth Fusion, and Salem Silver) found they were most heavily used by 17 to 19-year-olds, with 17-year-olds being twice as likely to use them as those aged 20 to 26.³⁴⁷

In response to the proliferation of sweet and fruity flavored cigarettes, attorneys general of a number of US states took action.³⁴⁸ The attorneys general argued these new products violated the prohibitions against youth targeting in the 1998 Master Settlement Agreement.³⁴⁹ To avoid litigation, in 2016 RJ Reynolds reached a consent decree with the attorneys general ending the sale of these products.³⁵⁰ These flavored major cigarette brands were an important impetus in the eventual US market removal of characterizing flavors in cigarettes (other than tobacco and menthol) adopted by Congress in 2009.³⁵¹

Camel Flavors of the Exotic (2004)

The “*Pleasure to Burn*” campaign included a series of “*Favors of the Exotic*” youth-appealing menthol/mint flavors, including Winter Mocha Mint, Warm Winter Coffee, Kauai Kolada, and Beach Breezer.³⁵² With its Margarita Mixer, the industry exploited teens’ interest in two adult taboos: tobacco and alcohol.

³⁴⁵ Lewis MJ, Wackowski O. Dealing with an innovative industry: a look at flavored cigarettes promoted by mainstream brands. *Am J Public Health*. 2006 Feb;96(2):244-51

³⁴⁶ Carpenter CM, Wayne GF, Pauly JL, Koh HK, Connolly GN. New cigarette brands with flavors that appeal to youth: tobacco marketing strategies. *Health Aff (Millwood)*. 2005 Nov-Dec;24(6):1601-10.

³⁴⁷ Klein SM, Giovino GA, Barker DC, Tworek C, Cummings KM, O'Connor RJ. Use of flavored cigarettes among older adolescent and adult smokers: United States, 2004--2005. *Nicotine Tob Res*. 2008 Jul;10(7):1209-14.

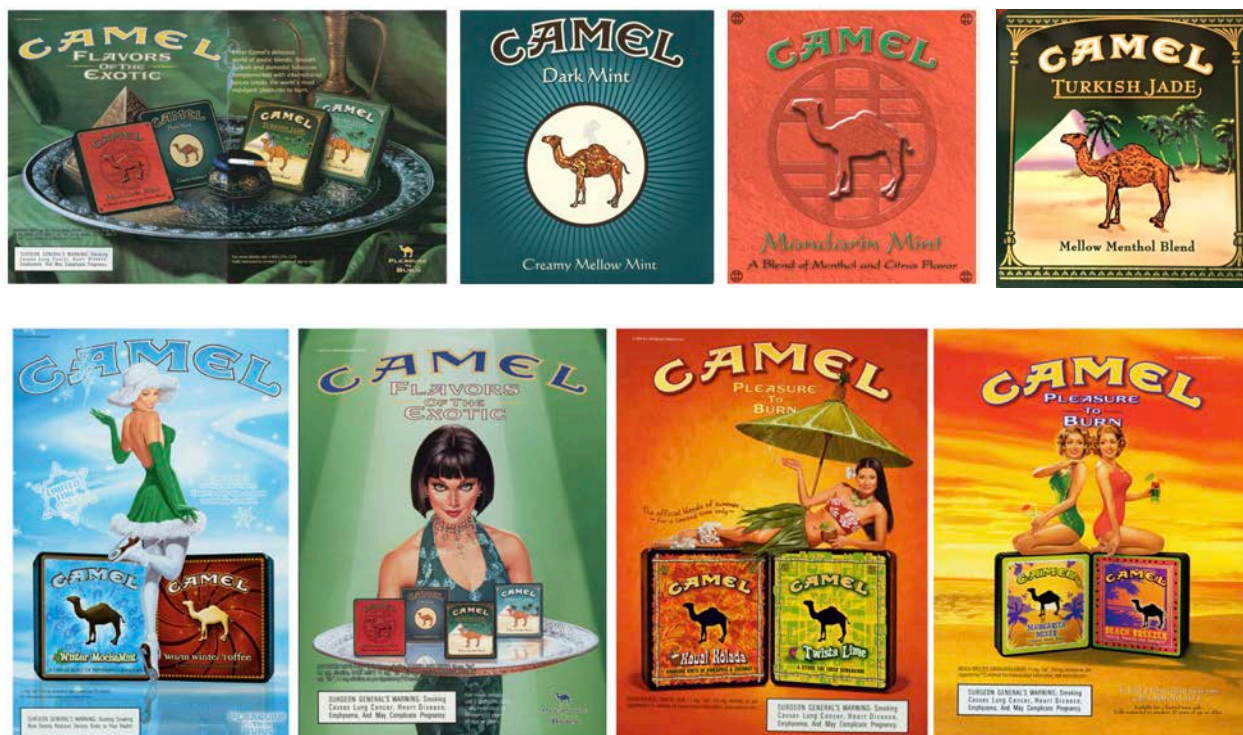
³⁴⁸ Massachusetts Calls For a Halt in Camel Exotic Blends/Salem Silver Label Sales in the State. 2004 May 20. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/ktnh0225>)

³⁴⁹ Master Settlement Agreement 1998 (<https://www.mass.gov/files/documents/2018/01/30/msa.pdf>)

³⁵⁰ State Attorneys General. Attorneys General and R.J. Reynolds reach historic settlement to end the sale of flavored cigarettes. 2006 (http://www.oag.state.ny.us/press/2006/oct/oct11a_06.html) (https://www.azag.gov/sites/default/files/2018-10/RJR_FlavoredCigarettesSettlement.pdf)

³⁵¹ Family Smoking Prevention and Tobacco Control Act (H.R.1256) (<https://www.congress.gov/bill/111th-congress/house-bill/1256>)

³⁵² Camel family line extension Flavors of the Exotic Marketing Plan. 2001. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/fyvp0186>)



Kool Smooth Fusions 2004

Kool introduced “*Smooth Fusion*” in 2004. The flavors included menthol flavor variants Mocha Taboo, Caribbean Chill, Midnight Berry, and Mintrigue, each of which was part of the “*House of Menthol*” campaign. The Smooth Fusion campaign was heavily promoted.^{353 354} The Smooth Fusion Creative Brief campaign’s “*main communication points*” were: “*Intriguing different menthol experiences, as they can only come from the master of menthol.*”³⁵⁵ *Discovery and the thrill discovery brings.*” The intended “*tone of voice*” was described as: “*Intriguing, daring, evocative, experiential, thrilling, tempting, exciting, energetic.*”

From Smooth Fusion Creative Brief

What Do We Want the Consumer to Think/Feel as a Result?

Think:

- Only the best Menthol brand can come up with such unique experiences
- If KOOL can develop these extraordinary experiences, its main range must be the best
- KOOL is an innovative, leading brand that’s ahead of the game.

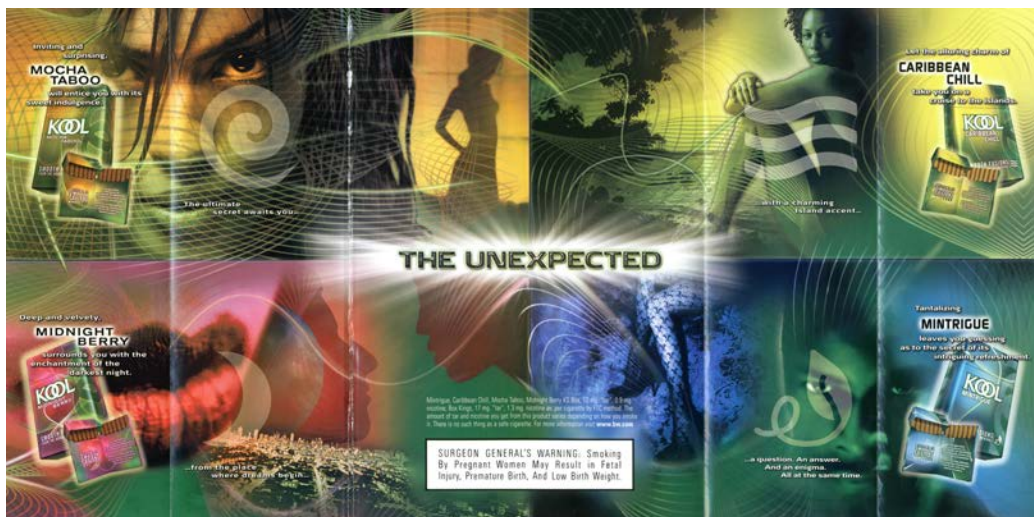
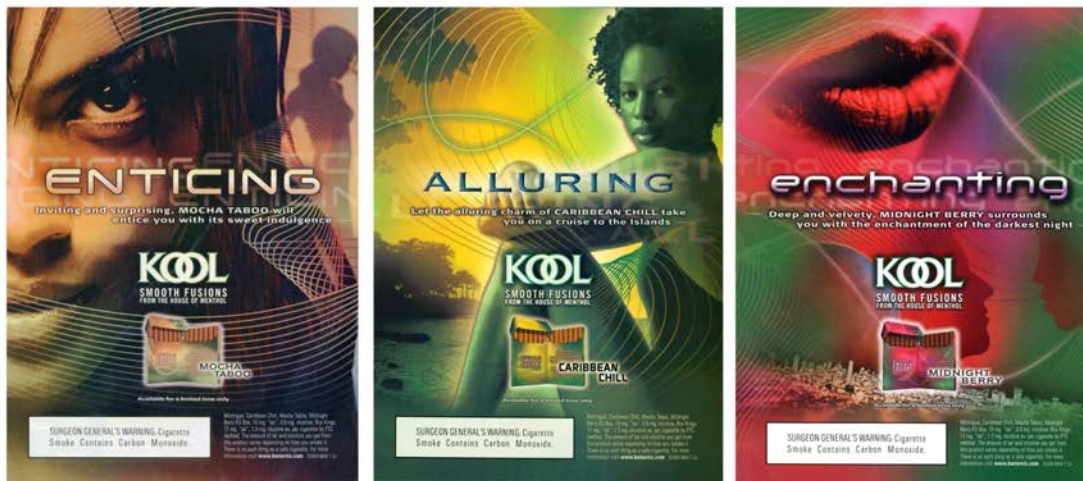
Feel:

- KOOL has the personality that fits my lifestyle
- KOOL is a brand that genuinely understands and shares my values and my world
- KOOL is the brand I ought to smoke if I am to demonstrate I always go for the best

³⁵³ Kool Smooth Fusions Evaluations-Final2.Ppt.Kool Smooth Fusions. 2004. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/hjxv019>)

³⁵⁴ Gardner P. Program Overview. Kool Smooth Fusions. Updated - August 12, 2004 (20040812).. 2004 August 12; 2004 August 25. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/ypxk0174>)

³⁵⁵ Creative Brief Kool Smooth Fusions 2005 September 9, 2004. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/kyxk0174>)

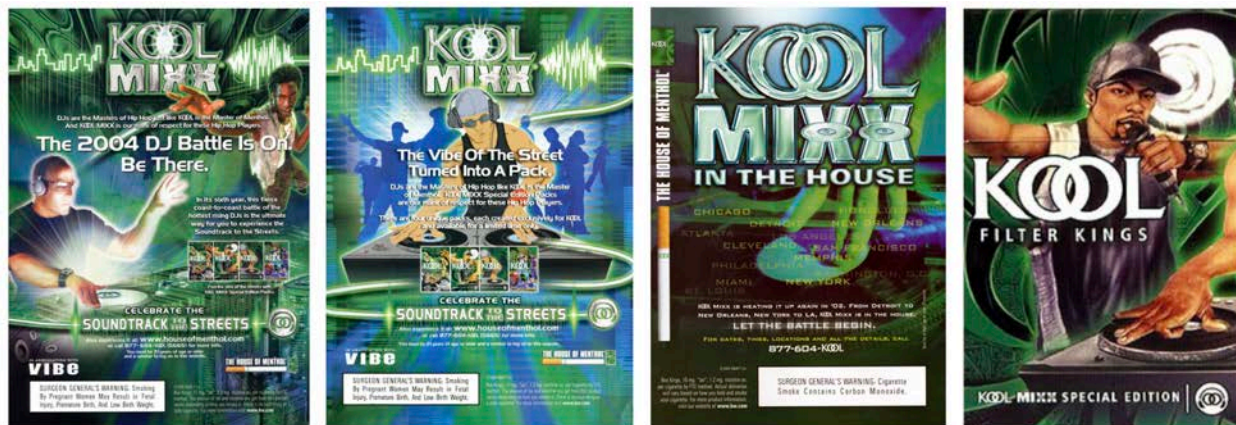


Salem Silver (2003) Four menthol flavored variants as part of the Stir the Senses Campaign

Salem Silver by RJ Reynolds included variants of menthol deemed by the company as “the new menthology” offering “unique menthol taste sensation” in sliding tin packs.³⁵⁶ Menthol flavor combinations included Cool Myst, Dark Currents, Deep Freeze, and Fire & Ice. Company documents described the product: “Salem Silver Label styles add(ing) dimension to the “Stir the Senses” campaign” and suggest inspiration for the campaign came from the company’s Camel Exotic Blends campaign.³⁵⁷ Salem Silver flavors included Dark Currents (berry/menthol), Cool Crystal (creamy vanilla/menthol), Fire & Ice (spices/menthol), and Deep Freeze (spearmint/menthol).



Kool MIXX (2000-2004) (See chapter on music menthol promotions)



³⁵⁶ Salem Silver Label. Overview/Qa. July 2003 July. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/kjw10187>)

³⁵⁷ Salem Silver Label Overview/Qa. 2003 July; 2004 April 26. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/rphk0174>)

MUSIC-THEMED MENTHOL CIGARETTE ADVERTISEMENTS

Early Music-Themed Cigarette Advertisements (Non-Menthol)

Tobacco marketers have long depicted singers and musicians in their advertisements. Depicting singers implies the brand was not irritating to the throat. Associating smoking with music also conveys the notion that both are pleasurable entertainment, especially when experienced together. Like most product marketers, tobacco advertisers seek to link their products with popular culture. Hence the evolution of musical themes in tobacco marketing over time to span popular forms of music including opera, jazz, big band, rock, funk, and hip hop. One reason for tracking popular music tastes so closely is to resonate with youth, the premium target for tobacco marketers.

Opera singers in tobacco advertisements

Enrico Caruso (1915), Martinelli (1927), Nadine Conner (1950), and Marguerite Piazza (1951)



"I hitched my wagon to an opera star" – Nadine Conner Metropolitan Opera soprano (1950).
"Not one single case of Throat Irritation"



Popular singers of the 1930s to 1950s such as Frank Sinatra, Bing Crosby, Louis Armstrong, Dolores, and Del Rio appeared in major brand cigarette advertisements



Stanford collection of 54 tobacco advertisements featuring singers:
[\(https://tobacco.stanford.edu/cigarettes/musicians-artists/singers/\)](https://tobacco.stanford.edu/cigarettes/musicians-artists/singers/)

Menthol Music-Themed Cigarette Advertisements

Many menthol brands integrate music themes within their advertising campaigns. Some, such as KOOL Jazz, are entirely music focused. Others, such as the examples below, integrate musical motifs into campaigns which are not specifically music-themed.

Winston 1969



Newport 1970



Kool 1976

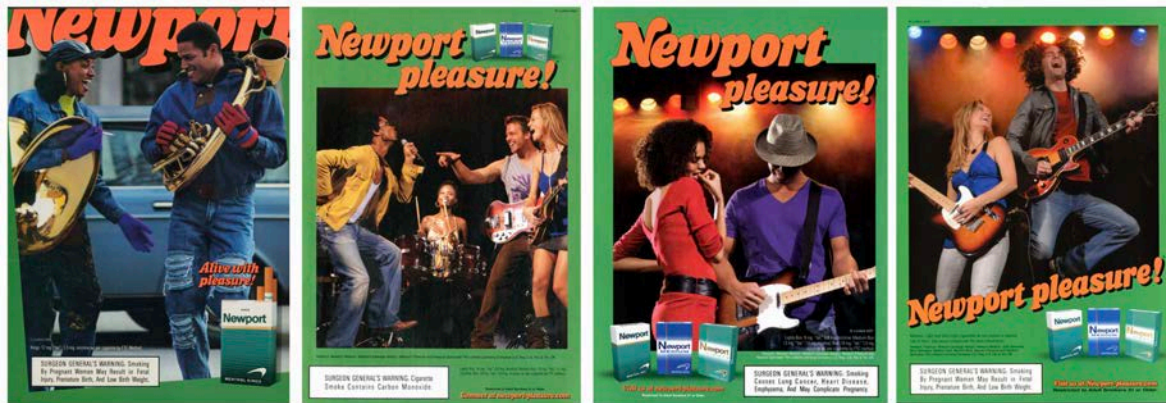


Camel, Joe Camel Menthol (1997)

(The Joe Camel campaign ran 1987–1997, menthol only in its last year)



Newport music-themed advertisements from 1993, 2007 (x2), and 2010



Kool Music-themed advertisements in Kool Be True campaign (2005)



Kool Jazz Campaign (1979–1984)

In the 1970s, Kool was a declining brand whose leading demographic was older Black males. Through the early 1970s, Kool advertising was product based. A Brown & Williamson report emphasized the need to change advertising strategies: “*Kool’s strong menthol is the epitome of satisfaction and refreshment, and it is the only product that solves dry, harsh, hot-taste problems of non-menthol brands. . . .this story allowed the brand’s image to decay to strong, harsh, and old fashioned.*”³⁵⁸

Strategically, Brown & Williamson sought to reinvigorate by expanding its appeal to younger consumers, as well as among White adults, while further expanding its Black franchise. This led to a focus on music-themed advertising for Kool. A 1981 tobacco document by Brown & Williamson notes that music is an “*emotional dimension*” that “*can capture the imagination*” of “*not only smokers but also new smokers.*”³⁵⁹ Music, the document described, is the “*largest possible cultural common denominator which is universal to a disparate target audience.*” A 1983 assessment of the Kool Music Creative Campaign described: “*Music has the ability to strike deep emotional chord in most people.*”³⁶⁰ Brown & Williamson chose jazz as its music vehicle for promoting Kool. In the Oxford Handbook of Music and Advertising, Chapman described the use of jazz themes in advertising as a signifier of upward mobility, a luxury marketing trope.³⁶¹ He also characterized jazz as erotically seductive and alluring. For a detailed history of the intimate relationship between jazz and smoking, see the recent book by Enstad.³⁶²

From 1979 to 1984, Kool ran a music-themed advertising campaign that promoted the Kool Jazz Festival (see below). Jazz was specifically featured in advertisements because of its popularity among Black people and its attraction to some White consumers.³⁶³ The Kool Jazz advertisements featured musicians seemingly lost in the moment playing their musical instrument. In a campaign communication document, Brown & Williamson notes that the musician conveys the image of a “*successful, skilled, contemporary male professional.*”³⁶⁴ It is noteworthy that while most Kool advertising campaigns were mixed gender, Kool Jazz featured exclusively solo male musicians.

The concept of Kool Jazz was to achieve a “*pan-racial*” appeal.³⁶⁵ Nevertheless, the musicians were racially segregated: Black musicians in Black media, White musicians in media with more White audiences. The musicians were featured against a black background to lend elegance to the advertising imagery and a classic look to the campaign. The advertisements ran with the slogan “*There is only one way to play it.*” The strategy for the marketing plan for Kool Jazz was summarized as: “*Use positive pan-racial symbolism to convince smokers that, at any “tar” level, Kool epitomizes menthol satisfaction and fulfills their need for an attractive, contemporary image.*”³⁶⁶

³⁵⁸ Reid-G Lewis-L B&W. Kool Music Campaign Communication.1982, September 28. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/gsbm0136>)

³⁵⁹ Doherty-J C&W. Kool Music Campaign. 1981, February 18. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/kmgh0141>)

³⁶⁰ Brand-I; B&W. An Assessment of the Kool Music Creative Campaign.1983, August 09. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/mfly0143>)

³⁶¹ Chapman D. The Conquest of Kool: Jazz, Tobacco, and the Rise of Market Segmentation. *The Oxford Handbook of Music and Advertising*. Oxford. 2021.

³⁶² Enstad, N. *Cigarettes, Inc.: An intimate history of corporate imperialism*. Chicago, IL: University of Chicago Press 2018.

³⁶³ Brand-I; B&W. An Assessment of the Kool Music Creative Campaign.1983, August 09. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/mfly0143>)

³⁶⁴ Reid Op Cit

³⁶⁵ Kool Revitalization. Brown & Williamson. 1981 (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=hjbn0128>)

³⁶⁶ Kool Music: Extension of a Property. Brown & Williamson 1980 (<https://www.industrydocuments.ucsf.edu/docs/nhdn0143>)

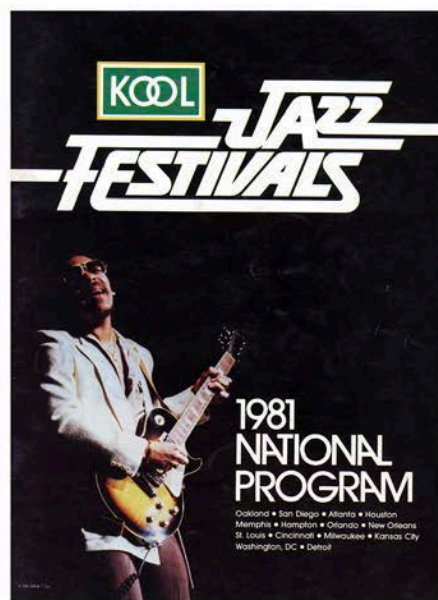
Kool Jazz (1979–1984)



Kool Newport Jazz Festivals & Kool Jazz Festivals (1975–1987)

The Newport Jazz Festival in Newport, Rhode Island, launched in July 1954 under the sponsorship of tobacco company owners Elaine and Louis Lorillard and was managed by jazz impresario George Wein.³⁶⁷ Louis was a direct descendant of Pierre Lorillard, founder of the P. Lorillard Tobacco Company. Lorillard did not launch its Newport cigarette brand until three years later in 1957. Given the wealth and sophistication of the city of Newport, the festival name conveyed respectability to both jazz and cigarettes. When RJ Reynolds acquired Lorillard in 2015, the Lorillard name was sunset, but the Newport cigarette brand lives on.³⁶⁸ The Newport Jazz Festival moved to New York City in 1972.

Brown & Williamson began sponsoring jazz music events under the Kool brand name in the early 1970s.³⁶⁹ In 1975, B&W became a sponsor of the Newport Jazz Festival. In 1980, the event became the “Kool Newport Jazz Festival.” In 1981, after a payment totaling \$1.4 million to promotor George Wein, the festival changed its name from Kool Newport Jazz Festival to the Kool Jazz Festival.^{370 371} Understandably, as the maker of Kool cigarettes, Brown & Williamson did not want the name of its competitor (Newport Cigarettes) on the concert series it was sponsoring. The full multicity Kool Jazz Festival lasted until 1985 and ran in only a couple of locations in 1986. It was discontinued due to a “*change in marketing direction.*”³⁷² The performers at the Kool Jazz Festivals were a virtual Who’s Who of leading jazz musicians.



Grey Advertising. Newport Welcomes the Newport Jazz Festival To New York. 1972. Lorillard.
(<https://www.industrydocuments.ucsf.edu/docs/yrkb0105>)

³⁶⁷ Massimo R. “I got a song. History of the Newport Folk Festival. Wesleyan University Press. 2017

³⁶⁸ Barron RM. An iconic company gone, but one name endures. For the Lorillards, Newport was all about jazz before it was a brand. Greensboro News and Record. June 12, 2015. (https://greensboro.com/an-iconic-company-gone-but-one-name-endures/article_112fe0fd-ad73-5a16-80ae-e320b8893bf3.html)

³⁶⁹ Bakker ,TD. Finelk Report Kool Jazz Festival Sponsorships (Project #1975-86). 1975 December 01. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/njwy0139>)

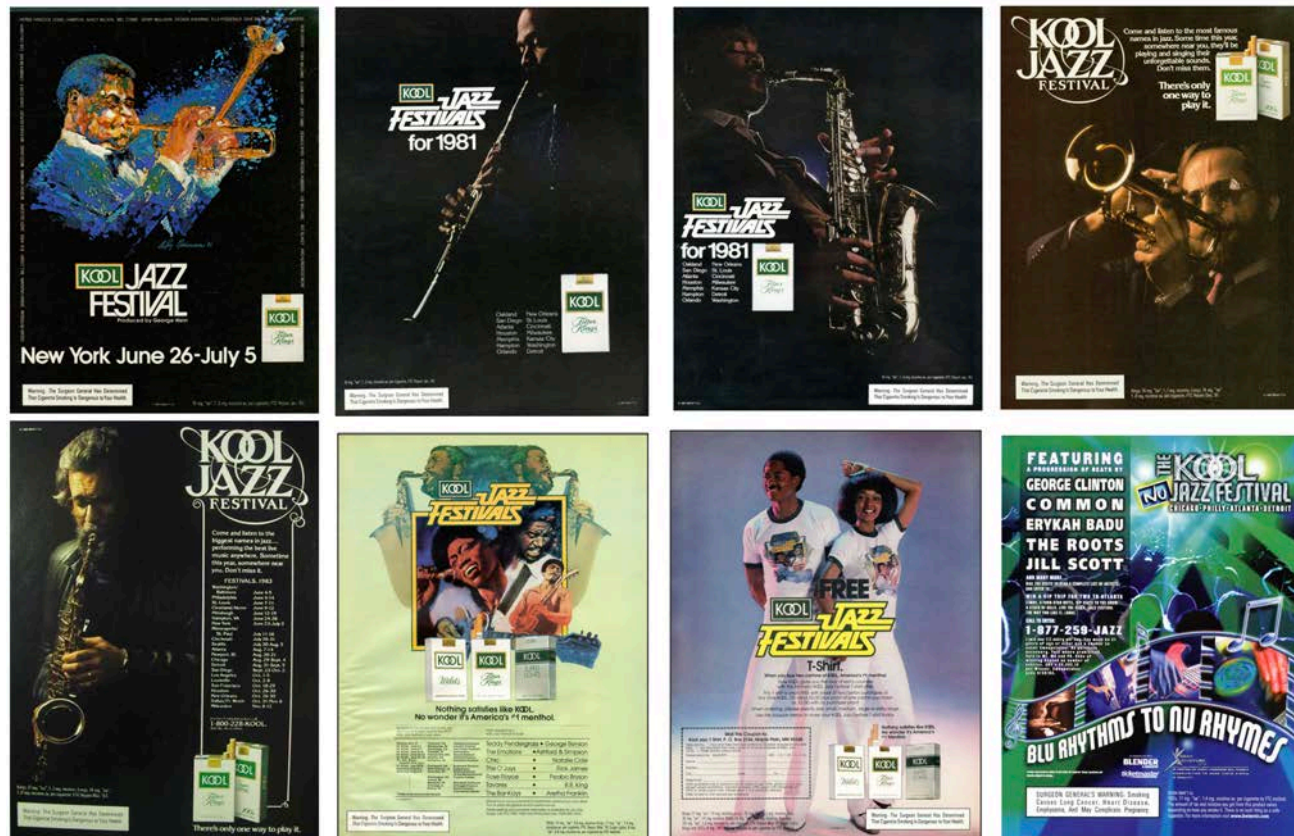
³⁷⁰ Massimo R. Op Cit

³⁷¹ Broecker BL Kool Music Program: Jazz. 1981 April 06. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/rqmp0134>)

³⁷² Discontinuation of Kool Jazz Festivals. Brown and Williamson. 1988. (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=ryjb0052>)

In designing its Kool Jazz Festival, Brown & Williamson carefully considered customer targeting. A 1981 memo described: "While KOOL's music program has featured many types of music, the KOOL Jazz Festivals, which are primarily targeted to blacks, are by far the largest and most successful part of the KOOL programs."³⁷³ The "communication objectives" of the festivals were spelled out by Brown & Williamson as: "To communicate that the festivals, and by association Kool cigarettes, are relevant, high quality, fun, exciting, the epitome of entertainment. The festival is a place you want to be, and by inference Kool is the cigarette they want to smoke."³⁷⁴

Advertisements for Kool Jazz Festivals



A 1977 review of the Kool Jazz Festival in the New York Times notes that it was: "probably the only concert in America that comes with a warning from the Surgeon General."³⁷⁵ The article went on to describe: "This year's 13-city Kool Jazz Festival tour packed fans into such intimate jazz clubs as Houston's Astrodome and the Oakland Coliseum. Two nights of this "jazz" at \$9 or so a pop makes a lot of cents." In 1979, the Kool Jazz Festival spanned 15 US cities, "selected on the basis of. . . the size of their black population," with an audience potential of over half a million seats.³⁷⁶

³⁷³ Broeker Op Cit

³⁷⁴ Kool Jazz Festival Creative Strategy Television and Radio. 1983 March. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/gnyv0100>)

³⁷⁵ Kernis M. The Kool Jazz Festival. New York Times. August 8, 1977

³⁷⁶ Kool Jazz Festival and Kool Country on Tour Marketing Plans. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/jsby0143>)

1979 KOOL Jazz Festival Program and Objectives

The 1979 Jazz Festival program will carry the tour to fifteen cities. These cities represent some of the major metropolitan markets in the country. They have been selected on the basis of their size, the size of their Black population, the success of the festival in previous seasons, and their importance as markets for KOOL. The fifteen cities are:

<u>Date</u>	<u>City</u>	<u>1978 Attendances</u>	
5/26	Oakland	47,700	Stadium
6/8 - 9	San Diego	66,700	Stadium
6/16 - 16	Houston	65,100	Stadium
6/22 - 23	Kansas City	56,300	Stadium
6/29 - 7/1	Hampton	30,700	Stadium
6/29 - 30	Atlanta	65,500	Stadium
7/13 - 14	Milwaukee	57,200	Stadium
7/20 - 21	Cincinnati	74,400	Stadium
8/4	New Orleans	41,100	Stadium
8/12	New York	---	Stadium
Not set	Oklahoma City	6,300	Arena
Not set	Chicago	3,600	Arena
Not set	Miami	2,400	Arena
Not set	Denver	5,600	Arena
Not set	St. Louis	5,300	Arena
		<u>528,400</u>	

The Kool Jazz Festival was primarily targeted to Black audiences.

KOOL has sponsored music festivals as a non-traditional media form since 1976. The primary music form associated with the brand has been Jazz/Soul, Rhythm and Blues targeted to Black audiences. KOOL has been very successful in generating awareness of its association with music among Blacks to such an extent that the KOOL Jazz Festivals have become major events in the Black community. Patrons now travel considerable distances to attend these major social gatherings.

Because KOOL Jazz Festivals have become a premier series of music events among Blacks, the KOOL Jazz Festivals are an excellent, if not the best, way to reach over half a million Blacks directly and create awareness of KOOL among many more.

Kool Jazz Festival General Information. 1981 June 18. Brown & Williamson
(<https://www.industrydocuments.ucsf.edu/docs/pqfb0100>)

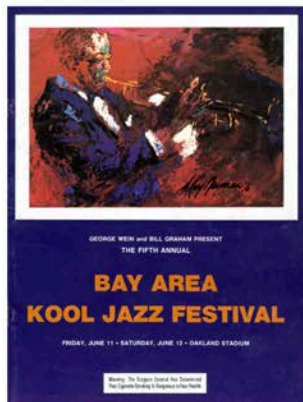
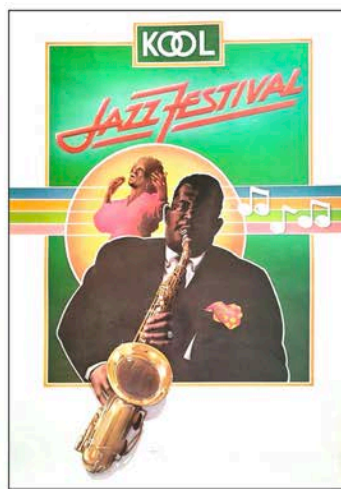
These festivals were heavily marketed. For the 1980 New York City event, 7,500 posters were placed around the five boroughs and 150,000 brochures were distributed throughout the metropolitan area.³⁷⁷ In addition, Kool-branded flags flew at Carnegie Hall, Avery Fisher Hall at Lincoln Center, and at the Gracie Mansion (NYC Mayor's residence). For the 1984 event, Kool Jazz Festival advertisements ran in over 4,000 cinema screens.³⁷⁸ Kool cigarette television advertisements promoting each upcoming festival ran in urban and regional markets during the month before the two-day events.³⁷⁹

³⁷⁷ Schreiber J. Kool Newport Jazz Festival Report. 1980 November 05. Brown & Williamson.
(<https://www.industrydocuments.ucsf.edu/docs/plhv0084>)

³⁷⁸ Theatre chains for "KOOL-JAZZ" Advertisement; 1984 January 24. Brown & Williamson
(<https://www.industrydocuments.ucsf.edu/docs/lkyg0137>)

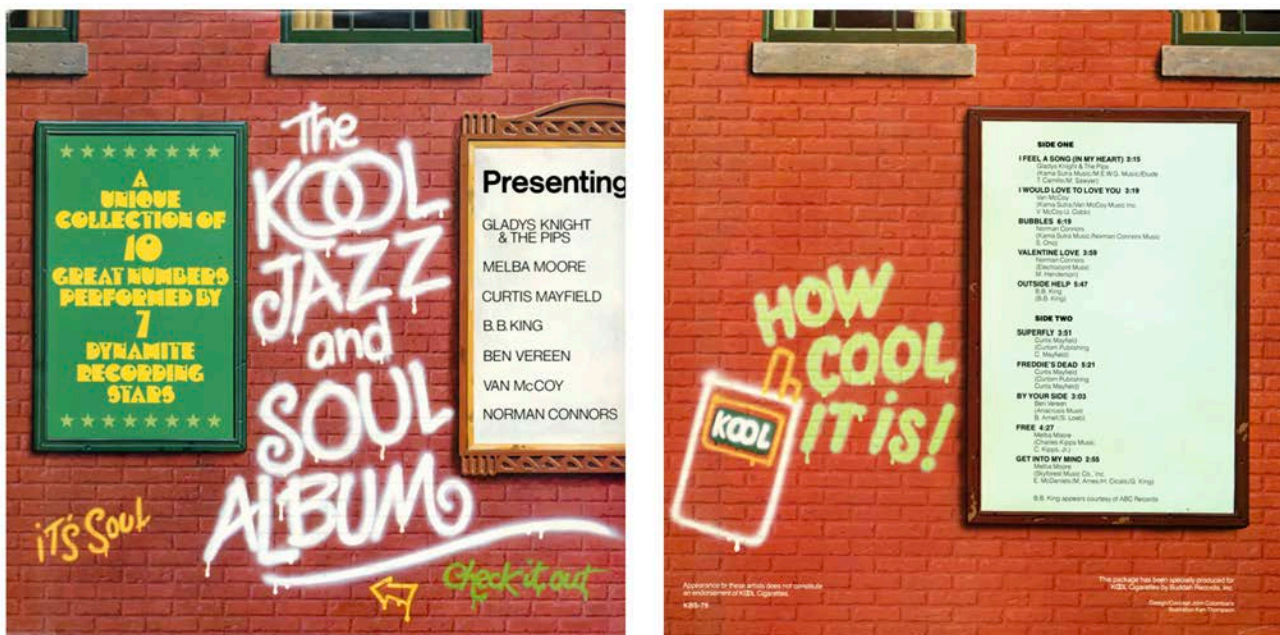
³⁷⁹ Cunningham & Walsh Inc; Kool Jazz Festivals Media Plan. 1983 March 28. Brown & Williamson
(<https://www.industrydocuments.ucsf.edu/docs/nzmj0102>)

Covers and pages from **Kool Jazz Festival** programs



Kool Jazz Vinyl Record

The Kool Jazz and Soul Album (1976). Kool Super Night military concert series (1983).



In addition to its highly successful jazz festivals, during the 1980s, Brown & Williamson used multiple other music events in a variety of genres to promote Kool. “*Kool City Jams*” with free concerts in 16 cities aided in the distribution of 900,000 free samples.^{380 381 382} The company also conducted “*Kool Super Nights*” at military installations across America.³⁸³ Brown & Williamson also put on “*Kool Country on Tours*,” a marketing campaign to reach “*white young to middle age*” smokers.³⁸⁴ In an effort to reach another market segment, B&W launched “*Jazz Latino*” as a “*Latin Interpretation of jazz*.”³⁸⁵



³⁸⁰ Kool City Jams - 1987. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=fhdx0141>)

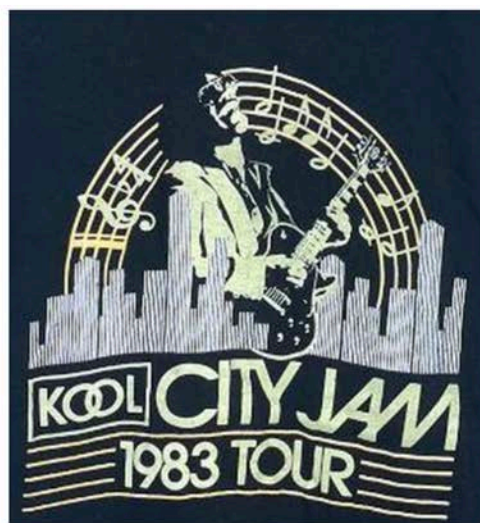
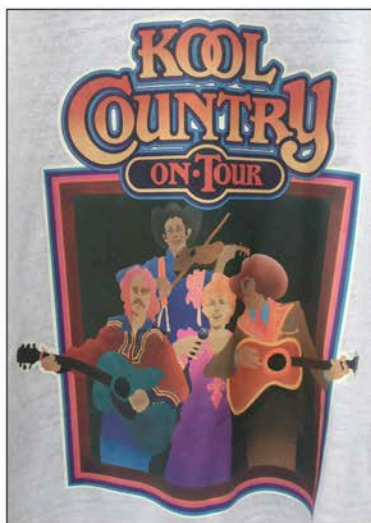
³⁸¹ Kool City Jam sampling program. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=tzjx0191>)

³⁸² Kool van sampling program Kool Music on Tour. 1984. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/qplf0134>)

³⁸³ Kool Super Nights. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=hjvw01340>)

³⁸⁴ Kool Country on Tour Research. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=mqfn0143>)

³⁸⁵ Kool Newport Jazz Festival presents Latin Interpretations of Jazz. Brown & Williamson. 1980. (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=tkhv0084>)



KOOL Jazz Festivals



admission is \$10.00

KODOL

Super Nights

FREE SHOWS!

1976 SPECIAL: MENTHOL MENTHOLITY - CONCERT IN THE

March 18	Peashead	Fort Lauderdale	8:00 PM
March 19	Shedding	Fort Lauderdale	8:00 PM
March 20	Shedding	Yonkers Theatre	8:00 PM
March 22	Shedding City	Yonkers Theatre	7:00 & 10:30 PM

1976 SPECIAL: MENTHOL MENTHOLITY

March 27	Shedding	Fort Lauderdale	8:00 PM
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THE TASTE OF MENTHOL MENTHOLITY (Complete schedule of artists to be announced)

March 28	New York City	Carnegie Hall	8:00 PM
March 29	New York City	Carnegie Hall	8:00 PM
March 30	New York City	Carnegie Hall	8:00 PM

1976 SPECIAL

April 1	Shedding	Fort Lauderdale	8:00 PM
April 2	Shedding	Fort Lauderdale	8:00 PM
April 3	Shedding	Fort Lauderdale	8:00 PM
April 4	Shedding	Fort Lauderdale	8:00 PM

1976 SPECIAL (Dates and artists to be announced)

First show	Shedding	Fort Lauderdale	8:00 PM
Second show	Shedding	Fort Lauderdale	8:00 PM
Third show	Shedding	Fort Lauderdale	8:00 PM
Fourth show	Shedding	Fort Lauderdale	8:00 PM

MENTHOL MENTHOLITY SPECIAL PRESENTS A SUPER NIGHT OF MENTHOL MENTHOLITY

First show	Shedding	Fort Lauderdale	8:00 PM
Second show	Shedding	Fort Lauderdale	8:00 PM
Third show	Shedding	Fort Lauderdale	8:00 PM
Fourth show	Shedding	Fort Lauderdale	8:00 PM

MENTHOL MENTHOLITY SPECIAL PRESENTS A SUPER NIGHT OF MENTHOL MENTHOLITY

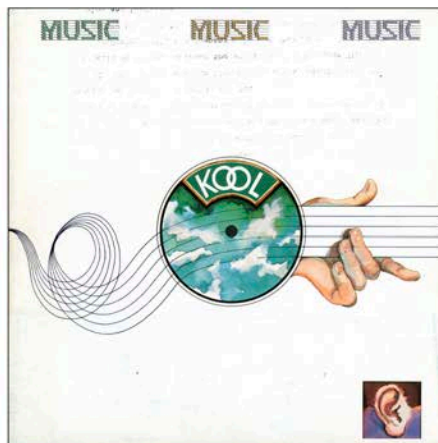
First show	Shedding	Fort Lauderdale	8:00 PM
Second show	Shedding	Fort Lauderdale	8:00 PM
Third show	Shedding	Fort Lauderdale	8:00 PM
Fourth show	Shedding	Fort Lauderdale	8:00 PM

MENTHOL MENTHOLITY SPECIAL PRESENTS A SUPER NIGHT OF MENTHOL MENTHOLITY

First show	Shedding	Fort Lauderdale	8:00 PM
Second show	Shedding	Fort Lauderdale	8:00 PM
Third show	Shedding	Fort Lauderdale	8:00 PM
Fourth show	Shedding	Fort Lauderdale	8:00 PM

Warning: The Super Night Show is Decimated
The Super Night Show is Decimated

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As a “*media opportunity*,” Brown & Williamson sponsored Kool Newport Jazz Festival scholarships for Julliard School of Music students to study jazz.³⁸⁶ The rationale cited by Brown & Williamson: “*It is our belief that the gift offers another media opportunity for Kool to associate itself with music in a way that lends credibility to the brand and its wrap-around support of music.*”

Kool Jazz & Black Newspapers:

In Gratitude for Advertising Dollars, Editors Reciprocate with Favorable Press

In a 1979 address, Vice Chairman of Brown & Williamson Vice Chairman Roger M. Kirk acknowledged the importance of the Kool Jazz Festival in reinforcing and maintaining awareness of the Kool brand. The statement noted that the: “*Festival has moved from a single event in select cities to almost a civic institution...*”³⁸⁷ The speech went onto the importance of Black consumers and the Black press: “*Perhaps Black consumers will mean the difference between profit and loss in some product categories.*”³⁸⁷ In outlining the efforts taken by the company, Kirk notes that Brown & Williamson has identified with Black consumers through advertising, promotions, and public relation efforts in black media. “*Today, Brown & Williamson, with our Kool brand in particular is the largest advertiser in Black oriented magazines.*”

In 1979 nearly \$8.5 million was budgeted for advertising directed at communities of color with much of the money being spent directly with Black-owned and operated newspapers and magazines. A 1980 document highlighted the importance of the press coverage of company-sponsored music events: “*newspapers once again reflected the effort expended against public relations. All articles were in depth and favorable to the Kool Jazz Festival concept. Over 32,000 lines ran in coverage of the Festival with an estimated value of \$20,244. Total readership is estimated to be nearly 5,000,000.*”³⁸⁸ The public relations campaign by Brown & Williamson to promote the Kool Jazz Festival was so effective that articles often quoted from Kool’s advertising slogans or directly from the press releases issued by the company. For instance, an article written in the 1983 Atlanta Daily echoed Kool’s advertising slogan: “*There is only one way to play it,*” and used the phrase in the introduction of the article.³⁸⁹

³⁸⁶ Kool sponsorship to the Julliard School of Music. Brown & Williamson.
(<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=ypmp0134>)

³⁸⁷ Kirk Rm. Minority marketing a continuing challenge. 1979 May 22. Brown & Williamson
(<https://www.industrydocuments.ucsf.edu/docs/yjld0134>)

³⁸⁸ Hampton Kool Jazz festival 13th year in the city Hampton coliseum. 1980 August 19.
Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/nhlp0128>)

³⁸⁹ William B. Jazz legends played it Kool at the fox. Atlanta Daily World. Published August 23, 1983.

Atlanta Daily News August 23, 1983:

“When you think of cigarettes, there is only one way to smoke it. When you think of music, there is only one way to play it. KOOL JAZZ,”

JAZZ LEGENDS PLAYED IT KOOL AT THE FOX

By William Byrd

When you think of cigarettes, there is only one way to smoke it. When you think of music, there is only one way to play it. KOOL JAZZ.

They came out on stage dressed like executives going to a business meeting after a formal introduction by Hancock.

Each showed their mastery

Kool advertisements saturated national Black periodicals such as Ebony and Jet magazines but also appeared heavily in Black newspapers. The advertisements highlighted the events with the performers' names all in capital letters. Events were also advertised as: “new and exciting” with “color TV and spectacular laser light show.”

Atlanta Daily World April 1978

“Over 500,000 People have partied at the Kool Festivals so far this year”

GEORGE WEIN PRESENTS
KOOL JAZZ FESTIVALS
NEW AND EXCITING THIS YEAR!
COLOR TV AND SPECTACULAR LASER LIGHT SHOW

ATLANTA STADIUM
FRIDAY, MAY 19 at 8:00 PM

GLADYS KNIGHT AND THE PIPS
LTD • MAZE FEATURING
FRANKIE BEVERLY (Back by Popular Demand)
GEORGE DUKE
DUKE ELLINGTON ORCHESTRA (Conducted by Mercer Ellington)

SATURDAY, MAY 20 at 8:00 PM
O'JAYS • JOHNNY TAYLOR
THEODORE PENDERGRASS
BRICK • VOLTAGE BROTHERS

PRICES: \$10.00, \$8.50, \$7.50 (RESERVED)
TICKETS ON SALE: In Atlanta at Atlanta Braves Stadium, all 10-X-Press outlets at Inland Empire (West End Mall), World of Music (Forsyth St.), Sallie's, and all S.E.A.T.S. locations in the metro area including all 10-X's and all Sears. Also at Sears, Custom Sound (Atlanta), Medusa Sound, The Shoppe of Whimsy (Hawthorne), Quality Fashion for Men (Birmingham), Sears (Guthrieville), The Oxford Shop (Guthrie), Comet Records (Macon), W&B (Knoxville), (Chattanooga), Charles McGehee Reps. (Jacksonville), Sears (Rome), and Music Emporium (Wilmington).

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Mild, 14 mg. "tar", 0.9 mg. nicotine, Kings; 17 mg. "tar", 1.3 mg. nicotine, Longs; 18 mg. "tar", 1.3 mg. nicotine, F&B; 17 mg. "tar", 1.3 mg. nicotine av. per cigarette, FTC Report Aug. '77

KOOL JAZZ FESTIVALS

OVER 500,000 PEOPLE
Have Partied At The KOOL Festivals So Far This Year!
2 GREAT FESTIVALS STILL COMING!

NEW ORLEANS
The Superdome—Sat., Aug. 4

NEW YORK
Giants' Stadium at the Meadowlands, N.J.—Sat., Aug. 11

GEORGE BENSON
ASHFORD & SIMPSON
CHIC
PEABO BRYSON
THE EMOTIONS
B.B. KING

ARETHA FRANKLIN
ASHFORD & SIMPSON
THE BAR-KAYS
CHIC
ROSE ROYCE
PEABO BRYSON

TIX ON SALE: All Ticketmaster outlets including Superdome Box Office.

MAIL ORDER: Send checks payable to Superdome KOOL Jazz Spectacular, P.O. Box 50488, New Orleans, LA 70150. 50¢ Handling per order. (504) 587-3768.

TIX ON SALE: Giants' Stadium and all Ticketron Outlets nationally.

MAIL ORDER: Send checks payable to KOOL Jazz Festival to Giants' Stadium, KOOL Jazz Festival, Giants' Stadium, Box C-200, East Rutherford, N.J. 07073, (201) 935-8500.

CALL TOLL-FREE FOR INFORMATION :800-543-1793
OHIO RESIDENTS ONLY CALL: 800-582-1765

17 mg. "tar", 1.4 mg. nicotine av. per cigarette, FTC Report May '78

The shows were also covered through critiques in the entertainment section of local newspapers. A review of the 1980 Atlanta Kool Jazz Festival in the Atlanta Daily noted that the concert drew between 27,000 and 35,000 “screaming fans” and “Kool aides gave out cigarettes at the door.” The article went on to say that “Promotions for the concert was some of the best ever for a concert in Atlanta, concentrating on an impressive lineup of the top black musical entertainers in the country.” While the article criticized some of the performances, it ended with

the author saying that they would be back the following year because of the festival's "*black success*."³⁹⁰ The social aspect of the festival was promoted in the advertisements with a series of advertisements proclaiming the festival as the "*Party of the Year*."

Atlanta Daily review of 1980 Kool Jazz Festival:

"Kool aides gave cigarettes at the door."

"It is a big production and adds prestige to black music"

Atlanta Jazz Festival Was A Little "Kool" This Year

BY ROZELL CLARK

The 1980 Atlanta Kool Jazz Festival drew between 27,000 and 35,000 eager screaming fans from all parts of the southeast. In fact, one section of the Atlanta Stadium parking lot was filled to the brim with chartered buses from as far away as Virginia and Louisiana.

Kool aides gave out cigarettes at the door. Hot dogs sizzled by the thousands as hungry patrons lined up to quench their munchies. Beer flowed like water at \$1.25 a cup. Local residents, taking advantage of available space near their low-rent housing projects, waved bright colored towels indicating top rate \$3.00 parking spaces to the thousands of cars humming around the stadium Friday and Saturday night. In the 90 degree heat, souvenir vendors perched outside offered "Kool Jazz Festival"

tee-shirts, posters, pennants, and even miniature noise makers.

Promotion for the concert was some of the best ever for a concert in Atlanta, concentrating on an impressive lineup of the top black musical entertainers in the country.

Comparing the 1980 Atlanta Kool Jazz Festival to previous ones, it was not very impressive at all. To take such a stand on the prestigious event, surely deserves an explanation, so here it is:

First of all, promoters boasted about the cut in layover time between each performance. Well, it wasn't cut. Even though entertainment was provided in between many of the acts, there was still a lot of toe-tapping spent waiting for the stage hands to set up the next act.

Mr. V's Figure Eight did an impressive job of providing entertainment before

the final act each day. Local dance groups, including a roller skating dance duo provided a unique stroke of entertainment.

If it were not for the big screens providing a close-up look at the performers, they would have appeared only as tiny specks on a slightly larger stage. The stage was absolutely too far from even the closest seats. The audience cheered loudly each night when the screen was lighted slightly after sunset.

Poor B.B. King never got to be seen on the big screen because he performed when it was still day light on Friday night. Perhaps this was partly the reason for the cool reaction to his performance.

Dionne Warwick was in the same shoes Saturday night, but the big screen was lighted near the end of

her performance, revealing a hard-working, moving close-up Dionne. The audience cheered.

The lackluster performances by most of the featured entertainers added salt to the wound of the long wait between acts (with the exception of Sister Sledge, Brothers Johnson and Chic). Chaka Khan could have easily stayed at home, as far as this observer was concerned. It seems the songstress lacked the energy to give a dynamic performance conducive of her many hit recordings.

Maybe the long summer it too much for the entertainers. They are visiting cities throughout the U.S. every weekend for the entire summer, singing the same songs and doing the same dance routines, every night. Maybe it burns them out. Maybe Atlanta was too hot, last weekend, whatever.

However, there were positive thoughts reflected by the Kool Jazz Festival. It gives the black public a chance to view top rate black performers on a mass scale. It is a big production and it adds prestige to black music.

Next year, I'll probably be back in the first row again, because it represents black success and I'm sure with time the wrinkles will be ironed out.

For the 1982 Kool Jazz Festival, Brown & Williamson selected Ketchum Public Relations to be the national publicity coordinator.³⁹¹ A publicity manual requests local coordinators of the events to use local spokespeople to generate awareness of the festival and Kool's sponsorship. "*The local spokespeople can be booked on radio and television talk shows where they can discuss the festival, the impact it will be making on your city and how jazz is enjoying a revitalization across America.*" The document further encourages local organizers to attempt to get: "*the mayor of your city proclaim the 'Kool Jazz festival' to officially herald the event.*"

PLAY IT KOOL Magazine (1983)

In 1983, Brown & Williamson launched a magazine titled "*Play it Kool – The Magazine of music . . . from Kool.*" The magazine was provided for free at the point-of-sale with a purchase of a Kool pack.³⁹² In the magazine, Brown & Williamson portrays itself as a virtual member of the music industry, seeking to establish the Kool brand as synonymous with jazz. Within the

³⁹⁰ Clark, R. "Atlanta Jazz Festival Was a Little 'Kool' This Year." Atlanta Daily World. 1980, July 3.

³⁹¹ Ketchum Public Relations. Kool Jazz Festival Publicity Manual. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/pglg0145>)

³⁹² Lewis Lr. Play It Kool Magazine Research. 1983 March 10. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/gtbb0136>)

magazine's pages lies an interview conducted by the Kool Music Forum.³⁹³ The panel of musicians interviewed included Donald Fagen, Maynard Ferguson, and Joe Jackson, three prominent jazz figures in the 1970s. The back cover consists of an advertisement for the Kool Jazz Records label's newest release: "*The Best of Jazz.*" Including artists such as Louis Armstrong, Ella Fitzgerald, and Duke Ellington, the three-record set could be ordered using a cut-out at the bottom right corner of the page. At the top read the statement: "*Jazz. It just doesn't get any better than this,*" an echo of Kool's overarching campaign slogan, "*There's only one way to play it.*"

The PLAY IT KOOL magazine was deemed a failure and only a single issue was distributed.³⁹⁴

PLAY IT KOOL Magazine (1983)



³⁹³ Kool Jazz Publications; Playboy; Abern, Ws. From Yesterday's Melting Pot, Today's Music The Kool Music For. 1983 April. (<https://www.industrydocuments.ucsf.edu/docs/xqlh0033>)

³⁹⁴ Medicus Rp. Final Report - Kool Music Magazine Promotion Evaluation 1983-65K. 1983 June 28. Brown & Williamson
(<https://www.industrydocuments.ucsf.edu/docs/nkyf0134>)



Promotions Update Kool Family. 1983 April 05. Brown & Williamson
(<https://www.industrydocuments.ucsf.edu/docs/ygkf0134>)

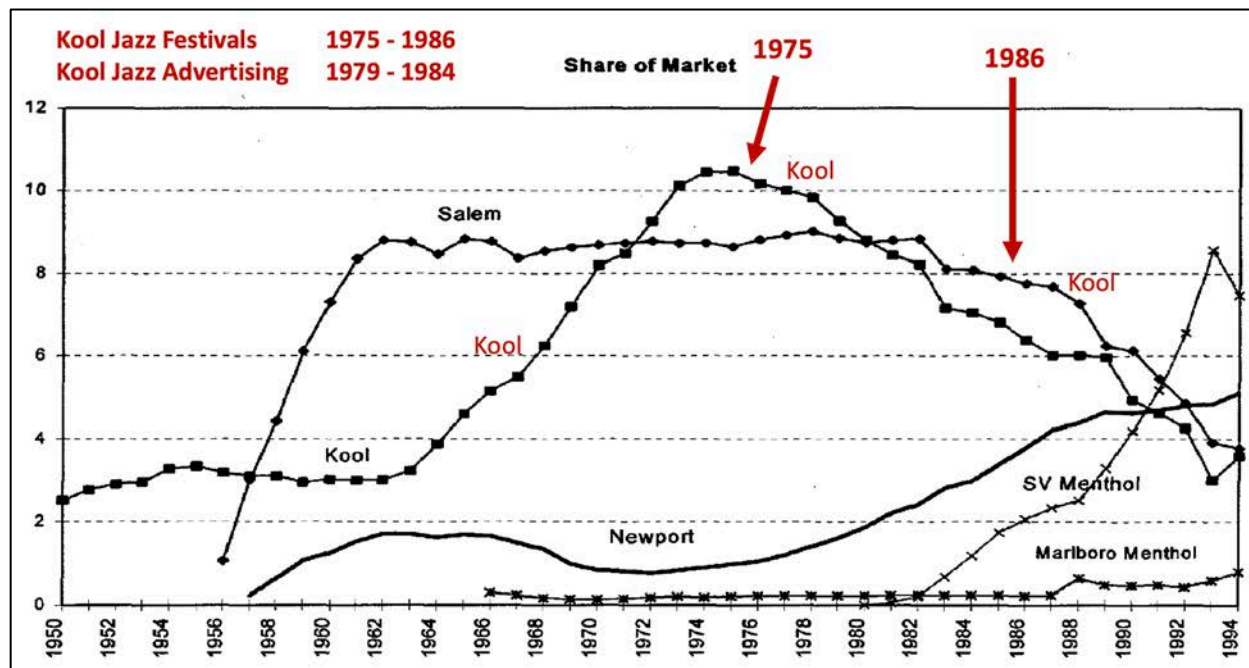
Effects of The Kool Music Campaign

While the Kool Jazz campaign was not successful in increasing market share, it served as a pilot of a subsequent series of KOOL and other menthol brands featuring music themes and sponsoring musical events.³⁹⁵ Instead of possessing the hoped-for pan-racial, cross generational appeal, Kool Jazz primarily drew interest from older, predominantly Black consumers. Brown & Williamson's own research showed that jazz, as a musical genre, had limited attractiveness for Whites and the young.³⁹⁶ This led to the design and execution of later campaigns using genres more appealing to these groups. The years of the Kool Jazz campaigns, both advertising and its music festivals, coincided with a decline of the brand's market share among its menthol competitors from over 10% to under 8%. Kool's rapid growth between the mid-1960s to mid-1970s, driven largely by uptake among urban male Black smokers, had peaked and the brand was commencing a lengthy period of decline to under 4% market share by the mid-1990s.

³⁹⁵ Is Kool S Current Music Campaign Working? (Not Yet). 1983. Brown & Williamson
(<https://www.industrydocuments.ucsf.edu/docs/xtvb0136>)

³⁹⁶ Kool Music Form Study. 1983 September 08. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/kfbp0143>)

The Kool Jazz Campaign and its festivals failed to increase the sales of the brand, which declined steadily year over year throughout the nine years it ran.



Salem Review. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=rtvx0098>)

Salem Spirit Concert Series (1983–1984)

The Salem Spirit Concert Series was a 30-city series in 1983 and expanded into a 120-city national music tour featuring the band Alabama in 1984.^{397 398} At the time, Alabama was one of the nation's most popular country music acts. In RJ Reynolds documents it was debated whether as a country rock band Alabama, as a southern regional band, was optimal for a national program.³⁹⁹

³⁹⁷ Salem Spirit Concert Series 1983. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/rjkg0098>)

³⁹⁸ Follmer BH. Marketing through music, selling through song. 1984 June 06. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/gkfx0065>)

³⁹⁹ Neher WK. Salem's strategic approach to music. 1983 July 11. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/hyph0098>)

Salem's Strategic Approach to Music (1983)

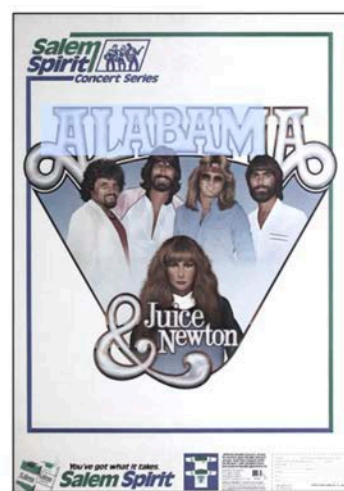
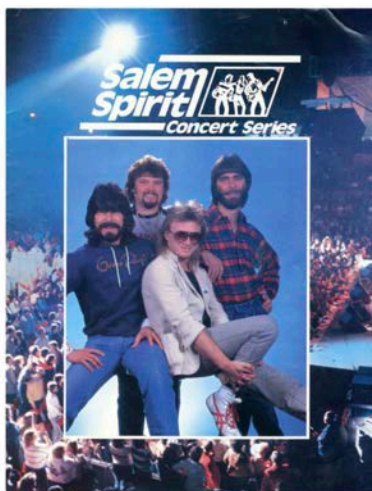
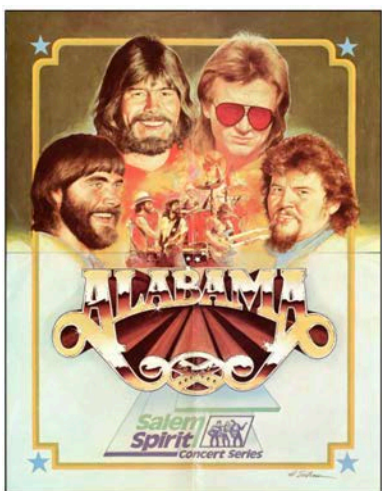
Optimizing Our Involvement With Music

Brand continues to feel that any association with music (especially concerts) must first, last and always be viewed as a means to an end. That end is to establish our positioning and campaign imagery to prime prospects.

- Contemporary, upbeat, youthful, spirited and highly sociable user imagery.
- Uniquely provide an ongoing association which clearly establishes SALEM in the forefront of the mainstream of the younger adult smoker lifestyle.
- Reinforce the social acceptability of smoking SALEM.

Neher WK. Salem's strategic approach to music. 1983 July 11. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/hyph0098>)

Salem Spirit Concert Series featuring the band Alabama and Juice Newton.



Aside from its concert series, Salem's "Green Team" set up "Green Rooms," held sampling events (1998) in "clubs, billiard halls, bowling alleys, ice skating rinks, and poetry readings."⁴⁰⁰

Green Room:

The Green Room is the private Salem area which is set up at every event. It is designed and decorated by the Green Team using fabric, rope lights and other special equipment. Salem's positioning is reinforced through the interior design and through urban, unexpected experiences encountered in the room. The size of the "Green Room" varies considerably depending on the event (some venues allow Salem to use the entire club).

The Green Team float throughout the venue during an event. They invite menthol smokers to the Green Room. Inside the Green Room, team members are allowed to pack swap, sample and distribute take-away packages.

Salem SoundWaves

Salem SoundWaves was a late 1980s/early 1990s comprehensive music marketing program that included a magazine, concerts, and record and tape giveaways.^{401 402 403 404}



⁴⁰⁰ Salem Transition. Experiential marketing 1998 August 12. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/hsfl0185>)

⁴⁰¹ Salem Uses Music To Make Waves. Promote. 1990 February 05. (<https://www.industrydocuments.ucsf.edu/docs/hgnk0139>)

⁴⁰² Shultz P. Salem Soundwaves Status Report. Salem Soundwaves Status Report: December. 1989 December 18. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/qgpk009>)

⁴⁰³ Promotional Plan. Salem Soundwaves Recommendations For 1990. 1989 October 30. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/zmyk0092>)

⁴⁰⁴ Horrigan BP. Salem Soundwaves Program Report. 1990 December 06. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/qpw10084>)

Salem's Greatest Hits music cassettes



Salem Fresh on the Scene Concert Series

Salem's "Fresh on the Scene" advertising campaign targeted Black consumers and featured: *"music, dance, and nightlife."*⁴⁰⁵ Concert "Tie-ins" were part of its early 1990s comprehensive marketing plan.⁴⁰⁶



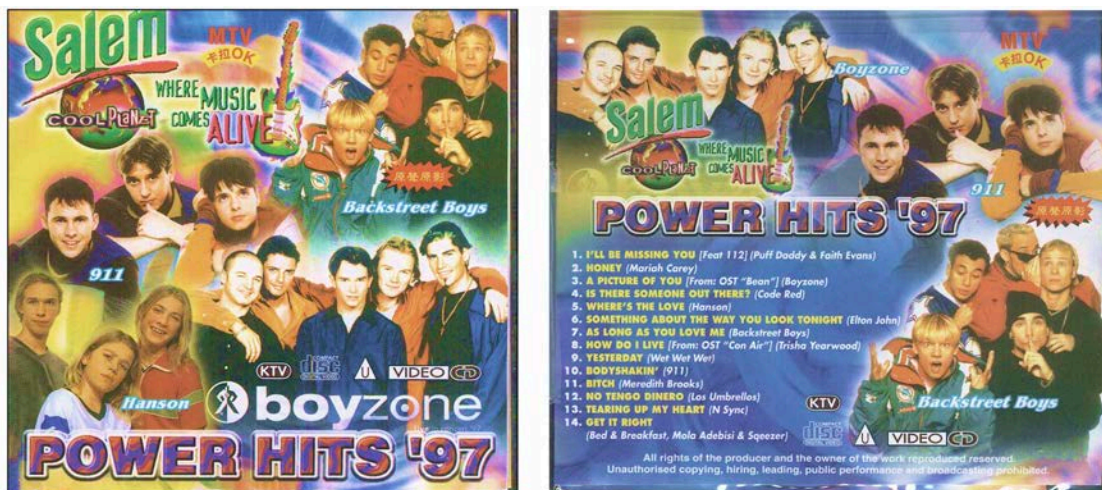
<https://csts.ua.edu/minorities/minorities-tobacco-big-tobacco-supports-and-suppresses-the-minority-community/minorities-tobacco-sponsorship-of-the-arts-by-the-tobacco-industry/>

⁴⁰⁵ Hunter CS. Advertising Research Report. Inner City Black Creative Communications Test. 1989 March 13. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/pyjn004>)

⁴⁰⁶ Salem Black Market Field Promotion. 1989 April 14. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/ypyl0092>)

Salem Cool Planet Concert Series (1997–1999)

Salem's 1990s Cool Planet Music promotion appeared primarily in Asia, featuring both western and Chinese music genres.⁴⁰⁷ The scope and scale of Salem's 1990s Cool Planet campaign in Malaysia have been well described.⁴⁰⁸ RJ Reynolds featured the singer Jewel in a 1999 Malaysian concert. Malaysia is one of the world's most permissive environments for tobacco marketing.⁴⁰⁹ Salem also featured Paula Abdul in Malaysia, Hong Kong, and Seoul concerts. A 1997 Madonna concert in Spain was rebroadcast in Hong Kong under Salem cigarettes' sponsorship.⁴¹⁰



⁴⁰⁷ Worldwide: 1997 November 04. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/lghf002>)

⁴⁰⁸ Global Aggression - The Case For World Standards And Bold Us Action Challenging Philip Morris And Rjr Nabisco. 1998. (<https://www.industrydocuments.ucsf.edu/docs/mfkk0068>)

⁴⁰⁹ Assunta M, Chapman S. The tobacco industry's accounts of refining indirect tobacco advertising in Malaysia. Tob Control. 2004 Dec;13 Suppl 2(Suppl 2):ii63-70.

⁴¹⁰ Hong Kong, Selling cigarettes in Asia (editorial). New York Times. 1997 September 10. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/rflk0011>)



A 1998 article in the Christian Science Monitor described Salem's music campaign: "Since November 1997, Salem parties - aimed at hip hop, Latin, R&B, reggae, and calypso fans - have been held at least once a month as part of a test campaign in New York City."⁴¹¹ The events were described as providing free champagne, a masseuse, a portrait artist, hip hop, and free cigarettes. The author observed: "As the tobacco companies face a growing wall of advertising restrictions, music is emerging as a major marketing tool."

⁴¹¹ Reinhard W. Partying With Salem: Soft Lights, Hip Hop, and Free Cigarettes. Christian Science Monitor. July 29, 1998. (<https://www.csmonitor.com/layout/set/amphtml/1998/0729/072998.feat.feat.5.html>)

Kool HORDE Festival (Rock n' Roll) (1996–1998)

In 1996, Kool became a sponsor of the HORDE Festival (Horizons of Rock Developing Everywhere), which Brown & Williamson described as: “*Rock n’ Roll music hottest touring mega event.*”⁴¹² Kool was promoted via an: “*Extremely Kool Band to Band Combat.*”⁴¹³ B&W participated as sponsor for three years until HORDE discontinued.



HORDE Flier 1996. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=yqkl0078>)

KOOL Music Festivals in the New Millennium:

Between 2000 and 2006, Brown & Williamson held a series of music festivals to promote its Kool brand:⁴¹⁴

KOOL Mixx (2000–2005)

KOOL Nu Jazz Festival (2004)

New Jazz Philosophy (2005–2006)

⁴¹² HORDE Festival and Kool's Battle of the Bands. Brown & Williamson. 1997. (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=xhlv0191>)

⁴¹³ Extremely Kool Band to Band Combat. Brown & Williamson. 1997. (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=qjkl0078>)

⁴¹⁴ Creative Brief. Project: Kool New Jazz Philosophy Tour Event Program. 2006 February 02. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/fhmx0225>)

KOOL Mixx (2000–2005)

While attendance at the Kool HORDE concert series (1996–1998) was primarily White, the 2000 concert series was intended to reach more diverse audiences and featured a wider variety of musical genres.⁴¹⁵ During these events, concertgoers were given free samples to get them to try Kools. In its marketing millennial plan, Brown & Williamson set the goal of ramping up its number of sampling events from 2,500 in 1999 to over 5,000 in 2001.^{416 417} To achieve this ambitious goal, the plan described launching Kool Mixx as DJ competition with a “*multiracial music/lifestyle*” program. Brown & Williamson also considered “*Kool Rave (underground)*” musical events but did not execute them, perhaps concerned this may have been viewed as clearly underage targeted.

The central goal of the 1999 plan was to capture a greater share of the youth market: “*An effort to provide consumers with a rational reason to choose Kool over Newport.*”⁴¹⁸ The primary target was “*single males*” who love “*leisure*,” are adverse to “*monotony*,” and with a craving for “*adventure*” and “*breaking out of boundaries*” with the goal of appealing to their “*instinctual passion.*”⁴¹⁹ Brown & Williamson hoped that their Kool Mixx campaign would “*begin building a relevant national music/lifestyle program, starting with DJs*” and evolve to be “*the grass roots part of a larger overall music/lifestyle platform*” for the company, expanding far beyond the realm of tobacco products and claiming: “*its position within the urban bar network before Salem expands and Newport launches similar programs.*”⁴²⁰ Brown & Williamson specified in their 1999 Kool Creative Review that they would be heightening their focus on adult smokers under the age of 26, recognizing that there would be “*31 million potential 21 year old smokers through the year 2020,*” translating to “*28.2 billion annual retail sales.*”⁴²¹

The program itself consisted of an elimination-style DJ competition, with four preliminary events and a final event. The preliminary events featured DJs specializing in House Music and Turntable-style music competitions.⁴²² The final event featured winners from the previous preliminary events and culminated in the crowning of the overall winner, after which a headline act would perform. After the competition, a compilation CD including the performances of the winning DJ’s was made available for purchase.⁴²³ The 10 primary markets for this program included major cities such as New York City, Chicago, St. Louis, and Detroit. Tickets could only be received via “*radio promotion tie-ins, Mixx Preliminary Events and Kool bar nights.*”⁴²⁴

By 2004, Kool Mixx had evolved into a performance of “*various expressions of Hip Hop.*”⁴²⁵ The goal was to: “*. . . bring the energy of Hip-Hop culture to life, placing Kool and Kool Mixx amid that vibrant dynamic urban environment.*”

To analyze the targeting of the Kool Mixx program, it is imperative to recognize the correlation between adolescent music preferences and substance use. According to a 2009 study

⁴¹⁵ Kool Music Urban Platform. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/znlv0191>)

⁴¹⁶ Kool Creative Plans. 1999 January 01. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/hqyl0225>)

⁴¹⁷ Kool Music Mixx. 1999. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/rjgc0221>)

⁴¹⁸ Asu30 Business Unit Plan. 1999 August 26. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/rswc0191>)

⁴¹⁹ Developing a Winning Strategy for Kool Bates USA, Brown & Williamson January 19, 1999. (<https://www.industrydocuments.ucsf.edu/docs/zxhv0035>)

⁴²⁰ Kool Music Urban Platform. Brown & Williamson Records; (<https://www.industrydocuments.ucsf.edu/docs/znlv0191>)

⁴²¹ Tobacco Kool Creative Review. 1999 December 09. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/tobacco/docs/#id=rynv0191>)

⁴²² Kool 1999 Strategies. 1999 January 01. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/lxyl0225>)

⁴²³ Op Cit. Kool Urban Music Program

⁴²⁴ Op Cit. Kool 1999 Strategies.

⁴²⁵ Brief For The Kool Mixx 2004 Promotion. 2005 August 30. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/lxwm0222>)

titled Music Preference and Adolescent Smoking and Drinking, among 7,324 students ages 12 to 16 years old, chart-based pop music was the most popular music with hip-hop also being highly preferred (table below).⁴²⁶ The study found that for girls, a preference for classical music was negatively associated with smoking, while liking rap/hip-hop, reggae, house/trance, and techno/hard house was positively associated with smoking. For boys, a preference for pop, heavy metal, house/trance, or classical music was negatively associated with smoking while liking punk/hardcore, techno/hard house, and reggae was positively associated with tobacco use. Given the music preferences of adolescents, the incorporation of hip-hop through the Kool Mixx campaign appears to be targeted to recruit youthful starter smokers.

	Favorable	Neutral	Unfavorable
Girls	Chart-Based Pop Rap/Hip-Hop	House/Trance Reggae	Heavy Metal Classical Music Punk/Hardcore Techno/Hard house
Boys	Rap/Hip-Hop Chart-Based Pop House/Trance	Punk/Hardcore Techno Hard house Reggae	Classical Music Heavy Metal

Mulder J, Ter Bogt TF, Raaijmakers QA, Gabhainn SN, Monshouwer K, Vollebergh WA. The soundtrack of substance use: music preference and adolescent smoking and drinking. *Subst Use Misuse*. 2009;44(4):514-31.

Describing the Kool Mixx campaign, Hafez and Ling described: *“the campaign both returned to Brown & Williamson’s historic practice targeting young African-American males, and also exploited a musical genre with much more potential to bring Kool more universal appeal, as hip-hop music is increasingly popular among diverse audiences.”*⁴²⁷ Studies of teens showed that: *“Stronger Hip Hop peer crowd identification was associated with increased odds of using cigarettes.”*^{428 429} Another indication of the association between hip-hop and tobacco use is the frequent appearance of combustible tobacco products in hip-hop videos.⁴³⁰

Kool Mixx advertising used slogans such as: *“The Vibe Of The Street Turned Into A Pack” -DJs are the masters of Hip Hop like Kool is the Master of Menthol - Kool Mixx Special Edition Packs are our mark of respect for these Hip Hop Players.”*

⁴²⁶ Mulder J, Ter Bogt TF, Raaijmakers QA, Gabhainn SN, Monshouwer K, Vollebergh WA. The soundtrack of substance use: music preference and adolescent smoking and drinking. *Subst Use Misuse*. 2009;44(4):514-31.

⁴²⁷ Hafez N, Ling PM. Finding the Kool Mixx: how Brown & Williamson used music marketing to sell cigarettes. *Tob Control*. 2006 Oct;15(5):359-66. doi: 10.1136/tc.2005.014258. PMID: 16998169; PMCID: PMC2563654.

⁴²⁸ Lee YO, Curry LE, Fiocco L, Henes A, Farrelly MC, Nonnemaker JM, Hoffman L, Walker MW. Peer crowd segmentation for targeting public education campaigns: Hip hop youth and tobacco use. *Prev Med Rep*. 2019 Mar 15;14:100843

⁴²⁹ Navarro MA, Stalgaitis CA, Walker MW, Wagner DE. Youth peer crowds and risk of cigarette use: The effects of dual peer crowd identification among hip hop youth. *Addict Behav Rep*. 2019 Jul 15;10:100204.

⁴³⁰ Knutzen KE, Moran MB, Soneji S. Combustible and Electronic Tobacco and Marijuana Products in Hip-Hop Music Videos, 2013-2017. *JAMA Intern Med*. 2018 Dec 1;178(12):1608-1615.



Branded merchandize and giveaways were a core part of the Kool Mixx campaign. A series of stylized Kool Mixx packs were part of Brown & Williamson's sampling program.



The 1999 millennial plan for Kool marketing envisioned a sophisticated hierarchy of three levels of consumer engagement: *Word*, *Deed*, and *Thought*. Kool's music programs featured prominently in the overall marketing schema.

A report on the effectiveness of the 2003 Kool Mixx promotion prepared for B&W by Lieberman Research Worldwide concluded that the event was "*clearly a hit among menthol smokers and did a good job of promoting the brand.*"⁴³¹ The report concludes: "*attendees feel the event has strong entertainment value, and is an event they would go to again, resulting in an increase in the proportion of smokers who report they will buy KOOL in the near future.*" Crucial to this success was: "*nearly nine in ten attendees smoked some or all of the free sample pack distributed at KOOL MIXX.*" It concluded: "*Providing KOOL cigarettes through a taste test or free sample pack to event participants appears to have a big payoff.*"

Assessing The Effectiveness And Impact Of The 2003 KOOL MIXX Though-The-Line Promotion

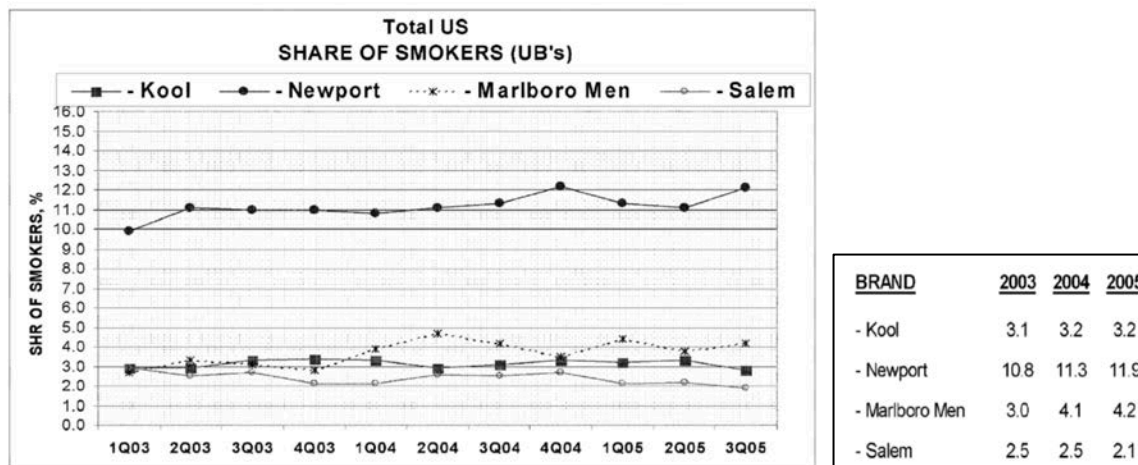
FINAL REPORT

CONFIDENTIAL. Contains LRW intellectual property; not for disclosure outside Brown & Williamson.

Providing KOOL cigarettes through a taste test or free sample pack to event participants appears to have a big payoff. Seven in ten who participated in the taste test found that they preferred KOOL to their own brand and four in ten who smoked the sample pack report that KOOL's taste exceeded their expectations. This resulted in strong after event KOOL purchasing among both menthol and non-menthol smokers.

Lieberman Research Worldwide. Assessing The Effectiveness And Impact Of The 2003 (20030000) Kool Mixx Though-The-Line Promotion. Final Report. 2003 August 01. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/lmlx0225>)

From 2003 to 2006, sales data for Kool showed little growth in market share, indicating that the brand did not achieve its goal of closing the gap with menthol market leader Newport. As the Kool concert series of 1996 to 2006 was merely one component of KOOL's promotional efforts, it is difficult to separately evaluate its impact.



Mitchell C. Kool Tracker Update. 2005 December. RJ Reynolds <https://www.industrydocuments.ucsf.edu/docs/kkhp0221>

⁴³¹ Lieberman Research Worldwide. Assessing The Effectiveness And Impact Of The 2003 Kool Mixx Though-The-Line Promotion. Final Report. 2003 August 01. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/lmlx0225>)

In the spring of 2004, attorneys general from Maine, New York, Maryland, and Illinois filed a suit against Brown & Williamson over its Kool Mixx campaign on behalf of 35 states. The complaint cited four primary violations of the youth marketing prohibitions of the 1998 Master Settlement Agreement. This litigation was settled with RJ Reynolds Tobacco Co., which took over the Kool brand when it acquired the assets of Brown & Williamson in July 2004.⁴³² Under the settlement, Reynolds American agreed to substantial limitations on all future ‘Kool MIXX’ promotions and agreed to pay \$1.46 million to the states intended for youth smoking prevention purposes.”⁴³³ It is likely that this legal action contributed to Brown & Williamson’s decision to focus its next campaign on jazz, a musical genre more widely viewed as adult-oriented.

Kool Nu Jazz Festival (2004)

In 2004, Brown & Williamson resurrected jazz promotional tours, which had ended in 1987, under the moniker Kool Nu Jazz. “*Nu Jazz*” is a genre that combines jazz and electronic music, which may merge jazz with other genres including funk, hip hop, and rock.⁴³⁴ The 2004 test markets were Chicago, Philadelphia, Atlanta, and Detroit and featured R&B, neosoul, and funk as well as jazz. In a potential violation of the 2004 settlement with the attorneys general, the Kool Nu Jazz concert series included hip-hop artists such as Erykah Badu, Common, Lauryn Hill, and the Roots.

The festival consisted of 27 concerts and 20 afterparties designed to “*communicate the evolution of music.*” Under Kool’s new owner Reynolds American, the messaging was summarized as: “*Kool celebrates the energy created by the fusion of diverse cultures- Music, Fashion and Human Connection.*”⁴³⁵ In addition to the entertainment available at the festivals, the Nu Jazz Festival included “*The Official Kool After Parties*” following each concert. They were located at the “*hottest night club in the city and many of the artists playing at the KJF might attend.*”

⁴³² Wilke JR. FTC Clears Reynolds-B&W Deal. The Wall Street Journal. June 23, 2004.

⁴³³ Landmark Settlement of ‘Kool Mixx’ Tobacco Lawsuits.” New York State Attorney General, October 6, 2004. (<https://ag.ny.gov/press-release/2004/landmark-settlement-kool-mixx-tobacco-lawsuits>)

⁴³⁴ Nu Jazz Music Guide: Characteristics of Nu Jazz Music. (<https://www.masterclass.com/articles/nu-jazz-music-guide#what-is-nu-jazz>)

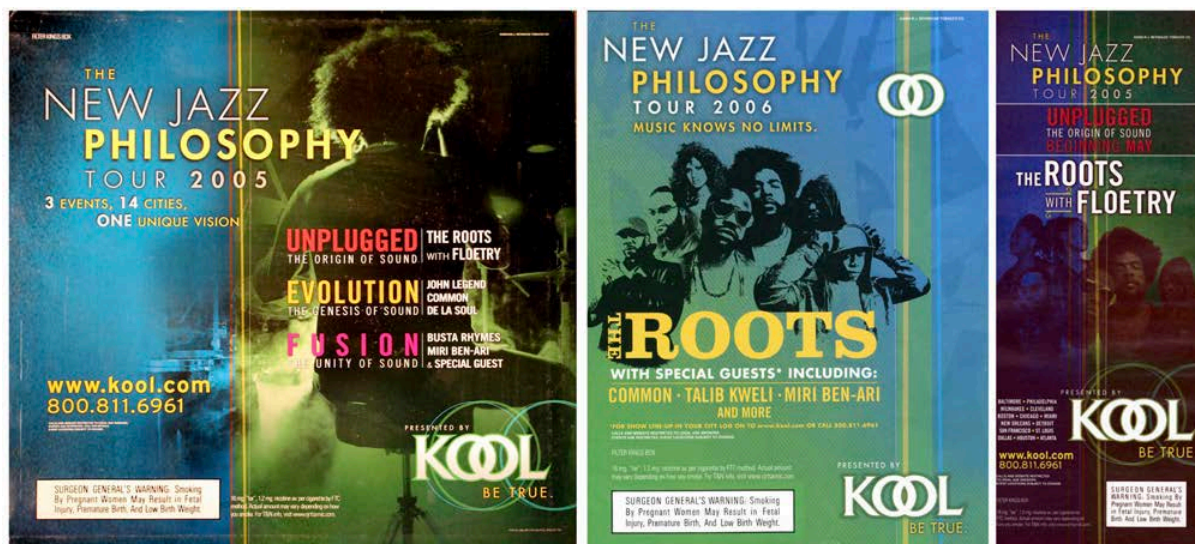
⁴³⁵ The Kool Nu Jazz Festival. Adult Smoker Engagement Training Program. 2004 August 31. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/nxbh0222>)

Kool Nu Jazz emerged after the settlement of the attorneys general lawsuit against Kool Mixx. Nevertheless, it included several hip-hop artists, a strongly youth-oriented musical genre.



“New Jazz Philosophy” (2005–2006)

Following the Kool Nu Jazz Festival, Reynolds American began a new tour series campaign entitled the New Jazz Philosophy Tour.⁴³⁶ The concept was developed from the “combined learning for the previous event programs” and was considered part of the Be True campaign. Although titled jazz, it included hip-hop, rock, and alternative musical genres.⁴³⁷ The tour includes 42 events in 14 US cities.



⁴³⁶ Creative Brief. Project: Kool New Jazz Philosophy Tour Event Program. 2006 February 02. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/fhm0225>)

⁴³⁷ Kool Presents: The New Jazz Philosophy Tour. 2005 June 01. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/gplx0225>)

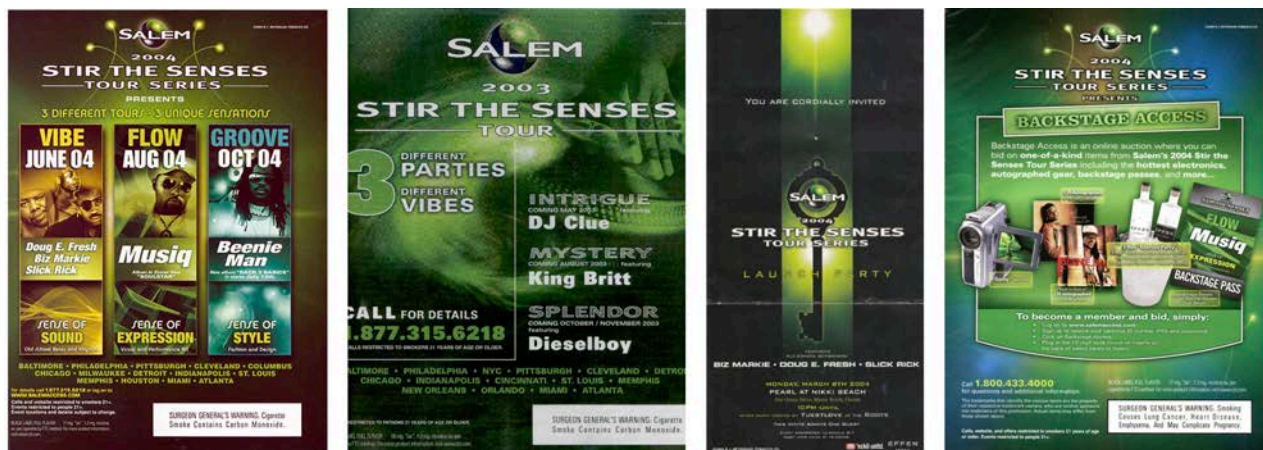
Aside from holding its own music festivals, Brown & Williamson became a lead sponsor of the Playboy Jazz Festival. In the Playboy concert series program, a two-page spread promoting Kool's New Jazz Philosophy appeared. A Kool advertising promotion offered prizes of box seat tickets to Playboy's concerts.

A two-page spread promoted Kool's own concert series.

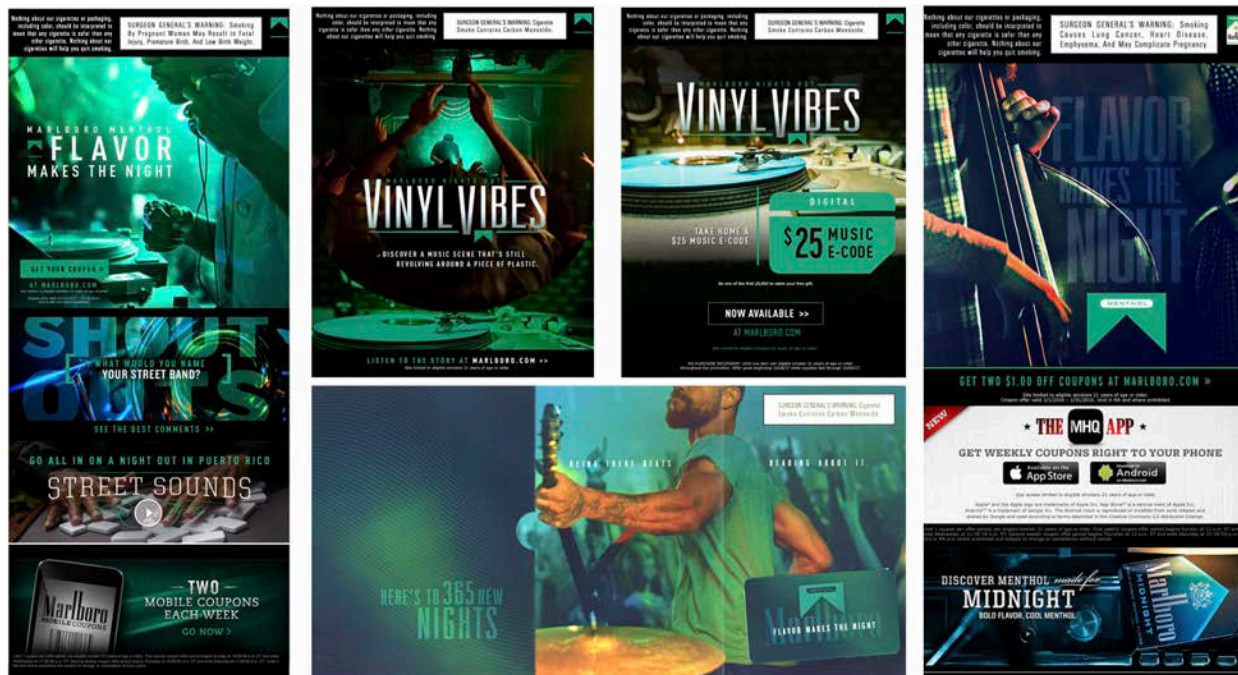
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Salem Stir the Senses Tour (2003-2004)

In 2004, the Salem “Stir the Senses” Tour appeared in 14 major metropolitan areas with three themes: Vibe (June), Flow (August), and Groove (October).⁴³⁸ These concerts were elaborate, costly events with the goal of emulating a Cirque de Soleil event.⁴³⁹ In many cities the attendance was poor.⁴⁴⁰



Marlboro Music-Themed Menthol Advertisements (2016–2017)




⁴³⁸ Salem Stir The Senses Tour Series. Background/Q&A. 2004 April 22. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/mpnh0225>)





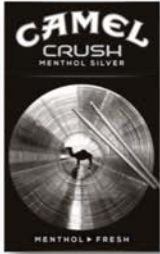







⁴³⁹ Stir The Senses Tour. 2003 March 14. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/rxln0187>)

⁴⁴⁰ Gyro Worldwide; Grasse S. Stir The Senses Tour. 2003 May 23. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/ymmh0225>)


Camel Summer Soundwaves, Promoting Menthol Crush Varieties (August 2022)



SUMMER SOUNDWAVES
CRUSH

 <p>CRUSH Non-menthol ► Menthol</p>	 <p>CRUSH Non-menthol ► Menthol</p>	 <p>CRUSH Non-menthol ► Menthol</p>
 <p>CRUSH MENTHOL SILVER Menthol ► More Menthol</p>	 <p>CRUSH MENTHOL SILVER Menthol ► More Menthol</p>	 <p>CRUSH MENTHOL SILVER Menthol ► More Menthol</p>
 <p>CRUSH RICH Non-menthol ► Menthol</p>	 <p>CRUSH RICH Non-menthol ► Menthol</p>	 <p>CRUSH RICH Non-menthol ► Menthol</p>
 <p>CRUSH MENTHOL Menthol ► More Menthol</p>	 <p>CRUSH MENTHOL Menthol ► More Menthol</p>	 <p>CRUSH MENTHOL Menthol ► More Menthol</p>

Kool Menthol Cigarettes Music Festival (2022)


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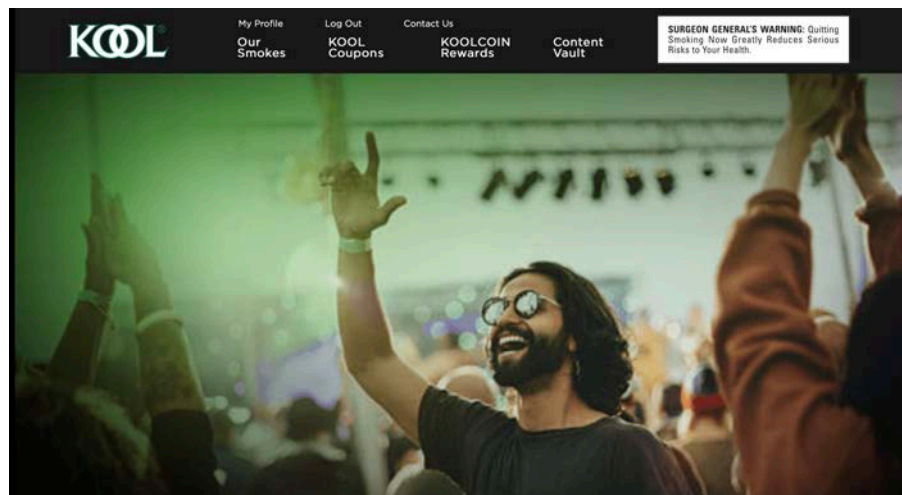

END OF SUMMER MUSIC FESTIVALS


Live music is back, but summer is almost over. You can still catch some of the best.

BeReggae Music and Arts Festival
As hot as the rising sun and KOOL as your number one, get set to wind your hips and get active, August 12-14, 2022; Atlanta, GA

Burning Man
Express yourself and burn it down in a desert inferno type of hotness. Where do we sign up? August 28-September 5, 2022; Black Rock Desert, Nevada

Austin City Limits Music Festival
What's got eight stages, hundreds of performers and two weekends? The most exhilarating summer fest with the best lineups. And the queso is legit, too! October 7-9 & 14-16, 2022; Austin, Texas




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[The Vault > What is Latin Music?](#)

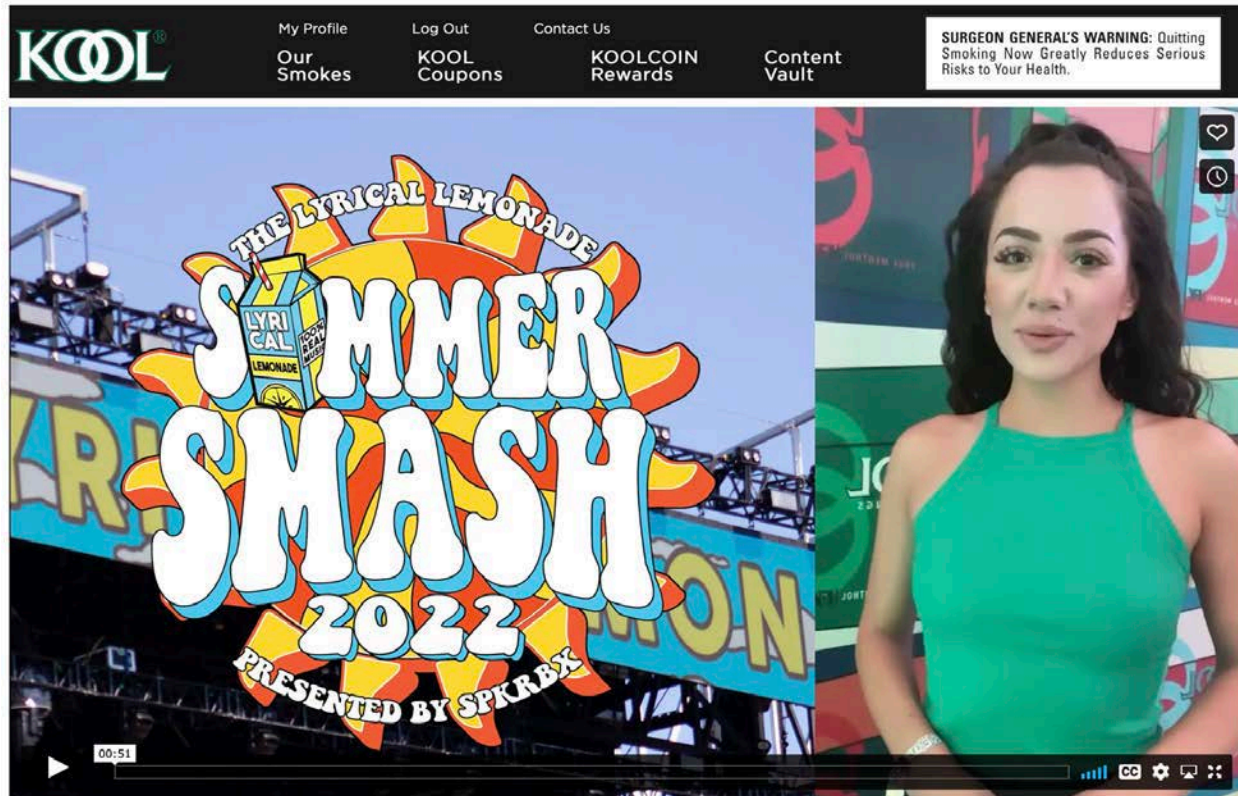

THE HIPS DON'T LIE, THEY SHAKE THINGS UP

The way-back machine flies into the early 90s and scans the playlists with every hit song on those CD towers. That's when the hits hit you and you hear the sea of change from back in the day with Pop, Rock and Hip Hop owning the charts.

Today, Latin music has shaken up the landscape of music and is a global phenomenon with its passion, fire and the colorful soul of numerous nations. With artists like Paloma Mami ("Not Steady"), Kali Uchis ("Fue Mejor"), Farruko ("Pepas"), Camilo ("Pesadilla"), and C. Tangana ("Demasiadas Mujeres") the new wave of Latin music is often fused with rock, folk, reggaeton and disco for a more eclectic, raw and body-rocking fiesta.

Unlike back in the day when the rhythm of the night was literally off the charts, today, Latin music is topping them. It's a movement. It's a moment. It's a culture. And it's so American.





2022 Marlboro Music-Themed Advertisement



ART-THEMED MENTHOL MARKETING

The tobacco industry routinely uses aspects of popular culture in its advertising, including art. Cigarette advertising includes many depictions of artists at work and fine art illustrations, sometimes commissioned from famous illustrators and artists. In the 1940s, the America Tobacco Company commissioned a series of paintings by “America’s foremost artists” to glorify tobacco farmers and their golden leaves in promotion of its Lucky Strike brand.⁴⁴¹ Examples include N.C. Wyeth, Howard Chandler Christy, and Thomas Hart Benton. All three major menthol brands (Kool, Newport, Salem) commissioned artists who designed limited series cigarette packs over.

On several occasions, spanning decades, menthol brand Kool advertisements showed artists at work. They offered a copy of a painting of the Buffalo Soldiers Black soldiers who served in the Civil War free with the purchase of five packs.



⁴⁴¹Lucky Strike Artist series. SRITA Collection. (<https://tobacco.stanford.edu/cigarettes/musicians-artists/leaf-art/>)

All three major menthol brands (Salem, Newport, and KOOL) commissioned artists to produce limited-edition designer packs.

Salem Slide Box Emerging Artist Series (2001)⁴⁴²



Newport “Street Artists” Artistic Packs featuring designs by graffiti artists such as Dr. Dax, Wane One, Miss Merlot, (1993)⁴⁴³



⁴⁴² Graves M; Stebbins B. Salem Creative Brief. Advertising For The Orb-E Emerging Artists Series. 2000 October 27. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/lxkg0186>)

⁴⁴³ Mccracken Brooks. Newport Promotional Concepts. 1993 November 11. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/szhx0110>)

Kool “Self-Expression Matters” Artistic Packs (style packs) (2007)⁴⁴⁴

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

MILDOS BOX: 10 mg. "tar", 0.9 mg. nicotine. FILTER KINGS BOX: 10 mg. "tar", 1.2 mg. nicotine, av. per cigarette by FTC method. Actual amount may vary depending on how you smoke. For 18A info, visit www.kool.com.

Self-expression matters.



 Jester
 Buster One®
 Damon Silver
 Jason M.

Vote for your favorite artist pack today.
 Visit us at www.kool.com or call 800.811.6961

CALL, OFFER AND WEBSITE RESTRICTED TO LEGAL AGE ADULTS.

KOOL
BE TRUE.

Camel Pleasure to Burn Artist Pack Series (2007) featuring Light Menthols.⁴⁴⁵

©2007 R.J. REYNOLDS TOBACCO CO.

LIMITED EDITION ARTIST PACK SERIES
 check out what other artists have done on
camelsmokes.com

WEBSITE RESTRICTED TO LEGAL AGE TOBACCO CONSUMERS.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

PLEASURE TO BURN

MENTHOL LIGHTS BOX: 10 mg. "tar", 0.8 mg. nicotine. CAMEL LIGHTS: 11 mg. "tar", 0.8 mg. nicotine. CAMEL FILTERS: 10 mg. "tar", 1.2 mg. nicotine. FILTERS: MENTHOL: 17 mg. "tar", 1.2 mg. nicotine, av. per cigarette by FTC method. Actual amount may vary depending on how you smoke. For 18A info, visit www.rjrtt.com.



THIS MONTH'S FEATURED ARTISTS
 mikel stevens · jacob meckley · michael fennel

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LIMITED EDITION ARTIST PACK SERIES
 CHECK OUT WHAT OTHER ARTISTS HAVE DONE ON
CAMELSMOKES.COM

WEBSITE RESTRICTED TO LEGAL AGE TOBACCO CONSUMERS.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

PLEASURE TO BURN

WIDES MENTHOL LIGHTS: 11 mg. "tar", 0.8 mg. nicotine. WIDES LIGHTS: 11 mg. "tar", 1.0 mg. nicotine. WIDES MENTHOL: 17 mg. "tar", 1.2 mg. nicotine. WIDES FILTERS: 17 mg. "tar", 1.3 mg. nicotine, av. per cigarette by FTC method. Actual amount may vary depending on how you smoke. For 18A info, visit www.rjrtt.com.



THIS MONTH'S FEATURED ARTISTS
 REGINO GONZALEZ · NICK COLELLA · BERT KRAK

⁴⁴⁴ Kool May 2007 (20070500) B1g1f Style Pack Buyer Study. 2007 September. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/kjbm0222>)

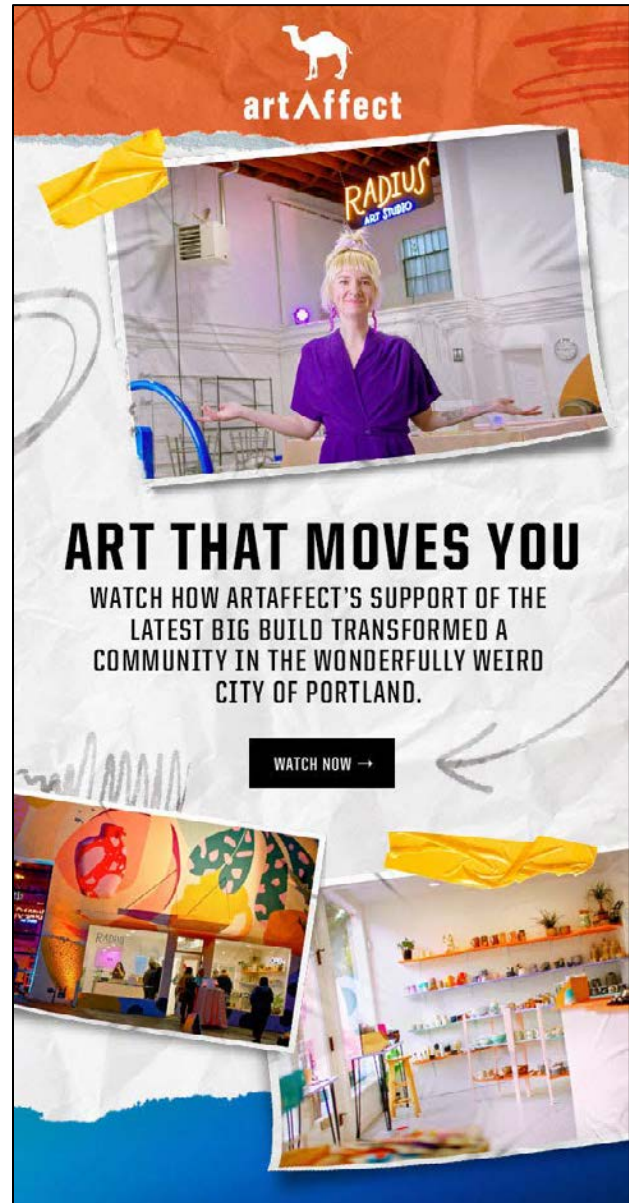
⁴⁴⁵ Camel. Pleasure To Burn. 2006 (20060000) PLAN KICKOFF.. 2005 August 30. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/yqdm0222>)

Camel ARTAFFECT promoting menthol Crush varieties (August 2022)



ARTAFFECT
CRUSH

		
CRUSH Non-menthol ► Menthol	CRUSH Non-menthol ► Menthol	CRUSH Non-menthol ► Menthol
		
CRUSH MENTHOL SILVER Menthol ► More Menthol	CRUSH MENTHOL SILVER Menthol ► More Menthol	CRUSH MENTHOL SILVER Menthol ► More Menthol
		
CRUSH RICH Non-menthol ► Menthol	CRUSH RICH Non-menthol ► Menthol	CRUSH RICH Non-menthol ► Menthol
		
CRUSH MENTHOL Menthol ► More Menthol	CRUSH MENTHOL Menthol ► More Menthol	CRUSH MENTHOL Menthol ► More Menthol



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Regulation of Music and Art Event Sponsorship

The US Family Smoking Prevention and Tobacco Control Act of 2009 banned music and art event sponsorships for cigarettes and oral tobacco, but not cigars or emerging nicotine products such as e-cigarettes and heated tobacco.⁴⁴⁶ Both combustible cigarettes and e-cigarettes are heavily featured in popular music videos, especially those featuring hip-hop.⁴⁴⁷

The cigar exclusion enabled Swisher Sweets, maker of flavored mini cigars including menthol, to launch an extensive “artist project” in 2015 that remains active in 2022.⁴⁴⁸ This campaign includes many live concerts, including youth-oriented hip-hop music events.⁴⁴⁹

Swisher Sweets mini-cigars Artist Project (launched 2015 – ongoing in 2022)



E-cigarette companies have jumped on the concert sponsorship bandwagon. In partnership with Rolling Stone Magazine, Reynolds American launched a rooftop concert series for its market leading electronic cigarette brand Vuse in 2020.⁴⁵⁰ Blu e-cigarettes became sponsor of the Sasquatch Music Festival.⁴⁵¹ Philip Morris International’s heated tobacco product IQOS is heavily promoted via music sponsorship.⁴⁵³

⁴⁴⁶ Family Smoking Prevention and Tobacco Control Act. Public Law No:111-31. 2009.

⁴⁴⁷ Knutzen KE, Moran MB, Soneji S. Combustible and Electronic Tobacco and Marijuana Products in Hip-Hop Music Videos, 2013-2017. JAMA Intern Med. 2018 Dec 1;178(12):1608-1615.

⁴⁴⁸ Swisher Sweets Artist project (<https://swishersweets.com/pages/artist-project>) Accessed July 7, 2022

⁴⁴⁹ Ganz O, Rose SW, Cantrell J. Swisher Sweets 'Artist Project': using musical events to promote cigars. Tob Control. 2018 Jul;27(e1):e93-e95.

⁴⁵⁰ Manskar N. E-cigarette maker critics fume over concert series aimed at young people. New York Post. December 6, 2020. (<https://nypost.com/2020/12/06/e-cig-maker-accused-of-marketing-to-under-21-crowd-with-concerts/>)

⁴⁵¹ Blu eCigs Announces Sponsorship of Sasquatch! Music Festival. Cision PR Wire. Mar 20, 2013. (<https://www.prnewswire.com/news-releases/blu-ecigs-announces-sponsorship-of-sasquatch-music-festival-208127521.html>)

⁴⁵² Escobedo P, Rosenthal EL, Saucier CJ, Unger JB, Cruz TB, Kirkpatrick M, Allem JP. Electronic Cigarette Product Placement and Imagery in Popular Music Videos. Nicotine Tob Res. 2021 Aug 4;23(8):1367-1372.

⁴⁵³ Jackler RK, Ramamurthi D, Axelrod AK, Jung JK, Louis-Ferdinand NG, Reidel JE, Yu AWY, Jackler LM, Chau “Global Marketing of IQOS: The Philip Morris Campaign to Popularize “Heat-Not-Burn” Tobacco.” SRITA White Paper (313 pages) Stanford University. (https://tobacco-img.stanford.edu/wp-content/uploads/2021/07/21231822/IQOS_Paper_2-21-2020F.pdf)

MENTHOL CIGARETTE ADVERTISING TARGETING WOMEN

Tobacco companies have long recognized women as an important sector in the overall tobacco market and as an audience for potential customers.⁴⁵⁴ By conducting extensive market research on women, tobacco companies have developed sophisticated targeted marketing strategies.⁴⁵⁵ In their paper “Emotions for sale: cigarette advertising and women’s psychosocial needs,” the authors describe how the tobacco industry made deliberate attempts to exploit women to further the advertising agenda.⁴⁵⁶

In the early days of tobacco marketing, women were depicted in advertisements as non-smoking admirers and supporters of a smoking man. It was not until during World War I, as women temporarily undertook work more typically performed by men, that the idea of a smoking woman became socially acceptable in America.⁴⁵⁷ Over the 20th century, tobacco advertising evolved to use elements its makers believed would appeal to women’s psychosocial values, including themes of beauty, fashion, sophistication, and femininity. Many brands portrayed female smoking as expressing one’s independence and empowerment while still depicting smoking as an attractive and sophisticated activity fit for the modern woman.⁴⁵⁸

As menthol grew in popularity, companies created greater variations of their menthol products, including longer and thinner cigarettes. These elongated menthol cigarettes were particularly popular among females. In the 1970s, RJ Reynold introduced Salem Longs, which was more popular among female smokers.^{459 460} Menthol brands continued to increase the length of their cigarettes and made them thinner to take advantage of a popular theme: the desire to be slim. Menthol brands also used green imagery to convey ideas of the strength, taste, and freshness of the menthol flavor. In some cases, the models in menthol advertisements targeting women essentially resemble the cigarette: tall, thin, and dressed in green. Combined with images of female camaraderie, style, freedom, and modernity, the industry attempted to create a clear message: Menthol is for women.

⁴⁵⁴ Brandt AM. Recruiting women smokers: the engineering of consent. *J Am Med Womens Assoc.* 1996 Jan-Apr;51(1-2):63-6.

⁴⁵⁵ O’Keefe AM, Pollay RW. Deadly targeting of women in promoting cigarettes. *J Am Med Womens Assoc.* 1996 Jan-Apr;51(1-2):67-9.

⁴⁵⁶ Anderson SJ, Glantz SA, Ling PM. Emotions for sale: cigarette advertising and women’s psychosocial needs. *Tob Control.* 2005 Apr;14(2):127-35.

⁴⁵⁷ Tinkler P. “Red tips for hot lips”: advertising cigarettes for young women in Britain, 1920-70. *Womens Hist Rev.* 2001;10(2):249-72.

⁴⁵⁸ Virginia Slims You’ve Come a Long Way, Baby. 1987. Philip Morris.
(<https://www.industrydocuments.ucsf.edu/docs/yjxm0121>)

⁴⁵⁹ The Brand--Salem. 1973. 1975 December 31. RJ Reynolds Records (<https://www.industrydocuments.ucsf.edu/docs/nhvl0088>)

⁴⁶⁰ Holbert, N; Isaacs, J. Cigarette Tracking Study 19780000. 1978. Philip Morris
(<https://www.industrydocuments.ucsf.edu/docs/ggpw0189>)

The Early Years of Women-Targeted Menthol Cigarette Advertisements

Kool Women: The Early Years of Menthol Cigarettes (1930s–1940s)



Newport “Newport smokes fresher!” (1963–1964)



To convince smokers that Newport was the “*best tasting menthol cigarette*” on the market, the brand launched the Newport Smokes Fresher campaign in 1963.⁴⁶¹ ⁴⁶² These advertisements often focused primarily on a woman and only showed parts of a man. Newport suggested to women that its cigarettes bring “*coolness, freshness, and refreshment*,” all the qualities that a health-conscious smoker would look for in a cigarette. The slogan “*Newport smokes fresher*” appeared next to the female model’s smiling mouth, implying that Newport acts as a breath freshener.

⁴⁶¹ Lennen & Newell. Newport Advertising and Marketing Plan. 1965. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/qxcx0113>)

⁴⁶² Lennen & Newell. Print CPI Test of Newport ‘Smokes Fresher’ Ad VS. Salem ‘Wonderful World’. 1963 September. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/jzmw0110>)

Menthol Cigarette Fashion Campaigns

Newport “OBVIOUSLY THAT NEWPORT LOOK!” (1957–1958)



The 1957 Newport cigarette launch campaign featured stylish women with an emphasis on high-end fashion. The advertisements appeared in women's magazines such as *Glamour* and *Mademoiselle*. The insinuation was that Newport was a style adornment to complement an elegant dress. The Newport Look campaign featured fashions by popular designers such as Linda Young, Sue Brett, and Cole of California. The advertisements included an endorsement by Franklin Simon Stores of Fifth Avenue, New York, where the clothing could be purchased.

The clothes were used to bring attention to terms such as freshness and refreshing, words often used by tobacco companies to describe the menthol in its cigarettes. For instance, the text below the image of the two women in swimsuits reads “*Cooling, smooth, marvelous... COLE OF CALIFORNIA hits a new high-water mark with these refreshing swimmers!*” Another advertisement in the campaign presented a well-dressed, sophisticated woman, her gloved hands carrying a bag with the text “*the new flavor in fashion... Linda Young, the new flavor in cigarettes Newport.*” The connotation was clear: To be fashionable and trendy, one should smoke Newport. The implied freshness of Newport was further amplified by the turquoise Newport pack with white lettering that stood out in otherwise black and white advertisements.

The use of fashion designers to promote cigarette brands and the idea that cigarettes made women fashionable was an often-repeated trope in tobacco advertising. The use of named designer clothing reappeared, nearly two decades later, in Salem's “For More of a Woman” campaign (1974-1976).

Salem “FOR MORE OF A WOMAN” (1974–1976)



The “For More of a Woman” campaign featured two motifs: “High Fashion” and “Casual Fashion.” A 1974 RJ Reynolds study noted that “women perceive the idea that fashionable people smoke Salem in the ‘High Fashion’ ad while women see the ‘Casual Fashion’ advertisement as one trying to convey that Salem is a woman’s cigarette.”⁴⁶³

To increase favorable attitudes among women smokers towards their premium length “Salem Super Kings,” the brand had a fashion tie-in with premium designers whose clothes were featured in the advertisements.⁴⁶⁴ The campaign was aimed to “increase Brand trial with emphasis on women,” noting that “more women are smoking more cigarettes and more 100mm menthols – 100mm menthol share of women = 3 x men.”⁴⁶⁵ The advertisements named famous designers including Dianne von Furstenberg, Calvin Klein, Bill Blass, and Jones New York. In January of 1973, R.J. Reynolds specified that they “plan to tie the stylish extra length of the cigarette and its quality-looking pack with this high-interest fashion appeal” and that “a big-name designer will be given credit (e.g., Blass).”⁴⁶⁶ The intended message was that fashionable women smoke Salem for their menthol brand.

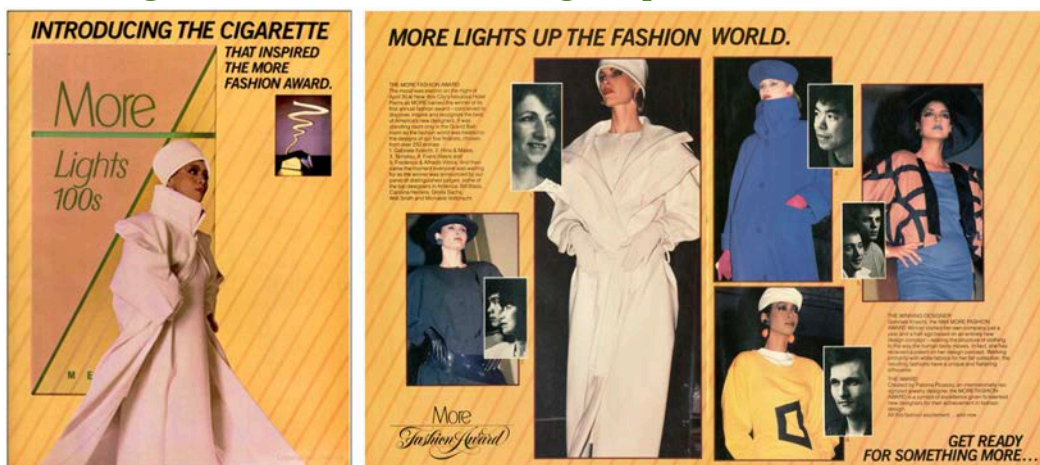
⁴⁶³ Ibid, 3.

⁴⁶⁴ I JFH; UNK. A 33.0% share of market. We're on our way!! 1974 September 16. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/gsfm0088>)

⁴⁶⁵ Ibid, 31.

⁴⁶⁶ The Brand--Salem. 1973. 1975 December 31. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/nhvl0088>)

More Menthol Lights Fashion Award. “More lights up the fashion world” (1984)



In 1984, RJ Reynolds created a fashion awards program to promote its More brand. The event was heavily covered in both magazines and broadcast media.⁴⁶⁷ The brand also ran sweepstakes for More customers giving them an opportunity to receive the winning fashions from the annual show.⁴⁶⁸

Philip Morris's Virginias Slims also ran a series of branded fashion shows, including its Fashion Fun Fairs, which were held in malls across the southern US in the mid-1980s.^{469 470 471}



⁴⁶⁷ Christenson Fm. More Fashion Awards Program. 1984 December 05. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/kkpg0098>)

⁴⁶⁸ Leber Katz. Sweepstakes Spread. Make Room For More. Win All The Fashions Created By America's Most Promising Designers. Enter The More Fashion Award Sweepstakes. Make Room For More. 1984 September 20. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/pqmg0098>)

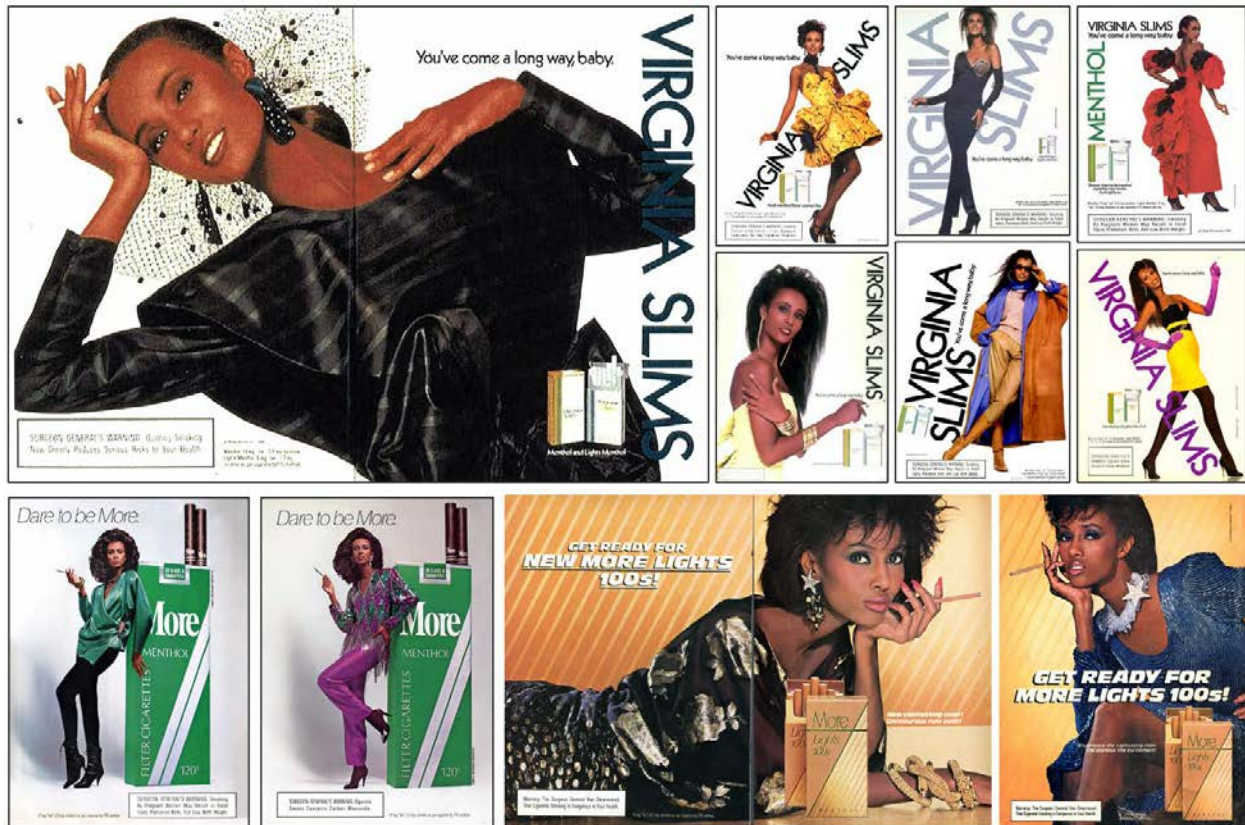
⁴⁶⁹ Take A Peek At The Past While Enjoying Today's Hottest Fashions. The Virginia Slims Fashion Fun Fair Two Live Weekend Fashion Shows. See Old Time And Contemporary Fashions Modeled During Our Two Spectacular Weekend Fashion Shows. Aventura Mall North Miami Beach, Florida Friday 1984. Philip Morris Records; (<https://www.industrydocuments.ucsf.edu/docs/lyfc0111>)

⁴⁷⁰ Virginia Slims Fashion Fun Fair The Virginia Slims Fashion Fun Fair: A Fashion Retrospective. 1985 November. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/fnlv0145>)

⁴⁷¹ Virginia Slims Fashion Fun Fair Southern Women's Show Nashville Convention Center Kroger Food Pavilion 870319 870322. 1987. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/gywc0111>)

Supermodel in Menthol Cigarette Advertisements

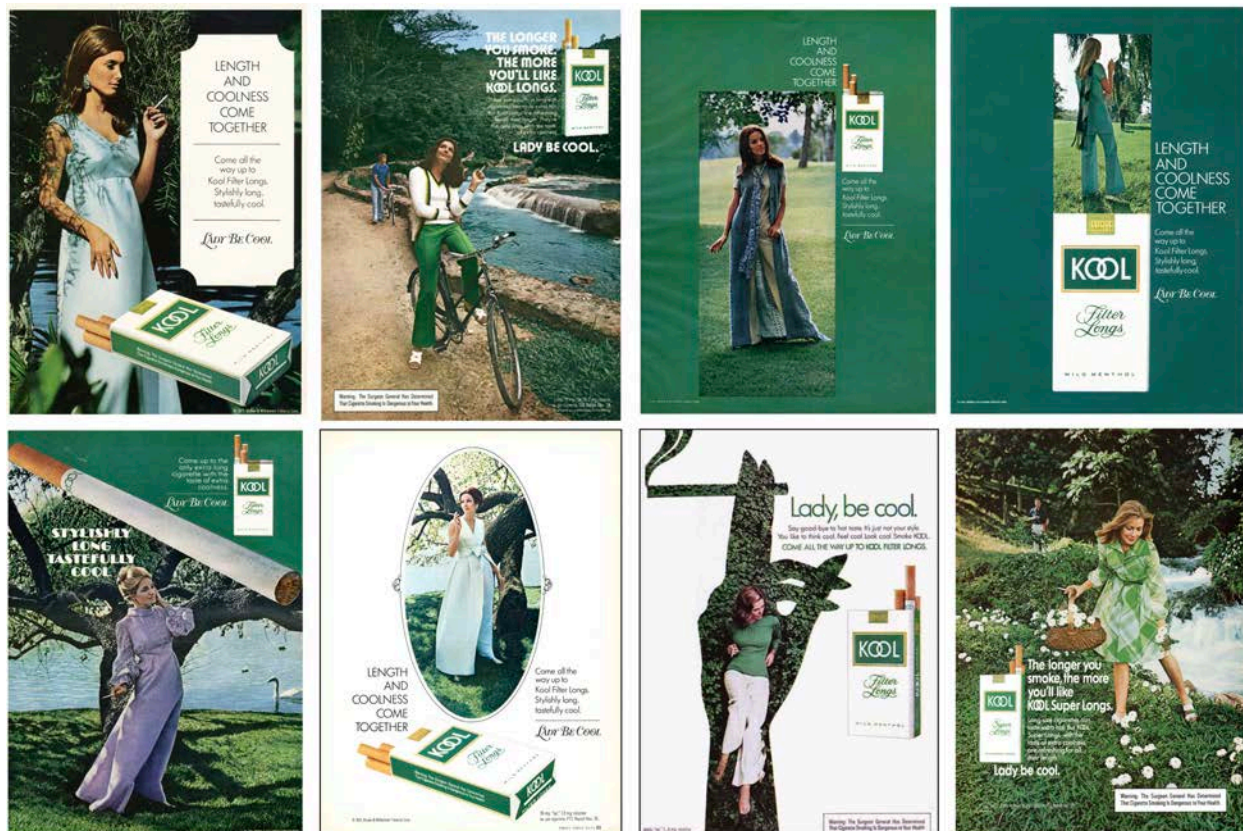
Brands used fashion models to advertise their slim cigarettes in an effort to encourage more women to smoke their brands. Featured in the advertisements below is supermodel Iman, who appeared over a number of years (@1985-1990) in both Virginia Slim (Philip Morris) and More (RJ Reynolds) cigarette advertisements.⁴⁷²



⁴⁷² Iman (<https://en.wikipedia.org/wiki/Iman>)

Menthol Cigarette Campaigns Appealing to a Woman's Femininity

Kool "Lady Be Cool" (1969–1974)



Brown & Williamson began targeting their promotion of Kool Longs to women smokers after concluding the brand had a “*pronounced masculine image*,” despite the fact that “70-80% of the extra length menthol cigarette smokers were women.”⁴⁷³ The goal was to “*vigorously advertise and promote the sale of KOOL Super Longs to the primary consumers of the style -- females*.”⁴⁷⁴ Since “*research indicated that women considered longer size cigarettes stylish*,” the marketing for the cigarette “*featured stylishly dressed women in cool scenes with the copyline, ‘Stylishly long... tastefully cool. Lady Be Cool.’*”⁴⁷⁵ These Kool Filter Longs advertisements were placed in magazines with predominantly women readership.⁴⁷⁶ In addition, “*daytime television was used for the first time in the Fourth Quarter of 1969 to promote KOOL Longs to female smokers*.”⁴⁷⁷ Brown & Williamson found that the “*results of this effort were encouraging and the schedule continued through 1970*.”⁴⁷⁸

In a retrospective evaluation of the Kool brand, Cunningham and Walsh note that between 1965 and 1970, Kool experienced “*dramatic growth*” that “*carries [their] menthol segment to*

⁴⁷³ History. 1980. Brown & Williamson. Minnesota Documents. (<https://www.industrydocuments.ucsf.edu/docs/jpyv0133>)

⁴⁷⁴ Brown & Williamson Tobacco Corporation 750000 Marketing Plans. 1975. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/lmnn0139>)

⁴⁷⁵ History. op. cit.

⁴⁷⁶ Brown & Williamson Tobacco Corporation 1971 Marketing Plans. 1971. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/kxfp0131>)

⁴⁷⁷ History. op. cit.

⁴⁷⁸ Ibid.

record penetration.”⁴⁷⁹ One contributory factor they list is the promotion of 100s towards women smokers on daytime television in 1969. The phrase “Lady Be Cool” and the nature-filled imagery insinuate a refreshing serenity and tranquility that may not be found in everyday lives. Brown & Williamson concluded that: “the effectiveness of the campaign is not being seen in the marketplace, especially vis-à-vis Salem” and announced that “entirely new creative materials are currently under review and will go into test in early 1974.”⁴⁸⁰

Eve “There’s a little Eve in every woman” (1975 – 1980)



Eve was a cigarette brand launched in 1971 by Liggett & Myers that was targeted toward “feminine women.”⁴⁸¹ It remains on the market in 2022. The brand name was rooted in the biblical figure Eve. As the company described, “Since a woman is feminine to begin with, Eve cannot add to her femininity” . . . “The only thing Eve can do is to prevent her from looking less feminine when she smokes a cigarette.”⁴⁸² A 1968 television advertisement for the brand depicted scenes of Eve in the Garden of Eden with a cigarette in her mouth along with the voice over “Women have been beautiful since Eve. Now cigarettes are beautiful since Eve.”⁴⁸³ As late as 1988, Eve was marketed in conjunction with TV daytime soap operas.⁴⁸⁴

In an attempt to resonate with women smokers, the brand chose both a “feminine package design” and a “truly female name.”⁴⁸⁵ The menthol packs were pastel green in color with a floral design to reflect the Garden of Eden. The brand’s name appeared near the top of the front of the pack, surrounded by a garden of flowers. The floral theme was a mnemonic device in all aspects of Eve’s branding including the varied items of clothing and accessories that the models wore as well as in the background.⁴⁸⁶

⁴⁷⁹ Cunningham & Walsh. Kool: A Retrospective View of Kool. Book I: The Text. 1980 November 10. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/zqfc0132>)

⁴⁸⁰ Brown & Williamson Tobacco Corporation 740000 Marketing Plans. 1974. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/nfpy0128>)

⁴⁸¹ Young & Rubicam, Inc. L&M - Eve Cigarettes - Advtg Rationale. 1969 January 24. Liggett & Myers. (<https://www.industrydocuments.ucsf.edu/docs/nkml0011>)

⁴⁸² Young & Rubicam. Feminine Cigarette - "Eve." 1968 October 24. Liggett & Myers. (<https://www.industrydocuments.ucsf.edu/docs/slll0011>)

⁴⁸³ Liggett & Myers Records. (<https://www.industrydocuments.ucsf.edu/docs/ynll0011>)

⁴⁸⁴ Advertising Age; Us Distribution Journal. Promotion Tied To Daytime Tv Drama // L&M Ties Promo For Eve Cigarettes To Soap Opera. 1988 February. (<https://www.industrydocuments.ucsf.edu/docs/kgvl0019>)

⁴⁸⁵ L&M - Eve Cigarettes - Advtg Rationale, op. cit., pp. 1.

⁴⁸⁶ Eve 1977 Marketing Plan. 1977 January 01. Liggett & Myers Records. <https://www.industrydocuments.ucsf.edu/docs/qmcy0011>

The Eve brand saw a number of line extensions, including Lights, Lights 120s, and Ultra Lights. Much like the Virginia Slims advertisements, Eve advertisements too emphasized femininity and slimness. For its extra-length cigarette (commonly 120mm as opposed to the 85mm of an average cigarette), a 1980s slogan was, “*every inch a lady*.” The Ultra Lights advertisements appeared with the slogan “*The Long Stemmed Ultra Light*.”^{487, 488} The floral theme was continued in the packs, but they started appearing as narrow vertical strips instead of the rectangular box that filled the front of the regular packs, again probably as a subtle message to promote the theme of slimness. As of 2002, the floral pattern was replaced by butterflies, an updated graphic that appears less old-fashioned and would appeal to younger audiences.

Virginia Slims “You’ve Come a Long Way, Baby” (1968–1996)

Virginia Slims was conceived at the Leo Burnett Agency in Chicago, where, according to the agency’s creative director Hal Weinstein, the resourceful team consisted of “*15 guys in search of a feminine identity*.”⁴⁸⁹ Philip Morris Executive Larry Williams indicated that the name Virginia “*Slims*” was chosen because “*most women like to think of themselves as slim*.”⁴⁹⁰ The brand was launched in 1968, when the second feminist wave was on the rise, with the distinctive tagline *You’ve Come A Long Way, Baby*.

The advertisements featured attractive and sophisticated, modern, feminine women. The brand imagery was intended to convey “*Virginia Slims is a badge of modernity - an accessory that every “today” woman would not be caught without*.”⁴⁹¹ A company document described the target brand as a cigarette for “*young thinking, very feminine and stylish women who expect and easily accept the modern women’s role of increased independence, freedom, and responsibilities*.”⁴⁹² Ironically, for a brand that came to the forefront with a slogan that celebrated women’s freedom, the advertising only focused on the image of the slim, trendy models, with early advertising mocking the constraints that women of the previous generation faced.

⁴⁸⁷ Teague SW; marketing development dept. Eve brand analysis. 1982 July 02. RJ Reynolds.
(<https://www.industrydocuments.ucsf.edu/docs/ppbl0184>)

⁴⁸⁸ Young Rubicam. Stylish segment competitive advertising review. 1988 October 31. RJ Reynolds.
(<https://www.industrydocuments.ucsf.edu/docs/mgxw0059>)

⁴⁸⁹ Weinstein H. How an agency builds a brand – The Virginia Slims Story. 1970.
(<http://legacy.library.ucsf.edu/tid/mcz66b00>)

⁴⁹⁰ Right name sells cigarettes. Doylestown, PA Intelligencer. Dec 5, 1968. (<http://legacy.library.ucsf.edu/tid/bww81a00/pdf>)

⁴⁹¹ Philip Morris Creative Review. Virginia Slims. 1978 January 24. RJ Reynolds.
(<https://www.industrydocuments.ucsf.edu/docs/srjb0086>)

⁴⁹² William Robinson Agency. Creative Strategy proposal for 750000 Virginia Slims promotions plants. 1974 December 18. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/pmhf0106>)

HOW AN AGENCY BUILDS A BRAND
-- THE VIRGINIA SLIMS STORY

HAL WEINSTEIN
 Vice President and Creative Director
 Leo Burnett Company, Chicago

The story I have the pleasure of telling you about is Virginia Slims and how it happened at the agency, as seen from the creative side. This story could be called "The Quest for a Personality" -- or "15 Guys in Search of a Feminine Identity" -- or "How Miss Virginia Slims Got to Be the Kind of Girl She Is."

Leo Burnett Co.; Weinstein, Hal. How an Agency Builds A Brand -- The Virginia Slims Story. 1970.

<https://www.industrydocuments.ucsf.edu/docs/ltyp0042>

Virginia Slims “You’ve come a long way, baby” (1970–1974)



By the late 1980s, after 20 years of exceptional sales success, the theme of “*You’ve come a long way, baby*” had less relevance to younger women. The brand was not appealing to young female adult users.⁴⁹³ Philip Morris planning documents showed that the brand sought to maintain market share by developing special consumer programs targeted to Black and Hispanic women smokers.^{494 495 496}

By the 1990s, the look and the clothes of the models were changed in an attempt to make the brand more relatable to young, adult female users. Menthol advertisements used the same formats as regular Virginia Slims advertisements of the time. As recommended in a 1987 creative document, Black models in these advertisements appeared against a white background.⁴⁹⁷

For an excellent review of Philip Morris company documents related to the Virginia Slims campaigns, see the 2005 paper of Toll & Ling.⁴⁹⁸

⁴⁹³ Virginia Slims Overview prepared for Ibco. Hispanic unit 910925. 1991 September 25. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/rpdw0124>)

⁴⁹⁴ Virginia Slims 910000 Brand Plan. (<https://www.industrydocuments.ucsf.edu/docs/jkmk0037>)

⁴⁹⁵ MSA. Virginia Slims Benson & Hedges. 1989 October 18. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/hyyh0041>)

⁴⁹⁶ Virginia Slim. 1987 March 03. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/rjwn0119>)

⁴⁹⁷ Virginia Slims ethnic creative review, op. cit., pp. 10.

⁴⁹⁸ Toll BA, Ling PM. The Virginia Slims identity crisis: an inside look at tobacco industry marketing to women. Tob Control. 2005 Jun;14(3):172-80.

Virginia Slims Menthol (1990–1991)

“Life’s a dance you learn by doing. That’s why I’m taking the lead.”

“Change is good, but I prefer big bills.”



Virginia Slims “It’s a Woman Thing” (1996–1998)

“We love a man who cries . . . just not more than we do.”

“Until you try walking on 3-inch heels . . . you can’t smoke one of ours.”



The “Woman’s Thing” campaign was conceived to: “Focus on the Woman and her thoughts and feelings; Create a sense of female bonding; and to convey Imagery of strong, self-reliant, independent, and approachable woman.”⁴⁹⁹ The advertisements were designed to be “aspirational to YAW” (young adult women – code designation for youth). The advertisements appeared with quotes that provided “insights uniquely relevant to women though not feminist.”⁵⁰⁰

⁴⁹⁹ Virginia Slims Project 2000a Plan Moving Forward. 1995 November 03. Philip Morris.
(<https://www.industrydocuments.ucsf.edu/docs/jsjn0164>)

⁵⁰⁰ Leo Burnett Agency. Philip Morris. Virginia Slims Advertising History & key Programs. 2000 March 29. Philip Morris.
(<https://www.industrydocuments.ucsf.edu/docs/syfy0177>)

More Menthol “Dare to be More” and “It’s More you” (1979–1986)



More Menthol 120s was launched by RJ Reynolds as one of the first 120 mm cigarettes on the market. The brand had a distinctive look with a brown wrapper cigarette resembling a cigarillo. The longer cigarette was intended as a way for women to “*express their self-confidence and independence.*”⁵⁰¹ More cigarettes were initially targeted at older women who “*desire to be treated as special people.*”⁵⁰² The advertisements featured well-dressed women or couples and a prominent cigarette pack with the brown wrapper cigarette shown. More’s 120mm menthol packs with their solid green color and diagonal silver stripes were intended to communicate that the brand had stronger, cooler, and higher levels of menthol than its competitor Virginia Slims.⁵⁰³ The female model appeared in the foreground at the same height as the male model. The slogan “*Dare to Be More*” represented a challenge for a woman to rise above and beyond the crowd if they smoke More.

More “Never settle for less.” (1987–1989)

“That cigarette is so long we’ll miss the wedding – I’m the Bride, They’ll wait.”



In 1987, More introduced a “*Comebacks Evolution*” that placed the menthol cigarette in a focal position while the models are not shown in their entirety — the top of their heads and even

⁵⁰¹ More 120's advertising research. Revised: Dare to be more versus current: it's more you. 1985 February 15. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/lggf0098>)

⁵⁰² Young Rubicam. More overview. 1991 September 27. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/ngv10094>)

⁵⁰³ More1985 (850000) Marketing Plan. 1984 September 21; RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/tqdh0098>)

their eyes are cut off.⁵⁰⁴ Statements on these advertisements emphasized the product's longer cigarette length, with "*If you finish that, we'll miss the kick-off*" and "*That cigarette's so long, we'll miss the wedding.*"⁵⁰⁵ See Black Targeting chapter for additional More menthol advertisements.

Misty "Slim 'n Sassy" (1990–1997)



Misty was introduced in 1990 by Brown & Williamson as a budget brand offering 120 mm cigarettes for women who "*want a high quality, light, slim cigarette that connotes contemporary femininity, attractiveness, style, and value.*"⁵⁰⁶ It strived to attract price-conscious women who would otherwise be attracted to brands such as Virginia Slims or Eve.⁵⁰⁷ Like Eve, Misty used feminine graphics on its cigarette packs. Misty's menthol pack was adorned with a rainbow. The rainbow imagery connoted "*a special moment, serenity, freshness and purity,*" which communicated a "*positive portrayal of a woman's self-worth and self-esteem.*"⁵⁰⁸ Misty also harnessed the power of fashion to attract consumers. Misty's print advertisements featured heavily accessorized women in fashion-forward outfits holding a long cigarette. The slogans "*Today's Slims*" and "*slim 'n sassy*" implied that smoking the brand was related to being more physically slender. The slogan "*Light 'n Sassy*" implied Misty's menthol flavor was light and refreshing. Misty's advertisements sought to position the brand as essential for the fashionable woman, and the question "*Why pay more*" spoke to the products lower cost. See Black-Targeting chapter for additional Misty menthol advertisements.

"Slim" Brands: Marketing Menthol Cigarette as a Dieting Aide

The famous brand Virginia Slims was named "Slims" to suggest to women that smoking would help them attain or maintain lower weight. Below are examples of menthol cigarette brands that promoted themselves as "Slim" and reinforced the message by featuring very skinny models, sometimes appearing significantly underweight. Combining the brand name "Slim" (weight

⁵⁰⁴ "Comebacks" More. Regional Advertising. 1989 December 28. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/nlmj0013>)

⁵⁰⁵ "Comebacks" Campaign Visuals Needed. 1988 May 20. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/fsyj0013>)

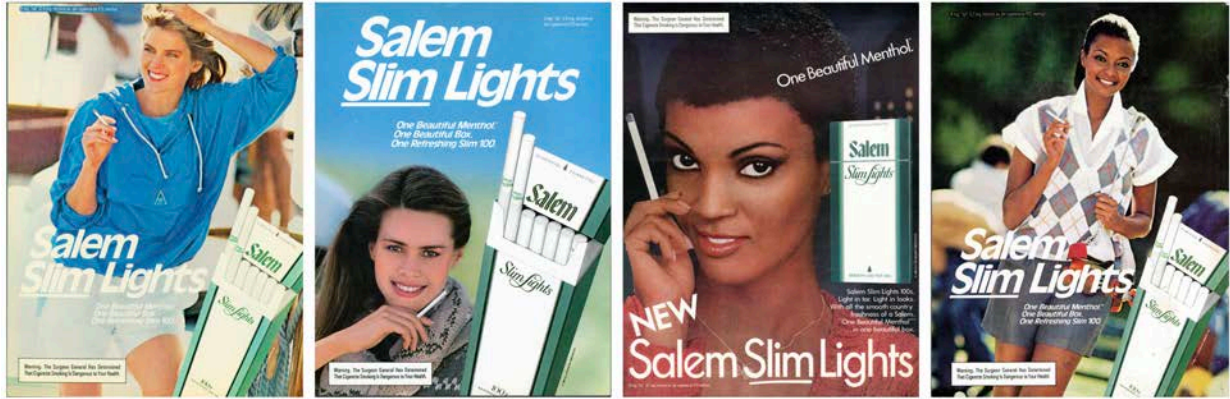
⁵⁰⁶ Creative Brief For Misty Advertising. 1999. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/ylwc0191>)

⁵⁰⁷ Wilson BL, Dayton OH. I Forever Smoked Virginia Slims When The Cost Went Up, And They Came Out With Misty, I Started Getting Misty. 1999 May 10. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/qkyy0083>)

⁵⁰⁸ Staab R. Misty Creative – Exploratory Research. 1999 March 22. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/nlwc0191>)

control) with “Light” (less harmful) along with menthol (medicated) was a dangerous and deceptive combination.

Salem “Slim Lights” Menthol (1981–1983)



Newport “Slim 120s” and “Slim Lights” (1992-1999)



Capri Menthol “the slimmest slim!” (1987)



Virginia Slims “Fat cigarettes fit men. Virginia Slims are made slimmer to fit you.” (1970–1972)



Virginia Slims Some models appeared significantly underweight for their height (1988–1989)



Virginia Slims Menthol. Note the extremely thin models reinforcing “Slims” (1990–1991)



Philip Morris's Virginia Slims co-marketed with Weight Watchers.^{509 510}

⁵⁰⁹ Weight Watchers Presents Virginia Slims of California. Oakland Coliseum Arena. 1986. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/nyf0111>)

⁵¹⁰ Weight Watchers Frozen Foods Presents Virginia Slims of Los Angeles 1984 October 01. Philip Morris Records; (<https://www.industrydocuments.ucsf.edu/docs/kqhk0106>)

“SuperSlims” Menthols: Capri (1990) and Virginia Slims (1989)



Brown & Williamson launched Capri as the first ever “super slim” cigarette in 1987 and targeted white collar, middle- and upper-middle class, relatively well-educated women.⁵¹¹ The initial advertisements for the brand were similar to Virginia Slims in that they featured self-assured single, stylishly dressed women. However, instead of the “feminist edge” of the Virginia Slims woman, the Capri woman was considered “*contemporary mature femininity with quality, class, and style.*”⁵¹²

<u>Capri Woman</u>	vs.	<u>Slims Woman</u>
- Dainty, ladylike, graceful, flamboyant		- Spunky, robust, fit
- Wears elegant gowns, diamond jewelry		- Dresses nice but more practically
- Is a jet setter		- Active but on more of a local level.
- Doesn't work hard, yet part of top management of large corp.		- Worked hard for where she is, middle management of small company

It boiled down to the Capri, or ultra thin, woman being very dainty, in an old southern tradition, she was born with money and had most things given to her so she didn't have to work hard for anything.

'How Elan Came To Be' Story Outline. 1987 April. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/jtdb0112>)

The menthol line extension often had the slogan, the “*Slimmest Slim also in menthol.*” To suggest the cooling sensation of menthol, blue and green were used in the background as well as in the accessories worn by the women. Capri’s goal was to establish itself as a high-end, sophisticated brand for women on the rise and it advertised heavily in magazines focused on the so-called rich and famous.⁵¹³ Capri’s users were typically either very young (18 to 24) or over 44, and were primarily menthol and low-tar smokers.⁵¹⁴ Focus groups showed that what appealed to women was the “*unique*

⁵¹¹ Alar J, Heger CJ, Mccafferty B, Wallace J. Major marketing decision recommendation Project Delta. 1980 August 14. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/zsbv0139>)

⁵¹² Corporate Planning Quarterly Pao Reports, 2nd Quarter, 81000. 1981. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/yhmg0137>)

⁵¹³ Geer; Dubois Inc. 12 month national theoretical Capri Ultra Lights/Capri family media plan. 1989 July 24. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/pmcv0132>)

⁵¹⁴ How Elan Came To Be' Story Outline. 1987 April. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/jtdb0112>)

*feminine appeal of the package, name, shape and length.*⁵¹⁵ Sustained purchase of the product was because of its “*strong tobacco flavor, especially menthol.*”⁵¹⁶

The slim text in the Capri Super Slim advertisements likely served as a visual descriptor of the slimness of the product and the women smoking it.⁵¹⁷ Capri also used their slogan “*the slimmest slim*” to reinforce the message women can attain a slender figure by smoking Capri cigarettes. The slogan “*Dare to be different with Capri super slims*” further reinforced the idea that smoking Capri will turn the smoker into a different, more attractive woman.

Newport Stripes Menthol 100s for the White Market “The latest in pleasure” (1987–1990)



Newport Stripes was introduced nationally in 1987 in both regular and menthol in 100mm packs targeting younger women.⁵¹⁸ The campaign was different from advertising campaigns by competitive women's brands such as Virginia Slims, Capri, and Eve in that Newport advertisements did not target fashion-forward women, but rather smiling, casually dressed women enjoying friendship and camaraderie.

Advertisements for Newport Stripes differed from the traditional Newport advertising format of couples and groups against a kelly green background.⁵¹⁹ Newport Stripes advertisements highlighted the social aspect of smoking and peer acceptance. In Stripes advertisements, the

⁵¹⁵ Ibid, 6.

⁵¹⁶ Ibid, 6.

⁵¹⁷ Perception Research Services Inc; Schurtz J. Summation of Capri focus groups. 2000 March 13. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/jxhm0190>)

⁵¹⁸ Young Rubicam; Denesuk M. Stylish segment competitive advertising. 1988 August 09. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/lgxw0059>)

⁵¹⁹ Newport Brand Plan. 1992 October 11. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/qghb0011>)

models were framed like matted photographs using colored squares in green and pink against a hot pink background. Pink has long been used in women-targeted cigarette advertisements.⁵²⁰ The slogans for these advertisements were a play on the traditional Newport “*Alive with Pleasure*” slogan with the headline reading, “*The latest in pleasure: Newport Stripes.*” The advertisements featured both the menthol and the regular Stripes packs, but in most cases, the Newport Menthol Stripes package was more prominently placed.

A 1988 industry report recommended promoting Newport Stripes in bridal expos through interactive video booths and other promotional tie-ins.⁵²¹ The report from the marketing firm suggested bridal expos would be a great choice for Newport Stripes because: “*typical bride-to-be is a young adult whose buying habits are undefined and malleable. Due to their imminent lifestyle transition, these women are particularly receptive to, and influenced by, new consumer products (e.g., home decorating, life insurance, investment products) - and are establishing new brand preferences.*” Bridal expos were ultimately used for distributing free samples of Newport Stripes.⁵²²

The brand made concerted efforts to promote Newport Stripes to Black women in Charlotte, Chicago, and New York City.⁵²³ Interestingly, Lorillard chose a different design for Newport Stripes advertising for the Black market, with a traditional deep green background emphasizing menthol flavoring. Newport’s Stripes campaign failed to gain the desired market share and was terminated in 1991.⁵²⁴

Newport Stripes Menthol 100s for the Black Market “The latest in pleasure” (1987–1990)



⁵²⁰ SRITA collection of Pink colored women targeted cigarettes advertisements. (<https://tobacco.stanford.edu/cigarettes/targeting-women/pretty-in-pink/>)

⁵²¹ DS+A promotions. The Newport Stripes great bridal expos tour. 1988 July. Lorillard. (<https://www.industrydocuments.ucsf.edu/docs/pxmd0054>)

⁵²² Guardino JA. Newport Stripes "Bridal Expo" Sampling Program. 1988 June 24. (<https://www.industrydocuments.ucsf.edu/docs/jfkx0045>)

⁵²³ Newman Stein. Newport Stripes Ethnic 1988 October. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/mxxy0123>)

⁵²⁴ Hammer RD. Newport Priorities. 1991 June 17. Lorillard (<https://www.industrydocuments.ucsf.edu/docs/nkdx005>)

Newport Lights (1985) – The model looks pregnant⁵²⁵



A study of women who smoked during pregnancy found a marketed preference for menthol brands.⁵²⁶ On the right is a 1963 photograph of First Lady Jacqueline Kennedy, who for 40 years was a three-pack-a-day smoker, smoking while pregnant.⁵²⁷ At the time it was not widely believed that smoking caused harm to the fetus. Her favorite brands were said to be Salem, Newport, and L&M.

Kool “Today it’s Kool Milds” (1987–1991)



Kool introduced the Kool and Mild Campaign in 1987 following its Biker campaign, which was specifically targeted at men. (See details of Biker campaign in Male targeting chapter) The

⁵²⁵ Davis RM, Landman A. Lorillard's "Candy Box" ad for Newport cigarettes: is she pregnant? Tob Control. 2000;9 Suppl 3(Suppl 3):III3-II5. doi: 10.1136/tc.9.suppl_3.iii3.

⁵²⁶ Jao NC, Sokol NA, Vergara-Lopez C, Borba K, Scott-Sheldon LAJ, Stroud LR. Use and perceptions of menthol versus non-menthol cigarettes among pregnant women. J Addict Dis. 2022 Apr-Jun;40(2):247-253.

⁵²⁷ Pregnant Jackie Kennedy Enjoying a Cigarette, 1963. Vintage News Daily. October 2, 2020. (<https://vintagenewsdaily.com/pregnant-jackie-kennedy-enjoying-a-cigarette-1963/>)

aim of the campaign was to revitalize the flagging brand sales and address Kool's dissatisfaction that the product was perceived as being for "young, black, and low income" consumers along with the product being "harsh with a heavy menthol taste."^{528 529} Advertisements specifically targeted "white collar, good income, and fun loving" young adults in their twenties.⁵³⁰ The women depicted in these advertisements conveyed an "appealing, modern, upbeat, sporty, vigorous, and energetic" atmosphere consistent with the desired aura of the young adult.⁵³¹ New Kool white packs that featured the Kool logo in gold lettering were used as part of the revitalization to provide a more contemporary and modern look for the brand.⁵³² The campaign slogan "Kool & Mild Today" attempted to position Kool Milds as a cigarette for contemporary smokers and potentially represented a call to action: Buy Kool Milds today. For more examples of the Kool & Mild campaign, see Black targeting chapter.

Very Kool/Completely Kool (1990–1994)



⁵²⁸ Kool 910000 Brand Plans. 1991. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/qkqh0146>)

⁵²⁹ Analytic Insight Inc. Kool Milds. New Packs, Tipping, & Creative Exploratory. 1990 October 30. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/ytmd0146>)

⁵³⁰ Research Summary: Effectiveness of Kool & Mild Today Campaign. 1990 July. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/fzmd0146>)

⁵³¹ Ibid, 10.

⁵³² Kool Research Summary. 1993 June. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/gjdk0133>)

With its market share continuing to fall, Brown & Williamson attempted to turn around the Kool brand in the 1990s with goals to “reposition Kool as a popular contemporary menthol brand for 21-35 year old smokers.”⁵³³ The advertisements focused on young models wearing brightly colored casual or stylish and sophisticated clothing, appearing against the Kool brand name that also appeared in bright colors. The tagline “no doubt about it” along with the Kool logo at the top of the advertisement was meant to reinforce Kool’s claims in its slogans: “Menthol is Kool,” “Always Kool,” “Pretty Kool,” and “Keep it Kool.” For more examples of this campaign, see Black Targeting chapter.

Camel No. 9 (2007) Pink cigarettes for adolescent girls.



⁵³³ Kool Revitalization. 1991 July 09. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/gkjp0133>)



Camel No. 9 was released in February 2007 to grow Camel's menthol market share as a *"light and luscious smoke for the ladies (and guys who don't give a damn)."*⁵³⁴ ⁵³⁵ This cigarette was supposedly designed for female smokers under 30 and especially targeted toward trendsetting *"modern innovative adventurers."*⁵³⁶ A UCSD study showed that the Camel No. 9 campaign had special appeal to pre-teens ages 10 to 13.⁵³⁷ The cigarette packs were created by the famous designer Santino and were *"predominantly black with cues of vibrant pink (non-menthol) and teal (menthol)."*⁵³⁸ ⁵³⁹ This advertisement collection featured unique packaging with a striking pink Camel logo adorned by wispy grey flowers against a black background. To appear more sophisticated and stylish, menthol Camel No. 9 was named for the French word for menthol (menthe) as in Crème de Menthe.

Camel No. 9 primarily marketed to "hipster" young adults through nightclub venues, promotional music events, female-oriented bar nights, and fashion-oriented magazines.⁵⁴⁰ ⁵⁴¹ Its menthol advertising focused on enhancing smoking pleasure with the brand name evoking: "on cloud nine," being "dressed to the nines," "Nine West" shoes and handbags, "Chanel No. 5," and

⁵³⁴ Holbrook TM. Camel Stage & Gate Candidates. 2006 January 01. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/rzfj0224>)

⁵³⁵ RJR. Create The Future Lead The Movement. Camel Menthol Opportunity. 2008 June 24. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/pjcm0222>)

⁵³⁶ Crush Pre-Seed Strategy. Master Brief. 2008 June 25. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/hmcm0222>)

⁵³⁷ Pierce JP, Messer K, James LE, White MM, Kealey S, Vallone DM, Healton CG. Camel No. 9 cigarette-marketing campaign targeted young teenage girls. *Pediatrics*. 2010 Apr;125(4):619-26.

⁵³⁸ Camel No. 9 Launch BIG1F Buyer Study. 2007 June 18. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/rpcd0221>)

⁵³⁹ Hendlin Y, Anderson SJ, Glantz SA. 'Acceptable rebellion': marketing hipster aesthetics to sell Camel cigarettes in the US. *Tob Control*. 2010 Jun;19(3):213-22. doi: 10.1136/tc.2009.032599. PMID: 20501494; PMCID: PMC3088012.

⁵⁴⁰ Ibid.

⁵⁴¹ A Camel Event. Camel No. 9 Presents Cloud 9 Featuring: "The Mastets" DJ Jayceeh & DJ On & On. Brighton, MA. 2007. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/jzfd0152>)

the romantic song “Love Potion No. 9.”⁵⁴² ⁵⁴³ The brand name communicated a “*uniquely refreshing*” and adventurous menthol flavor while the slogans “*think the other night was hot*” and “*just wait until we get warmed up*” projected a sense of confidence and empowerment without shedding feminine sexuality.⁵⁴⁴ ⁵⁴⁵ Camel No. 9’s use of “*bright, bold unexpected elements*” allowed for a sense of personal style and self-expression, while its “*confident image with a fun, upbeat attitude*” empowers females to engage with the Camel brand on their own terms.⁵⁴⁶ Despite protests regarding its clear appeal to youth, Camel No. 9 remains on the market in 2022.⁵⁴⁷

RJ Reynolds chose to brand its women-targeted cigarette with the number 9. It could have chosen to use “Number 9,” “#9,” or even No. 9, instead chose to name it Camel No. 9. This format has a resemblance to the famous perfume line Chanel No. 5.



In its pre-launch preparation of its public relations team, RJ Reynolds issued the following guidance for its spokespersons regarding the similarity of Camel No. 9 with Chanel perfumes.

Are you trying to emulate Chanel No. 5? Even your typeface is very similar to theirs.

No, we were not trying to tie the brand to Chanel’s perfume. No. 9 was just a name selected to impart the premium nature of the blend.

The name No. 9 was selected by female adult smokers from a variety of options because of its appeal which reinforces the premium attributes of the product.

MUST AIRS. 2006 April 21. RJ Reynolds <https://www.industrydocuments.ucsf.edu/docs/nykj0223>

⁵⁴² 'Acceptable rebellion': marketing hipster aesthetics to sell Camel cigarettes in the US, op. cit.

⁵⁴³ Camel Menthol. Camel Will Incorporate Menthol In The Same Way It Approaches All Product And Consumer Initiatives To Deliver 'Pleasure'. 2007 November 13. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/tlpk0222>)

⁵⁴⁴ 'Acceptable rebellion' op. cit.

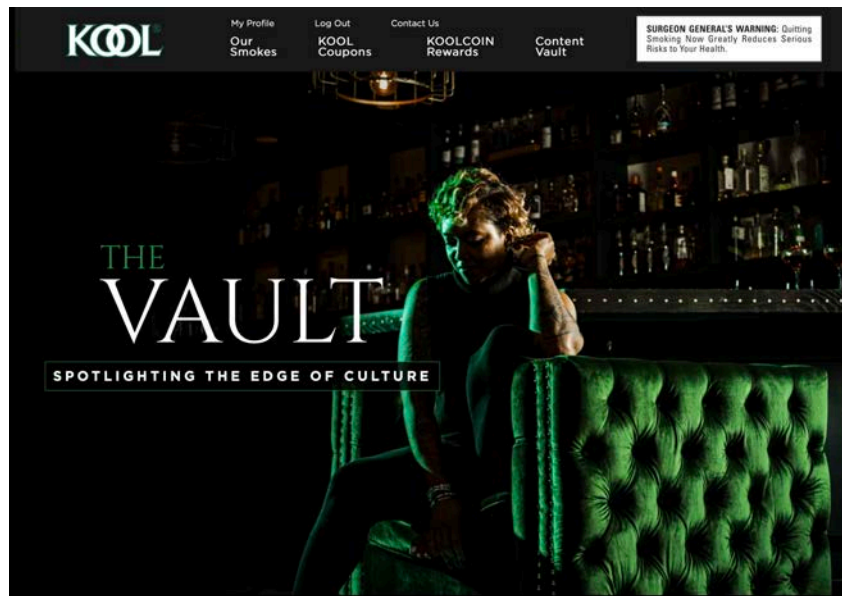
⁵⁴⁵ Camel Menthol op. cit.

⁵⁴⁶ Smith CM. Camel No. 9 Concept Appeal Study. 2006 September 29. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/qpcd0221>)

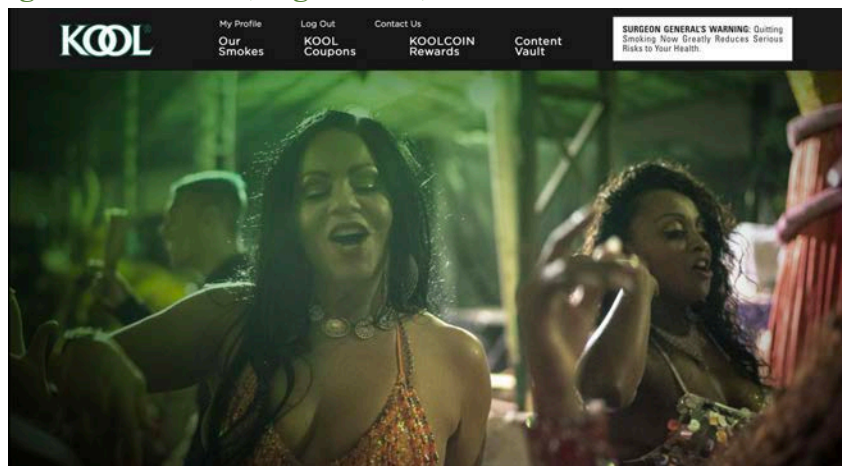
⁵⁴⁷ Hochberg A. Critics Fume over Marketing of 'Camel No. 9'. NPR March 16, 2007. (<https://www.npr.org/2007/03/16/8909745/critics-fume-over-marketing-of-camel-no-9>)

Selected examples of recent women-focused menthol cigarette advertisements.

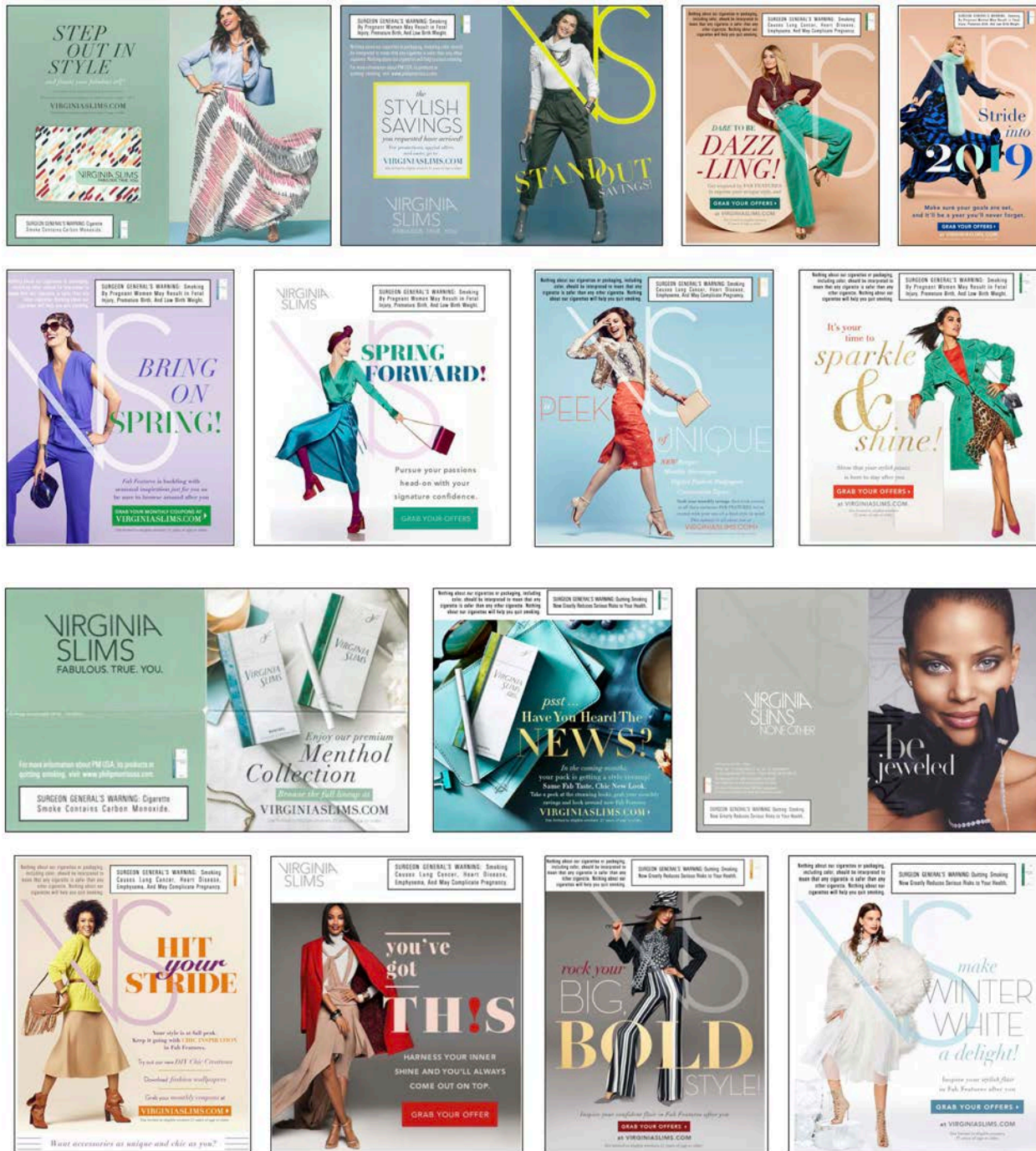
Kool Menthol Cigarette Website (August 2022)



Kool Menthol Cigarette Website (August 2022)



Virginia Slims (2015–2020)



Pall Mall (2018)**Marlboro (2022)****Links to SRITA Women-Targeted Cigarette Advertising Collections (# of advertisements)**

Targeting Women (1170): <https://tobacco.stanford.edu/cigarettes/targeting-women/>

Women's Cigarettes (992): <https://tobacco.stanford.edu/cigarettes/womens-cigarettes/>

Keeps You Slim (382): <https://tobacco.stanford.edu/cigarettes/keeps-you-slim/>

MENTHOL CIGARETTE ADVERTISING TARGETING MEN

In their early decades after being introduced to the market, menthol cigarettes tended to be more popular among females, with some variation among brands. In the 1970s Salem and Newport were firmly preferred among women while Kool skewed male.⁵⁴⁸ While numerous campaigns targeted women, tobacco companies also ran campaigns to persuade men to adopt their menthol brands.

A 1961 study for a proposed menthol brand opined:⁵⁴⁹

Masculinity

The brand should be as masculine as other leading cigarette brands, both regular and filtered. For, the cigarette with the unself-conscious, unexaggerated masculine image obtains both the male and female market.

The tobacco industry closely monitored concepts of masculinity and how these evolved over time. This enabled marketers to create psychological profiles of men to guide their targeted advertising. A 1987 analysis of the “*masculine dreamscape*” defined key elements of “*conquest, power, success, prestige, freedom, and pleasure*” . . . “*which are all well traveled in the wandering minds of men.*”⁵⁵⁰ The industry played special attention to the masculinity of urban Black males.⁵⁵¹

Definition of traditional masculinity from a 1982 RJ Reynolds study:⁵⁵²

DOMINANCE is the core standard of traditional masculinity. Given this, the other required traits follow logically to expand and clarify the rules. The traditional real man is:

- Aggressive
- Strong
- Silent
- Without self-doubt
- The sole provider and decision maker
- In control of all his emotions (except anger)

Any behavior which weakens perceptions of a man's strength and invulnerability is taboo. Anger is acceptable since it reflects aggressiveness.

- Never anything that is considered feminine

⁵⁴⁸ Holbert, N; Isaacs, J. Cigarette Tracking Study. 1978. Philip Morris (<https://www.industrydocuments.ucsf.edu/docs/ggpw0189>)

⁵⁴⁹ Market Positioning For Project Special. 1961. American Tobacco. (<https://www.industrydocuments.ucsf.edu/docs/qyym0002>)

⁵⁵⁰ Alreck PL; Settle RB. The Masculine Dreamscape. Marketing Communications. 1987. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/spxj0025>)

⁵⁵¹ Behavioral Systems, Inc. The Marlboro image revisited. An exploration of the masculinity concept among black urban male cigarette smokers. 1971 June 01; 2012 January 13. Philip Morris. (<https://www.industrydocuments.ucsf.edu/docs/gxby0189>)

⁵⁵² Whaley J. Strategic research report the changing definitions and symbols of masculinity. 1982 August 20. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/xxhh0079>)

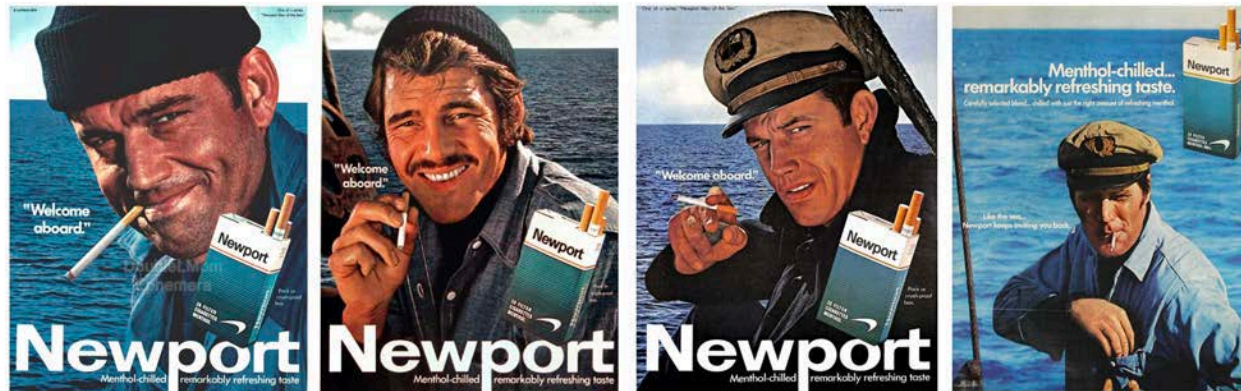
A 1965 academic study concluded that the more masculine a smoker's personality, the more masculine the smoker's cigarette brand imagery.⁵⁵³ At that time, the study found that the brands perceived as least masculine were those with menthol.

Alpine “Who put the men in menthol” (1961)

In an effort to recruit male menthol smokers, Philip Morris advertised its Alpine brand squarely as a brand choice for males. The effort failed and Alpine sales decreased by the end of the year the campaign ran.⁵⁵⁴



Newport Sea Captain campaign “Like the Sea, Newport Keeps Inviting You Back.” (1969–1970)



The concept of the Sea Captain campaign was to reinforce the close association between Newport and images of the sea to connote its cooling effect.⁵⁵⁵ The rugged, individualistic appearing sea captain, had a similar male appeal to that of the Marlboro's cowboys. Notably, while the sea captain campaign was in predominantly White media, the “Cool Ain't Cold” campaign with “Afro-style dress” ran in predominantly Black media.⁵⁵⁶ (see chapter on Black targeting)

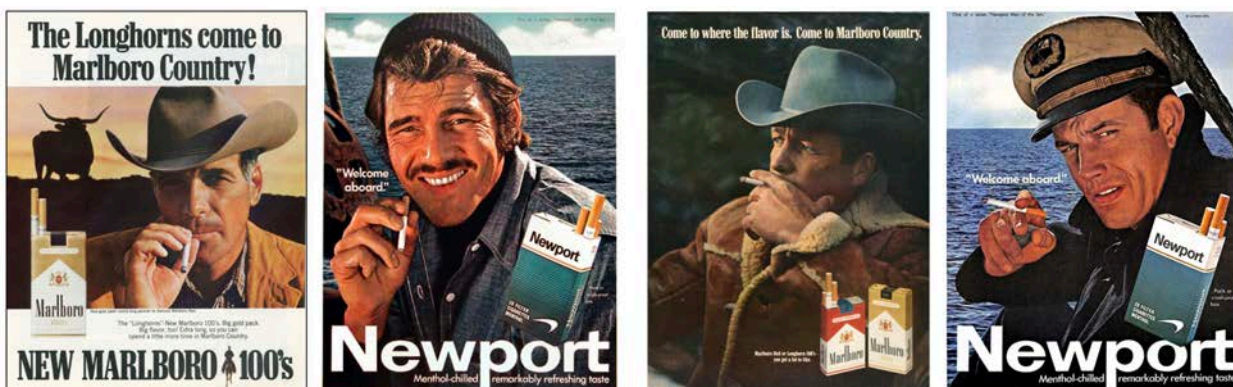
⁵⁵³ Vitz PC, Johnston D. Masculinity of smokers and the masculinity of cigarette images. *J Appl Psychol.* 1965 Jun;49:155-9.

⁵⁵⁴ Alpine. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/jjbx014>)

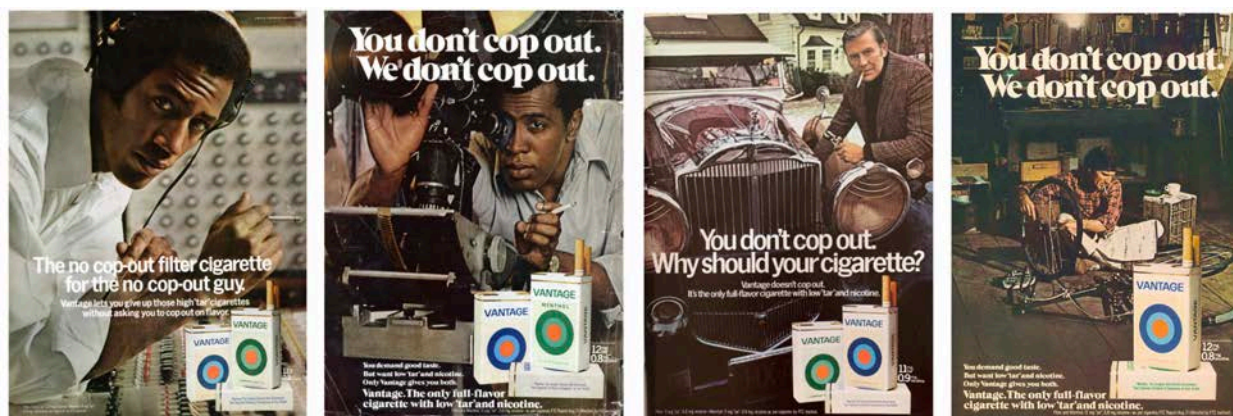
⁵⁵⁵ Newport Brand History. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/stbd0135>)

⁵⁵⁶ Daniel MA; marketing research dept. Newport: growth and history. 1974 September 20. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/nzfw0091>)

Newport's Sea Captain advertisements (1969–1970) emulate the genre pioneered by the Philip Morris's Marlboro Man (examples from 1967 and 1969).



Vantage “You don’t cop out. We don’t cop out.” (1970–1971)



The “*cop out*” theme was intended to communicate that Vantage was a low-tar brand that delivered full tobacco flavor.⁵⁵⁷ While the low-tar category was more popular among women, among the low-tar brand Vantage’s sales skewed more to men and tended to appeal to a more upscale market.⁵⁵⁸ ⁵⁵⁹ The theme of the campaign was to: “*Portray Vantage as a modern cigarette for people who are individualists and take pride in their cigarette.*”⁵⁶⁰ Note that the menthol pack is in the forefront in Black advertisements and in the background or missing in White advertisements.

⁵⁵⁷ Vantage History. Background: 1970 (70000). 1981. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/rzcd0019>)

⁵⁵⁸ Vantage History. Year 1 performance. 1981 October 20. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/rhfg0082>)

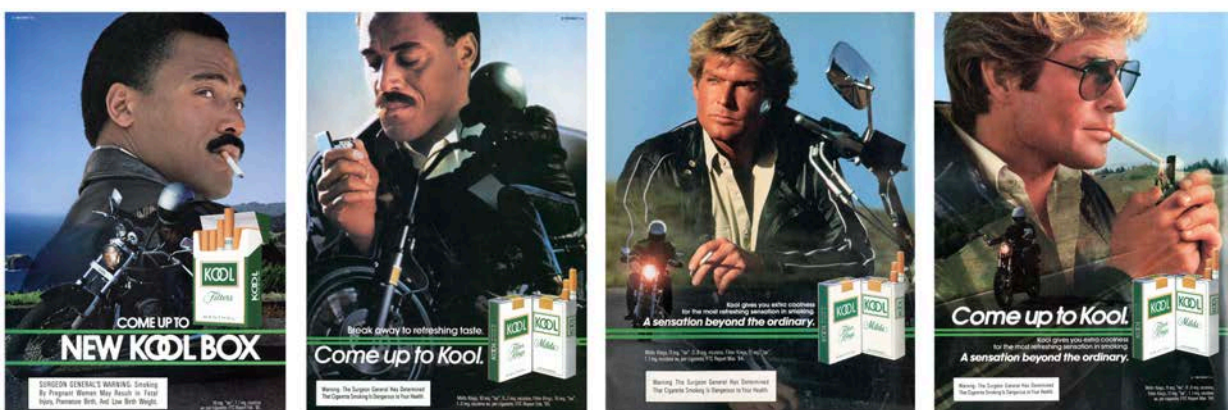
⁵⁵⁹ Campaign Cop-out" Vantage Brand History. IV. " 1981 October 20. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/tndd0019>)

⁵⁶⁰ National Roll-out. Vantage history. 1981. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/qzcd0019>)

Kool “Kool is the Coolest” (1975–1978)



Kool Biker Campaign (1985–86)



The Kool Biker Campaign ran from 1985–1986. It was targeted at young adult males (18 to 34 years), and portrayed the biker as a masculine, confident, and free individual.⁵⁶¹ ⁵⁶² Brown & Williamson internal records show that the men in the biker campaign was intended to appeal to youth as an updated “*Marlboro Man*.”⁵⁶³ The campaign targeted both Black and White young men. The motorcycle imagery was intended to communicate strength and power. The outdoor landscapes of the advertisements were intended to evoke freedom and escape.⁵⁶⁴ The slogan “*Come up to Kool*” implied smokers would elevate their standards by switching to Kool. The secondary tagline, “*A sensation beyond the ordinary*,” was adopted to convey the alleged intensity of Kool’s menthol.

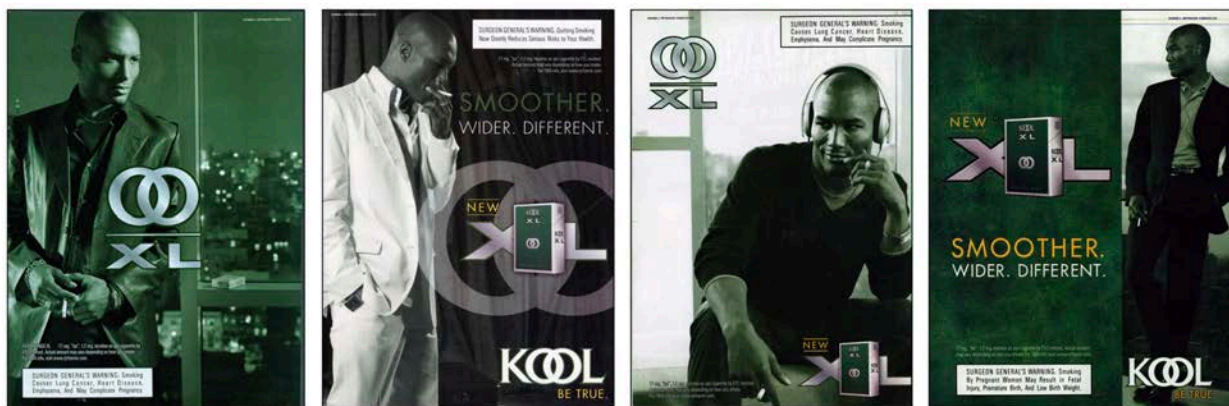
⁵⁶¹ Kool Creative Review. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/lxbd0139>)

⁵⁶² Kool Bike Ad Campaign Test Market World Plan. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/fzfk0141>)

⁵⁶³ Biker Creative Elements Research. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/ggpf0142>)

⁵⁶⁴ Kool Creative Status. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/fgpf0142>)

Kool XL (2006)



The Kool XL campaign was launched in 2006 and advertised the larger gauge and filter Kool cigarettes.⁵⁶⁵ The introduction of the XL cigarette was said to mark the 75th anniversary of Kool. The product was a “premium blend” of tobacco rolled wide to have “more menthol per inch,” allegedly offering more smoothness and cooling qualities.⁵⁶⁶ The campaign was targeted to the adult male “urban trendsetter” supposedly between 21 and 29 years.⁵⁶⁷ According to the company: “The XL “guy” is a guy who’s made it. He’s successful, classy, confident, stylish, smooth, bold and a leader. Yet, he is still very much grounded to his roots. He’s not a show-off, bling or faddish. Instead, he defines a style that is validated not by what others say is right, but by the success of his own persona.”⁵⁶⁸ In each of these advertisements, the XL man is at the center of attention, sometimes with other people surrounding him. The advertising slogan “More cooling flavor. Wider for a reason” was product focused and was intended to appeal to the smoker who was looking for a cigarette with more menthol flavor.

KOOL XL Overview

XL Mantra

This platform expresses the desire to live up to one's own means and to do things on their own terms.

XL Image

XL is not about flash and glamour – it's about enjoying life to the fullest, all the while retaining your individuality and being true to yourself.

XL is classy, not bling.

XL is confident, not arrogant.

XL is stylish, not trendy.

XL is a leader, not a follower.

XL is smooth, not sly.

XL is bold, not brash.

XL. 2006 August 11. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/xkwm0222>)

⁵⁶⁵ New products. XXL,BMF ltd, Blue. 2005 June 30. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/hhwm0222>)

⁵⁶⁶ KOOL XL communication strategy. 2008 January 22. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/xfdm0222>)

⁵⁶⁷ XL. 2006 August 11. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/xkwm0222>)

⁵⁶⁸ Creative brief. Project: Kool consumer selling story. 2007 February 28. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/xjmx0225>)

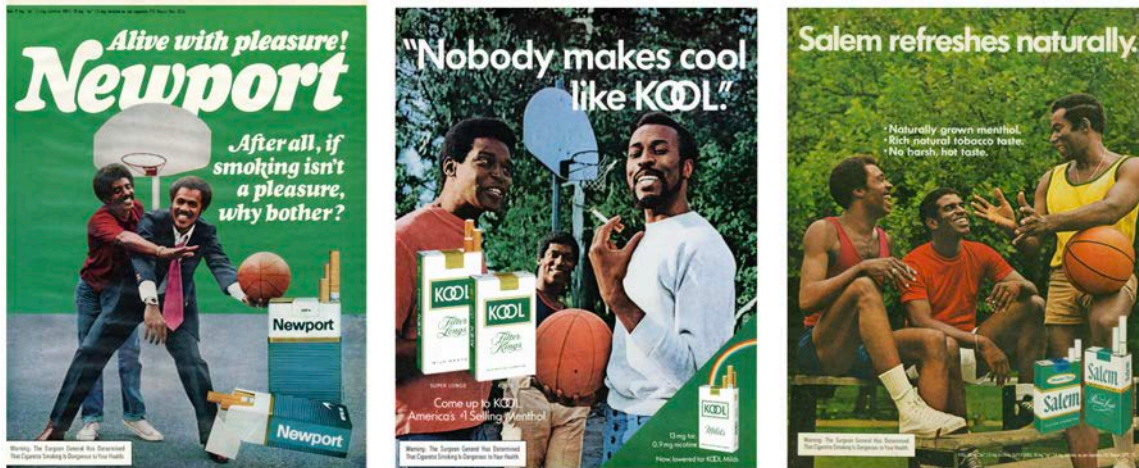
Winston Menthol 2020–2021



Sports and Game Themes in Male-Targeted Menthol Cigarette Advertisements

While smoking cigarettes is hardly conducive to excellence in sports performance, tobacco marketers often use athletic settings in their advertising.

All three major menthol cigarette brands (Newport, KOOL, Salem) used Black men in basketball settings in predominantly Black media.



Newport basketball-themed advertisements continued well into the new millennium.



Kool baseball-themed advertisements



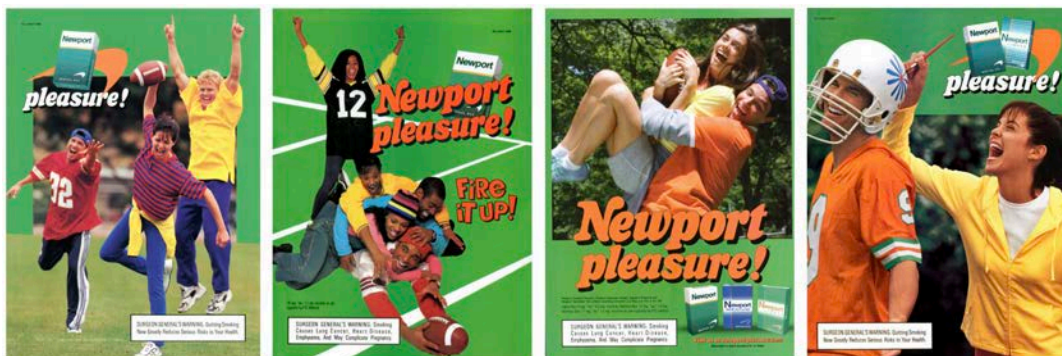
Kool golf-themed advertisements



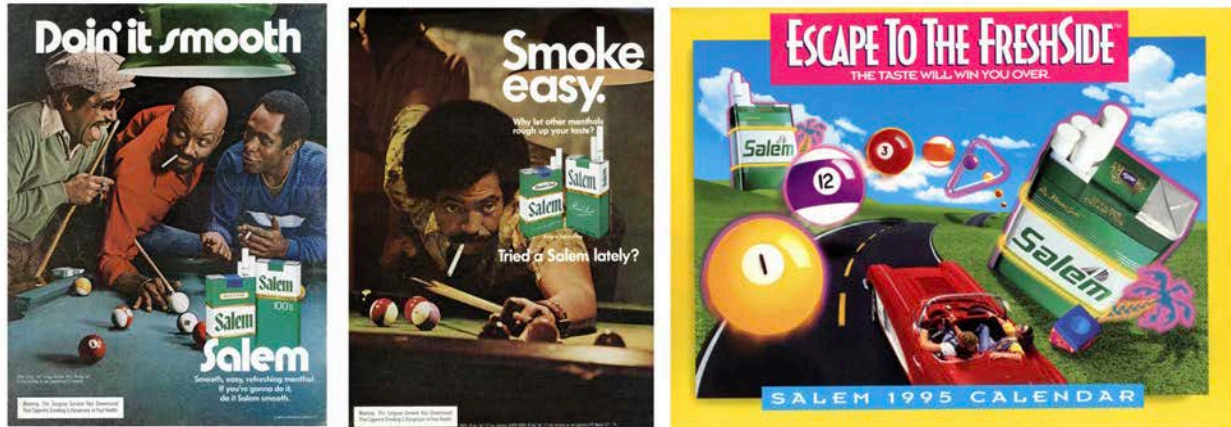
Kool football-themed advertisements



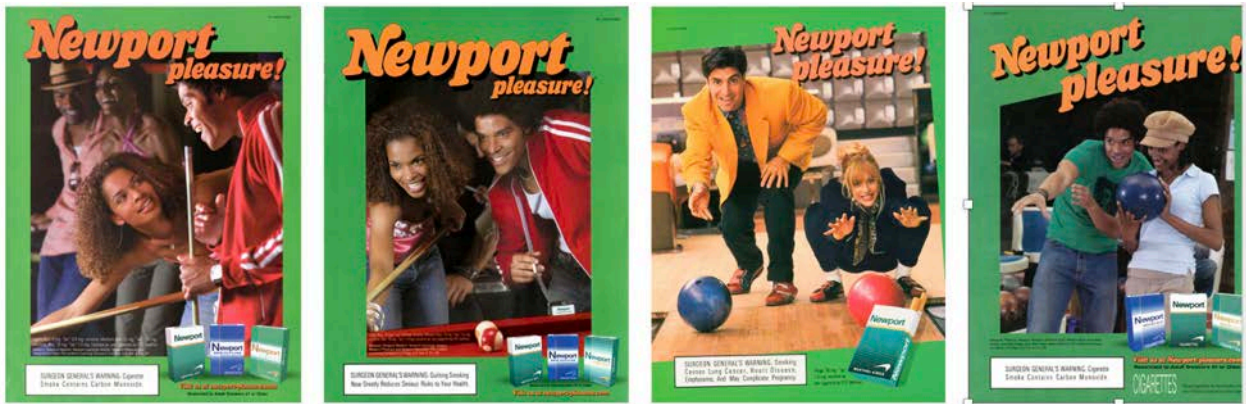
Newport football-themed advertisements



Salem's billiard-themed advertisements



Newport billiard and bowling-themed advertisements (2008)



Kool card games/gambling-themed advertising



Automobile racing has long been a popular advertising theme.

Menthol cigarette brands have been no exception.^{569 570 571}



⁵⁶⁹ Dewhirst T, Hunter A. Tobacco sponsorship of Formula One and CART auto racing: tobacco brand exposure and enhanced symbolic imagery through co-sponsors' third party advertising. *Tob Control*. 2002 Jun;11(2):146-50.

⁵⁷⁰ Grant-Braham B, Britton J. Motor racing, tobacco company sponsorship, barcodes and alibi marketing. *Tob Control*. 2012 Nov;21(6):529-35.

⁵⁷¹ Carlyle J, Collin J, Muggli ME, Hurt RD. British American Tobacco and Formula One motor racing. *BMJ*. 2004 Jul 10;329(7457):104-6.

“COOL” & “FRESH” - MENTHOL’S MULTIFACETED BUZZWORDS

Menthol advertisers heavily employ two shrewdly chosen key descriptors: “Cool” and “Fresh.” These terms convey multiple meanings, which are intended to implant overlapping messages about the desirability of the menthol brand in the consumer’s conscious and subconscious mind. The meaning of the word “cool” in menthol cigarette advertising may be broken down into two components: sensory coolness, and the likely more impactful, social coolness.

Sensory Coolness in Menthol Cigarette Advertising

Spuds “The Smoke Zone is a Colds Zone” (1937)

Spuds was the first menthol brand, introduced in 1925.



Snow, ice, and cold are common themes in menthol advertising



“Ice” named menthol cigarettes.



Social Coolness in Menthol Cigarette Advertising

Targeted marketing seeks to hook identity and self-value to the brand. Merriam Webster Dictionary defines the social aspect of “cool” as “fashionable” and “hip.” If you’re cool, you’ll be popular and feel that you belong. Achieving “coolness” conveys acceptance and admiration by peers. While many potential customers may not see themselves as “cool,” they may aspire to achieve greater “coolness.” The industry typically market tested its advertising themes and images to ensure they would create an association between social “coolness” and their products. The industry often refers to menthol brands as the “coolness segment.”⁵⁷²

Examples of Positive Meanings of “Cool”:

Sensation of reduced temperature	(Chills my throat)
An admired attribute	(She’s so cool)
Interesting	(I’ve got some cool data to show you)
Calm and composed	(He’s cool under pressure)
Unaffected by emotion	(He made a cool appraisal)
Acceptance	(OK cool, I’ll be there)

The contemporary concept of social coolness has its roots in the Black jazz culture and subcultures (e.g., beatniks) of the 1950s who rejected conventional societal behavioral norms.⁵⁷³ Gradually, the use of cool became mainstream. Initially about cinema, art, and music, cool evolved to become commercially exploited by advertisers promoting their products.

In common usage, the term “cool” as an expression of approval and admiration.⁵⁷⁴ Marketers seeking to align their brand with what is considered “cool” undertake “coolhunting” to “catch the vibe” and identify what it “hip” by assessing those attributes of novelty and fashion to inform their product design and advertising strategy.⁵⁷⁵ Coolness has been described as having a

⁵⁷² Nordine RC. Coolness Segment Analysis. 1986 September 19. RJ Reynolds.
(<https://www.industrydocuments.ucsf.edu/docs/lkmj0092>)

⁵⁷³ Pountain D, Robins D. Cool Rules: Anatomy of an Attitude. University of Chicago Press. 2000

⁵⁷⁴ Danesi M. Cool: The Signs and Meanings of Adolescence. 1994. University of Toronto Press, Toronto.

⁵⁷⁵ Southgate N. Coolhunting, account planning, and the ancient cool of Aristotle. *Marketing Intelligence & Planning*. 21; 2003: 453-61.

hierarchy ascending from having cool stuff to doing cool things, and ultimately status as being cool.⁵⁷⁶

The establishment of smoking as cool was in major part engineered by the tobacco industry. Glamorous smoking in classic 20th century Hollywood movies was encouraged by millions of dollars flowing from tobacco companies to the major studios.⁵⁷⁷ Leading actors were paid handsomely to endorse cigarette brands and appear in magazines and newspapers, and on the radio.

Cool smoking in cinema: James Dean, Marlene Dietrich, Humphrey Bogart’s smoking



<https://www.thegentlemansjournal.com/why-smoking-was-cooler/>
<http://www.artnet.com/artists/benn-mitchell/humphrey-bogart-with-cigarette-DfHShcLd7IPov63gji8O6w2>
<https://www.theguardian.com/uk/2008/mar/02/smoking.women>

Pountain and Robins’ book Cool Rules (2000) describe the attributes that convey “coolness.”⁵⁷⁸ Social Coolness is a phenomenon that changes with each time period and generation, yet the basis for it always remains the same. Ideas of symbolic rebellion, peer acceptance, and elevated status and reputation tend to turn some idea into one that would be considered cool for a specific population during a specific time period. Certain words, phrases, activities, and clothing styles tend to define a generation, and tobacco companies have exploited these societal trends as much as they possibly can. For the teenager, who is in a phase of uncertainty about themselves and their place in society, the dread of embarrassment or humiliation in the eyes of their peers drives them to act in ways that they might not otherwise. This push to be relevant and cool among peers is what drives young adults into pursuing that everchanging image of the perfect cool person. In their book, Pountain and Robins describe cool concisely as a mix of: “*narcissism, ironic detachment, and hedonism.*”⁵⁷⁹ Many menthol cigarette advertisements depict models who appear self-confident, composed, unemotional, self-satisfied, and even self-absorbed. They emanate attributes many youths strive for, including an underlying connotation of sexual desirability.

The concept of cool evolves over time from origins in the jazz culture, the beatnik and hippie eras, to today’s generations X, Y, and Z.⁵⁸⁰ The generational evolution of coolness means that it can be ephemeral. The marketplace is littered with formerly cool products (e.g., Sony Walkman, Polaroid campers, Apple’s iPod).

⁵⁷⁶ Read, J.C., Fitton, D., Cowan, B., Beale, R., Guo, Y., Horton, M. Understanding and designing cool technologies for teenagers. In Proceedings of the 2011 annual conference extended abstracts on Human factors in computing systems (CHI EA '11). 2011 ACM, New York, NY, USA, 1567-1572.

⁵⁷⁷ Lum KL, Polansky JR, Jackler RK, Glantz SA. Signed, sealed, and delivered: Big tobacco in Hollywood, 1927-1951. Tobacco Control 2008 Oct;17(5):313-23

⁵⁷⁸ Pountain & Robins Op Cit

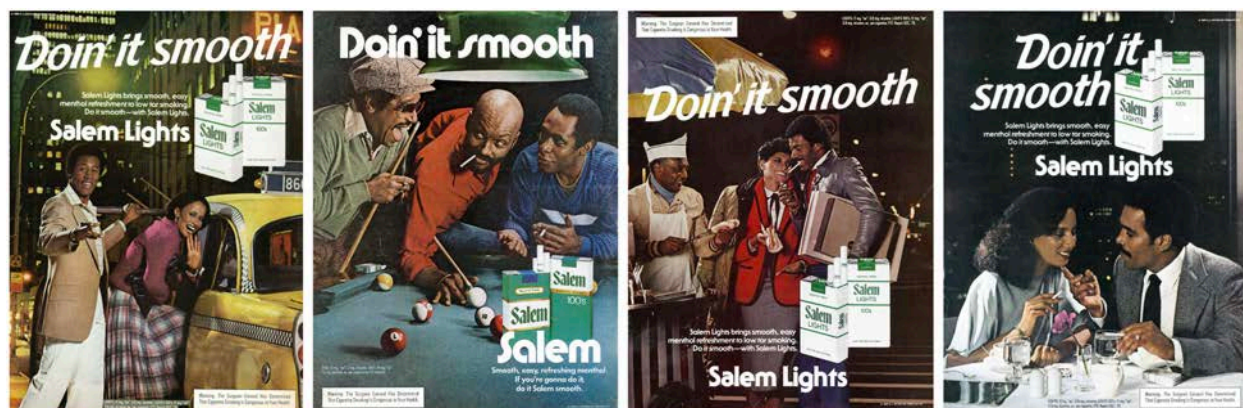
⁵⁷⁹ Pountain & Robins Op Cit

⁵⁸⁰ Nancarrow C, Nancarrow P, Page J. An analysis of the concept of cool and its marketing implications. Journal of Consumer Behaviour Vol. 1, 4, 311-322 #Henry Stewart Publications 1472-0817

The concept of marketers is that adding menthol to a cigarette not only cools your throat but is also a cool idea and, as an emblem of being a cool person, will enhance your reputation among your peers. Striving for coolness is a means of gaining acceptance by and affiliation with a desired group and their admired lifestyle.⁵⁸¹ Cool declined among youth in the 1970s and 1980s when it was perceived as their parents’ brand and moved to Newport, the new cool product. Cool has a dress code (e.g., black clothes, dark glasses) and typical demeanor (calm, unruffled, laid back).⁵⁸² A teenager who others would not view as especially cool may adopt what they see to be a cool brand to help fulfill their aspiration to be like one of the cool kids. Other menthol products (e.g., toothpaste, gums, lozenges, Vick’s Vaporub) are decidedly uncool in the social sense. The tobacco industry set out to make menthol cool and nearly all menthol advertisements convey a degree of coolness.

The campaign examples described below are those in which the social “coolness” thematic is especially prominent.

Salem Doin’ it smooth campaign (1980)



Salem’s Doin’ it Smooth Campaign was Salem’s attempt to: “*aggressively improve black market share.*”⁵⁸³ 584 The phrase Doin’ it Smooth likely contains both sexual connotations (Doin’ it) and emphasis on social coolness (smooth). The expression was used in 1980 by popular rap group Zulu Nation.⁵⁸⁵

*I'm a rhymer and a shiner and I'm makin' my move
Bein' bold like gold and doin' it smooth*

⁵⁸¹ O'Donnell, K.A. and Wardlow, D.L. (2000), "A theory on the origins of coolness", *Advances in Consumer Research*, Vol. 27 No. 1, pp. 13-18.

⁵⁸² Rahman, K. (2013), "'Wow! It's cool': the meaning of coolness in marketing", *Marketing Intelligence & Planning*, Vol. 31 No. 6, pp. 620-638. <https://doi.org/10.1108/MIP-09-2012-0094>

⁵⁸³ Presentation Objective. 1975 January 01; 1976 December 31. RJ Reynolds; (<https://www.industrydocuments.ucsf.edu/docs/mkfp0085>)

⁵⁸⁴ Evans Sy. Campaign Advertising Tracking Study. Salem "Doin' It Smooth" Campaign Advertising Tracking Study. 1981 June 09. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/lxyp0018>)

⁵⁸⁵ Zulu Nation Throwdown Volume #2. (<https://genius.com/Afrika-bambaataa-and-soulsonic-force-zulu-nation-zulu-nation-throwdown-volume-2-lyrics>)

Come up to Kool. Cool Black & White Men on Motorcycles (1985–1986)



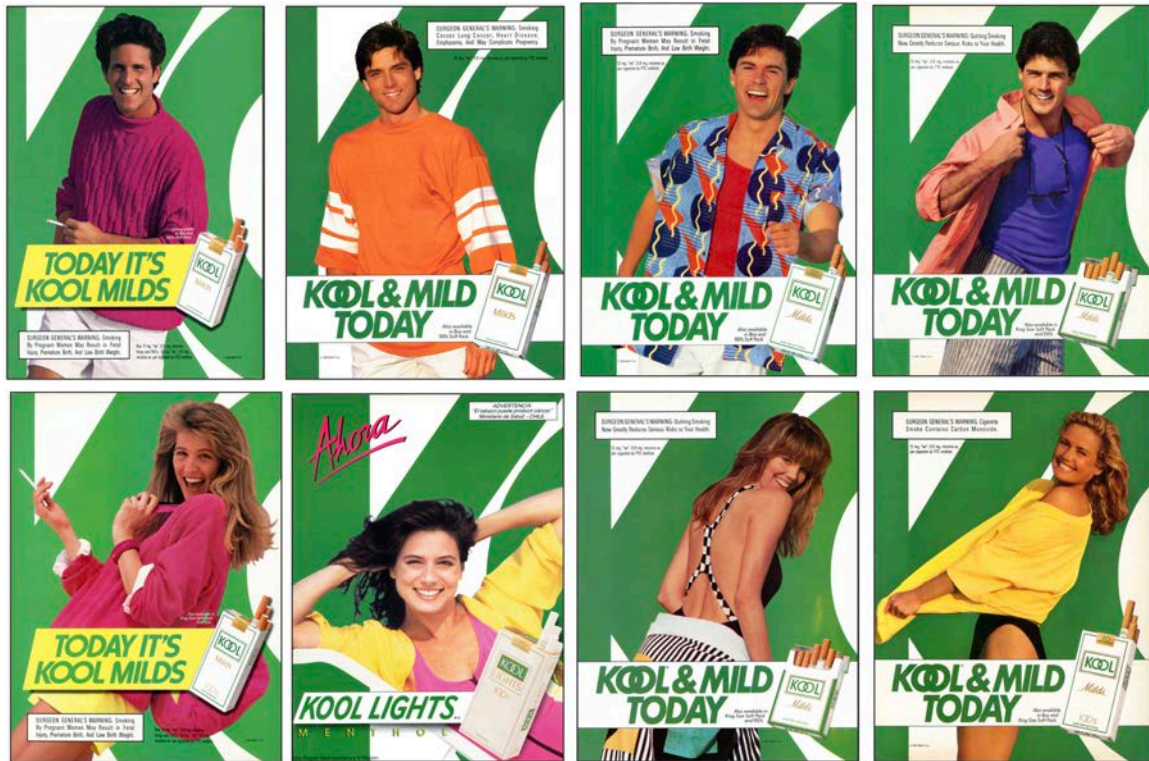
Kool’s mid-1980s “Come up to Kool” Motorcycles campaign featured both Black and White male models wearing biker jackets, on or next to their motorcycles, while smoking a Kool. The “Come up to Kool” slogan implies that if you smoke Kool’s, you will rise in other people’s estimation of you. Marketing slogans such as “Come all the way up to Kool” had been used by Brown & Williamson since 1960.⁵⁸⁶

B&W proposed the "Biker" campaign (man on motorcycle). User imagery projected strength, independence, non-conformity, self-confidence and masculinity. The motorcycle also conjured up images of freedom. The executions were very appealing and spoke to the fantasy of young men. The visuals also fit the product, full taste menthol. The Biker campaign was fine for a full taste product but did not fit the lighter KOOL styles.

Kool Consumer Research Review 1993 May. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/kyxv0137>)

⁵⁸⁶ Pittman RA. Kool S Come All The Way Up A Long Established Campaign Keeps It Going. 1974 November 12. Brown & Williamson; (<https://www.industrydocuments.ucsf.edu/docs/nslw0138>)

Kool “Kool & Mild Today” (1988–1991)



Kool “Always Kool – no doubt about it” (1990–1994)



Between 1988 and 1994, Brown & Williamson ran consecutive advertising campaigns featuring models dressed in what were likely regarded as casually "cool" clothing styles: "Kool & Mild Today" and "Always Kool – no doubt about it." Kool used themes of "upbeat," "energetic," "happy and carefree," and "relaxed" to "position Kool (Milds) as a young, contemporary brand" to appeal to their young audience.⁵⁸⁷ The choice of attractive young people was an effort to get away from their brand perception that Kool was a brand for the "old, male, strong."⁵⁸⁸ The advertisements featured bright-colored clothes and either white or green backgrounds that really made the models pop. Interestingly, market research found that some perceived the models to be "too perfect" in their posing and mannerisms and thus not typical of smokers.⁵⁸⁹

Kool "Today's Kool" "Milder. Smoother." (1991)



Joe Camel Icon of coolness. (1996-1997)



⁵⁸⁷ Research Summary: Effectiveness of "Kool & Mild Today" Campaign. Research Summary: Effectiveness of "Kool & Mild Today" Campaign 900700. 1990 July. Brown & Williamson (<https://www.industrydocuments.ucsf.edu/docs/hggd0139>)

⁵⁸⁸ Kool & Mild Today. Campaign Objectives. Brown & Williamson; (<https://www.industrydocuments.ucsf.edu/docs/pmkc0143>)

⁵⁸⁹ Research summary. Op Cit

Kool "BKool" (1997–2000)



Targeted to the “*independent, self-confident, young male*,” the BKool campaign implied that smoking Kools will make the user “Be Kool.”⁵⁹⁰ In this campaign, the advertisements present the perspective of a man seeing a desirable woman who has seemingly taken notice, gazing back admiringly. The advertisements featured young adults in bars, pool halls, and outdoor cafes. The woman’s interested gaze is made especially potent as the woman is with another man. The clear implication is that smoking Kools makes a man more sexually attractive. Even though the man is not seen (save for his forearm), the advertisements conveyed a strong, confident and maybe even a little rough or dangerous man with the tattoo around his wrist.⁵⁹¹ Brown & Williamson noted that: “*many consumers often fantasized about the situations depicted and were able to place themselves in the scenes.*”⁵⁹² The same report notes that: “*The people they are showing in these ads are all cool and hip*” and that their interaction is “*flirtatious, fantasize about relationship of principal to Kool smoker.*” Extensive research went into choosing the right models for this campaign.^{593 594}

⁵⁹⁰ Kool Research Results - B Kool" Brown and Williamson. (<https://www.industrydocuments.ucsf.edu/docs/hjpk0154>)

⁵⁹¹ Analytic Insight, Inc.. PM Exhibit, JD 011792, Report, "Kool Post-Shoot Second Pool" analytic insight inc., Brown & Williamson Tobacco Corp., December 8, 1997. (<https://www.industrydocuments.ucsf.edu/docs/gjpk0154>)

⁵⁹² IBID

⁵⁹³ Rabid research. KOOL creative round 2 focus groups; topline presentation of findings. 1999 May 06. Brown & Williamson. (<https://www.industrydocuments.ucsf.edu/docs/mrmp0190>)

⁵⁹⁴ Brown & Williamson. Project Look Communication Plan. Milwaukee . February, 1998. (<https://www.industrydocuments.ucsf.edu/docs/#id=rzfn0078>)

Salem “Stir the Senses” (2003–2004)



Intensely green on a black background, these advertisements display an ethereal and even otherworldly motif. The illustrations are richly sensual with a suggestive sexuality. The dark packaging features the fresh green and bold and powerful black boxes with the iconic Salem green orb that would “*stir the imagination, as well as the senses.*”⁵⁹⁵ Depicted on the advertisements, are scenes of individuals deep in thought or just the cigarette package with the Salem green orb with its stylized “S” for Salem resembling the Chinese Yin-Yang symbol. By “*indulging the 5 senses,*” the campaign hoped to: “*invite our audience to explore their spirit*” and “*stimulate the palate and fascinate the mind.*” The goal of the campaign seems to be imparting the notion that Salem cigarettes can elevate the mind to a level of relaxation and calmness that other brands cannot offer. The appeal to social coolness in this campaign seems primarily focused on mystery and perhaps an emphasis on the euphoria that can come with drugs in general.

The campaign's main avenue of advertising focused on hosting concerts and parties across the nation with themes of intrigue and imagination.⁵⁹⁶ To further push the idea that Salem is trying to stimulate the many different senses, the company offers a “*wide array of exciting and intriguing*

⁵⁹⁵ Salem 2005 OP Plan. 2004 October 20. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/khpp0225>)

⁵⁹⁶ Salem Stir The Senses Tour Series. Background/Q&A. 2004 April 01. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/flnh0225>)

menthol taste sensations,” which refers to their Silver label box that came in flavors of “*Fire & Ice, Cool Myst, Deep Freeze and Dark currents.*”⁵⁹⁷

Instructions to marketing team for the Stir the Senses Campaign: “Scream Pigs” – referring to the importance of the last four items on the list.

<u>SCREAM PIGS</u>	
<i>S</i>mile	Warm, real, not forced, genuine, use your eyes
<i>C</i>ompliments	I like your hair, ring, shirt, etc.
<i>R</i>eference	An interest, refer to a concert/music interest, other promotions
<i>E</i>xhibit	Show them you what you have to offer: new products, etc.
<i>A</i>sk	Show interest: Ask what they like about their brand; what do they associate with our brand?
<i>M</i>ystery	A leading question: “Do you know how you could get three packs in three minutes RIGHT NOW?”
<i>P</i>oll	“Did you know that Salem has two distinctively different menthol taste sensations?”
<i>I</i>nformation	Brand points, different blends, incentive/brand loyalty programs
<i>G</i>ifts	Coupons, sweepstakes, etc.
<i>S</i>tartle	Use an energetic, excited tone; watch your physiology, stance, etc. “I’ve got something you are going to love!”, “We need to talk!” Be enthusiastic!

Welcome To a World of Sensation. Salem. Multi-Brand Retail Conversion. Stir The Senses. 2003 March. RJ Reynolds.
(<https://www.industrydocuments.ucsf.edu/docs/tlkk0174>)

⁵⁹⁷ RJR. Welcome To a World Of Sensation. Salem. Multi-Brand Retail Conversion. Stir The Senses. 2003 March. RJ Reynolds

Kool “Be True” (2005–2006)



Kool “XL” “Smoother. Wider. Different.” (2006)



Kool’s “Be True” campaign was an effort to mix an “*uptown attitude with a downtown vibe*.”⁵⁹⁸ Themes of “*originality, creativity, and self-expression*” told consumers to look internally for inspiration “*while remaining true to your roots*.” The advertisements strived for social coolness with depictions of models playing music, wearing sleek and dark clothing, and just generally having a good time. The campaign also had a lot of overlap with the New Jazz Philosophy, which included themes of music and spontaneity (see Music Chapter).

As part of the Be True campaign, Kool introduced a wider gauge cigarette as a line extension under the name Kool XL. As with the mother campaign, these advertisements stressed social coolness.

FRESH, FRESHER, FRESHEST, REFRESH, REFRESHING, AND REFRESHMENT

The term fresh, which is pervasive in menthol marketing, has numerous positive connotations. Fresh suggests that the cigarette will be pure, cool, crisp, and pristine as in “fresh air.” This reinforces the perception that menthol cigarettes are more healthful. That freshness implies unspoiled and unadulterated as in “fresh produce” also underpins its health reassurance implication. Fresh also insinuates that a menthol brand tastes and smells fresh so that your mouth will have less of tobacco’s unpleasant taste and that it will leave no residual unpleasant breath or body odor. Fresh may refer as well to the aroma of the exhaled tobacco smoke. On top of these meanings, fresh suggests newness, a product attribute of special appeal to “fresh-faced teens” who may also be “fresh to their parents” (sassy). The term refreshing implies invigoration, briskness, and the absence of fatigue. Marketing a menthol cigarette brand as refreshing promotes it as a “pick me up.” In some uses, fresh also may be the equivalent of social “coolness.”

Considering the opposite meanings of fresh, by implication attributes of non-menthol cigarette brands. Antonyms include: stale, contaminated, tainted, soiled, old-fashioned, used, worn, and tired. With all the layered meanings of freshness, and the many ways it instills favorable messages about a product while portraying competitive brands in an unfavorable light, it is not surprising that the terms fresh and refreshing are so popular among menthol cigarette marketers. Among the three major categorical menthol brands, Salem used freshness themes consistently, Newport intermittently, and Kool only in a single campaign (Snow Fresh Kool of 1958–1959), emphasizing coolness themes instead. Most minor menthol brands use freshness themes in their advertising.

A 1986 Calle & Company analysis of the appeal of menthol cigarettes for Philip Morris is informative.⁵⁹⁹ It describes a smoker’s sensory perceptions: “. . . *menthol cigarettes were desired to have the sensation of being wet, cool and ‘moisturizing’ to the mouth and throat, as opposed to current arid, drying sensations. Concerning tobacco flavor and harshness, consumers directed ‘cooling, ‘wet’ tobacco taste with no sharp edges.’ Cool sensations alone were not enough to communicate ‘freshness.’ A wet mouth and throat ‘moistening’ aspect was also desired to reduce harshness in future products.*” The report also described the supposed social benefits of menthol cigarettes: “. . . *products to not only neutralize smokers’ breath and cigarette aftertaste, they*

⁵⁹⁸ 2006 Roadmap To Success. Kool Be True, 2002 November 13. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/fmxx0174>)

⁵⁹⁹ Calle & Company. . New Menthol Cigarette Assay. 1986 October. Philip Morris
(<https://www.industrydocuments.ucsf.edu/docs/gshc0123>)

wanted products that would supplant mouth odor with more positive flavors and fragrances” and “Negate smokers breath by ‘covering it over’ with breath freshening’ elements.” The report also opined that menthols smokers want: “better aroma, so as to be less objectionable to others.”

A 1997 study of “Salem and Menthol’s Emotional Benefits” opined on the “Psychology of the Menthol Experience.”⁶⁰⁰ *“The menthol taste/experience is experiential/holistic. It provides sensations which enliven feelings and attitudes, ‘Bring out’ his/her feelings of enjoyment, sensation, experience and vitality. Menthol fresh, clean taste creates a feeling of vitality, energy, sensation which creates a shift in attitude, feeling and mood. It transforms a stale mouth into a vital, vibrant feeling, and transforms attitude and mood into a more dynamic, exciting, energized fun attitude, more responsive to experiences, relationships, new events. It creates a new attitude, it heightens the search for novelty and new sensations because it’s associated with a new fresh feeling and attitude. It makes situations, people seem newer and ‘funner’ because the attitude is revitalized and brightened. It creates an inner feeling of vibrancy. It’s enlivening feelings, mood and attitude by the taste. It is also a reaching out for experience, relationships, and greater interaction with the world, as well as experiencing himself/herself more. The bright, fresh sensation is part of the search for more experience, more self-awareness, and more/deeper sensations.”* In terms of social benefit, the analysis continues: *“Increases the interactive experience and interaction with others because we are both experiencing fresh attitude and fresh feeling toward each other, and the feeling of revitalization in our lives with each other. Romance is energized, brightened, more exciting, more sensual, more fun.”* According to a 1990 market research report for Salem’s Fresh on the Scene campaign, freshness is *“projected through the use of bright colors and playful situations.”*⁶⁰¹

⁶⁰⁰ Gene Shore Associates. Salem and Menthol’s emotional benefits. Psychology of menthol experience. 1997 January 06. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/rrjl0185>)

⁶⁰¹ Bellis JV. Marketing Research Report . Atlanta Focus Groups for “Fresh on the Scene” Poolouts. 1990 April 09. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/zsxx0092>)

“Fresh” Slogans of Menthol Brands

Advertising copywriters seem to have labored ceaselessly to create alternate versions of fresh-themed slogans for their brand and to avoid trademark issues by verbatim copying of other brands claims.

MAJOR MENTHOL BRANDS

Spuds:

“Your mouth will keep fresh as a May morning”
“Smoke like a chimney” Who cares!
Your mouth will taste clean as a whistle.”
“Mouth keeps dais- fresh”

Salem

“Salem refreshes your taste”
 “Menthol fresh”
 “Salem softness freshens your taste”
 “Softened with fresh air”
 “Smoke refreshed – smoke Salem”
 “Turn to Salem for a taste that’s Springtime fresh.”
 “Refresh yourself”
 “Refreshing menthol”
 “Enjoy the taste of country fresh Salem”
 “Country fresh menthol”
 “Share the Refreshment”
 “The Refreshest”
 “Fresh on the Scene”
 “Escape to the Fresh Side”

Newport

“Refreshes while you smoke”
 “Newport Tastes Fresher”
 “Newport Smokes Fresher!”
 “Fresher than any other menthol cigarette”
 “Newport Tastes Fresher”
 “Remarkably refreshing taste”
 “Rich and refreshing. The perfect menthol!”

Kool

“SnowFresh Filter Kool”
 “As cool and clean as a breath of fresh air”
 “Mild refreshing menthol”

MINOR MENTHOL BRANDS

Belair	(Belair = good air) “Start fresh with Belair” “Soft, fresh taste” “Light menthol to make your smoking fresh and free again” “Belair... All The Way To Fresh!” “The taste is pure fresh”
Oasis	“Freshest new taste in smoking” “O’Flavor O’Freshness” “Delightfully different, a refreshing change!” “Oasis Fresh” “Refreshment at its very best”
Arctic Lights	“More menthol refreshment”
Brights	“You never had it this fresh!” “Clean, fresh taste”
Alpine	“Fresh is Alpine”
Spring	“There’s nothing so refreshing as spring”
Paxton	“Smoke free, full, fresh”
Tennyson	“Smacks of fresh taste”
Montclair	“Makes the last puff as fresh as the first puff”
New Leaf	“A taste so cool and fresh it gives you a tingle”
Real	“Cool enough to refresh”

BRAND EXTENSION OF MAJOR CIGARETTE BRANDS

Pall Mall	“Forest fresh taste”
Marlboro	“Great Refreshment”
Winston	“Most refreshing taste ever”
Kent	“Refreshing menthol”

A rare instance of a 1940s **non-menthol** cigarette brand using freshness. These advertisements emphasize cellophane package wrapping and addition of “apple honey” and carry slogans such as “Fresh as mountain air” and “As fresh as her tu-lips.”



Major Menthol Brands Fresh-Themed Advertising Campaigns

Spuds (1934-1935)

“Your mouth will keep fresh as a May morning”

“Smoke like a chimney” Who cares! Youth mouth will taste clean as a whistle.”

“Mouth keeps daisy-fresh”



SALEM

“Salem refreshes your taste” “Menthol fresh” (1950s)



“Salem refreshes your taste” “Menthol fresh” (1959–1964)



“Salem softness freshens your taste” (1963–1964)

“Softened with fresh air” “Smoke refreshed—smoke Salem”



“Turn to Salem for a taste that’s Springtime fresh.” (1963–1966)



“Take a puff . . . It is Springtime” “Springtime – It happens every Salem” (1969–1970)



“Refresh yourself” “Refreshing menthol” (1974v–1975)



“Enjoy the taste of country fresh Salem” “Country fresh menthol” (1979–1980)



“Share the Refreshment” (1981–1986)



“The Refreshest” (1987–1990)



Salem’s “The Refreshest” Campaign ran from 1987–1990 and was the company’s attempt at reaching out to their “*Young Adult Smoker*” customer base due to the “*lack of growth for 18-20 share of smoker.*”⁶⁰² Refreshment was illustrated via cooling water in the form of blue ocean, cold drinks, or spray, especially in hot environments. Refreshment was also communicated via imagery of ice and snow.

“Fresh on the Scene” “Salem fresh wrap Stays fresher longer” (1989–1992)



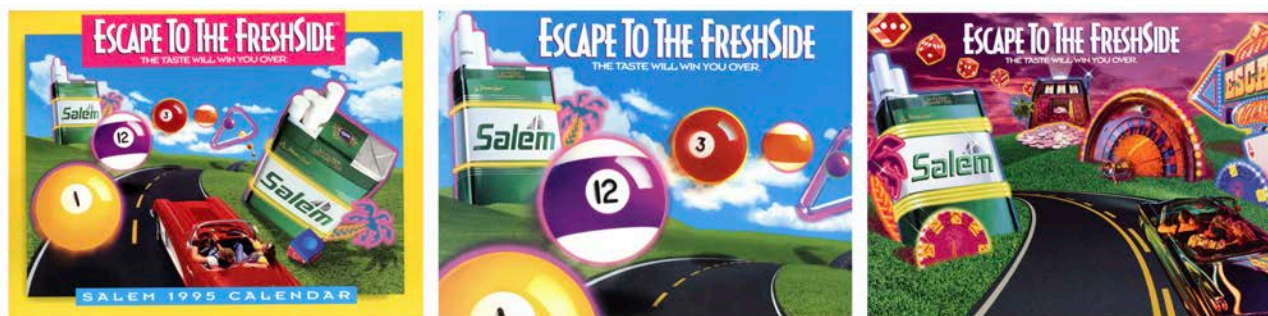
Salem’s Fresh on the Scene Campaign ran from 1989 to 1992 and targeted “*18-24-year-old inner city black smokers,*” which they referred to as BYAS.⁶⁰³ Being fresh referred to being

⁶⁰² Leber Katz. Salem Advertising The Refreshest. 1989 September 25. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/knhf0059>)

⁶⁰³ Leber Katz. Fresh on the Scene Campaign Creative Review. 1990 January 25. Joe Camel. (<https://www.industrydocuments.ucsf.edu/docs/hqbf0092>)

someone who was cool, unique, and generally credible, creating a very reputable and followable persona. Although trying too hard to be cool was looked down upon in that time period, people who just were cool were those who had a *"high concern for person image,"* which they *"expressed in clothing: colorful, stylish, sexy, masculine."*⁶⁰⁴ Market research interviews of the Fresh on the Scene campaign indicated that some smokers saw the models as: *"he was trying too hard to be cool"* or *"he's not fresh or cool – he's silly."*⁶⁰⁵ Some of Salem's later advertisements for this campaign had more natural poses with more women in the scene as well.

"Escape to the Fresh Side" 1995



In 2003, Salem strategized moving beyond refreshment: *"Salem's vision is to transform the menthol smoking experience beyond simple refreshment into new dimensions that stimulate the palate and fascinate the mind."*⁶⁰⁶

NEWPORT:

"Refreshes while you smoke" "Newport Tastes Fresher" 1959



⁶⁰⁴ Leber Ibid

⁶⁰⁵ Bellis JY. Fresh On Scene" Marketing Research Report. Exploratory For New " Marketing Research Report. Exploratory For New "Fresh On Scene" Poolouts.;1989 October 12. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/jqhf0059>)

⁶⁰⁶ Salem Field Marketing Training Manual. Salem. 2003 March; 2004 January. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/pmxx0174>)

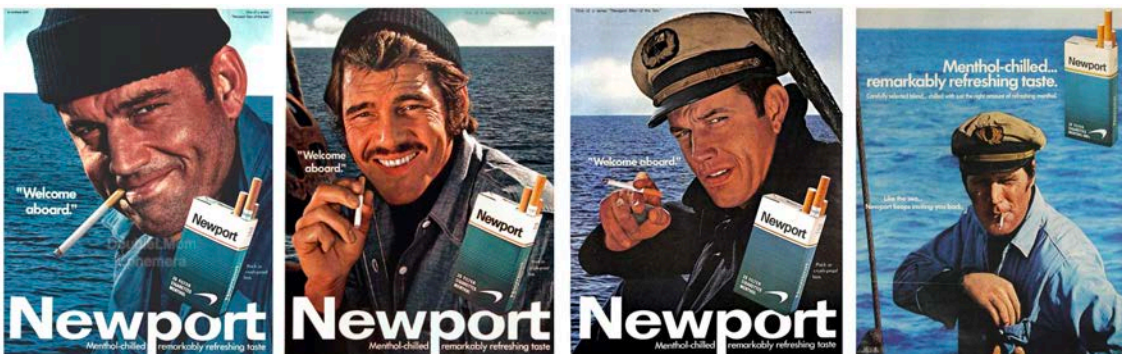
“Newport Smokes Fresher!” “Fresher than any other menthol cigarette” (1963–1964)



“Newport Tastes Fresher” (1965)



“Remarkably refreshing taste” (1970)



“Rich and refreshing. The perfect menthol!” (2013–2015)



Kool

“SnowFresh Filter Kool” “As cool and clean as a breath of fresh air” (1958–1959) “Mild refreshing menthol”



Minor Menthol Brands Fresh-Themed Advertising Campaigns

BELAIR

“Start fresh with Belair” (Belair = good air) (1970–1975)



“Start fresh with Belair” “Fresh taste” (1974–1975)

“Light menthol to make your smoking fresh and free again”



“Start fresh with Belair” “Soft, fresh taste” (1975–1976)



“Belair... All The Way To Fresh!” “The taste is pure fresh” (1978–1979)



OASIS

“Freshest new taste in smoking” “O’Flavor O’Freshness” (1957–1958)



“Delightfully different, a refreshing change!” “Refreshment at its very best” (1959)



“Oasis Fresh” (1961)



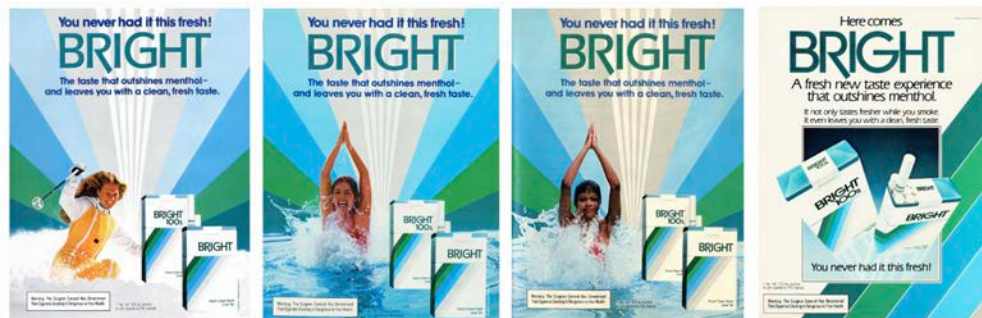
ARCTIC LIGHTS

“More menthol refreshment” (1978–1979)



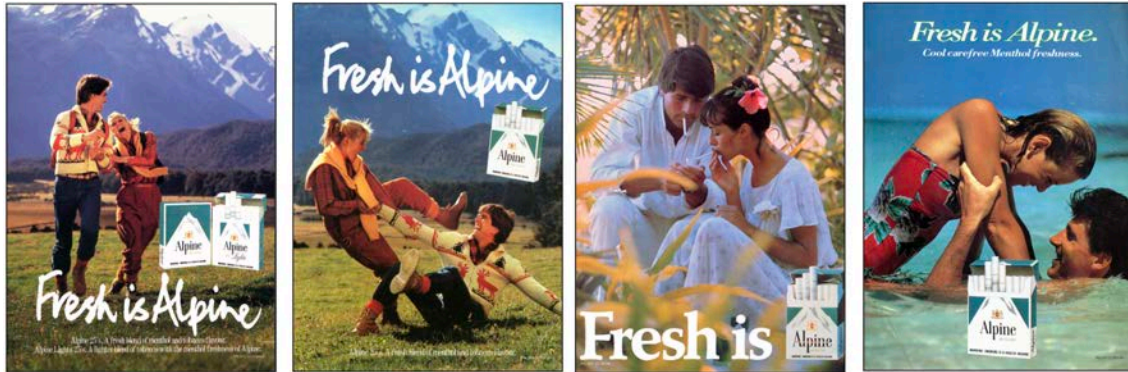
BRIGHT:

“You never had it this fresh!” “Clean, fresh taste” (1982–1983)



ALPINE:

“Fresh is Alpine” (1986–1989)



Spring “There’s nothing so refreshing as Spring”
 Paxton “Smoke free, full, fresh”
 Tennyson “Smacks of fresh taste”

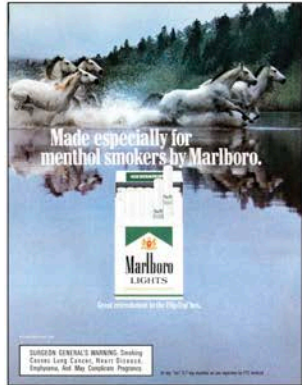


Montclair “Makes the last puff as fresh as the first puff”
 New Leaf “A taste so cool and fresh it gives you a tingle”
 Real “Cool enough to refresh”



Major Cigarette Brand Extensions’ Fresh-Themed Advertising Campaigns

Marlboro	“Great Refreshment”	Winston	“Most refreshing taste ever”
Pall Mall	“Forest fresh taste”	Kent	“Refreshing menthol”



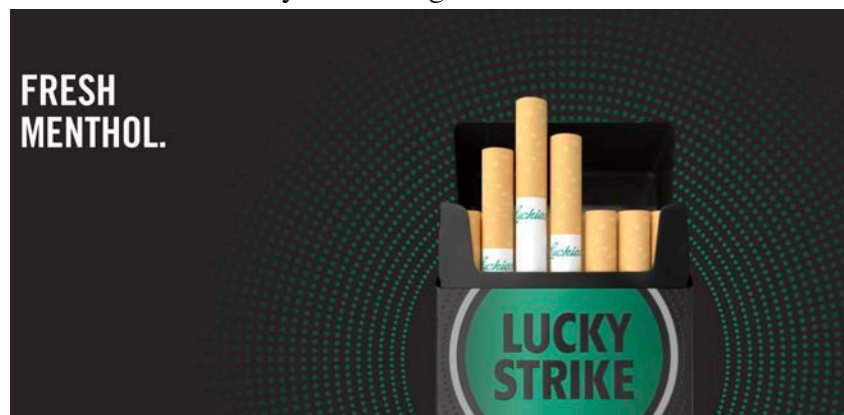
Marlboro 2016 Icon of Fresh Taste



Camel Crush 2022 Fresh Beyond Ordinary



Lucky Strike August 2022



MENTHOL CAPSULES (CRUSHERS, CLICKERS, KICKERS, INFUSERS, BOOSTERS, & SQUEEZERS)

Menthol Capsule Marketplace

Menthol cigarette purveyors have been continuously innovating for decades. Menthol capsule cigarettes, introduced in 2007, are products that use a small gelatinous sphere implanted in the cigarette filter, which emits a burst of flavor when squeezed. They are an archetype of extended flavor product innovation by the tobacco industry.⁶⁰⁷ The first iteration, and still most popular, was a modification to a non-mentholated cigarette in which a menthol capsule was added to convert the tobacco-flavored cigarette into a mentholated product when crushed. Products have also been introduced in which a capsule is added to a mentholated cigarette to deliver a supplemental burst of intense menthol flavor. These products are described with the word “boost” to refer to the extra burst of menthol when the capsule is activated. While most capsule cigarettes dispense menthol/mint flavors, some are mixed with fruit (often called “Ice”) or other sweeteners. The term “Ice” is also used to describe products with non-menthol synthetic coolants. As the market evolves, some products sport multiple capsules, sometime conveying more than one flavor and some new products now offer random packs in which each cigarette contains a different flavored capsule. Capsule products are referred to by companies by various designations such as: “Crushers,” “Clickers,” “Kickers,” “Infusers,” “Boosters,” and “Squeezers.”

The earliest patented iteration of capsule technology dates back to the 1960s, with three major tobacco companies (Philip Morris, RJ Reynolds, and British American Tobacco) researching the use of flavored capsules in cigarettes in creating a fresher tasting cigarette and preventing flavor leakage.⁶⁰⁸ It was not until 2003 that RJ Reynolds filed a cigarette patent that was most akin to contemporary menthol capsules.^{609 610} In essence, the unifying features of the capsule cigarette is its ability to incorporate flavorsome additives intended to enhance the flavor and scent of cigarette smoke and procure a cooling aftertaste. Industry documents reveal that the capsule product's intended target group are youths, euphemistically labeled as “adult smokers under 30” (ASU30).^{611 612} Studies show that adoption by youth appears to be a principal driver of growth in sales of menthol capsules in the global marketplace with youth perceiving these products as similar to candy flavors and a less threatening, tastier version of cigarettes.^{613 614 615 616}

⁶⁰⁷ German Cancer Research Center (Ed.) *Menthol Capsules in Cigarette Filters – Increasing the Attractiveness of a Harmful Product* Heidelberg, Germany, 2012

⁶⁰⁸ van der Eijk Y, Teo KW, Tan GPP, Chu WM. Tobacco industry strategies for flavour capsule cigarettes: analysis of patents and internal industry documents. *Tobacco Control* doi: 10.1136/tobaccocontrol-2021-056792

⁶⁰⁹ Carty MF. Filter cigarettes. US Patent number 3,366,121, H-2-O Filter Corp, Application No. 418,413, filed on 15 December 1964, granted on 30 Jan 1968. (<https://patentimages.storage.googleapis.com/70/b2/8b/54c05bc26ce0b6/US3366121.pdf>)

⁶¹⁰ Dube MF, Smith KW & Barnes VB. Filtered cigarette incorporating a breakable capsule. US Patent number US7836895B2, RJ Reynolds Tobacco Company (Winston-Salem, NC), Application No. 10/600712, filed on 23 June 2003, granted 2004. (<https://patents.google.com/patent/US7836895B2/en?q=7836895>)

⁶¹¹ Camel Crush. S&G input to Gate 4. 2008, May 01. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/mzcm0222>)

⁶¹² Van der Eijk Y, Teo KW, Tan GPP, Chua WM. Tobacco industry strategies for flavor capsule cigarettes: analysis of patents and internal industry documents. *Tob Control*;92:tobaccocontrol-2021-056792.

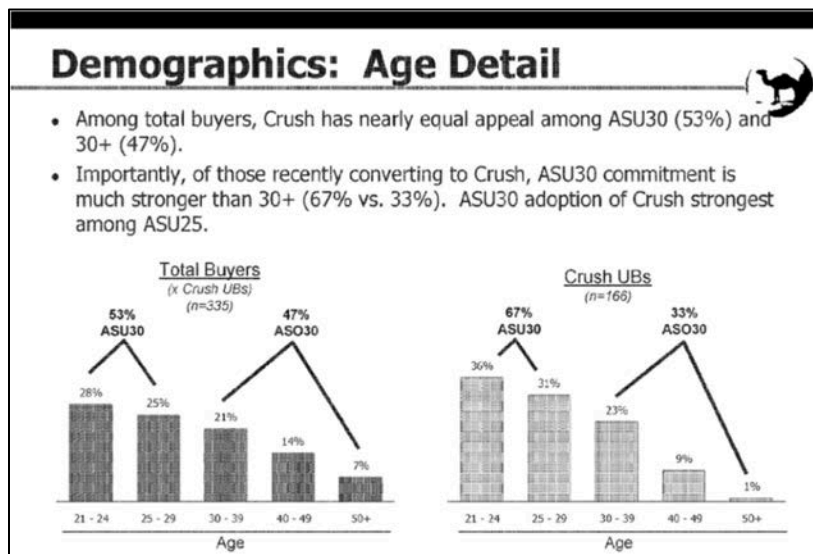
⁶¹³ van der Eijk Y, Teo KW, Tan GPP, Chu WM., op. cit.

⁶¹⁴ Paraje G, Araya D, Drope J. The association between flavor capsule cigarette use and sociodemographic variables: evidence from Chile. *PLoS One*.;14(10):e0224217.

⁶¹⁵ Brown J, Zhu M, Moran M, Hoe C, Frejas F, Cohen JE. 'It has candy. You need to press on it': young adults' perceptions of flavoured cigarettes in the Philippines. *Tob Control*. 2021 May;30(3):293-298.

⁶¹⁶ van der Eijk Y, Lin L, Gan L, Teo O, Subramaniam M, Lee JK. “The Menthol One Is More Friendly”: Young Singaporeans’ Perspectives on Flavored Cigarettes. *Asia Pacific Journal of Public Health*. 2022;34(2-3):236-243.

A 2009 Study of Camel Crush users shows that use skews very young. As with all contemporary tobacco industry documents, the lower limit of the age range cited is 21, even though such products have a strong appeal to underage users.



Camel Crush Buyer Study. Strategy & Planning. 2009 February. RJ Reynolds
(<https://www.industrydocuments.ucsf.edu/docs/zrcd0221>)

Early product focus group research conducted by RJ Reynolds on flavored capsules revealed that consumers enjoyed the feeling of bursting the capsules, the control they had on the cigarette flavor, the technological edge of using an innovative cigarette product, and the autonomy of crushing the capsules whenever they liked.⁶¹⁷ Consequently, capsule cigarette advertisements featured expressive descriptors that promised the taste of a kaleidoscope of undefined flavors.⁶¹⁸ Some examples of these descriptors include "Ibiza Sunset," "Velvet Fusion Blast," "Polar Pearls," "Maui Crepuscule," and "Crystal Blue."⁶¹⁹ For flavored capsule slogans, emphasis was placed on the straightforward instructions of using the capsule feature and the customizability of the consumer's smoking experience.⁶²⁰ The product names included descriptors such as Lucky Strike's "Double Click," Camel's "Activate," Kent's "Switch," Newport's "Boost," and Pall Mall's "Fresh Taste Remixed." Expressions like "Press to change the taste," "Click to Switch," and "Squeeze, Click, Change" advertised simple and easy steps to follow to use the cigarette product.⁶²¹ Likewise, the slogans "Choose to refresh your taste," "Own your moment," and "Freedom at your fingertips" capitalized on the consumer's sense of choice and olfactory curiosity.⁶²² In flavored capsule imagery, colorful visuals analogous to the flavor descriptors (e.g., bursting stars of flavor) and technological symbols (e.g., power button) are used to reinforce the product's innovative novelty and capacity to procure flavors efficiently.

⁶³² Moderator Guide. Crushable Capsules Qual And Quant Testing In Florida. 2002 RJ Reynolds.
(<https://www.industrydocuments.ucsf.edu/docs/mzmn0187>)

⁶¹⁸ Pankow JF, Luo W, McWhirter KJ, Gillette S, Cohen JE. 'Menthol-Plus': a major category of cigarette found among 'concept' descriptor cigarettes from Mexico. *Tobacco Control*. 2022 Aug 1;31(e1):e18-24.

⁶¹⁹ Pankow JF, Luo W, McWhirter KJ, Gillette S, Cohen JE. 'Menthol-Plus': a major category of cigarette found among 'concept' descriptor cigarettes from Mexico. *Tobacco control*. 2022 Aug 1;31(e1):e18-24.

⁶²⁰ Kyriakos CN, Zatoński MZ, Filippidis FT. Marketing of flavour capsule cigarettes: a systematic review. *Tobacco Control*. 2022

⁶²¹ Llambi L, Minacapilli M, Barros M. Cigarette flavours and design features available near schools before plain packaging implementation in Uruguay. *Arch Community Med Public Heal* 2021;7:146-50.

⁶²² Borland T, D'Souza SA, O'Connor S, et al. Is blue the new green? Repackaging menthol cigarettes in response to a flavour ban in Ontario, Canada. *Tob Control* 2019;28:e7-12

Pack designs with power button to suggest control and bursting capsules to suggest freshness



Packs with double capsules in a variety of mint/menthol and fruit combinations



Menthol Capsule Market Trends:

In the early 2010s, major tobacco companies' annual reports viewed capsules as an important emerging product category. In 2013, British America Tobacco UK group's brand manager Anna Petrova described the capsule cigarette market as the "*biggest innovation in cigarettes since the filter*."⁶²³ Several trends were observed from the publicly available annual reports of the prominent tobacco conglomerates from 2008 to 2021 including Philip Morris International, Japanese Tobacco International, RJ Reynolds, and British American Tobacco. By 2011, capsule cigarette volume by Philip Morris International totaled 8.2 billion units and British American Tobacco 9 billion.^{624 625} Typically, menthol capsule brands are initially released in Latin America or Asia before having a wider international market launch.^{626 627} RJ Reynold's Camel Crush series was the only exception, as it was directly released in North America.⁶²⁸ Such a regional market launch was not only indicative of the more lenient tobacco policies in the area that was ideal for product testing but also the region's consistently large market share in cigarette capsules even to this day.⁶²⁹ Following two to four years of circulating in the market, menthol capsules underwent further product innovation and brand expansion to other countries. Philip Morris International had its first capsule series release (Marlboro Beyond) in selected markets of the European Union in 2011 and launched the first ever double capsule filter cigarette (Marlboro W-Burst) in Japan in 2013.^{630 631} Japanese Tobacco International launched several other capsule brands from 2013 to 2014, including Mild Seven, Camel Activate, Camel Shift, Silk Cut Slims, and Benson & Hedge New Dual.^{632 633} British American Tobacco reported from 2013 to 2014 that some of the capsule innovations they had developed included resealable packaging, new filter technologies, and tube filters.⁶³⁴

⁶²³ Walker G. Tobacco: Playing the numbers game. (<https://www.conveniencestore.co.uk/products-in-depth/tobacco-playing-the-numbers-game-/355349.article>)

⁶²⁴ British American Tobacco. (2011). Annual report 2011. British American Tobacco.

[https://www.bat.com/group/sites/uk__9d9kcy.nsf/vwPagesWebLive/DO9DCL3B/\\$FILE/medMD9G2KZX.pdf?openelement](https://www.bat.com/group/sites/uk__9d9kcy.nsf/vwPagesWebLive/DO9DCL3B/$FILE/medMD9G2KZX.pdf?openelement)

⁶²⁵ Philip Morris International. (2011). 2011 annual report. Philip Morris International.

https://www.annualreports.com/HostedData/AnnualReportArchive/p/NYSE_PM_2011.pdf

⁶²⁶ Philip Morris International. (2009). 2009 annual report. Philip Morris International.

https://www.annualreports.com/HostedData/AnnualReportArchive/p/NYSE_PM_2009.pdf

⁶²⁷ British American Tobacco. (2010). Annual report 2010. British American Tobacco.

https://www.annualreports.com/HostedData/AnnualReportArchive/b/LSE_BATS_2010.pdf

⁶²⁸ R. J. Reynolds (2008) Camel Menthol Update. Bates number 546075127-5169, (<http://legacy.library.ucsf.edu/tid/pzc87h00>)

⁶²⁹ Euromonitor International. Tobacco: euromonitor passport database. Euromonitor International, 2022.

⁶³⁰ Philip Morris International. (2011). 2011 annual report. Philip Morris International.

https://www.annualreports.com/HostedData/AnnualReportArchive/p/NYSE_PM_2011.pdf

⁶³¹ Philip Morris International. (2013). 2013 annual report. Philip Morris International. <https://philipmorrisinternational.gcs-web.com/static-files/da1e588d-5e2e-4c76-a2b2-3404d404863b>

⁶³² Japanese Tobacco International. (2013). Japan tobacco inc. annual report 2013. Japanese Tobacco International.

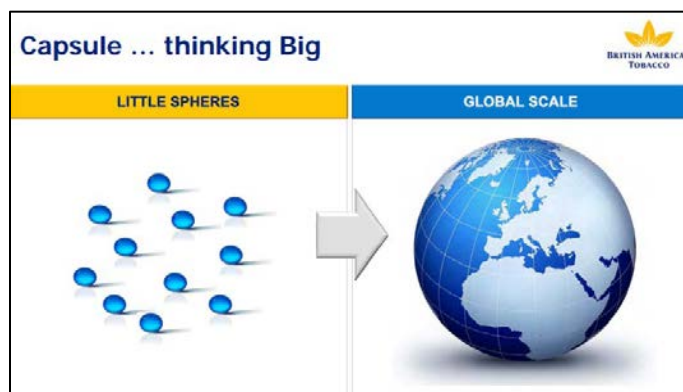
<https://www.jti.com/sites/default/files/global-files/documents/jti-annual-reports/ar-2013a-annual2013-e-all.pdf>

⁶³³ Japanese Tobacco International. (2014). Japan tobacco inc annual report 2014. Japanese Tobacco International.

<https://www.jti.com/sites/default/files/global-files/documents/jti-annual-reports/ar-2014-a-annual.fy2013-e-all.pdf>

⁶³⁴ British American Tobacco. (2014). Annual report 2014. British American Tobacco.

[https://www.bat.com/group/sites/uk__9d9kcy.nsf/vwPagesWebLive/DO9DCL3B/\\$FILE/medMD9UWNKU.pdf?openelement](https://www.bat.com/group/sites/uk__9d9kcy.nsf/vwPagesWebLive/DO9DCL3B/$FILE/medMD9UWNKU.pdf?openelement)

BAT Capsule Roll-Out Investor Meeting 2011.⁶³⁵

By the end of the 2010s, capsule technology had ceased to be featured as a frontline product to most major tobacco companies. One factor was the adoption of flavor bans by the United Kingdom, Australia, Canada, and the European Union.⁶³⁶ A second factor was the transition of the emerging product focus of major companies to e-cigarettes, heated tobacco, and novel oral nicotine products. Growth in menthol capsule sales continued primarily in Latin America and other developing countries with permissive policies regarding flavored tobacco. These markets are enabling a substantial increase in the sales of capsule products. According to the analyst Future Market Insights, sales of capsule cigarettes are valued at approximately \$9 billion in 2020 with a projected annual growth rate of 11.6% leading to the projected growth of \$26 billion by 2030.⁶³⁷ Given the expanding scope of flavored tobacco bans internationally, these projections may be optimistic. This decline in popularity and marketing can also be observed in the stagnating consumption of menthol capsules by individuals.⁶³⁸

Menthol Capsule Market Share

Data from Euromonitor in 2022 shows that capsule are most prevalent in Central and South America.⁶³⁹ Note the absence of Europe, the United Kingdom, and Canada, as all have banned menthol cigarettes. Note that the US capsule sales have been flat since 2014 at about 5.5% market share.

⁶³⁵ British America Tobacco. Capsule roll out.

([https://www.bat.com/group/sites/UK__9ZTFM.nsf/vwPagesWebLive/DO8GLLKH/\\$FILE/14_Mark%20Cobben%20-%20Capsule%20Rollout.pdf?openelement](https://www.bat.com/group/sites/UK__9ZTFM.nsf/vwPagesWebLive/DO8GLLKH/$FILE/14_Mark%20Cobben%20-%20Capsule%20Rollout.pdf?openelement))

⁶³⁶ Erinoso O, Clegg Smith K, Iacobelli M, Sejal S, Welding K, Cohen JE. Global review of tobacco product flavor policies *Tobacco Control* 2021;**30**:373-379

⁶³⁷ Future Marketing Insights- Flavor capsule cigarette market snapshot.

(<https://www.futuremarketinsights.com/reports/flavour-capsule-cigarette-market>)

⁶³⁸ Delnevo CD, Giovenco DP, Villanti AC. Impact of menthol capsule cigarettes on menthol and non-menthol cigarette consumption in the USA, 2008-2020. *Tob Control*. 2022 May 10;tobaccocontrol-2022-057422.

⁶³⁹ Euromonitor International. Tobacco: euromonitor passport database. Euromonitor International, 2022. (<https://www.euromonitor.com/our-expertise/passport>)

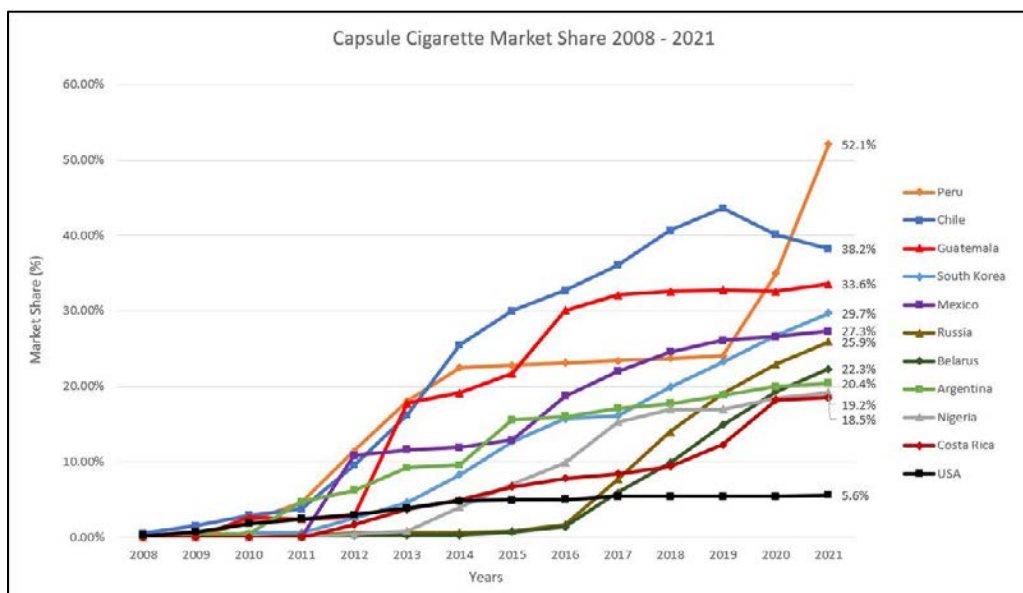


Chart derived from Euromonitor 2022 data

Chart of capsule cigarette precipitous decline following bans. Brazil outlawed flavored cigarettes, including menthol, in 2012. However, the restriction has not been enforced due to lobbying by tobacco companies. Nigeria introduced a menthol market removal in April 2020.^{640 641}

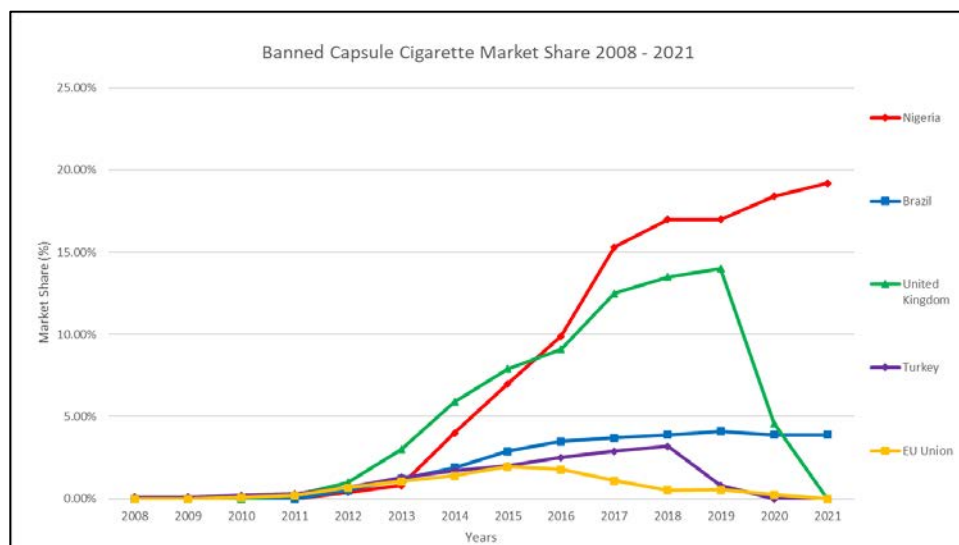


Chart derived from Euromonitor 2022 data

According to the Euromonitor 2022 data, Latin American and Eastern European countries are most prominent in the flavor capsule market.⁶⁴² Chile, Peru, and Guatemala have consistently been the top three countries with the most significant market share for the past decade. In Chile, flavor additive bans, inclusive to menthol, have been considered in the Senate but, due to the lobbying efforts put forth by the tobacco industry, have not made any progress.⁶⁴³ In Peru and Guatemala,

⁶⁴⁰ Framework Convention Alliance. Brazil bans flavored tobacco. (<https://fctc.org/?s=brazil+bans+menthol+cigarette>)

⁶⁴¹ Oladepo O, Oluwasanu M, Abiona O. Analysis of tobacco control policies in Nigeria: historical development and application of multi-sectoral action. BMC Public Health 18, 959 (2018)

⁶⁴² Euromonitor op-cit

⁶⁴³ Roman J. La nueva batalla sobre el tabaco se traslada a la Unicef. Pauta. 26th June 2018.

there are no restrictions on the sales of flavored tobacco products or even cigarettes in general.⁶⁴⁴ British American Tobacco appears to be the primary distributor to the majority of these top Latin American countries holding a market share ranging from 80% - 95%.⁶⁴⁶ In recent years, Peru has had the greatest increase in flavor capsule sales, doubling its market share from 24% in 2019 to 52.1% in 2021.

In addition to the lack of legal regulations, flavor capsule cigarettes are far more popular compared to traditional cigarettes among Latin American youths.⁶⁴⁷ The plain packaging design for the health advisory warning juxtaposed with the colorfully expressive filter flavor display on the cigarette boxes generally procure lower perceived harm for one's health and a gustatory curiosity to experiment with the variety of flavors offered.⁶⁴⁸

The flavor capsule market share in the United States has remained relatively stable at around 4% - 5.5% since 2014. Market share stagnation seems to have occurred following the 2015 FDA market removal of the prominent Camel Crush Bold capsule product line.⁶⁴⁹ The maintenance of such a consistent market share may suggest that newly introduced menthol capsule products (e.g., Marlboro NXT, Pall Mall Activate) have not achieved significant market share. The lack of growth of the menthol capsule market may well be due to its waning novelty as an innovative cigarette product. Capsules have been superseded by other innovations, especially e-cigarettes and heated tobacco, which have emerged as a strong focus of major tobacco companies in recent years. This is reinforced by the observation that capsule product advertising in the United States has trailed off in recent years, with the notable exception of the newly introduced Newport Boost.⁶⁵⁰ As state and local policy actions as well as potential federal regulatory action restrict the characterizing flavors across tobacco product categories, there is the risk of increased demand for post-market additives and risk that US consumers will be more attracted to the post-market flavor capsule products that are increasingly available (see below).

FDA's Review Process for Newly Introduced Menthol Capsule Products

Since the 2009 Family Smoking Prevention and Tobacco Control Act, tobacco companies are required to obtain premarket authorization from the FDA before the product can legally be marketed as a "new tobacco product" in the United States or if the tobacco companies can prove that the newly introduced products are of "substantial equivalence" to another tobacco product on the

⁶⁴⁴ Institute for Global Tobacco Control. Technical Report on Flavored Cigarettes at the Point-of-Sale in Latin America: Availability and Marketing around Primary and Secondary Schools in Five Countries. Baltimore, MD: Johns Hopkins Bloomberg School of Public Health; June 2017.

⁶⁴⁵ Diario de Centro América. Decreto 50-2000 Guatemala: Gobierno de Guatemala.; 2000 [updated Miércoles 6 de Septiembre. Tomo CCLXIV.

⁶⁴⁶ Institute for Global Tobacco Control. Technical Report on Flavored Cigarettes at the Point-of-Sale in Latin America: Availability and Marketing around Primary and Secondary Schools in Five Countries. Baltimore, MD: Johns Hopkins Bloomberg School of Public Health; June 2017.

⁶⁴⁷ Abad-Vivero EN, Thrasher JF, Arillo-Santillán E, Rosaura Pérez-Hernández, Inti Barrientos-Gutiérrez, Christy Kollath-Cattano, Raúl Mejía, James D Sargent. Recall, appeal and willingness to try cigarettes with flavour capsules: assessing the impact of a tobacco product innovation among early adolescents. *Tobacco Control* 2016;25:e113-e119.

⁶⁴⁸ Moodie C, Thrasher JF, Cho YJ, Barnoya J, Chaloupka FJ. Flavour capsule cigarettes continue to experience strong global growth. *Tobacco Control* 2019;28:595-596.

⁶⁴⁹ Holman M. R. (2015, September 11). *Technical Project Lead (TPL) Review: SE0000276, SE0000277, SE0000278, SE0000281*. Food and Drug Administration Center for Tobacco Products Office of Science. <https://www.fda.gov/media/93554/download>

⁶⁵⁰ British American Tobacco. (2020). Annual report 2020. British American Tobacco. [https://www.bat.com/group/sites/UK__9D9KCY.nsf/vwPagesWebLive/DOAWWGJT/\\$file/BAT_Annual_Report_and_Form_20-F_2020.pdf](https://www.bat.com/group/sites/UK__9D9KCY.nsf/vwPagesWebLive/DOAWWGJT/$file/BAT_Annual_Report_and_Form_20-F_2020.pdf)

⁶⁵¹ Philip Morris International. (2019). 2019 annual report. Philip Morris International. https://www.annualreports.com/HostedData/AnnualReportArchive/p/NYSE_PM_2019.pdf

market on February 2007.⁶⁵² Such guidelines were the justification behind the FDA banning Camel Crush Bold in 2015. In banning the product, the FDA cited that Camel Crush Bold's "difference in flavor delivery system" from other Camel products in the market may influence consumer perception and furthermore the Bold's "increase in menthol yield in the new product may increase the likelihood of initiation and progression to regular use"⁶⁵³

As of 2021, all menthol capsule products sold in the United States by RJ Reynolds have an approved exemption from the "substantial equivalence" clause and, by extension, can bypass the premarket authorization requirement as well.⁶⁵⁴ While under current FDA practice the "substantial equivalence" principle may not be applicable for all menthol capsule products, it has become a heavily exploited loophole from the usual evaluation required of tobacco products before market entry.⁶⁵⁵

Menthol Capsule Brands in the US in 2022. Note the predominance of RJ Reynolds products. Reynolds American was acquired by British American Tobacco in 2017.

Menthol Capsule Brands in the United States 2022⁶⁵⁶			
Brand	Product	Manufacturer	Initial Date Release
Camel	Crush King Box	RJ Reynolds	August 2008
Camel	Crush Rich King Box	RJ Reynolds	March 2019
Camel	Crush Smooth Menthol King Box	RJ Reynolds	September 2019
Camel	Crush Smooth Menthol Silver King Box	RJ Reynolds	September 2019
Marlboro	NXT King Box	Phillip Morris USA	August 2012
Lucky Strike	Activate Blue King Box	RJ Reynolds	October 2020
Lucky Strike	Activate Green Menthol King Box	RJ Reynolds	October 2020
Newport	Boost Gold King Box	RJ Reynolds	November 2020
Newport	Boost Menthol King Box	RJ Reynolds	November 2020
Pall Mall	Activate Blue King Box	RJ Reynolds	November 2020
Pall Mall	Activate Green Menthol King Box	RJ Reynolds	November 2020

Camel Crush 2008 - Present

By the end of the 2000s, sales of mentholated cigarette products were growing at an accelerated pace, with almost 50% of smokers under 25 using a mentholated product.⁶⁵⁷ RJ Reynolds Camel, whose growth had stalled since 2005, made a concerted effort to gain market share for its mentholated products to compete with menthol stand-alone brands such as Newport.⁶⁵⁸

⁶⁵² Family Smoking Prevention and Tobacco Control Act, Pub. L. 111-31 (2009).

⁶⁵³ Holman, op. cit.

⁶⁵⁴ U.S. Food and Drug Administration. (2022, May 31). *Marketing Orders for Exemption from SE*. U.S. Food and Drug Administration. Retrieved July 2022, from <https://www.fda.gov/tobacco-products/exemption-substantial-equivalence/marketing-orders-exemption-se>

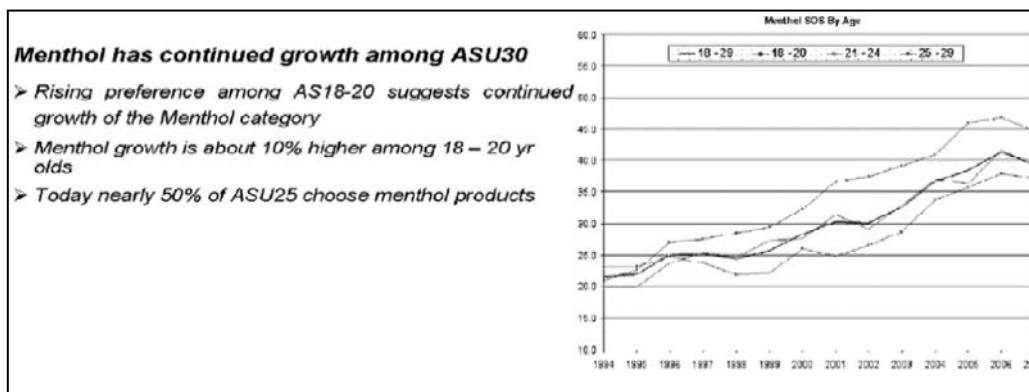
⁶⁵⁵ Glantz S, Lempert L. (2014, February 15). FDA should be careful about granting exemptions from substantial equivalence applications. Center for Tobacco Control Research and Education. <https://tobacco.ucsf.edu/fda-should-be-careful-about-granting-exemptions-substantial-equivalence-applications>

⁶⁵⁶ State of California Department of Justice Office of the Attorney General. (2022, June 16). California Tobacco Directory. <https://oag.ca.gov/tobacco/directory>

⁶⁵⁷ Camel Menthol Opportunity. 2008 June 01. RJ Reynolds Records. (<https://www.industrydocuments.ucsf.edu/docs/fmmx0225>)

⁶⁵⁸ RJ Reynolds. Camel Menthol. Camel Will Incorporate Menthol In The Same Way It Approaches All Product And Consumer Initiatives To Deliver 'Pleasure'. 2007 November 13. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/tlpk0222>)

Menthol market growth 1994 to 2007 was especially high among 18 to 20 year-olds.



Camel Menthol Opportunity. 2008. (<https://www.industrydocuments.ucsf.edu/docs/fmmx0225>)

In a 2007 document that spoke of “*menthol goes mainstream*,” the brand noted that menthol products had gained relevance “*from street to status*” and had witnessed a “*cultural shift*” to becoming socially cool. Camel’s lineup of menthol products included Camel Classic Menthol, Camel No. 9 Menthe and Camel Wides Menthol. To achieve better growth, Camel promoted itself as the brand that was revolutionizing the menthol segment and providing users “*alternative menthol experiences*” and the “ *freshest menthol*” through menthol delivery capsules.^{659,660}

RJ Reynolds vigorous pursuit of the menthol market via its Camel brand 1997–2007.



Camel Crush was the first cigarette in the US market that contained a “*crushable menthol capsule*” that allowed users to “*adjust the taste*” of the cigarette at their convenience by “*squeezing a filter and releasing a fresh menthol taste*.”⁶⁶¹ It replaced Camel Classic Menthol. The product was launched nationally in 2008 and targeted consumers who had a “*lust for life*, and “*celebrates tobacco pleasure and self-expression*...”⁶⁶² The product was available in two varieties initially: a regular cigarette that could be converted into a menthol cigarette at the squeeze of a capsule, or a menthol

⁶⁵⁹ RJ Reynolds, op. cit.

⁶⁶⁰ Crush Launch Plan. Camel. 2008 January 01. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/xrjx0225>)

⁶⁶¹ Marc. Camel Crush Buyer Study II. 2009 December. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/nrcd0221>)

⁶⁶² Marc. Camel Crush Assessor Registered Trademark Research. 2007 December 13; 2008 July 03. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/ygpk0222>)

cigarette that could be switched to extra menthol. A RJ Reynolds document in 2009 described Camel Crush as a product that challenged the thinking that “*with cigarettes you have to choose between non-menthol and menthol*,” by creating a product that you could have both ways.⁶⁶³

Camel Crush (launched 2008) advertisements (2013–2021).



Much of the advertising and marketing was targeted to what the tobacco industry documents referred to as “BVS2” (brand value segment 2) characterized as “*confident classy creatives*.”⁶⁶⁴ ⁶⁶⁵

BVS2 “In A Nutshell”

- They unapologetically enjoy smoking
- They are creative and artistic
- They love unique and interesting things
- They like to share and act as social leaders for their friends
- They appreciate brands that allow them to self-express
- They like to “have a hand in things” and use products they can “call their own”

The Brand

“Camel has always been about a flavorful product and the flavor of bold and adventurous living.

Wherever you find Camel you find fun spirits, unapologetic individuality, an abiding sense of humor and the pursuit of imaginative self-expression.

Camel Consumer Relations. 2007 June 27. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/mymx0225>)

Camel Crush’s launch advertisements centered on marketing the product’s primary attribute of “ *freshest menthol on demand.*” Advertisements contained instructions on use, including how to squeeze the capsule and where to press the capsule to hear the click. It featured slogans such as, “Squeeze, Click, Change,” “Crush the Capsule for menthol on demand,” and “fresher, cooler, bursting with freshness. Its menthol freshness at your fingertips. Just a click away,” “Own it. The year is now, the moment is now.” Advertisements for the non-menthol to menthol crusher included slogans such as “Switch up your experience.” Some advertisements prominently featured a camel

⁶⁶³ Camel Update. 2009. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/ghl0223>)

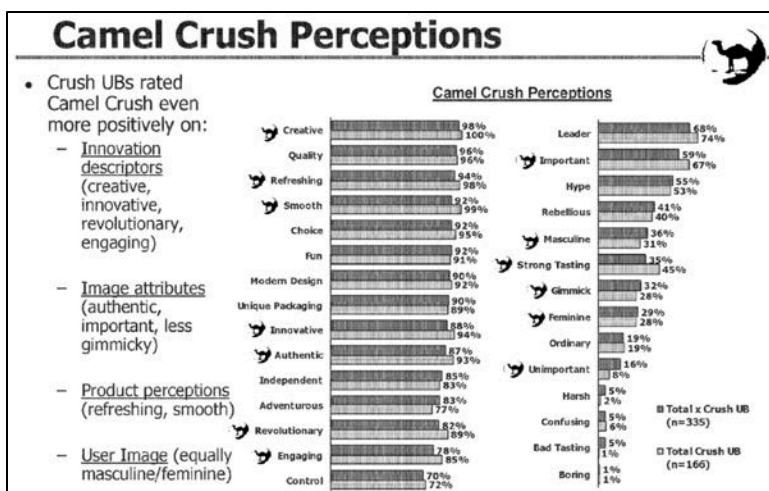
⁶⁶⁴ Consumer Segment Overview & Integrated Portfolio Strategy. 2006 June 01. RJ Reynolds; (<https://www.industrydocuments.ucsf.edu/docs/flmk0225>)

⁶⁶⁵ Camel. Our Vision. 2007 July 11. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/jzhp0225>)

capsule cigarette being squeezed and what is believed to be fresh menthol smoke in swirls of green emanating from the cigarette. The back of the pack often contained instructions on use.⁶⁶⁶



RJ Reynolds documents showed that for Camel smokers it was important to “freshness” experienced in the menthol crushers as very different from the “dry taste of regular cigarettes.”⁶⁶⁷ To promote the customizable aspects of the Camel crush, advertisements also frequently used slogans such as “Freedom At Your Fingertips,” and “Freedom to Change,” The Camel Crush packs were bright prominently featured the image of capsule at the center of the cigarette pack. The capsule was intended to create a “strong iconic landmark that gives great impact at shelf,” as well as appeal “mysterious environment,” that would be of interest to consumers.⁶⁶⁸ In designing the Camel Crush packs, RJ Reynolds made concerted effort to differentiate the pack from its other Camel products and the pack symbology of a camel in a desert, a connotation they found often translated to “hot, harsh, and dry.”⁶⁶⁹



Camel Crush Buyer Study. Strategy & Planning. 2009 February. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/zrcd0221>)

⁶⁶⁶ Camel Crush. Pleasure On Demand. 2008 June 10. RJ Reynolds. (<https://www.industrydocuments.ucsf.edu/docs/pgpk0222>)

⁶⁶⁷ Camel Menthol. Learning's And Next Steps From The Menthol Portfolio Strategy Research. 2007 May 10. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/fhgg0226>)

⁶⁶⁸ Camel Crush Range Extension. 2007 May 09. RJ Reynolds (<https://www.industrydocuments.ucsf.edu/docs/pslx0225>)

⁶⁶⁹ RJ Reynolds, op.cit

Camel Crush Bold Launched 2011, Removed from Market by FDA in 2015

In 2011, RJ Reynolds expanded its Camel Crush line by introducing Camel Crush Bold, a full-flavored menthol capsule cigarette. This product had higher levels of menthol than the predecessor Camel Crush products. Again, advertisements for these products focused on the freedom of the user to change the product. Slogans for the campaign included “The power is in your hands - just pinch the Cool Burst capsule to release a burst of menthol freshness whenever you want it,” and “Crush Bold: a colder full flavor smoke with capsule technology.” The tagline “Break Free” was used in some of the advertisements. The cigarette pack was black (similar to Camel Crush and Camel No. 9) but here the menthol orb was enclosed by wispy rays of red. Advertising for Camel Crush appeared in a number of youth-oriented magazines.

Camel Crush Bold was ordered off the US market by the Food and Drug Administration in September 2015 as the Agency concluded that RJ Reynolds had failed to show that Camel Crush bold with its stronger menthol compared to predecessor products “*did not affect consumer perception and use.*”⁶⁷⁰



Camel Crush (2018–2022)

In 2018, RJ Reynolds revised the packing of Camel Crush. The new packs were designed with text on the back that asserted the menthol experience.⁶⁷¹



⁶⁷⁰ Campaign for Tobacco Free Kids. FDA for First Time Orders Major Cigarette Brand Pulled Off the Market, Sending Strong Message to Manufacturers about Complying with 2009 Law. (https://www.tobaccofreekids.org/press-releases/2015_09_15_fda)

⁶⁷¹ Eli Nieces. Crush Now. (<https://www.eli-nieces.com/crushnow-camelcrush>)

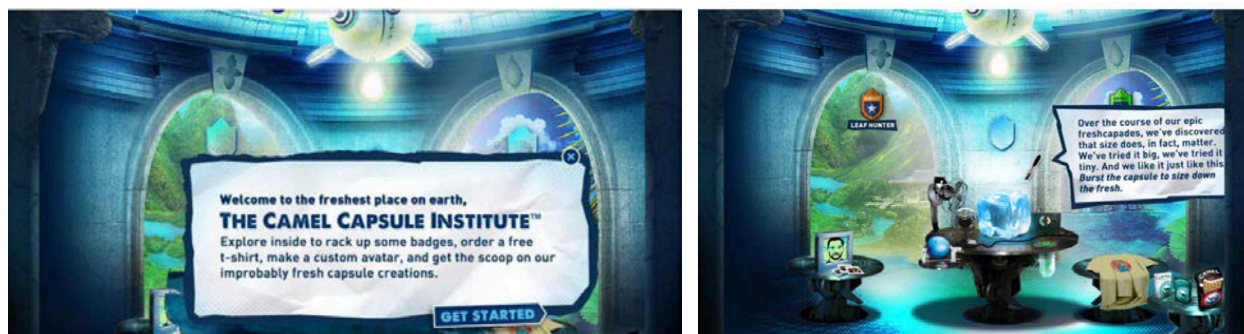
Crush Now (<https://www.eli-nieves.com/crushnow-camelcrush>)

As of 2022, Camel Crush is available in six varieties (four mentholated varieties – crush intensifies menthol and two non-mentholated – crush adds menthol). The packaging has been revised. While the iconic camel still appears in the orb, the pack design has been revised to be more dynamic and with what appears to be fresh bursts of menthol in shades of green, blue and white pervading the pack. The product has splashes of red to suggest bold flavor, with white and green for “smooth” menthol. The iconic camel at the center of the pack is designed to stand out less and take on the same color as the rest of the pack.

Camel Crush Cigarette Packs (2022)



Advertising for the product on Camel website continues to stress the freedom of the cigarette to take you from a non-menthol to a menthol cigarette with a crush of the capsule. The advertisements also highlight the capsule with the image of a magnified cigarette enclosed within the greenish-blue menthol orb. Arrows on either side point to where the orb is contained in the cigarette for the individual to click. In 2022, the Camel website also had a lot of content on Camel Crush, including fun content, designed much like a video game, on the Camel Capsule Institute.



In 2022, Camel continued to promote Camel Crush via a “new look” with the slogan “Fresh beyond ordinary. Experience superior menthol taste that’s ready to change when you are.”



Marlboro NXT One Cigarette Two Bold Flavors (2012–present)

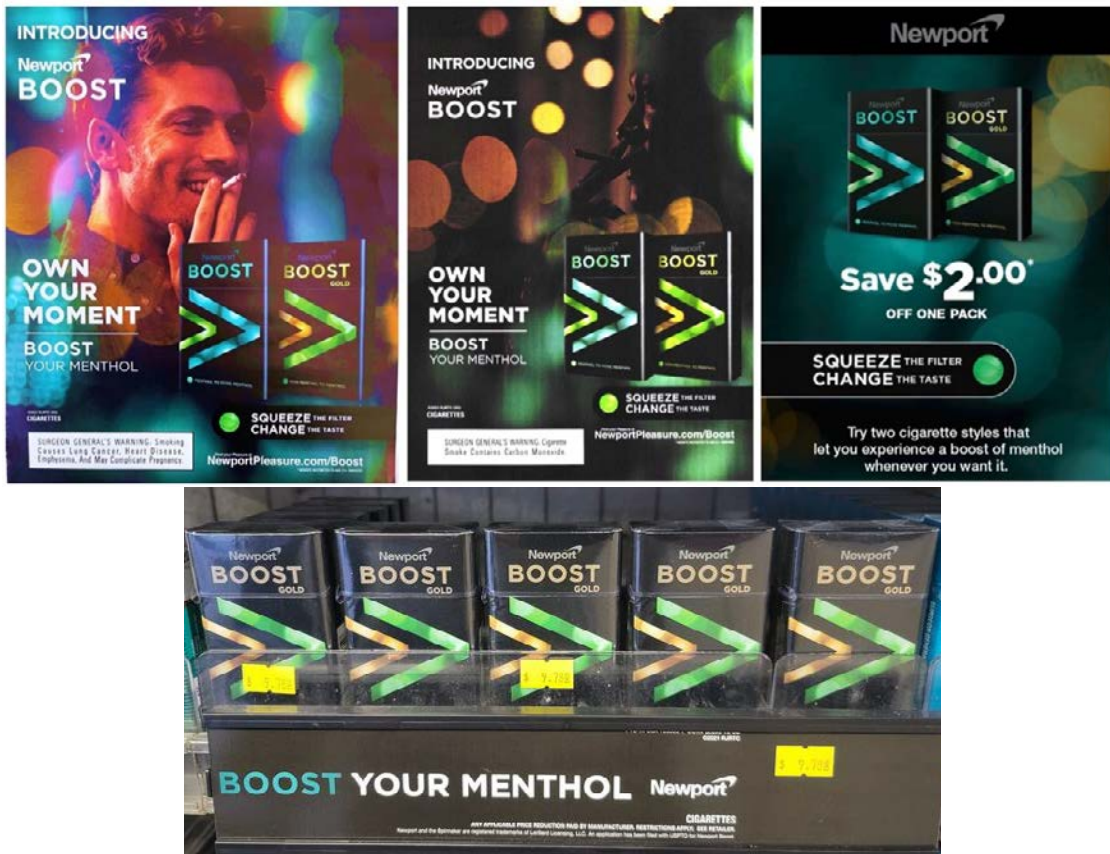
Philip Morris launched Marlboro NXT in the United States in 2012 as line extensions of its Marlboro Black family. As of 2022, Marlboro NXT is the only capsule cigarette sold by Altria/Philip Morris in the US. It has a crushable menthol capsule that converts a regular cigarette to a mentholated cigarette when crushed. The black pack was likely chosen to communicate the “premier” status of the cigarette.⁶⁷² Black is often associated with premier events, “e.g., black tie events,” sophistication (tuxedo, formal black dress), wealth, and power. In one of its advertisements, the slogan highlighted the duality of flavors with the “One Cigarette Two Bold Flavors.” The text that appeared below the cigarette was alternating lines of green and white, again another reference to the traditional flavor and the menthol flavor. Advertisements that displayed the pack showed a green orb above the letters of the Marlboro brand name.

⁶⁷² Dewhirst T. Into the black: Marlboro brand architecture, packaging and marketing communication of relative Harm. Tobacco Control 2018;27:240-242.



Newport Boost “Own Your Moment” (2020–present)

Newport Boost from RJ Reynolds was introduced to the US marketplace in 2020. The cigarette is available in two styles: non-menthol to menthol and menthol to extra menthol. Advertisements for the product emphasized freedom to control your own smoke experience with the slogan “Own Your moment. Boost Your Menthol,” and the tagline “Squeeze the filter, change the taste.” Unlike traditional Newport advertisements, Newport Boost advertising largely featured stand-alone packs. Models in the advertisements also appeared as individuals rather than the fun-loving, pleasure-seeking couples and groups found in traditional Newport advertising.



Global Menthol Capsule Brands

On the global market, Philip Morris International offers Marlboro Blue Ice.



Camel Activate double capsules.



Lucky Strike Activate: Blue, Green, & Purple.



Kent Switch “Click to refresh.”⁶⁷³

Kool Boost Fresh



Heated Tobacco-Flavored Capsules

Heated tobacco products (HTPs) are a recent innovative product development to flavored capsule cigarettes. (See heated tobacco chapter) Unlike traditional cigarette products that combust tobacco, HTPs are battery-powered and employ heated ignition to deliver vaporized tobacco additives. In November 2017, South Korean tobacco company KT&G introduced heated tobacco sticks that featured flavor capsules in the Korean market.^{674 675} Like flavored capsule cigarettes, the filters for capsule heat-sticks contained a spherical flavoring pellet that released flavoring into the aerosol when squeezed. Such a hybrid technology has gained popularity, as indicated by the 2,000 percent increase in sales in the European Union between 2018 to 2020.⁶⁷⁶

⁶⁷³ Dewhirst T, Lee WB Kent cigarette brand marketing in the Republic of Korea: the role of a pioneering image, flavour capsules and leader price promotions. *Tobacco Control* 2020;**29**:695-698.

⁶⁷⁴ “KT&G Launches HNB Device.” *Tobacco Reporter*, 8 Nov. 2017, (<https://tobaccoreporter.com/2017/11/08/ktg-launches-hnb-device/>.)

⁶⁷⁵ Cho YJ, Thrasher JF. Flavour capsule heat-sticks for heated tobacco products. *Tob Control*. 2019 Dec;**28**(e2):e158-e159. doi: 10.1136/tobaccocontrol-2018-054472. Epub 2018 Sep 14. PMID: 30217960; PMCID: PMC6996093.

⁶⁷⁶ France 24. “Smoke without Fire? Researchers Question Heated Tobacco Products.” *France 24*, France 24, 21 July 2022, <https://www.france24.com/en/live-news/20220721-smoke-without-fire-researchers-question-heated-tobacco-products>.

Crushable capsules in heated tobacco sticks that fit Japan Tobacco's Ploom device.



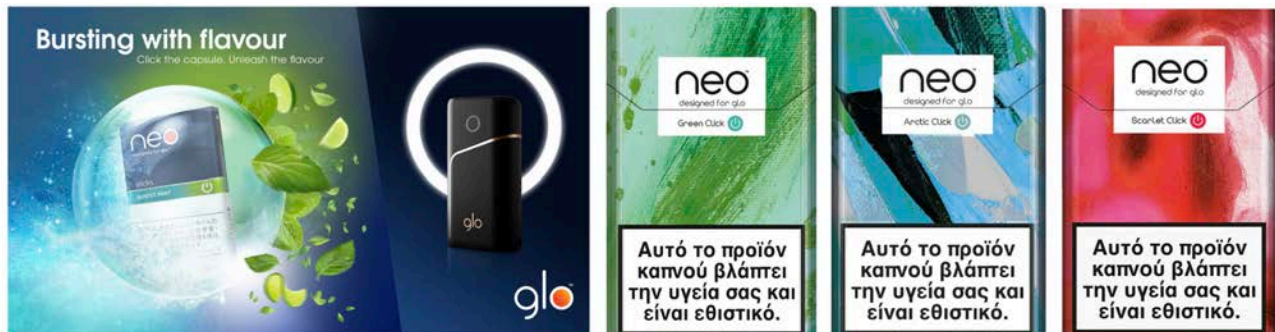
Korean flavor capsule sticks Fiit that are used with heated tobacco product “il” (launched 2017) manufactured by KT&G. Fiit is also compatible with Philip Morris International's popular heated tobacco product IQOS, perhaps a reason why the brand name was selected.



Imperial Brands Pulze is another capsule heat stick that claims IQOS compatibility.



Neo capsules are designed for British American Tobacco's Glo heated tobacco brand.



MENTHOL CIGARS, LITTLE CIGARS, CIGARILLOS, PIPES, & HOOKAH

Cigars are categorized as little or large, with those containing less than 1.36 grams of tobacco being characterized as a little cigar. Both premium cigars and cigarillos fall into the large cigar category.⁶⁷⁷ Cigarillos, which is the Spanish word for cigarette, are factory made, whereas many premium cigars are often hand-made.⁶⁷⁸ Cigarillos contain @3 grams of tobacco and are slightly longer and fatter than a cigarette.⁶⁷⁹ They may have a plastic or filter tip. Little cigars approximate the size of a cigarette, have @ 1 gram of tobacco, and often have a filter. Characteristically they have a brown wrapper that typically contains at least some tobacco.

In 2021, an estimated 1.4 million American middle and high school students had ever smoked cigars, with some 380,000 current users, with the highest rate of use among Black youths.⁶⁸⁰ Among American high school students in 2021, cigar smoking (2.1%) was the most prevalent combustible tobacco product used, more prevalent than cigarettes (1.9%). More than half of adolescent cigar smokers used flavored varieties, with fruit, candy/dessert, and mint/menthol flavors predominating.⁶⁸¹ Longitudinal studies of youth cigar smokers found that first use of menthol/mint cigars/cigarillos predicted a greater subsequent use of cigars than among those who initiated with non-menthol flavors.⁶⁸²

Cigars, cigarillos, filtered little cigars compared to a cigarette.



⁶⁷⁷ Legacy Health. (2012). *Tobacco Fact Sheet: Cigars, Cigarillos, and Little Cigars*. Legacy Health. https://www.aahealth.org/wp-content/uploads/2018/06/Fact_Sheet-Cigars_Cigarillos_LittleCigars.pdf

⁶⁷⁸ What is a cigar? (Maryland Dept of Health and Mental Hygiene. (https://health.maryland.gov/thecigartrap/pdf/What_is_a_Cigar.pdf)

⁶⁷⁹ Erickson AB. What's the Difference Between Cigarillos and Little Cigars? Convenience Store Decisions. April 26, 2021, (<https://cstoredecisions.com/2021/04/26/whats-the-difference-between-cigarillos-and-little-cigars/>)

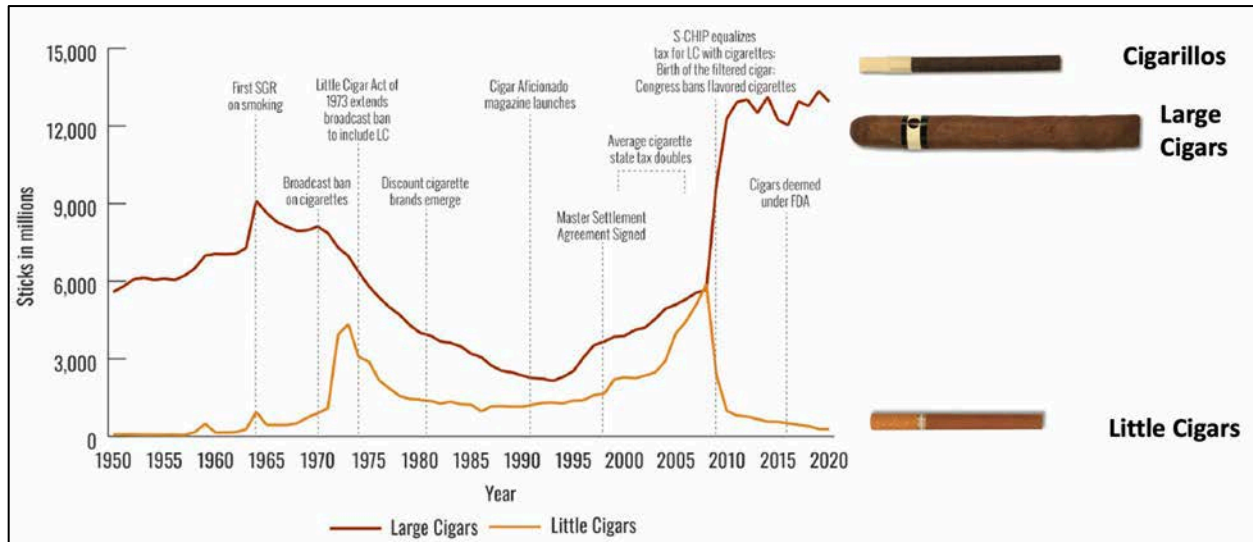
⁶⁸⁰ Gentzke AS, Wang TW, Cornelius M, Park-Lee E, Ren C, Sawdey MD, Cullen KA, Loretan C, Jamal A, Homa DM. Tobacco Product Use and Associated Factors Among Middle and High School Students - National Youth Tobacco Survey, United States, 2021. *MMWR Surveill Summ*. 2022 Mar 11;71(5):1-29.

⁶⁸¹ Parns TA, Head SK, Sawdey MD, Rostron BL, Cullen KA. Characteristics of Past 30-Day Cigar Smoking, U.S. Adolescents, 2020. *Am J Prev Med*. 2022 Jan;62(1):e39-e44.

⁶⁸² Villanti, A. C., A. L. Johnson, M. J. Halenar, E. Sharma, K. M. Cummings, C. A. Stanton, C. D. Delnevo, et al. 2021. Menthol and mint cigarettes and cigars: Initiation and progression in youth, young adults and adults in Waves 1–4 of the PATH study, 2013–2017. *Nicotine & Tobacco Research* 23(8):1318–1326.

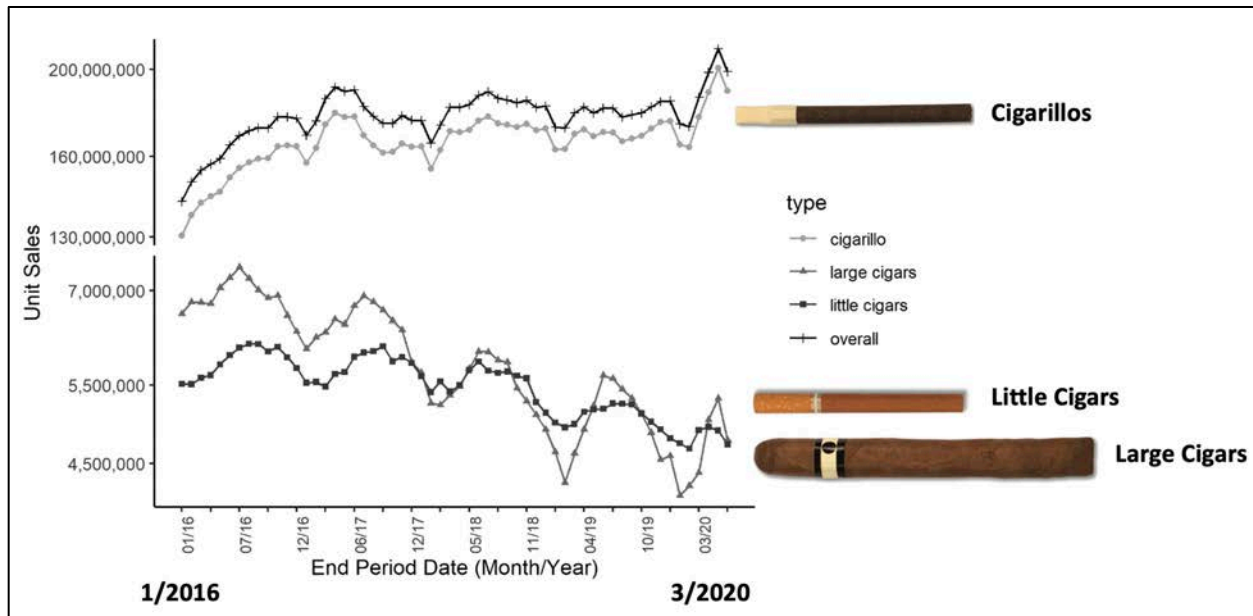
https://www.aahealth.org/wp-content/uploads/2018/06/Fact_Sheet-Cigars_Cigarillos_LittleCigars.pdf

In 2009, Children's Health Insurance Program (S-CHIP) raised the tax on little cigars 20-fold from 5 cents to \$1 a pack.⁶⁸³ This led to a plummeting of little cigar sales and a surge in cigarillos.⁶⁸⁴



Teutsch SM, Geller AB, Mead AM, Eds. Premium cigars: Patterns of use, marketing, and health effects. National Academies Press. (<https://doi.org/10.17226/26421>)

Unit sales of cigarillos dwarf those of both large and little cigars in the US 2016 – 2020.



Xu Wang, PhD, Yoonsang Kim, PhD, Mateusz Borowiecki, BA, Michael A Tynan, BA, Sherry Emery, PhD, Brian A King, PhD, Trends in Cigar Sales and Prices, by Product and Flavor Type—the United States, 2016–2020, *Nicotine & Tobacco Research* 2022; 4:606–611.

⁶⁸³ Nagy A. S-CHIP hits little cigars hard. February 10, 2009. Cigar Aficionado. (<https://www.cigaraficionado.com/article/schip-hits-little-cigars-hard-3396>)

⁶⁸⁴ Vonder Haar M. Little Cigars, Big Questions. Retailers work to clarify the little-cigar category in a post-SCHIP era. September 7, 2011. Convenience Store Daily. (<https://www.cspdailynews.com/csp-magazine/little-cigars-big-questions>)

Menthol/Ice Cigarillos

Since the 2009 limitation of flavors in cigarettes to only tobacco and menthol, the market for cigarillos has grown dramatically, as have the brand's diversity of flavor offerings. The price of cigarillos has declined in recent years, and they are often sold in the US at prices under \$1 for 2, or under 50 cents per cigarillo.⁶⁸⁵ The US Federal tax rate on large cigars, which includes cigarillos, is 52.75% of the wholesale price capped at 40.26 cents per cigar.⁶⁸⁶ A rule of thumb is that retail markup is approximately 75 to 100% of the wholesale cost. Thus, the Federal tax on a 99 cent two pack of cigarillos is approximately 25 cents. In Black neighborhoods, cigarillos and little cigars have higher availability, lower prices, and greater advertising density.⁶⁸⁷

Cigarillo marketers promote on social media including the use of influencers.^{688 689 690} Cigarillo brands such as Swisher Sweets and Al Capone market via pop, hip-hop, and rap music events.^{691 692} Swisher's musicians often perform in their "*Convenience Store Sessions*" standing in front of large Swisher signs and displays. Influential hip-hop and rap musicians such as Snoop Dogg (76 million Instagram, 23 million Facebook followers), Cypress Hill and Wiz Khalifa (39 million Instagram followers) serve as brand ambassadors and incorporate references to cigars and cigarillos in their music.^{693 694}

⁶⁸⁵ Xu Wang, PhD, Yoonsang Kim, PhD, Mateusz Borowiecki, BA, Michael A Tynan, BA, Sherry Emery, PhD, Brian A King, PhD, Trends in Cigar Sales and Prices, by Product and Flavor Type—the United States, 2016–2020, *Nicotine & Tobacco Research*, Volume 24, Issue 4, April 2022, Pages 606–611, <https://doi.org/10.1093/ntr/ntab238>

⁶⁸⁶ Creating Federal Tax Equity Among All Tobacco Products Would Increase Federal Revenues & Promote Public Health. (<https://www.tobaccofreekids.org/assets/factsheets/0354.pdf>)

⁶⁸⁷ Cantrell J, Kreslake JM, Ganz O, Pearson JL, Vallone D, Anesetti-Rothermel A, Xiao H, Kirchner TR. Marketing little cigars and cigarillos: advertising, price, and associations with neighborhood demographics. *Am J Public Health*. 2013 Oct;103(10):1902-9.

⁶⁸⁸ Kostygina G, Tran H, Shi Y, Kim Y, Emery S. 'Sweeter Than a Swisher': amount and themes of little cigar and cigarillo content on Twitter. *Tob Control*. 2016 Oct;25(Suppl 1):i75-i82.

⁶⁸⁹ Allem JP, Escobedo P, Chu KH, Boley Cruz T, Unger JB. Images of Little Cigars and Cigarillos on Instagram Identified by the Hashtag #swisher: Thematic Analysis. *J Med Internet Res*. 2017 Jul 14;19(7):e255.

⁶⁹⁰ Wu J, Harlow AF, Wijaya D, Berman M, Benjamin EJ, Xuan Z, Hong T, Fetterman JL. The Impact of Influencers on Cigar Promotions: A Content Analysis of Large Cigar and Swisher Sweets Videos on TikTok. *Int J Environ Res Public Health*. 2022 Jun 9;19(12):7064.

⁶⁹¹ Ganz O, Rose SW, Cantrell J. Swisher Sweets 'Artist Project': using musical events to promote cigars. *Tob Control*. 2018 Jul;27(e1):e93-e95.

⁶⁹² Garner W, Brock B, Seth E. 'Kool Mixx' remix: How Al Capone cigarillos infiltrated Hip-Hop to promote cigarillos use among African-Americans. *Tob Control*. 2020 Dec;29(e1):e159-e160. doi: 10.1136/tobaccocontrol-2018-054816. Epub 2019 Sep 6.

⁶⁹³ Brown, P. A VIBE-Era Timeline of Hip-Hop's Relationship With Cigars and Rolling Papers. *VIBE.Com*. April 20, 2019. (<https://www.vibe.com/features/editorial/timeline-of-hip-hops-relationship-with-cigars-and-rolling-papers-645080/>)

⁶⁹⁴ Richardson A, Ganz O, Vallone D. The cigar ambassador: how Snoop Dogg uses Instagram to promote tobacco use. *Tob Control*. 2014 Jan;23(1):79-80. doi: 10.1136/tobaccocontrol-2013-051037. Epub 2013 Jun 8.

Examples of Menthol, Mint, & Ice-Flavored Cigarillos



Mint Dual Capsule Cigarillos: Japan Tobacco Launched in 2020.⁶⁹⁵ This was an effort to circumvent the United Kingdom menthol ban.⁶⁹⁶



⁶⁹⁵ JTI launches Sterling Dual Capsule Leaf Wrapped cigarillos (<https://www.jti.com/sites/default/files/media-resource/Sterling-Dual-Capsule-Leaf-Wrapped-Press-Release.pdf>)

⁶⁹⁶ Branston JR, Hiscock R, Silver K, et al Cigarette-like cigarillo introduced to bypass taxation, standardised packaging, minimum pack sizes, and menthol ban in the UK Tobacco Control 2021;30:708-711.

Cigarillo purveyors offer their products in an extraordinary array of sweet and fruity flavors. Sales of flavored cigars have risen substantially in recent years.⁶⁹⁷

Swisher Sweets Cigarillos (Swisher Sweets Cigar Company)



Show Cigarillos



⁶⁹⁷ Delnevo CD, Miller Lo E, Giovenco DP, Cornacchione Ross J, Hrywna M, Strasser AA. Cigar Sales in Convenience Stores in the US, 2009-2020. JAMA. 2021 Dec 21;326(23):2429-2432.

White Owl Cigarillos (Swedish Match)



Menthol Little Cigars

Little cigars closely resemble cigarettes in size and shape, but with brown or black rather than white wrapping and often have a filter end. Tobacco manufacturers have used these pseudo-cigarettes as a means of escaping regulatory constraints and higher taxation.⁶⁹⁸ Little cigars are sold in a variety of pack sizes, but most often are sold in packs of 20 (200 per carton), identical to cigarettes. Consumers view cigars as less harmful than cigarettes.⁶⁹⁹ By contrast, cigarillos are typically marketed in two or five per pack and are mostly unfiltered. Due to advantages under Federal tax rate, a pack of 20 little cigars averages less than one third the price of a pack of cigarettes.⁷⁰⁰

To circumvent the 2009 FDA restriction of categorizing flavors, and its hefty tax increase, some cigar companies increased the weight of their little cigars to fit into the category of big cigars

⁶⁹⁸ Delnevo CD, Hrywna M, Giovenco DP, Miller Lo EJ, O'Connor RJ. Close, but no cigar: certain cigars are pseudo-cigarettes designed to evade regulation. *Tob Control*. 2017 May;26(3):349-354. doi: 10.1136/tobaccocontrol-2016-052935.

⁶⁹⁹ Nyman AL, Sterling KL, Weaver SR, Majeed BA, Eriksen MP. Little Cigars and Cigarillos: Users, Perceptions, and Reasons for Use. *Tob Regul Sci*. 2016 Jul;2(3):239-251.

⁷⁰⁰ Gammon, D. G., T. Rogers, E. M. Coats, J. M. Nonemaker, and L. Henriksen. 2019. Little filtered cigars: U.S. sales, flavours, package sizes and prices. *Tobacco Control* 28(3):346–349.

and swapped wraps from paper to tobacco.⁷⁰¹ As cheap substitutes for cigarettes, they also circumvent cigarette flavor restrictions and come in a wide variety of sweet, fruity, and menthol/mint flavors. Black youth often do not realize that in smoking these products they are actually using cigars.⁷⁰²

As youth are notably price-conscious and drawn to flavored tobacco products, the cheap flavored little cigars and cigarillos have a notable attractiveness. Developing effective youth cigar use prevention methods is considered a research priority.⁷⁰³

Menthol-flavored little cigars in packs of 20 (200 per carton) are identical to cigarettes but substantially cheaper.



Djarum Black Menthol Little Cigars (Djarum)



⁷⁰¹ Cantrell, J., Kreslake, J. M., Ganz, O., Pearson, J. L., Vallone, D., Anesetti-Rothermel, A., Xiao, H., & Kirchner, T. R. (2013). Marketing little cigars and cigarillos: Advertising, price, and associations with neighborhood demographics. *American Journal of Public Health, 103*(10), 1902–1909. (<https://doi.org/10.2105/AJPH.2013.301362>)

⁷⁰² Yerger V, Pearson C, Malone RE. When is a cigar not a cigar? African American youths' understanding of "cigar" use. *Am J Public Health. 2001 Feb*;91(2):316-7

⁷⁰³ Kong G, Creamer MR, Simon P, Cavallo DA, Ross JC, Hinds JT, Fishbein H, Gutierrez K. Systematic review of cigars, cigarillos, and little cigars among adolescents: Setting research agenda to inform tobacco control policy. *Addict Behav. 2019 Sep*;96:192-197. doi: 10.1016/j.addbeh.2019.04.032. Epub 2019 May 4.

Cheyenne Sweet Mint Little Cigars (Cheyenne International)



Examples of flavored little cigars





Mint Premium Cigars

Large premium cigars are not a major factor in the menthol/mint/ice flavor category.



Menthol Pipe Tobacco

The federal tax rate on pipe tobacco is 1/8 the rate as that for loose tobacco for rolling your own cigarettes or cigars. This has led companies to label their loose tobacco as pipe tobacco.⁷⁰⁴



⁷⁰⁴ Creating Federal Tax Equity Among All Tobacco Products Would Increase Federal Revenues & Promote Public Health. (<https://www.tobaccofreekids.org/assets/factsheets/0354.pdf>)

Mint-Flavored Hookah

The prevalence of hookah use among American youth is increasing.⁷⁰⁵ Among hookah users, 87% use a flavored product with unflavored use, almost exclusively among older men.⁷⁰⁶ Youth most often engage in hookah use at home.⁷⁰⁷



⁷⁰⁵ Cooper M, Pacek LR, Guy MC, Barrington-Trimis JL, Simon P, Stanton C, Kong G. Hookah Use Among US Youth: A Systematic Review of the Literature From 2009 to 2017. *Nicotine Tob Res.* 2019 Nov 19;21(12):1590-1599.

⁷⁰⁶ Owens VL, Ha T, Soualakova JN. Widespread use of flavored e-cigarettes and hookah tobacco in the United States. *Prev Med Rep.* 2019 Mar 22;14:100854. doi: 10.1016/j.pmedr.2019.100854.

⁷⁰⁷ Agaku I, Odani S, Armour B, Glover-Kudon R. Social Aspects of Hookah Smoking Among US Youth. *Pediatrics.* 2018 Aug;142(2):e20180341. doi: 10.1542/peds.2018-0341.

e-CIGARETTE MENTHOL/MINT & COOLING FLAVORS

The great majority of the hundreds of brands of e-cigarettes on the US market, including the leading brands, offer product labeled as menthol or mint. However, the e-cigarettes labeled as menthol/mint are only a fraction of these that fall into the “coolness” category. Three recent trends have greatly expanded the minty e-cigarette marketplace: ice flavors, concept flavors, and non-menthol cooling chemicals.

“Ice” flavors are a hybrid of mint and fruit flavors. Half of young adults surveyed in Los Angeles in 2020 used ice flavors.⁷⁰⁸ Furthermore, users of ice flavors were more likely to show signs of nicotine dependence and more frequently used combustible tobacco products. A survey of retail outlet advertising concluded that the point-of-sale marketing focused on ice flavors.⁷⁰⁹

Concept flavors typically have brand names that have no relation to their characterizing flavors. For example, in August 2020 Bidi Vapor changed the names of its nicotine liquid varieties to concept names that obscured their characterizing flavors using ambiguous names such as Zest, Marigold, Regal, Solar, and Dawn.⁷¹⁰ Purveyors of flavored nicotine e-liquids have attempted to be whimsical and creative with their product names. For instance, several brands have incorporated “unicorn” into the name, such as unicorn milk, unicorn blood, unicorn tears, and even unicorn poop.⁷¹¹ Some menthol/mint flavored brands carry non-specific names that are evocative of minty flavor such as ice, artic, winter, cool, chill, freeze, or frost.

Another emerging issue is the adoption of synthetic non-menthol coolants. In many cases such chemicals are not specified in regulations, which inhibits sales of menthol products.⁷¹² Because these cooling agents may be odorless, they many not fall under the FDA definition of a characterizing flavor.⁷¹³ Cooling chemicals such as WS-3 and WS-23 have been identified in low levels in JUUL and much higher levels in Puff Bar.⁷¹⁴ This study concluded that: “Puff products contained cytotoxic concentrations of the synthetic coolant WS-23 and concentrations of pulegone that present a greater cancer risk based on margin of exposure analysis.”

⁷⁰⁸ Leventhal A, Dai H, Barrington-Trimis J, Sussman S. 'Ice' flavoured e-cigarette use among young adults. *Tob Control*. 2021 Jun 14;tobaccocontrol-2020-056416. doi: 10.1136/tobaccocontrol-2020-056416. Epub ahead of print..

⁷⁰⁹ Brown N, Shin H, Whooley S, Tefilin N, Les O, Smiley SL. A content analysis of website marketing for cooling flavored e-liquids in a sample of brick-and-mortar vape shops in the Greater Los Angeles area. *Tob Prev Cessat*. 2022 Jul 25;8:29. doi: 10.18332/tpc/150771.

⁷¹⁰ Kostygina G, Kreslake JM, Borowiecki M, Kierstead EC, Diaz MC, Emery SL, Schillo B. Industry tactics in anticipation of strengthened regulation: BIDI Vapor unveils non-characterising BIDI Stick flavours on digital media platforms. *Tob Control*. 2021 Jun 2;tobaccocontrol-2021-056502. doi: 10.1136/tobaccocontrol-2021-056502. Epub ahead of print.

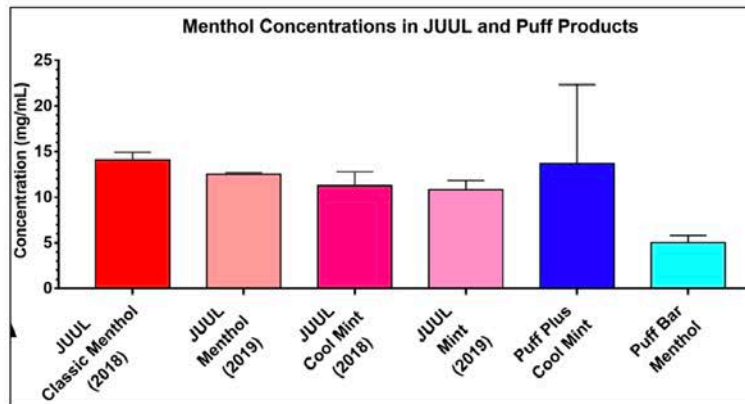
⁷¹¹ Jackler RK, Ramamurthi D. Unicorns cartoons: marketing sweet and creamy e-juice to youth. *Tob Control* 2017;26:471–5.

⁷¹² Leventhal AM, Tackett AP, Whitted L, Jordt SE, Jabba SV. Ice flavours and non-menthol synthetic cooling agents in e-cigarette products: a review. *Tob Control*. 2022 Apr 28;tobaccocontrol-2021-057073. doi: 10.1136/tobaccocontrol-2021-057073. Epub ahead of print.

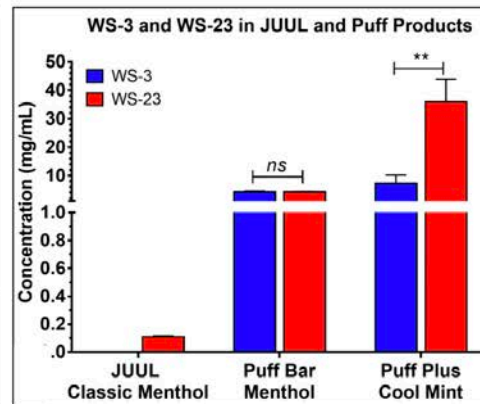
⁷¹³ Jabba SV, Erythropel HC, Torres DG, Delgado LA, Woodrow JG, Anastas PT, Zimmerman JB, Jordt SE. Synthetic Cooling Agents in US-marketed E-cigarette Refill Liquids and Popular Disposable E-cigarettes: Chemical Analysis and Risk Assessment. *Nicotine Tob Res*. 2022 Jun 15;24(7):1037-1046. doi: 10.1093/ntr/ntac046..

⁷¹⁴ Omaiye EE, Luo W, McWhirter KJ, Pankow JF, Talbot P. Flavour chemicals, synthetic coolants and pulegone in popular mint-flavoured and menthol-flavoured e-cigarettes. *Tob Control*. 2022 Aug;31(e1):e3-e9. doi: 10.1136/tobaccocontrol-2021-056582. Epub 2021 Jun 30.

Menthol concentrations in JUUL & Puff Products



Synthetic Coolants in JUUL & Puff



Omaiye EE, Luo W, McWhirter KJ, Pankow JF, Talbot P. Flavour chemicals, synthetic coolants and pulegone in popular mint-flavoured and menthol-flavoured e-cigarettes. *Tob Control*. 2022 Aug;31(e1):e3-e9. doi: 10.1136/tobaccocontrol-2021-056582. Epub 2021 Jun 30.

In the 2021 National Youth Tobacco Survey, 84.7% of youth who used e-cigarettes used a flavored product.^{715 716} Among students who currently used flavored e-cigarettes, 71.6 reported using fruit, 30.1% mint and 28.8% menthol. In e-cigarettes, menthol lowers irritation, especially masking the harshness of high levels of nicotine.⁷¹⁷ Other chemical coolants seem to have a similar effect. Among high school students, use of cooling flavors is associated with greater frequency of use of e-cigarettes.⁷¹⁸

In January 2020 the US Congress banned characterizing flavors other than tobacco and menthol from pod type (prefilled cartridge) e-cigarettes.⁷¹⁹ This led many youth consumers to switch to disposable e-cigarettes, such as Puff Bar, which continued to offer a wide array of sweet and fruity flavors.⁷²⁰ It also triggered an abrupt transition of the pod e-cigarette market in favor of menthol/mint flavors.⁷²¹ Evidence from JUUL's voluntary withdrawal of their mint flavor in November 2019, followed by a 59% spike in menthol sales, suggests that consumers either view menthol and mint interchangeably or see menthol as an appealing flavor when other non-tobacco flavors are unavailable.⁷²²

⁷¹⁵ Gentzke AS, Wang TW, Cornelius M, Park-Lee E, Ren C, Sawdey MD, Cullen KA, Loretan C, Jamal A, Homa DM. Tobacco Product Use and Associated Factors Among Middle and High School Students - National Youth Tobacco Survey, United States, 2021. *MMWR Surveill Summ*. 2022 Mar 11;71(5):1-29. doi: 10.15585/mmwr.ss7105a1.

⁷¹⁶ King BA. Flavors Remain a Major Driver of Youth E-Cigarette Use. *Am J Public Health*. 2022 Jul;112(7):999-1000. doi: 10.2105/AJPH.2022.306895. Epub 2022 May 26.

⁷¹⁷ Rosbrook K, Green BG. Sensory Effects of Menthol and Nicotine in an E-Cigarette. *Nicotine Tob Res*. 2016; 18(7):1588-95. Epub 2016/01/20. <https://doi.org/10.1093/ntr/ntw019>

⁷¹⁸ Davis DR, Morean ME, Bold KW, Camenga D, Kong G, Jackson A, Simon P, Krishnan-Sarin S. Cooling e-cigarette flavors and the association with e-cigarette use among a sample of high school students. *PLoS One*. 2021 Sep 1;16(9):e0256844. doi: 10.1371/journal.pone.

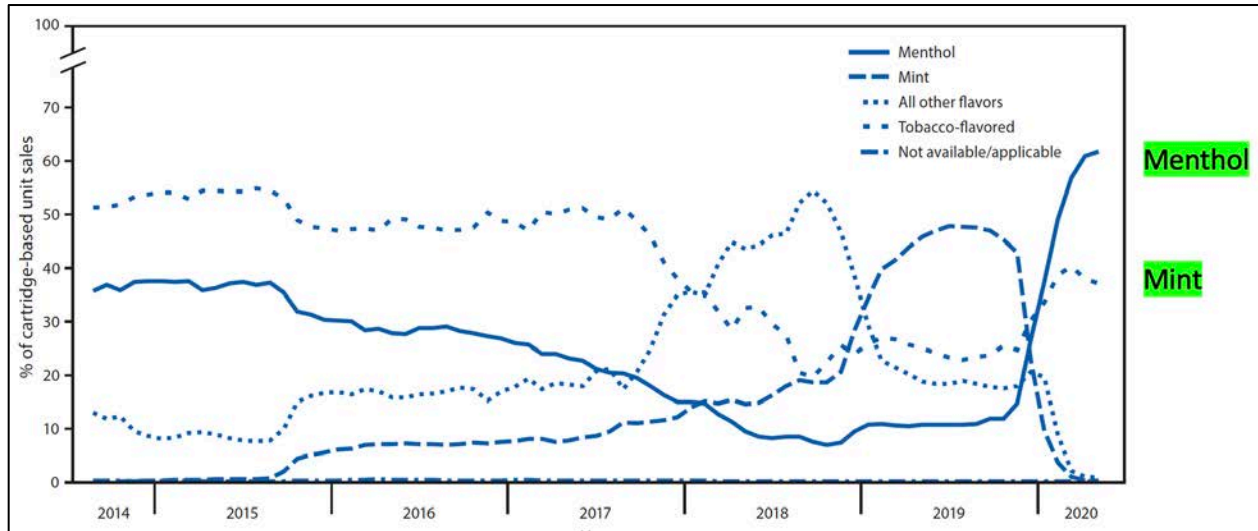
⁷¹⁹ U.S. Food and Drug Administration. FDAS finalizes enforcement policy on unauthorized flavored cartridge-based e-cigarettes that appeal to children, including fruit and MINT. (<https://www.fda.gov/news-events/press-announcements/fda-finalizes-enforcement-policy-unauthorized-flavored-cartridge-based-e-cigarettes-appeal-children>)

⁷²⁰ Ramamurthi D, Chau C, Berke HY, Tolba AM, Yuan L, Kanchan V, Santos G, Jackler RK. Flavour spectrum of the Puff family of disposable e-cigarettes. *Tob Control*. 2022 Jan 11:tobaccocontrol-2021-056780. doi: 10.1136/tobaccocontrol-2021-056780. Epub ahead of print.

⁷²¹ Diaz MC, Donovan EM, Schillo BA, Vallone D. Menthol e-cigarette sales rise following 2020 FDA guidance. *Tob Control*. 2021 Nov;30(6):700-703. doi: 10.1136/tobaccocontrol-2020-056053. Epub 2020 Sep 23..

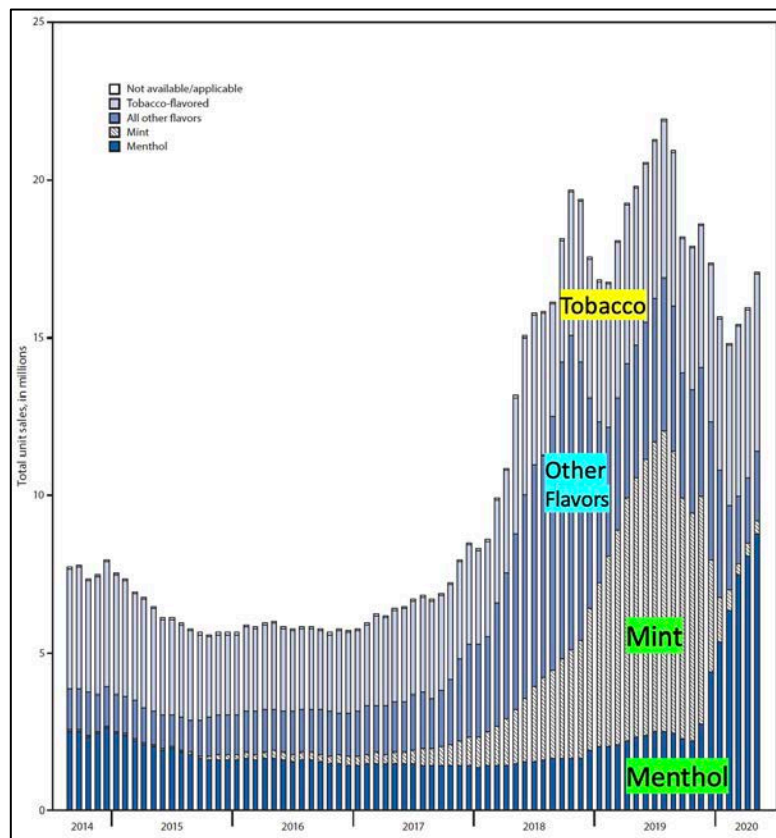
⁷²² Ibid

Prefilled (pod) e-cigarette sales by flavor 2014–2020 in the US. Note effect of early 2020 market removal of flavors in pod type e-cigarettes on frequency of menthol use.



Ali FRM, Diaz MC, Vallone D, Tynan MA, Cordova J, Seaman EL, Trivers KF, Schillo BA, Talley B, King BA. E-cigarette Unit Sales, by Product and Flavor Type - United States, 2014–2020. MMWR Morb Mortal Wkly Rep. 2020 Sep 18;69(37):1313–1318.

Total e-cigarette unit sales by flavor 2014–2020



Ali FRM, Diaz MC, Vallone D, Tynan MA, Cordova J, Seaman EL, Trivers KF, Schillo BA, Talley B, King BA. E-cigarette Unit Sales, by Product and Flavor Type - United States, 2014–2020. MMWR Morb Mortal Wkly Rep. 2020 Sep 18;69(37):1313–1318. doi: 10.15585/mmwr.mm6937e2.

Menthol Flavored e-Cigarettes from leading e-cigarette brands Vuse, JUUL, Logic, and Blu



Disposable e-cigarette Puff Bar Menthol, Mint, and “Ice” (fruit-mint) varieties. In 2021, Puff Bar was the leading teen brand among American Youth.



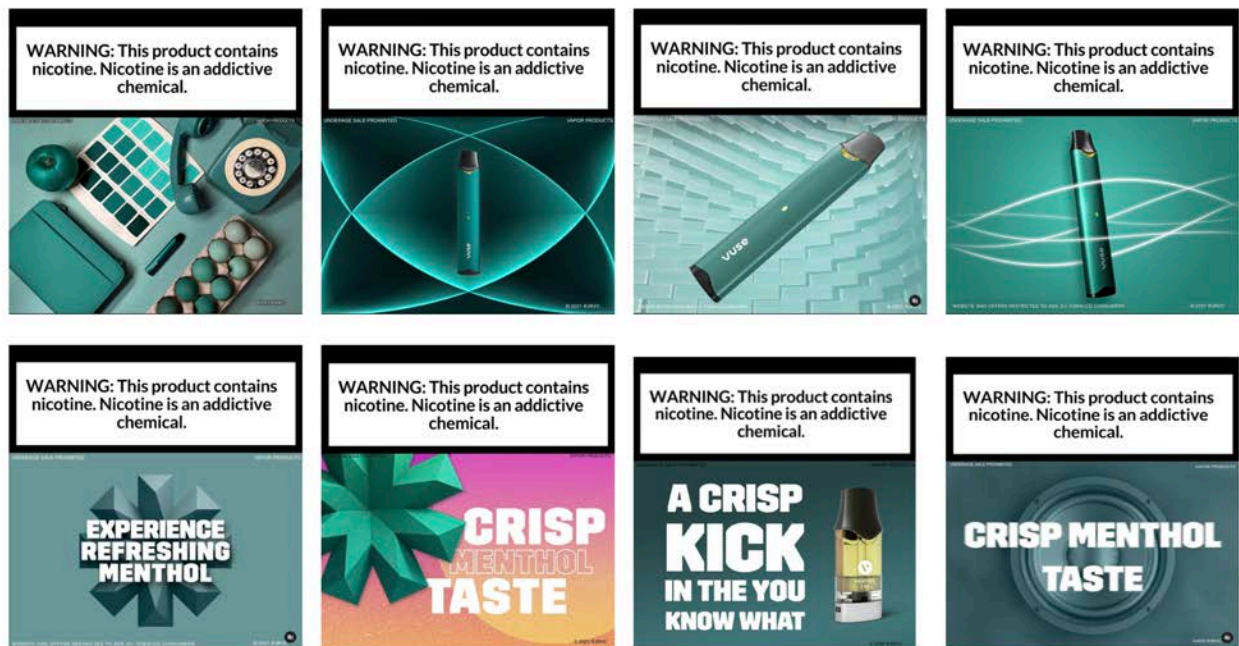
Leading e-cigarette brands Bidi Sticks and Air Bar use the proxy terms for mint/menthol including Artic, Winter, and Ice.



In their “Menthol Series,” Hyde e-cigarettes uses proxy terms Polar, Glacier, Artic, Ice, and Black Ice.



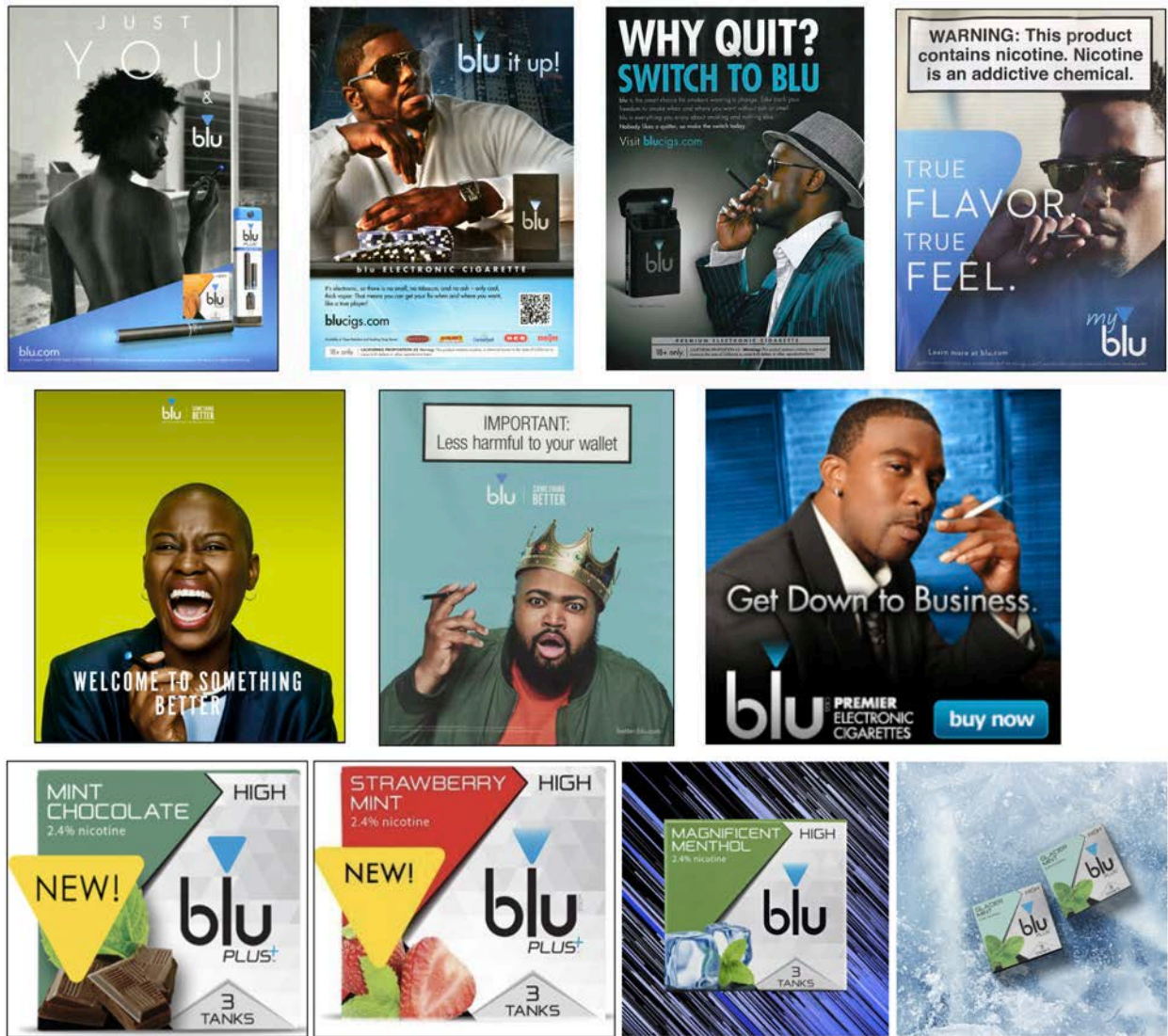
Vuse Instagram postings (2020–2022) featuring its menthol/mint flavors. In 2022, R.J. Reynolds Vuse is the #1 selling e-cigarette brand in the US.



Numerous e-cigarette brands offer mint/menthol flavors.



Blu e-Cigarettes targeting of Black Americans

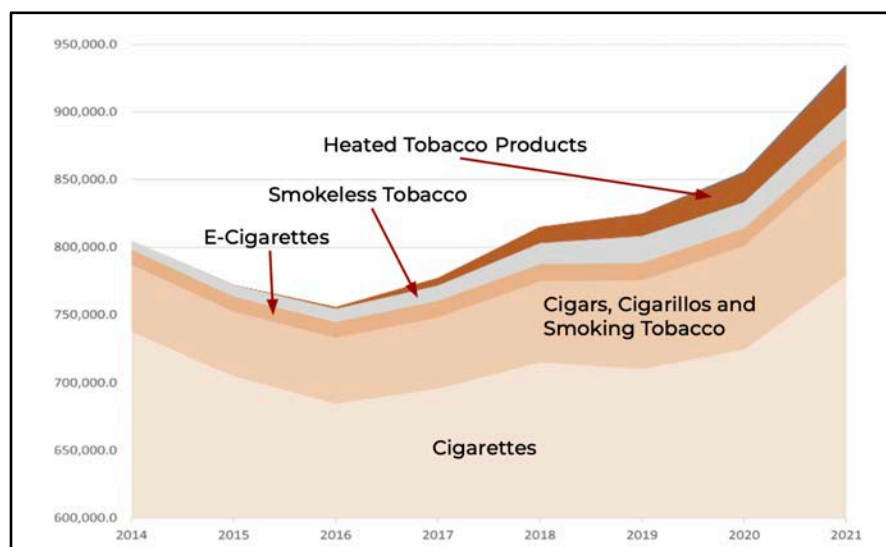


HEATED TOBACCO MENTHOL PRODUCTS

Rise of Heated Tobacco Products

As part of the tobacco industry trend towards diversification of its product portfolio, major tobacco companies have introduced heated tobacco products. Heated tobacco products differ from traditional cigarettes in that they are battery-powered devices that heat (smolder), but do not combust, a cigarette-like stick of tobacco.^{723 724} The fact that these products contain tobacco leaves distinguishes them from e-cigarettes. Leading brands include: Philip Morris International (IQOS), British American Tobacco (Glo), Japan Tobacco International (Ploom), and Imperial Brands (Pulze).

Global retail value of tobacco products 2014-2021 (Euromonitor). The worldwide growth in heated tobacco products has been substantial in recent years. They are not yet a factor in the US market, but they may make a sizable impact in the near future.



Euromonitor data available from: Heated tobacco products. Tobacco Tactics. June 30, 2022.
(<https://tobaccotactics.org/wiki/heated-tobacco-products/>)

Philip Morris International IQOS Heated Tobacco Product

Among heated tobacco brands, only Philip Morris International's IQOS and RJ Reynolds Eclipse are authorized for the US market. In October 2019, IQOS entered the US Market following FDA authorization, and in March 2020 was given a reduced exposure, but not a reduced risk, designation.^{725 726} In late 2021, the International Trade Commission found that IQOS technology

⁷²³ Jackler RK, Ramamurthi D, Axelrod A, Jung JK, Louis-Ferdinand NG, Reidel JE, Yu AWY, Jackler LM, Chau C. Global Marketing of IQOS The Philip Morris Campaign to Popularize "Heat Not Burn" Tobacco. SRITA Research Paper. February 21, 2020. (<http://tobacco.stanford.edu/iqosanalysis>)

⁷²⁴ Duan Z, Le D, Ciceron AC, Dickey-Chasins R, Wysota CN, Bar-Zeev Y, Levine H, Abroms LC, Romm KF, Berg CJ. 'It's like if a vape pen and a cigarette had a baby': a mixed methods study of perceptions and use of IQOS among US young adults. *Health Educ Res.* 2022 Aug 29;cyac019. doi: 10.1093/her/cyac019. Epub ahead of print. PMID: 36036655.

⁷²⁵ Heated Tobacco Products. Center for Disease Control. September 2022.
(https://www.cdc.gov/tobacco/basic_information/heated-tobacco-products/index.html)

⁷²⁶ FDA Authorizes Reduced Exposure Claim for IQOS 3 System Holder and Charger. March 11, 2020.
(<https://www.fda.gov/tobacco-products/ctp-newsroom/fda-authorizes-reduced-exposure-claim-iqos-3-system-holder-and-charger>)

infringed on two patents by the British American Tobacco Group and prohibited its importation into the US. While sold in some 71 countries worldwide, as of September 2022 IQOS has not yet returned to the US market.⁷²⁷ IQOS is expected to return to the US market in 2023, once domestic production ramps up.⁷²⁸ Originated in 1996, Eclipse received FDA authorization in 2017 under the substantial equivalence exemption, but is not a significant presence in the US market.

Rapid growth of Philip Morris International's IQOS heated tobacco product 2015–2021.



PMI Report 4th Quarter Report 2021. February 22, 2022.

(<https://philipmorrisinternational.gcs-web.com/static-files/467a7e36-95bd-4e98-b232-568afcc692d8>)

Heated tobacco products consist of a dual-component configuration. For example, IQOS consists of an electronic charger and holder while the actual paper-wrapped tobacco, known as “heat-sticks,” are offered under various brand names, including HEETS, Marlboro, and Terea. Similar to conventional cigarettes, these heat-sticks often incorporate menthol, mint, and cooling flavors.

IQOS device and heat-sticks.



⁷²⁷ Kress M. IQOS will not return to the US market in 2022. Convenience Store News. February 23, 2022. (<https://www.csnews.com/iqos-will-not-return-us-market-2022>)

⁷²⁸ Gretler C. Philip Morris plans US IQOS-stick production after import ban. Bloomberg. February 10, 2022.

Menthol/Mint Flavored IQOS Products

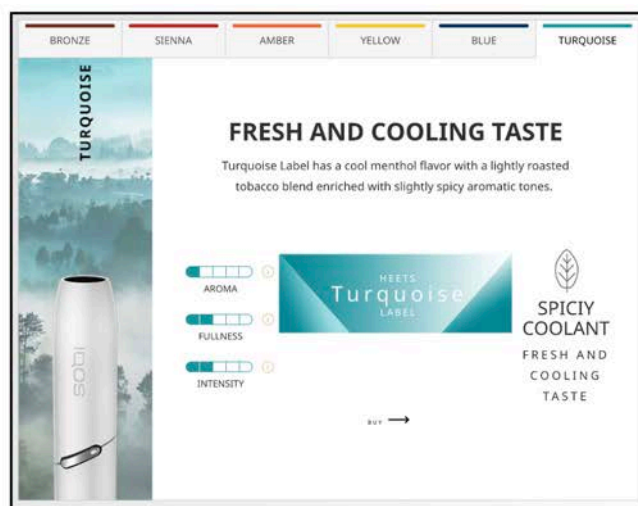
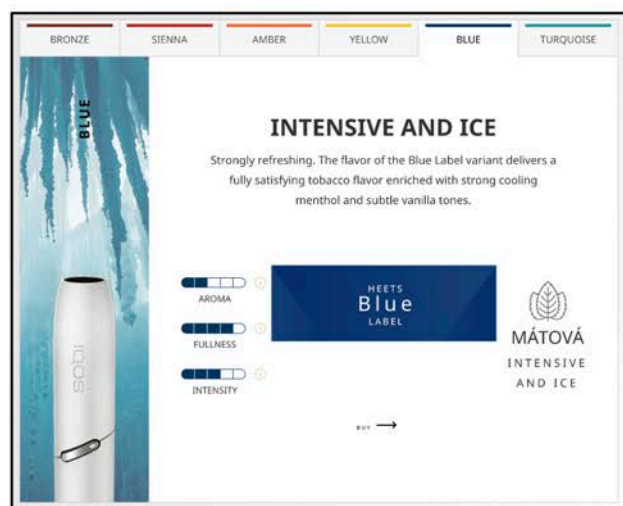
Philip Morris International's HEETs for IQOS do not explicitly label their packs as menthol despite many of their heat-sticks being mentholated. Instead, a variety of colors are used to signify the different flavor varieties. IQOS HEETs use "concept names" based on colors that do not specify the product's flavor characteristics. Note that two-thirds (8/12) of the color-coded HEETs possess menthol/mint/cooling flavors.

IQOS Flavor

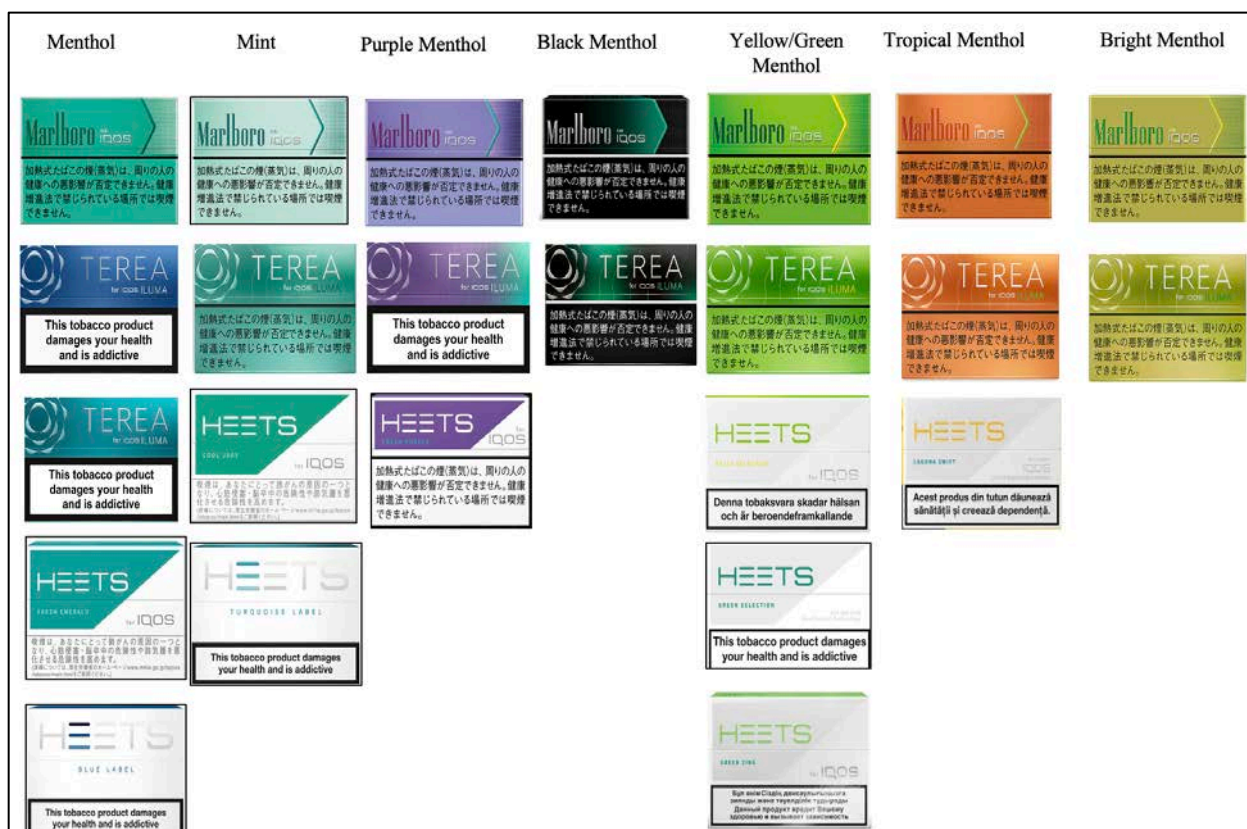
Flavor Description

Amber	<i>Roasted tobacco blend with a balanced and rich taste with light aromatic tones of wood and nuts</i>
Yellow	<i>Smooth, refined with a subtle citrusy taste that delivers a sophisticated, beautifully balanced tobacco taste enhanced with light herbal notes</i>
Turquoise	<u>Cool menthol flavor</u> with a lightly roasted tobacco blend enriched with slightly spicy aromatic tones
Bronze	<i>Deep, rich and intense, it delivers a full and satisfying tobacco taste sensation infused with cocoa and dry fruit aroma notes</i>
Blue	<i>Has a tobacco flavor enriched with <u>strong cooling menthol</u> and subtle vanilla tones</i>
Sienna	<i>Intense with a woody essence that guarantees a well-rounded, balanced tobacco flavor</i>
Purple Wave	<u>A crisp cooling sensation</u> infused with delicious aroma of dark forest fruits
Green Zing	<i>Crisp, zesty and fresh tobacco experience delight with a <u>cooling menthol</u> taste sensation infused with citrus and spicy herbal notes</i>
Tropical Menthol	<i>Fruity taste and the <u>best balance of menthol</u>. An elegant and refreshing aftertaste</i>
Frost Green	<u>Deep and refreshing menthol</u>
Cool Jade	<u>Comfortable and refreshing menthol</u>
Fresh Emerald	<u>A menthol feel</u>

▲ = MENTHOL
MINT
COOLING



Menthol/Mint flavors of Philip Morris International's IQOS heated tobacco. Note the co-branding with the world's leading cigarette brand, Marlboro, in addition to Terea and HEETS brand names.



IQOS heat-sticks are not only co-branded with Marlboro, they align with Marlboro's product line. Note the horizontal chevron in the heated product evocative of the iconic roof of the Marlboro cigarette brand.



IQOS Black Menthol
 (“strongest menthol” – “most stoic taste”)

Stimulating straight menthol “Black menthol”
 Fragrance: ●●○○, richness: ●●●○, menthol strength: ●●●●



加熱式たばこの煙(蒸気)は、周りの人の健康への悪影響が否定できません。健康増進法で禁じられている場所では喫煙できません。

The strongest menthol as of May 2021. A type that is fearless and has a tight menthol. A menthol with a straight line of stimulation that is stoic and suppresses sweetness to the utmost limit, and the strength of stimulation is the highest. The most stoic taste that is suitable when you want to get enthusiastic. Of course, it is recommended for those who smoke the “Black Marl” and “Bramen” of the cigarette Marlboro.

IQOS Purple Menthol
 (“rich aroma like purple grape skin”)
 (“high-class scent - of a fascinating wine”)

The first masterpiece! “Purple menthol”
 Fragrance: ●●●●, richness: ●●●○, menthol strength: ●●●○



加熱式たばこの煙(蒸気)は、周りの人の健康への悪影響が否定できません。健康増進法で禁じられている場所では喫煙できません。

Berry flavor menthol. The moment you open the package, you will find a high-class scent similar to that of a fascinating wine. The refreshing sensation of menthol is combined with a rich aroma like purple grape skin, providing a profound taste as well as tobacco taste. It is a masterpiece with a high degree of perfection as the first flavor menthol.

Advertisements during US launch of IQOS in fall 2019. Note the co-marketing with Marlboro Smooth Ice and the featuring of its Fresh Menthol and Smooth Menthol heat-sticks.

WARNING: This product contains nicotine. Nicotine is an addictive chemical.

It's here.

getIQOS.com



IQOS® Tobacco Heating System

DID YOU KNOW



YOU CAN USE POINTS TO GET A \$ 5.00 COUPON BOOK

ENROLL NOW


Limited to eligible smokers 21 years of age or older who are legal residents of the 50 U.S. or D.C. Void where prohibited. Code entry and terms at MarlIQOS.com. Codes available on specially marked packs while supplies last. Program begins 1/14/19 and ends 12/31/20.

WARNING: This product contains nicotine. Nicotine is an addictive chemical.

IQOS®

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

Made by Marlboro. Made with flavor.



© 2019 Philip Morris Inc. All rights reserved.

MARLBORO HEATSTICKS® ARE MADE FROM REAL TOBACCO. Now you can enjoy the real tobacco you're familiar with, while leaving burning and ash behind.

TRY IQOS®

US IQOS heated tobacco menthol advertisements in 2021 prior to the importation restriction.



For a thorough discussion of Philip Morris International's intensive marketing of IQOS, please see our SRITA research paper on its global marketing campaigns.⁷²⁹

Japan Tobacco International's Ploom device is compatible with several heat-stick brands, including Evo, Mevius, Winston, and Camel.

Japan International Tobacco's Ploom Heated Tobacco



⁷²⁹ Jackler RK, Ramamurthi D, Axelrod A, Jung JK, Louis-Ferdinand NG, Reidel JE, Yu AWY, Jackler LM, Chau C. Global Marketing of IQOS The Philip Morris Campaign to Popularize “Heat Not Burn” Tobacco. SRITA Research Paper. February 21, 2020. (<http://tobacco.stanford.edu/iqosanalysis>)

Ploom Heated Tobacco co-branded with Camel and Winston



British American Tobacco's Glo Menthol/Mint Heated Tobacco Products



British American Tobacco's Glo Heated Tobacco co-branded with Kent, Kool, and Vogue cigarettes.



British American Tobacco's Glo Heated Tobacco advertisements (left 2 images) for its KOOL co-branded product resurrected the KOOL cigarettes penguin from the 1930–1940 era (right image).



Imperial Tobacco's Pulze heated tobacco product.

Pulze mates with its iD tobacco heated sticks in flavors such as Menthol, Mint, Ice, Polar Green, and Capsule Polar.



Heat Tobacco Brands with Capsules to Boost Menthol/Mint Flavor

A plethora of emerging heated tobacco products have crushable menthol and or fruity flavored capsules. For more details see Menthol Capsule chapter.



These capsule products are available with multiple flavor capsules in a variety of mint/menthol and fruit combinations. Note that they are co-branded with both Marlboro and Camel, two of the world's leading cigarette brands.



All major international tobacco companies have produced heated tobacco products and in turn, menthol heated tobacco products. The table below shows a non-exhaustive list of the manifold menthol flavor variations developed by these companies.

Menthol Flavors in Heated Tobacco Products			
Tobacco Company	Brand	Heat-Stick Type	Menthol/Mint Flavor
Philip Morris International	IQOS	HEETS	Blue
			Yellow Green
			Green Zing
			Kelly
			Balanced Yellow
			Sienna
			Sienna Caps
			Yellow
			Purple Wave/Mauve Wave
			Menthol
			Mint
			Tropical Menthol/Tropical Fruits
			Laguna Swift
			Summer Breeze
			Yellow Menthol
			Bright Menthol
			Purple Menthol
			Fresh Emerald
		HEETS Parliament	Slate
		Marlboro	Turquoise
			Smooth Menthol
			Yellow Menthol
			Purple Menthol
			Mint
			Black Menthol
		Terea	Fusion Menthol
			Menthol
			Mint
			Black Purple Menthol
			Purple Menthol
			Bright Menthol
			Fusion Menthol
			Tropical
			Black Menthol
			Yellow Menthol
		HEETS Fiit	
		HEETS Dimensions	
		HEETS Creations	Glaze
			Yugen
British American Tobacco	Glo	Neo	Berry Switch
			Freeze Menthol
			Menthol Boost
			Fresh Mix +
			Fresco Menthol
			Brilliant Berry
			Melon Citrus
		Kent	Wild Menthol
			Refreshing Menthol
			Strong Menthol
			True Rich Menthol
			True Menthol Hyper

			Berry Boost
			Mint Boost
			Dark Fresh
			Intensely Fresh
			Spark Fresh
			Max Menthol
Japan Tobacco International	Ploom	Evo	Green
			Green Option
			Purple
			Purple Option
			Ruby
		Mevius	Menthol
			Muscat Green Mint
			Gold Orange Mint
			Menthol Cool Effect
			Premium Gold Menthol
			Gold Clear Mint
			Energy Spark
			Purple Mint
			Clear Mint
			Winston
		Camel	Gold Clear Mint
			Gold Menthol
			Menthol Purple
			Fresh
	Menthol Red		
	Menthol Muscat Green		
	Menthol Yellow Citrus Peel		
	Ploom Tech	Menthol Purple	
		Pianissimo Aria Menthol	
		Pianissimo Pink Cooler	
		Pianissimo Red Cooler	
Imperial Tobacco	Pulze	iD	Mint Polar Green
			Mint Ice
			Capsule Polar
			Ice
			Mint
			Menthol
Korean Tobacco & Ginseng Corporation	lil	Fiit	Tropical with Menthol
			Marine

MINT/MENTHOL RECREATIONAL ORAL NICOTINE

Recreational Oral Nicotine Marketplace

In recent years the major international tobacco companies have been diversifying their nicotine delivery product lines. An emerging category is “modern oral nicotine” products that include nicotine pouches, tablets and lozenges, gum, and toothpicks. These products are intended for recreational use, much like other tobacco products, and are not intended for smoking cessation (i.e., therapeutic). However, unlike traditional oral tobacco products (e.g., Skoal, Copenhagen, Camel Snus), these products do not contain tobacco leaf. They deliver nicotine extracted from tobacco leaf or derived from synthetic sources.^{730 731}



Recreational (“modern”) oral nicotine product categories



⁷³⁰ Marketing of “Tobacco-Free” and “Synthetic Nicotine” Products. Ramamurthi D, Chau C, Lu Z, Rughoobur I, Sanaie K, Krishna P, Jackler RK. *SRITA White Paper*. March 8, 2022. (<https://tobacco-img.stanford.edu/wp-content/uploads/2022/03/13161808/Synthetic-Nicotine-White-Paper-3-8-2022F.pdf>)

⁷³¹ Stanfill S, Tran H, Tyx R, Fernandez C, Zhu W, Marynak K, King B et al. Characterization of total and unprotonated (free) nicotine content of nicotine pouch products. *Nicotine and Tobacco Research*, 2021;23:1590-6.

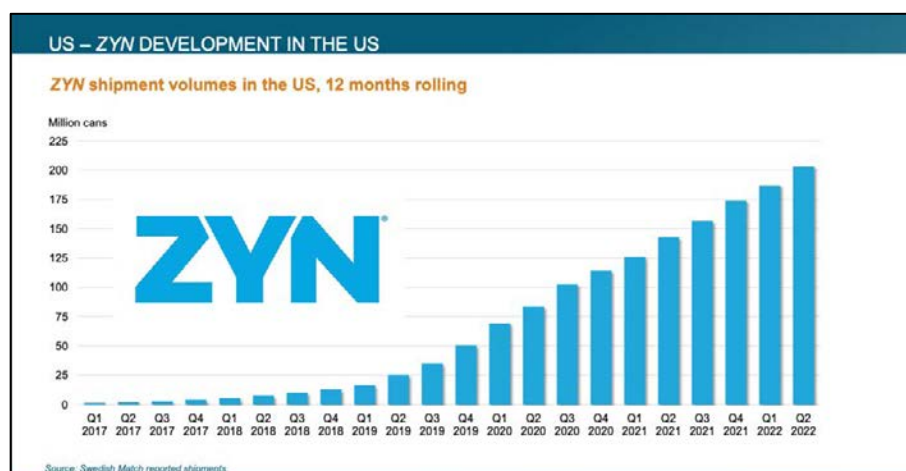
Recreational oral nicotine category has witnessed accelerated sales over the last few years. According to IRI convenience store data in the United States, dollar sales for these nicotine products, referred in the report as “spitless tobacco,” over a 52 -week period ending December 2021 grew by 42%, while dollar sales of traditional chewing tobacco, including snus and moist snuff, grew less than 1%.⁷³²

IRI Convenience Store Data for 2021 for smokeless products.³

SPITLESS TOBACCO LEADS SMOKELESS GROWTH								
Smokeless tobacco sales grew 5.9% for the 52 weeks ending Dec. 26, 2021, led by spitless tobacco, which saw dollar sales increase 42.3% and unit sales climb 52.3%.								
Product	Dollar Sales		Dollar Share of Category		Unit Sales		Price per Unit	
	Current	1-Year % Change	Current	1-Year Change	Current	1-Year % Change	Current	1-Year Change
Smokeless tobacco	\$8.68 B	5.9%	100.0	0.00	143 B	2.0%	\$6.09	\$0.22
Chewing tobacco/snuff	\$7.26 B	0.8%	83.6	-4.20	113 B	-6.1%	\$6.42	\$0.44
Spitless tobacco	\$1.42 B	42.3%	16.4	4.20	295 M	52.3%	\$4.83	-\$0.34

Source: IRI Market Advantage - TSV Total U.S. Convenience data for the 52 weeks ending Dec. 26, 2021

Nicotine pouches are the most popular among modern oral nicotine products.⁷³³ They are the same size as traditional oral pouches (snus) and are placed between the gum and cheeks or lips. These pouches contain a mixture of nicotine, flavoring chemicals, and plant-based fiber in a cellulose pouch.⁷³⁴ In contrast to traditional snus, because of the absence of ground tobacco, nicotine pouches are white in color. The leading U.S. brand in oral pouches is Zyn (Swedish Match) introduced to the market in 2015 with steady growth over the ensuing years.



Swedish Match. Q2 results Presentation.

(https://www.swedishmatch.com/globalassets/documents/presentations/2022_q2_interimpresentation_swedishmatch_en.pdf)

⁷³² Ericksen AB. Modern oral nicotine drives smokeless tobacco sales. April 6, 2022.

(<https://cstoredecisions.com/2022/04/06/modern-oral-nicotine-drives-smokeless-tobacco-sales/>)

⁷³³ Ericksen AB. What is the modern oral nicotine category? March 15, 2021.

(<https://cstoredecisions.com/2021/03/15/what-is-the-modern-oral-nicotine-category/>)

⁷³⁴ Gaca M, Williamson J, Digard H, Adams L, Hawkridge L, Proctor C. Bridging: Accelerating regulatory acceptance of reduced-risk tobacco and nicotine products. *Nicotine Tob Res.* 2022 Aug 6;24(9):1371-1378.

All the major tobacco brands now offer recreational nicotine pouch products. In 2022, Philip Morris International offered a \$16 billion takeover of Swedish Match, the manufacturer of Zyn. As of September 2022, the deal has yet to be consummated.⁷³⁵ Swedish Match reports in 2022 showed that Zyn dominated the US marketplace with 67% sales and the nicotine pouch category with dollar sales growing by 11%.⁷³⁶ While major tobacco players have a stake in the marketplace, there are a number of minor brands as well in the US marketplace.⁷³⁷ A recent study that surveyed 3,516 high school students found that recreational oral nicotine products were the second most used product by high schoolers behind e-cigarettes.⁷³⁸

Recreational nicotine gum is very similar to nicotine replacement therapy gum, used to assist in quitting, and authorized by the Food and Drug Administration as a cessation product. Recreational nicotine lozenges and tablets are similar in size and shape to throat lozenges and have a hardened candy-like appearance.⁷³⁹ Nicotine toothpicks resemble regular toothpicks. All the products come in a wide array of mint or menthol flavors and varying nicotine strengths.

Recreational Oral Nicotine Products by Major Tobacco Companies



⁷³⁵ Rossel S. A Perfect match. A takeover of Swedish Match would give Philip Morris International a comprehensive portfolio of reduced-risk products. Tobacco Reporter September 1, 2022. (<https://tobaccoreporter.com/2022/09/01/the-perfect-match/>)

⁷³⁶ Swedish Match. Q2 results Presentation. (https://www.swedishmatch.com/globalassets/documents/presentations/2022_q2_interimpresentation_swedishmatch_en.pdf)

⁷³⁷ Stanford Research into the Impact of Tobacco Advertising. Pouches & Gums. (https://tobacco.stanford.edu/pouches_gums/)

⁷³⁸ Harlow AF, Vogel EA, Tackett AP, Cho J, Han DH, Wong M, Cockburn MG, Sussman SY, Unger JB, Leventhal AM, Barrington-Trimis JL. Adolescent Use of Flavored Non-Tobacco Oral Nicotine Products. Pediatrics. 2022. Sept1;150(3):e2022056586.

⁷³⁹ Ericksen AB. Modern Oral Nicotine Drives Smokeless Tobacco Sales. April 6, 2022. (<https://cstoredecisions.com/2022/04/06/modern-oral-nicotine-drives-smokeless-tobacco-sales/>)

Recreational Oral Nicotine Flavors

There are four major tobacco companies that currently market recreational nicotine products in the U.S. This includes Swedish Match (Zyn), British America Tobacco (Velo), Atria (On!), and Swedish Match (Rogue). The products come in a number of nicotine strengths and flavors, the most numerous of which are variations of mint/menthol. Notably, according to the 2021 National Youth Tobacco Survey, youth who use nicotine pouch products (such as Zyn, ON! and Velo) report exclusively using either menthol or mint flavors.⁷⁴⁰

Brand	Product	Fruit	Mint/Menthol	Spice	Coffee	Tobacco	Other
Zyn	Pouch	Citrus	Cool Mint	Cinnamon	Coffee	Smooth	Crema
		-	Peppermint	-	-	Chill	-
		-	Wintergreen	-	-	-	-
		-	Spearmint	-	-	-	-
		-	Menthol	-	-	-	-
Velo	Pouch	Black Cherry	Spearmint	Cinnamon	Coffee	-	-
		Dragon Fruit	Wintergreen	-	-	-	-
		Citrus Burst	Peppermint	-	-	-	-
Velo	Lozenge	Berry	Mint	-	-	-	-
		-	Dark Mint	-	-	-	-
On!	Pouch	Citrus	Wintergreen	Cinnamon	Coffee	Original	-
		Berry	Mint	-	-	-	-
Rogue	Pouch	Mango	Peppermint	Cinnamon	-	-	-
		Honey Lemon	Wintergreen	-	-	-	-
		Apple	-	-	-	-	-
	Lozenge & Tablet	Citrus	Peppermint	-	-	-	-
		Berry	Wintergreen	-	-	-	-
	Gum	Fruit	Peppermint	-	-	-	-
		-	Wintergreen	-	-	-	-

⁷⁴⁰ Gentzke AS, Wang TW, Cornelius M, et al. Tobacco Product Use and Associated Factors Among Middle and High School Students — National Youth Tobacco Survey, United States, 2021. MMWR Surveill Summ 2022;71(No. SS-5):1–29. DOI: <http://dx.doi.org/10.15585/mmwr.ss7105a1>external icon.

Mint/Menthol Recreational Oral Nicotine Products



Advertising Themes of Recreational Oral Nicotine Products

Primary advertising themes for recreational oral nicotine products center around claims that these products are an alternative to combustible cigarettes and oral chewing tobacco since they contain no tobacco in them, offer freedom of use in places where combustible products and e-cigarettes are restricted and are simple to use.⁷⁴¹ Unlike traditional tobacco products, advertisements for recreational oral nicotine products often featured on social media channels (e.g., Instagram, Facebook) with the brand's frequently posting on their brand-owned social media channel.

Similar to traditional oral tobacco, flavors play a predominant part in advertising with menthol/mint packs often featured in advertisements along with traditional images associated with freshness and refreshing (e.g., ice cubes, swimming pool) or phrases such as “*refreshing flavor*”, “*fresh nicotine satisfaction*,” “*intense flavor experience*,” “*shake up the season with a fresh taste...*,” and “*excite the senses*,” and “*ultimate blast of cool flavor...*” While the brands offered by the major tobacco companies offered variants of mint and menthol, independent brands offered “ice” varieties too, combining mint and menthol with fruit flavors.

⁷⁴¹ Czaplicki L, Patel M, Rahman B, et al. Oral nicotine marketing claims in direct-mail advertising Tobacco Control Published Online First. doi: 10.1136/tobaccocontrol-2020-056446

Swedish Match's Zyn pouch advertising emphasizes the coolness of its Cool Mint flavor.



Reynold's American Velo advertising images convey the freshness of peppermint and spearmint flavors.



As with cigarette brands, green is often used to emphasize mint/menthol flavoring.



Velo and Zyn advertising featuring alcoholic drinks and in combination of their mint flavored products

WARNING: This product contains nicotine. Nicotine is an addictive chemical.

OCEAN BREEZE

3 oz. Vodka
1 oz. Blue Curacao
2 oz. fresh lemon juice
Ice & fresh berries

INSTRUCTION:
1. Mix vodka, Blue Curacao & lemon juice.
2. Add ice to fill glass.
3. Garnish with fresh blueberries and a strawberry, optional.

WARNING: This product contains nicotine. Nicotine is an addictive chemical.

SPRIG OF MINT

LOTS OF CRUSHED ICE

2 OZ OF SOURPON

2 OZ OF MAPLE SYRUP

Muddled MINT LEAVES

ZYN SPOON 3

ZYN Nicotine Pouches
July 2, 2022 · 8

Looking to get a head start on the holiday weekend?
Celebrate with our favorite drink, mescal, red-white-and-blue style.

WARNING: This product contains nicotine. Nicotine is an addictive chemical.

RW&B SPIKED LEMONADE

1. Combine ice, 0.5 oz. grenadine and 0.5 oz. vodka
2. Add 0.5 oz. lemonade and 0.5 oz. vodka
3. Finish with 0.5 oz. blue curacao and 0.5 oz. vodka

Garnish with blueberries and fresh mint

VELO US
November 16, 2022 · 8

It's time for another VELO Max Holiday Cocktail Pairing. This week's pairing: VELO Max Spearmint & Mint Chocolate Snowstorm.

WARNING: This product contains nicotine. Nicotine is an addictive chemical.

VELO MAX SPEARMINT & MINT CHOCOLATE SNOWSTORM

3/4 oz Creme de Menthe
3/4 oz White Creme de Cacao
1 oz Cream
Garnish with Mint Chocolate Shavings

WARNING: This product contains nicotine. Nicotine is an addictive chemical.

VELO MAX WINTERGREEN & Winter Gin Chill

1 oz Gin
1 oz Elderflower Liqueur
3 oz Tonic
Garnish with Cranberries and Thyme

VELO MAX

ZYN Nicotine Pouches
May 11 · 8

Shake up the traditional Mint Julep by throwing all the ingredients in a blender instead. Mint Julep with a Cool ZYN Twist!

3 to 4 mint sprigs, leaves only... See more

WARNING: This product contains nicotine. Nicotine is an addictive chemical.

MINT JULEP SLUSHIE

Lucy Gum Wintergreen “Tastes like a breath of fresh air” “Tastes like mint not nicotine.”

Tastes like a breath of fresh air.

Our gumsticks come pre-minted in menthols and spearmint. For a more intense experience, use menthols and spearmint.

Lucy Gumsticks

Tastes like real **mint** not nicotine

LUCY
WINTERGREEN
NEW AND BARK

Lucy Gumsticks

Very strong, you get a big burst of flavor immediately. Smoking requires a solid experience and this has a similar effect. I can actually feel the effects.

MICHAEL B.

Echoing the trend in e-cigarette flavors, Juice Head nicotine pouches are offered in combinations of fruit and mint.



Pixotine and Smart Toothpicks depict forest scenes for their mint-flavored nicotine toothpicks.



Independent brand Lucy offers a nicotine pouch product branded “breakers” that emulates the menthol capsule trend in cigarettes. According to Lucy: *“Each Breakers pouch holds a tiny jewel-like capsule that can be broken open to release a flood of extra flavor and hydration, whenever you choose.”*⁷⁴² On the side of Lucy’s can is the slogan “intelligent nicotine” and marketing images show the can against the head of a smiling model, reinforcing the message that a smart person would use the product.



Altria’s On! Direct mail advertising featuring its mint and wintergreen flavors.

“so you’re there for every laugh. Take ON! anywhere, enjoy anytime.”

“Leave the odor of smoke breaks behind.”

The image block contains three panels of direct mail advertisements for On! Nicotine Pouches. The left panel is a promotional offer: 'delightfully convenient... so pouches are even more enjoyable.' It features a couple laughing in a car and the text 'Carry on! THE SMALLEST NICOTINE POUCHES'. It announces a promotion from September 1-9: 'ALL CANS ARE ONLY \$2.00 PLUS TAX'. It shows three cans (Mint, Cinnamon, Wintergreen) and includes a 'Shop on!' button. The middle panel shows a man smiling and holding a can of On! Nicotine Pouches. It features the 'on!' logo and the text 'NICOTINE POUCHES'. It shows two cans (Mint 2 MG and Cinnamon 4 MG) and the text 'Enjoyment by your side ... so you're there for every laugh. Take on! anywhere, enjoy anytime.' It includes a 'LEARN MORE' button. The right panel is a promotional offer for Wintergreen cans. It features the 'on!' logo and the text 'NICOTINE POUCHES'. It says 'Leave the odor of smoke breaks behind, and enjoy more time with family and friends.' It mentions 'All with a small, white nicotine pouch.' It shows four cans (1.5 MG WINTER, 2 MG WINTER, 4 MG WINTER, 8 MG WINTERGREEN) and the text '\$2.00 Off All Wintergreen Cans June 14-18 at onnicotine.com'. It includes a 'SHOP NOW' button.

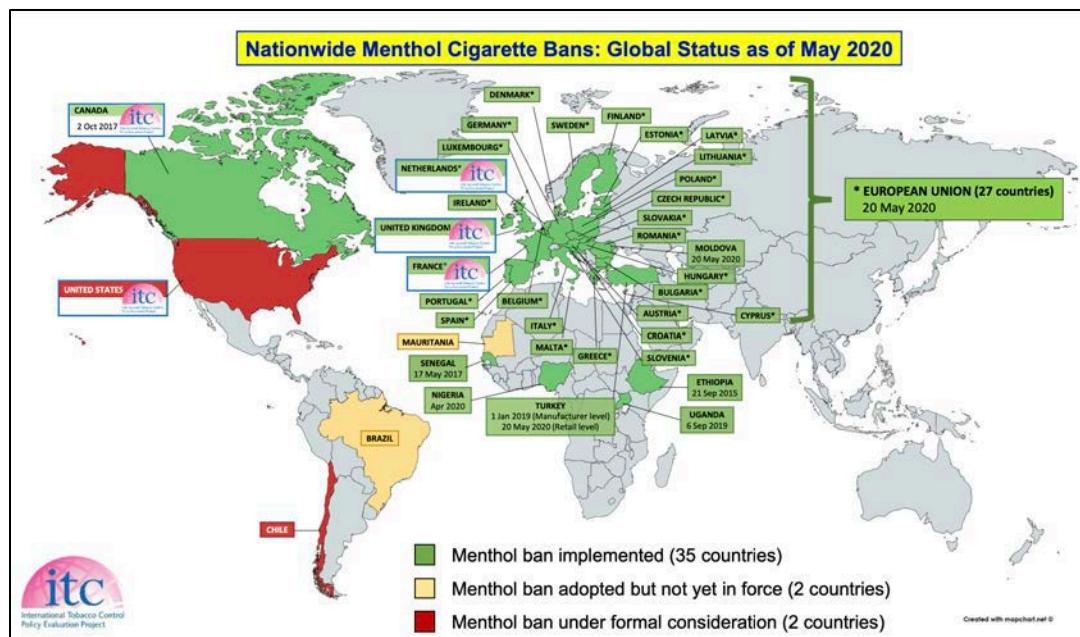
⁷⁴² https://lucy.co/products/breakers?selling_plan=711622842

Removing Menthol Cigarettes from the US Marketplace

Global Restrictions on Menthol Cigarette Sales

Advertising of menthol cigarettes has driven the public health crisis associated with flavored tobacco use in the United States and around the globe. As demonstrated in this report and numerous peer-reviewed studies, menthol brands are the primary starter cigarette brands among youth. Removing menthol cigarettes from the marketplace would lead to a significant reduction of youth-initiating cigarette use. Through decades of extensive and sophisticated targeted marketing to Black people, the vast majority of Black smokers use menthol cigarettes. Removing menthol cigarettes from the marketplace would also have a tremendous equity impact on the health of Black people in the US, particularly when supported by access to comprehensive tobacco cessation services.⁷⁴³

Justified by the public health priority of reducing smoking initiation among youth, numerous countries have prohibited sale of menthol flavored cigarettes, including the entire European Union, the United Kingdom, and Canada.⁷⁴⁴ A 2021 review identified 39 countries with active or pending nationwide policies on flavor in tobacco products.⁷⁴⁵



Cummings MK. Potential impact of a menthol cigarette ban on smoking prevalence. October 8, 2021. Original from International Tobacco Control Policy Evaluation. From International Tobacco Control Policy Evaluation Project. (http://www.med.uvm.edu/docs/cummings_menthol_ban_vermont_conference_oct_8_2021/behavior-and-health-documents/cummings_menthol_ban_vermont_conference_oct_8_2021.pdf?sfvrsn=7cd9d4a7_0)

⁷⁴³ Smith PH, Assefa B, Kainth S, Salas-Ramirez KY, McKee SA, Giovino GA. Use of Mentholated Cigarettes and Likelihood of Smoking Cessation in the United States: A Meta-Analysis. *Nicotine Tob Res.* 2020 Mar 16;22(3):307-316.

⁷⁴⁴ Flavoured and menthol tobacco. Tobacco Tactics. (<https://tobacotactics.org/wiki/flavoured-and-menthol-tobacco/>)

⁷⁴⁵ Erinoso O, Clegg Smith K, Iacobelli M, et al Global review of tobacco product flavour policies. *Tobacco Control* 2021;30:373-379.

United States Restrictions on Menthol Cigarette Sales

Momentum to restrict the sale of menthol cigarettes in the United States has been steadily building. In 2018, voters in San Francisco approved a proposition that prohibited the sale of all flavored tobacco products, including menthol cigarettes. In November 2019, Massachusetts became the first state in the US to prohibit all flavored tobacco products, including menthol cigarettes. In 2020, California adopted legislation to prohibit the sale of all flavored tobacco products, including menthol cigarettes. The tobacco industry subsequently funded a successful petition drive to include a referendum on the November 2022 statewide ballot requiring a majority public vote to uphold the law [at the time publication, the California referendum had not occurred]. In June 2022, Los Angeles became the largest city in the US to prohibit the sale of all flavored tobacco products, including menthol cigarettes. At the time this report was prepared, 160 localities in the US have passed laws that restrict the sale of menthol cigarettes.⁷⁴⁶

In the United States, the 2009 Family Smoking Prevention and Tobacco Control Act established the FDA's Center for Tobacco Products (CTP) and provided the agency with regulatory authority over tobacco products. The Act also prohibited the sale of all non-tobacco flavored cigarettes except for menthol flavored cigarettes; however, the Act tasked the CTP's external Tobacco Product Scientific Advisory Committee (TPSAC) with conducting a review of the impact of menthol cigarettes on public health. In 2011, TPSAC finalized its report and indicated that "*removal of menthol cigarettes from the marketplace would benefit public health in the United States.*" Despite the findings of the TPSAC report, there was no immediate action taken by FDA. In the years following the TPSAC report, menthol cigarette sales and prevalence have increased. In 2020, menthol cigarettes made up 37% of domestic cigarette sales in the U.S.⁷⁴⁷ and 85% of Black smokers now smoke menthol cigarettes.⁷⁴⁸ There are substantial equity concerns regarding menthol cigarettes as 85% of Black smokers now smoke menthol cigarettes compared to only 30% of non-Hispanic White smokers.⁷⁴⁹

In 2013, the FDA conducted its own comprehensive review of menthol cigarettes, concluding that menthol cigarettes likely pose a greater public health risk than non-menthol cigarettes.⁷⁵⁰ More recently, FDA published two additional reviews of menthol cigarettes. The "Scientific Review of the Effects of Menthol in Cigarettes on Tobacco Addiction: 1980-2021,"⁷⁵¹ examined peer-reviewed literature on menthol cigarettes' impact on regular use, dependence, and cessation. The "Review of Studies Assessing the Potential Impact of Prohibiting Menthol as a Characterizing Flavor in Cigarettes,"⁷⁵² looked at the impact that removing menthol cigarettes may have on outcomes such as tobacco use behavior, tobacco sales, illicit sales, and user modification of products.

⁷⁴⁶ States and localities that have restricted sale of tobacco products. Campaign for Tobacco Free Kids. (<https://www.tobaccofreekids.org/assets/factsheets/0398.pdf>)

⁷⁴⁷ Annette Choi and Cristina Rivero. Politico Pro DataPoint. Sources: FDA, Federal Trade Commission, POLITICO reporting. April 29, 2022.

⁷⁴⁸ Villanti AC, Mowery PD, Delnevo CD, Niaura RS, Abrams DB, Giovino GA. Changes in the prevalence and correlates of menthol cigarette use in the USA, 2004-2014. *Tobacco control*. 2016;25(Suppl 2):ii14-ii20.

⁷⁴⁹ Villanti AC, Mowery PD, Delnevo CD, Niaura RS, Abrams DB, Giovino GA. Changes in the prevalence and correlates of menthol cigarette use in the USA, 2004-2014. *Tobacco control*. 2016;25(Suppl 2):ii14-ii20.

⁷⁵⁰ Preliminary Scientific Evaluation of the Possible Public Health Effects of Menthol Versus Nonmenthol Cigarettes. Food and Drug Administration. 2013.

⁷⁵¹ Scientific Review of the Effects of Menthol in Cigarettes on Tobacco Addiction: 1980-2021. Food and Drug Administration. (<https://www.fda.gov/media/157642/download>)

⁷⁵² Review of Studies Assessing the Potential Impact of Prohibiting Menthol as a Characterizing Flavor in Cigarettes Food and Drug Administration. (<https://www.fda.gov/media/157643/download>)

The US Food and Drug Administration's Proposed Removal of Menthol Cigarette

Following over a decade these comprehensive scientific reviews, in April 2022 the FDA published proposed rules that would remove menthol cigarettes from the US marketplace.⁷⁵³ The proposed rules summarized the science regarding menthol cigarettes, stating that years of scientific research definitively conclude that menthol cigarettes pose a specific threat to youth and young adults.

The 2022 FDA proposed rules specified:

- *“Menthol's flavor and sensory effects reduce the harshness of cigarette smoking and make it easier for new users, particularly youth and young adults, to continue experimenting and progress to regular use.”*
- *“...menthol cigarettes contribute to greater nicotine dependence in youth and young adults than non-menthol cigarettes.”*
- *“The proposed rule would prohibit the use of menthol as a characterizing flavor in cigarettes and cigarette components and parts, including those that are sold separately to consumers. Specifically, the rule would provide that a cigarette or any of its components or parts (including the tobacco, filter, wrapper, or paper, as applicable) shall not contain, as a constituent (including a smoke constituent) or additive, menthol that is a characterizing flavor of the tobacco product or tobacco smoke. Under the proposed rule, no person may manufacture, distribute, sell, or offer for distribution or sale, within the United States a cigarette or cigarette component or part that is not in compliance with the product standard.”*

The FDA clearly outlines the anticipated public health benefits of the proposed rules which would result in reduced initiation of cigarette use by youth, reduced progression of youth and young adults to regular cigarette use, and increased cigarette use cessation among adults. Specifically stating:

- *“By prohibiting menthol as a characterizing flavor in cigarettes, this proposed product standard would reduce the appeal of cigarettes, particularly to youth and young adults, who are more likely to try a menthol cigarette as their first cigarette than a non-menthol cigarette.”*
- *“By prohibiting menthol as a characterizing flavor in cigarettes, FDA expects a significant reduction in the likelihood of youth and young adult initiation and progression to regular cigarette smoking, which is expected to prevent future cigarette-related disease and death.”*
- *“In addition, the proposed tobacco product standard would improve the health and reduce the mortality risk of current menthol cigarette smokers by substantially decreasing cigarette consumption and increasing the likelihood of cessation.”*

Further references to scientific modeling indicate that the proposed rule is projected to result in a 15.1 percent in smoking prevalence within 40 years and would help avoid up to 654,000 smoking attributable deaths over the next 40 years.⁷⁵⁴ The proposed rule also outlines science

⁷⁵³ Tobacco Product Standard for Menthol in Cigarettes. (<https://www.federalregister.gov/documents/2022/05/04/2022-08994/tobacco-product-standard-for-menthol-in-cigarettes>)

⁷⁵⁴ Levy, D.T., C.J. Cadham, L.M. Sanchez-Romero, et al. “An Expert Elicitation on the Effects of a Ban on Menthol Cigarettes and Cigars in the United States.” *Nicotine & Tobacco Research*, 23(11): 1911-1920, 2021.

indicating the “*public health benefit of this rule to be particularly pronounced among vulnerable populations, including youth and young adults, as well as Black smokers, who have the highest prevalence of menthol cigarette smoking and experience a disproportionate burden of the related harms.*”

As of September 2022, the FDA is reviewing public comments submitted in response to the proposed rule and will determine whether to issue a final rule, and if so, any changes that may be made to the proposed rules. For reviews of science supporting the FDA’s proposed menthol cigarette rules, please see comments submitted to FDA by the American Heart Association⁷⁵⁵ and the FDA’s “Review of Studies Assessing the Potential Impact of Prohibiting Menthol as a Characterizing Flavor in Cigarettes.”⁷⁵⁶

Effectiveness of Removing Menthol From Cigarettes

An increasing body of evidence is accruing regarding the positive impacts of menthol cigarette market removal.^{757 758} In Canada, following the removal of menthol cigarettes, there was an increase in cigarette quitting.⁷⁵⁹ Following the market removal of menthol cigarettes in the United Kingdom, menthol use among youth declined.⁷⁶⁰ Following removal of menthol and other flavors from the Massachusetts market, retailer compliance was high and, importantly, no surge in flavored sales was observed in neighboring states.⁷⁶¹ In several California counties that enacted flavored tobacco restrictions, tobacco advertising substantially decreased.⁷⁶² When a group of menthol smokers were surveyed about a hypothetical ban on menthol cigarettes and flavored cigars, 51% reported they would use nonflavored cigarettes and cigars as alternatives; 45% would either quit smoking or switch to flavored e-cigarettes or heated tobacco products; and 17% would try to obtain the banned flavored products from illicit markets. Thus, nearly half of menthol cigarette smokers would halt cigarette use following menthol’s elimination.⁷⁶³

⁷⁵⁵ Comment from American Heart Association. Posted by the Food and Drug Administration on Aug 3, 2022 (<https://www.regulations.gov/comment/FDA-2021-N-1349-175790>)

⁷⁵⁶ Review of Studies Assessing the Potential Impact of Prohibiting Menthol as a Characterizing Flavor in Cigarettes Food and Drug Administration. (<https://www.fda.gov/media/157643/download>)

⁷⁵⁷ Rogers T, Brown EM, Siegel-Reamer L, Rahman B, Feld AL, Patel M, Vallone D, Schillo BA. A Comprehensive Qualitative Review of Studies Evaluating the Impact of Local US Laws Restricting the Sale of Flavored and Menthol Tobacco Products. *Nicotine Tob Res.* 2022 Mar 1;24(4):433-443.

⁷⁵⁸ Cadham CJ, Sanchez-Romero LM, Fleischer NL, Mistry R, Hirschtick JL, Meza R, Levy DT. The actual and anticipated effects of a menthol cigarette ban: a scoping review. *BMC Public Health.* 2020 Jul 9;20(1):1055.

⁷⁵⁹ Chaiton M, Schwartz R, Cohen JE, Soule E, Zhang B, Eissenberg T. Prior daily menthol smokers more likely to quit 2 years after a menthol ban than non-menthol smokers: a population cohort study. *Nicotine Tob Res.* 2021;23(9):1584-1589.

⁷⁶⁰ East KA, Reid JL, Burkhalter R, Kock L, Hyland A, Fong GT, Hammond D. Evaluating the Outcomes of the Menthol Cigarette Ban in England by Comparing Menthol Cigarette Smoking Among Youth in England, Canada, and the US, 2018-2020. *JAMA Netw Open.* 2022 May 2;5(5):e2210029. doi: 10.1001/jamanetworkopen.2022.10029.

⁷⁶¹ Kingsley M, McGinnes H, Song G, Doane J, Henley P. Impact of Massachusetts' Statewide Sales Restriction on Flavored and Menthol Tobacco Products on Tobacco Sales in Massachusetts and Surrounding States, June 2020. *Am J Public Health.* 2022 Aug;112(8):1147-1150.

⁷⁶² Holmes LM, Lempert LK, Ling PM. Flavored tobacco sales restrictions reduce tobacco product availability and retail advertising. *Int. J. Environ. Res. Public Health* 2022, 19, 3455. <https://doi.org/10.3390/ijerph19063455>

⁷⁶³ Yang Y, Lindblom JD, Ward KD, Salloum RG. How smokers of menthol cigarettes and flavored cigars might respond to FSA’s proposed ban. *Nicotine and Tobacco Research*, 2022, XX, 1–9 <https://doi.org/10.1093/ntr/ntac078> Advance access publication 30 March 2022.

Commentary:

As outlined in this research paper, the tobacco industry has deceived the American public for decades regarding menthol cigarettes and has used menthol product advertising to create and sustain the tobacco epidemic. Unsurprisingly, the tobacco industry is opposed to the removal of menthol cigarettes from the marketplace. Faced with incredibly powerful evidence supporting the removal of menthol cigarettes from the marketplace, the tobacco industry has undertaken a vigorous campaign in opposition to the proposed rule and, if the rule is finalized, will likely challenge it in court.

Menthol regulation needs to be crafted carefully, as the tobacco industry has a history of finding loopholes to evade tobacco regulations. For example, a narrow definition of menthol can be undermined by the adoption of non-menthol cooling agents. In addition, many types of post-market menthol additives are flooding the market. The later section “Tobacco Industry Opposition to Removing Menthol From the Market” provides a detailed overview of these issues.

The authors of this report unequivocally support the FDA’s proposed rules to remove menthol cigarettes and all flavored cigars from the marketplace. While the FDA continues its rulemaking process, the authors also strongly encourage states and communities to adopt policies that prohibit the sale of menthol cigarettes. Further, as reflected in the joint opinion and call to action by the American Heart Association, World Heart Federation, American College of Cardiology and the European Society of Cardiology, the authors encourage greater global action to prohibit the sale of menthol cigarettes.⁷⁶⁴

⁷⁶⁴ Willett J, Achenbach S, Pinto FJ, Poppas A, Elkind MSV. The Tobacco Endgame-Eradicating a Worsening Epidemic: A Joint Opinion from the American Heart Association, World Heart Federation, American College of Cardiology, and the European Society of Cardiology. *Circulation*. 2021 Jul 6;144.

Removing Other Menthol Tobacco Products from The US Marketplace

Menthol poses similar risks across tobacco product categories. By providing a cooling sensation and reducing perceived throat irritation, menthol is dangerous when combined with nicotine and the other harmful constituents that are in tobacco products. Advertising strategies that have created the perception that menthol cigarettes are safer and more appealing to young people have also been used to advertise other menthol-flavored tobacco products.

Studies such as the 2021 National Youth Tobacco Survey indicate that menthol and mint flavors are among the most popular flavor categories for youth tobacco users.⁷⁶⁵ While fruit and candy flavored products are the most popular among youth who use e-cigarettes, cigars/little cigars and hookah, there is substantial menthol use across these product types. Among youth smokeless tobacco users, menthol and mint flavors are more popular than fruit or candy flavored. Among youth who report using the newly introduced nicotine pouch products, youth only reported use of menthol and mint flavored products.

At the time this report was prepared, over 350 localities in the US have passed laws that prohibit the sale of flavored tobacco products, including menthol flavored e-cigarettes.⁷⁶⁶ Among these 350 locations, 160 also prohibit the sale of menthol cigarettes. As previously noted, Los Angeles became the largest city in the United States to prohibit the sale of all flavored tobacco products in June 2022. Public health advocates are working to expand the number of localities that have taken this important step.

Regulating Menthol Flavored E-Cigarettes

In 2009, when FDA was initially given the authority to regulate tobacco products, e-cigarettes had a very minor market presence in the United States. Since that time, e-cigarette use has accelerated tremendously and youth e-cigarette use has become a significant concern. In 2021, e-cigarettes were the most used tobacco product among youth with 11.3 percent of high school students reporting use of e-cigarettes within the prior 30 days.⁷⁶⁷ In 2016, coinciding with a rapid increase in youth e-cigarette use, the FDA extended its regulatory authority to all tobacco products, including e-cigarettes. With that authority, the FDA required e-cigarette manufacturers to submit a “premarket” tobacco application to determine whether e-cigarette products would be authorized for sale or allowed to remain on the market. The FDA is currently continuing its review of “premarket” tobacco applications from e-cigarette manufacturers. It is yet to be seen whether the FDA will authorize any non-tobacco flavored e-cigarettes, including menthol or mint-flavored e-cigarettes, for continued sale and marketing in the United States.

Regulating Menthol Flavored Cigars

Every day, more than 1,200 youth try a cigar for the first time,⁷⁶⁸ and high school students now smoke cigars (2.1%) at a rate comparable to cigarettes (1.9%). Approximately 60% of youth who have ever used a cigar started with a flavored cigar, and between 44 and 58.3% of current

⁷⁶⁵ Gentzke AS, Wang TW, Cornelius M, et al. Tobacco Product Use and Associated Factors Among Middle and High School Students — National Youth Tobacco Survey, United States, 2021. *MMWR Surveill Summ* 2022;71(No. SS-5):1–29.

⁷⁶⁶ States and localities that have restricted sale of tobacco products. Campaign for Tobacco Free Kids. (<https://www.tobaccofreekids.org/assets/factsheets/0398.pdf>)

⁷⁶⁷ Gentzke Op Cit

⁷⁶⁸ Substance Abuse and Mental Health Services Administration. Key Substance Use and Mental Health Indicators in the United States: Results from the 2019 National Survey on Drug Use and Health, 2020. (https://store.samhsa.gov/sites/default/files/SAMHSA_Digital_Download/PEP20-07-01-001-PDF.pdf)

users smoked a flavored cigar in the past month. Notably, almost 74% of youth report using cigars “because they come in flavors I like.”⁷⁶⁹

According to an analysis of Population Assessment of Tobacco and Health (PATH) data, youth and young adults who initiate cigar use with a flavored cigar have greater odds of continuing cigar use in the future compared to those who initiate with a non-flavored cigar.⁷⁷⁰ This effect is particularly strong with use of menthol and mint-flavored cigars. Youth who start with a flavored cigar are 72% (menthol or mint) and 47% (other flavor) more likely to continue use at follow-up one year or more later. Similarly, young adults who start with a flavored cigar are 71% (menthol or mint) and 52% (other flavor) more likely to continue use.

Similar to cigarette manufacturers, cigar companies also disproportionately target Black communities with flavored cigar advertising. Cigar companies distribute coupons or free samples in Black communities, advertise in Black publications, sponsor music festivals, and try to associate their products with an urban lifestyle, hip-hop, and rock music — the same tactics used by the tobacco industry to market menthol cigarettes. Cigar companies have also enlisted popular Black performers to serve as spokespeople⁷⁷¹ and use influencers, many from communities of color, to promote cigars on social media.⁷⁷²

Concurrent with its proposed rules to prohibit menthol cigarettes, the FDA issued proposed rules that would prohibit all non-tobacco flavored cigars. As described, “*the proposed rule would prohibit characterizing flavors (other than tobacco) in cigars and cigar components and parts. Under the proposed rule, no person may manufacture, distribute, sell, or offer for distribution or sale, within the United States a cigar or any of its components or parts that is not in compliance with the product standard.*”

For a concise and comprehensive review of science supporting the FDA’s proposed flavored cigar rules, please see comments submitted to the FDA by the American Heart Association.⁷⁷³

Regulating Menthol Flavored Hookah, Pipe Tobacco, Smokeless Tobacco, and Modern Oral Nicotine (pouches, gum, lozenges, toothpicks)

Menthol-flavored versions exist in every major tobacco product category and, as previously noted, menthol poses similar risks across all tobacco product categories. Menthol can facilitate youth initiation, continued use and progression to other tobacco products. Of particular concern are so called “nicotine pouch” products that have been recently introduced in the US. Popularity of these products among youth is growing and, as found in the 2021 National Youth Tobacco Survey, youth who use nicotine pouches are exclusively using menthol and mint-flavored products.⁷⁷⁴

⁷⁶⁹ Ambrose, BK, et al. Flavored Tobacco Product Use Among US Youth Aged 12-17 Years, 2013-2014. JAMA. October 26, 2015.

⁷⁷⁰ 87 FR at 26407. Villanti, AC, et al. Menthol and Mint Cigarettes and Cigars: Initiation and Progression in Youth, Young Adults and Adults in Waves 1–4 of the PATH Study, 2013– 2017. Nicotine & Tobacco Research, 23(8):1318–1326, 2021.

⁷⁷¹ Sterling KI. Exposure to Celebrity-Endorsed Small Cigar Promotions and Susceptibility to Use Among Young Adult Cigarette Smokers. Journal of Environmental and Public Health. 2013:520286, 2013.

⁷⁷² Navarro MA, et al. Influencer Prevalence and Role on Cigar Brand Instagram Pages. Tobacco Control. , October 12, 2020. doi: 10.1136/tobaccocontrol-2020-055994

⁷⁷³ Comment from American Heart Association. Posted by the Food and Drug Administration on Aug 3, 2022 (<https://www.regulations.gov/comment/FDA-2021-N-1309-71942>)

⁷⁷⁴ Gentzke AS, Wang TW, Cornelius M, et al. Tobacco Product Use and Associated Factors Among Middle and High School Students — National Youth Tobacco Survey, United States, 2021. MMWR Surveill Summ 2022;71(No. SS-5):1–29.

Through the 2016 “deeming rule,” the FDA has authority to regulate all tobacco products and can establish product standards to protect public health. The authors encourage the FDA to consider the public health harm created by menthol flavorings in these other tobacco product categories as it considers future product regulations.

Tobacco Industry Opposition to Removing Menthol from the Market

Circumventing Regulatory Oversight

As part of the 2009 Family Smoking Prevention and Tobacco Control Act, tobacco companies were required to undergo rigorous FDA premarket authorization for a new cigarette product to be introduced on the market. Despite this legal requirement, there have been instances in which tobacco companies simply introduce new products without making application for authorization to the FDA. For example, in August 2012 Phillip Morris USA launched menthol *Marlboro NXT* as a “new tobacco product” without having obtained FDA authorization.⁷⁷⁵ Similarly, in 2020 RJ Reynolds launched *Newport Boost* without premarket authorization.⁷⁷⁶

The FDA provides the tobacco industry with an expedited review process for new products for which industry can demonstrate the new tobacco product possesses “substantial equivalence” to an existing product that was on the market prior to 2007.⁷⁷⁷ To qualify for the substantial equivalence exemption, tobacco manufacturers must prove that the new cigarette product had at most a minor modification to legally marketed tobacco products.⁷⁷⁸ Such modifications are intended to be trivial features of the product that do not alter their function. Up to the very recent past, over 99% of new tobacco products applied to the FDA for authorization under the substantial equivalence provision.⁷⁷⁹ Critics have suggested the FDA has been too lenient in allowing industry to use the “substantial equivalence” regulatory pathway and described the FDA premarket authorization process as being ineffective and reflecting “misplaced priorities.”⁷⁸⁰

An example of what critics have characterized as the FDA’s loose application of the substantial equivalence standard is reflected by its seemingly contradictory decisions on capsule cigarettes. Menthol capsules are a fundamentally new category of enhanced flavor delivery cigarettes. Capsule cigarettes such as Camel Crush in numerous variants received substantial equivalence exemption, while a single variety, Camel Crush Bold, was declined.⁷⁸¹

Recruiting Allies to Oppose Removing Menthol from the Market

The tobacco industry recruits a wide range of influencers, including musicians, artists, fashionistas, athletes, politicians, and even clergy. In 2022, Detroit pastor Reverend Horace Sheffield, a prominent Black civil rights campaigner, was offered \$250,000 by Reynolds American to oppose the FDA’s proposed rules to remove menthol cigarettes from the market.⁷⁸² Sheffield,

⁷⁷⁵ Jenson D, Lester J, Berman ML. FDA’s misplaced priorities: premarket review under the Family Smoking Prevention and Tobacco Control Act. *Tobacco Control* 2016;25:246-253.

⁷⁷⁶ Continued introduction of new menthol cigarettes and flavored cigars without FDA marketing authorization. Campaign for Tobacco-Free Kids and numerous other organizational signatories. 2021, August 10. (https://www.tobaccofreekids.org/assets/content/what_we_do/federal_issues/fda/2021_08_10_FDA_Letter_Newport.pdf)

⁷⁷⁷ Family Smoking Prevention and Tobacco Control Act, Pub. L. 111-31 (2009).

⁷⁷⁸ U.S. Food and Drug Administration. (2022, January 12). *Exemption from substantial equivalence*. U.S. Food and Drug Administration. <https://www.fda.gov/tobacco-products/market-and-distribute-tobacco-product/exemption-substantial-equivalence#:~:text=A%20certification%20signed%20by%20a,addictiveness%3B%20or>

⁷⁷⁹ Carpenter D, Connolly GN, Lempert LK. Substantial Equivalence Standards in Tobacco Governance: Statutory Clarity and Regulatory Precedent for the FSPTCA. *J Health Polit Policy Law*. 2017 Aug;42(4):607-644.

⁷⁸⁰ Jenson D, Lester J, Berman ML. FDA’s misplaced priorities: premarket review under the Family Smoking Prevention and Tobacco Control Act. *Tobacco Control* 2016;25:246-253.

⁷⁸¹ Carpenter et al. op Cit

⁷⁸² Stockton B. Pastor offered \$250,000 to oppose menthol cigarette ban. The Bureau of Investigative Journalism. August 25, 2022. (<https://www.thebureauinvestigates.com/stories/2022-08-25/pastor-offered-250-000-to-oppose-menthol-cigarette-ban>)

who serves as head of the Detroit Association of Black Organizations, turned the offer down. A Reynolds American spokesperson did not deny the offer, but merely stated that: “*Reynolds supports organisations that contribute to the debate on issues that are important to our consumers.*” The spokesperson added: “*We strongly believe there are more effective ways to deliver tobacco harm reduction than banning menthol in cigarettes ... We do not believe the published science supports regulating menthol cigarettes differently from non-menthol cigarettes.*”

In Los Angeles in June 2021 individuals were paid \$80 each to attend a rally organized by a group with close ties to the Reynolds American.^{783 784} These paid “protesters” hoisted signs sporting slogans such as: “*No ban on menthol*” and “*Whites can smoke. Blacks cannot*” and wore tee shirts characterizing the bill to prohibit menthol as “racist.”

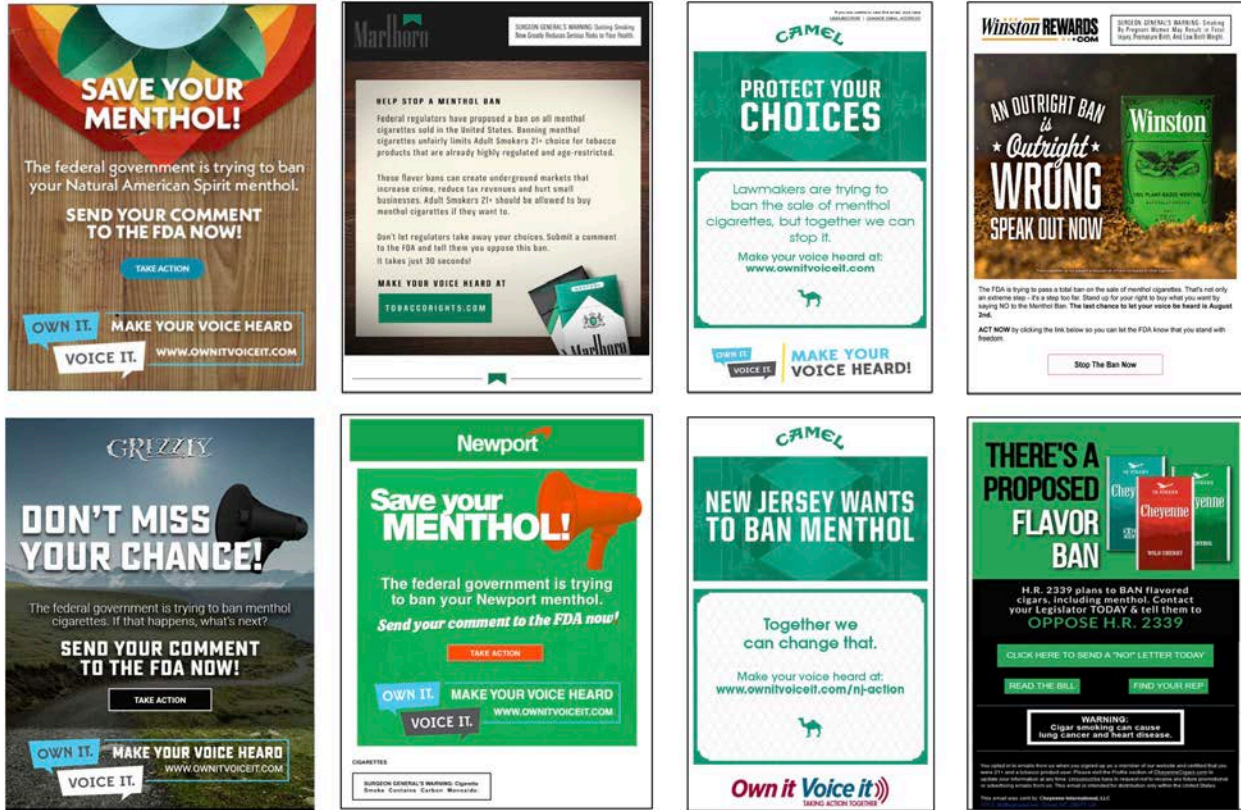


<https://www.latimes.com/world-nation/story/2022-04-25/inside-big-tobaccos-strategy-to-stoke-fear-among-black-smokers-facing-menthol-bans>

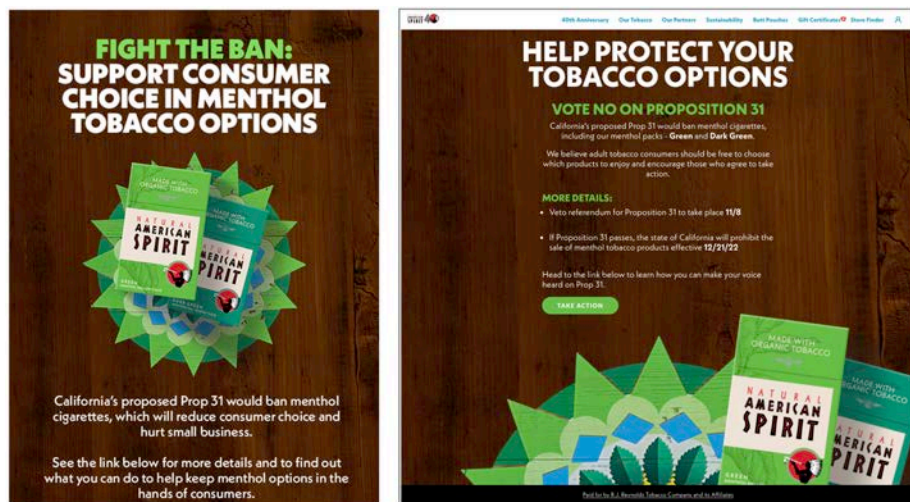
⁷⁸³ Baumgartner E. How Big Tobacco used George Floyd and Eric Garner to stoke fear among Black smokers. Los Angeles Times. April 25, 2022. (<https://www.latimes.com/world-nation/story/2022-04-25/inside-big-tobaccos-strategy-to-stoke-fear-among-black-smokers-facing-menthol-bans>)

⁷⁸⁴ Stockton B, Baumgartner E, Lindsay AR. Paid protesters, free lunches and backroom chats: Inside the menthol lobbying machine. The Bureau of Investigative Journalism. April 25, 2022. (<https://www.thebureauinvestigates.com/stories/2022-04-25/inside-the-menthol-cigarette-lobbying-machine>)

Major tobacco companies are using comprehensive campaigns to solicit grassroots support to oppose menthol restrictions. Such posts encourage posting of comments favorable to the company's business interests ("*MAKE YOUR VOICE HEARD*") to the FDA and other governmental entities. Below are examples from leading menthol cigarette brands Newport, Marlboro, Camel, and Natural American Spirit.



American Spirit solicitation (September 2022) of voters to oppose California Proposition 31 to reject the State's removal of flavored tobacco from the market (save for hookah, loose tobacco, and premium cigars).



Reynolds American created a website “Own it, Voice it” (<https://ownitvoiceit.com>) to solicit oppositions to proposed menthol restrictions.



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Menthol Additions Following Removal from the Market

In anticipation of regulatory actions that remove menthol cigarettes from the market, a number of enterprising companies have introduced post-market additives to enable smokers to add menthol flavoring to non-menthol cigarettes. The menthol additive techniques include capsules, infusion cards, roll-your-own infused paper, drops, flavor caps, filter, flavor stones, etc. Purveyors of these products include not only entrepreneurial start-ups, but also major tobacco companies. Some of these products are being produced by the tobacco brands themselves as flavor enhancements. They are readily available for sale on brand-owned websites, tobacco retail websites, as well as online marketplaces such as Amazon, Alibaba and Rakuten.

Flavor Infusion Cards

Imperial Tobacco launched Rizla flavor infusion cards (Menthol Chill and Fresh Mint) in the United Kingdom in advance of a menthol ban in the country in May 2020.⁷⁸⁵ The flavor cards when inserted into a pack of cigarettes or roll your own tobacco for 60 minutes can provide menthol flavoring to any cigarette.⁷⁸⁶ According to Chris Street, Imperial Tobacco UK market manager, the Rizla flavor infusions will help “*shoppers discover a whole new way to flavor their products.*”⁷⁸⁷ Rizla has extended their product line to include roll-your-own flavor papers in different thicknesses (super thin, ultra thin, medium thin) and filters (slim, extra slim, king size). Rizla also introduced Roll Your Own filter tip that contained a “crushball.”⁷⁸⁸

Major multinational British company Imperial Tobacco owns Rizla, which sells post-market additive menthol in the forms of add on filters and infusion cards.



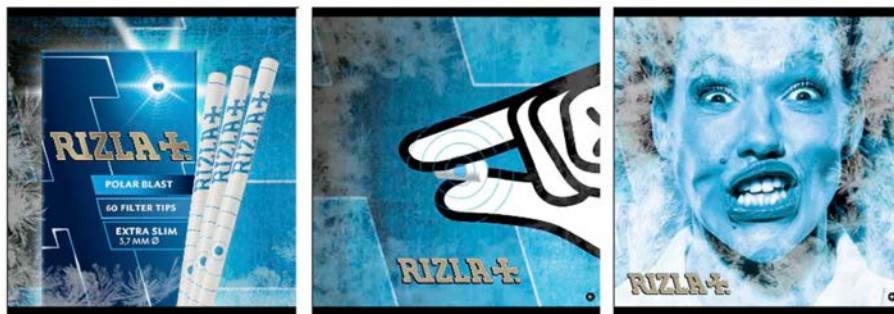
⁷⁸⁵ Hegarty R. Imperial Tobacco to launch Rizla Flavor Infusions to offset 2020 menthol ban. Published December 11, 2019. (<https://www.thegrocer.co.uk/new-product-development/imperial-tobacco-to-launch-rizla-flavour-infusions-to-offset-2020-menthol-ban/600353.article>)

⁷⁸⁶ Cronin Eilis. Imperial Tobacco adds menthol accessories to portfolio. Talking Retail. Published December 16, 2019. <https://www.talkingretail.com/products-news/tobacco/imperial-tobacco-adds-menthol-accessories-portfolio-16-12-2019/>

⁷⁸⁷ Ibid

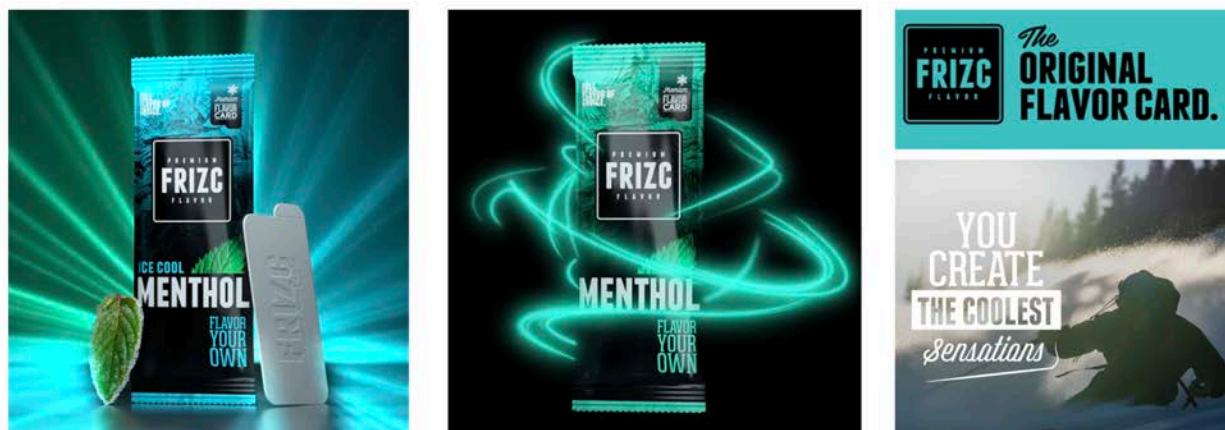
⁷⁸⁸ Rizla. Imperial's new rizla tips proposition is a blast. Published September 4, 2019. <https://www.rizla.com/news/imperial-s-new-rizla-tips-proposition-is-a-blast/>

Instagram Post on Rizla's Roll Your Own Filter with Crushball

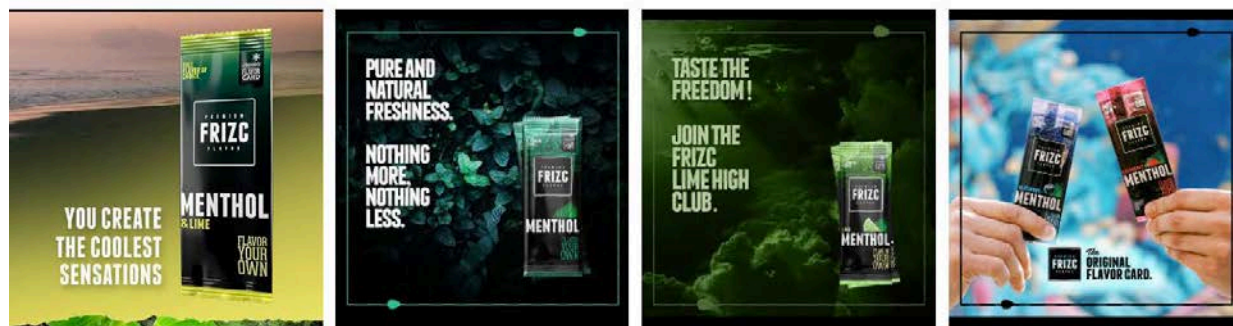


Frizc is a flavor addition brand that is sold via online tobacco vendors. The advertising suggest that the flavor cards have the ability to “*unleash the flavor*” and “*turn your favorite treat into a brand new sensation*,” and that their menthol/mint products are “*too fresh to fail*.”⁷⁸⁹ Social media posts for Frizc’s menthol/mint flavored products emphasize “*pure and natural freshness*” of the menthol flavor by situating the pack against a bush of fresh mint leaves, as well as the ability of the consumer “*create the coolest sensations. Nothing more, nothing less*.”⁷⁹⁰

Frizc Flavor Cards (<https://frizcflavor.com/>)



Frizc Flavor Card Posts on Instagram



⁷⁸⁹ Rizla: Flavor cards. (<https://frizcflavor.com/>)

⁷⁹⁰ Frizc. Instagram. (<https://www.instagram.com/frizcflavor/>)

Other brands of flavor paper inserts include Itsa, and FLEVA cards and filters. Products offered by these brands include mint/menthol as standalone flavors as well as popular “ice” flavors with mint/menthol combined with other fruit flavors including blueberry and strawberry.

Flavor Drops and Sprays:

Many companies offer menthol/mint drops to add flavor to cigarettes and have promoted them as a way of circumventing menthol cigarette restrictions. Instahit is a brand of menthol drops that claims the product can be used on any filter type to provide an immediate menthol flavor effect, unlike the flavor infusion type taken in cards.⁷⁹¹ The Instahit website claims the product can “*make any cigarette menthol*,” the small portable menthol drops bottle provides users “*flexibility like never seen before*.” Instahit claims the product can be used on any filter type and requires no waiting, unlike the flavor infusion type taken in cards. Egogreen promotes its drop products as a “must have liquid,” for e-cigarettes, e-shisha, and POD systems.⁷⁹² The brand claims that the drops can be used on an entire pack of cigarettes at one time, making it convenient for those on the move or those enjoying a night out. A number of videos on both YouTube and TikTok describe these products and how to use them.

Another post-market variant are flavor sprays. For instance, Leaf Only brand has a range of tobacco sprays including menthol variants that is sprayed on the dried leaf, then dried again, before it can be used.⁷⁹³

Instahit Menthol Drops



⁷⁹¹ Instahit. Product information. <https://www.instahit.co.uk/product-page/instahit-menthol-drops>

⁷⁹² Ego Green. Tobacco liquid. <https://egogreen.de/e-liquids-tabakgeschmack-regular-vorteilspack>

⁷⁹³ Leaf Only. Tobacco flavoring spray. <https://www.leafonly.com/hookah-shisha-tobacco-leaves/tobacco-accessories/tobacco-flavoring-menthol>

Menthol Sprays



Flavored Capsule and Capsule Dispensers

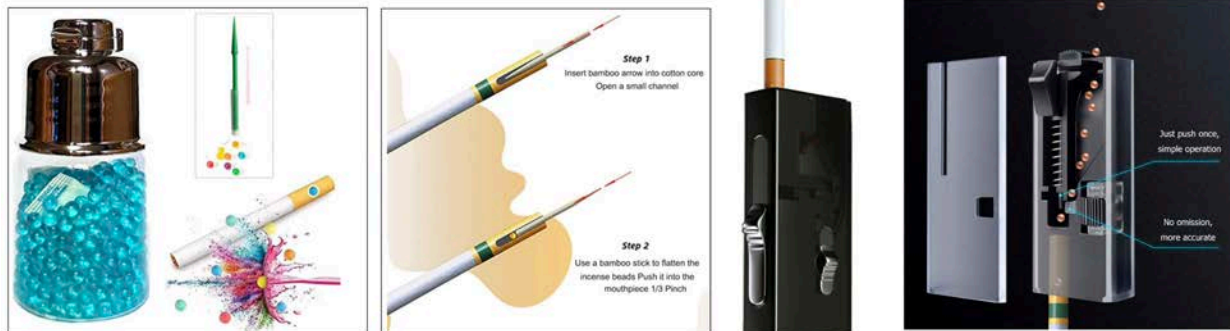
Flavored capsules and capsule inserters are another prominent technology that allows consumers to add flavors to their tobacco products to convert traditional cigarettes into menthol capsule cigarettes. The capsules are often referred to as “*aroma*” beads on online vendor sites. While we did not locate capsule inserters offered by major tobacco companies, multiple brands of capsules inserters systems are sold by online retailers. For example, Crushy Balls claims that their capsules are “*made with 100% food essence and contains no harmful or toxic ingredients,*” and add a “*unique taste to your smoke.*”⁷⁹⁴ The website provides information on how to add a capsule to a cigarette by using an inserter or manually. “*When using a dispenser, first insert a cigarette into the bottom left side hole of the capsule dispenser. Next, while holding the cigarette pull the lever down to puncture a hole inside the filter. Once an aperture for the cigarette has been made, use the other filter lever to load the cigarette with the capsule. Finally, pull the lever that was used to make a hole earlier to slowly push the flavored capsule deeper into the hole.*”⁷⁹⁵ For nonmechanical insertions of flavored capsules into cigarettes, a toothpick like stick is the only instrument needed to both puncture and insert the capsule.⁷⁹⁶ Menthol capsules and dispensers are widely available through online retail stores including Amazon. A search for “menthol crush balls for cigarettes” in September 2022, yielded 310 results on Amazon’s US website.

⁷⁹⁴ Crushy Balls. About Crushy Balls. (<https://crushyballs.com/pages/about-crushyballs>)

⁷⁹⁵ How to Use Crushballs: Crushball Filter Tips - CrushyBalls.
(<https://crushyballs.com/pages/how-to-use-crushballs>)

⁷⁹⁶ Ibid

Techniques for manual and automated insertion of a post-market capsule (products available on Amazon.com).



Do-it-yourself cigarette filter beads and dispenser for sale on Amazon.com.⁷⁹⁷

DIY Cigarettes Filters Pops Menthol Mint Burst Beads Click Fruit Aroma Bomb Flavour Popping Smoking Accessories Smoke Balls Fresh Breath

Brand: lilico
★★★★☆ 6 ratings

\$17.00

Get 5% back (\$0.85 in rewards) on the amount charged to your Amazon Prime Rewards Visa Signature Card.

Size: **200 beads + a box**

Color: **Mixed flavors**

☐ \$17.00
 ☐ \$17.00
 ☒ \$17.00
 ☐ \$17.00

☐ \$17.00

- Flavor: Menthol Balls For Cigarettes is going to present an amazing Blueberry, Mint, Fruit, Ice flavour for traditional cigarettes to enjoy the taste with nice scent. It is the best choice for everyone who connoisseur of

⁷⁹⁷ Lilico. Crushable beads.

Crushy Balls Minty Flavors



Some capsule vendors suggest adding two or more capsules to a cigarette to enhance flavors.⁷⁹⁸



The British website cheapasmokes.com offers an assortment of 30 products to “Make Your Own Menthol Cigarettes” and thus escape the menthol market removal.⁷⁹⁹ Similarly, British vendor Bull Brand offer a wide variety of “menthol alternatives.”⁸⁰⁰

⁷⁹⁸ Menthol Filters Dreak. (https://www.amazon.com/Menthol-Filters-100-Flavor-Beads/dp/B0B462455Z/ref=sr_1_5?keywords=Mint+capsules+for+cigarettes&qid=1661881801&sr=8-5)

⁷⁹⁹ <https://www.cheapasmokes.com/collections/make-your-own-menthol-cigarettes>

⁸⁰⁰ <https://www.bullbrand.co.uk/collections/menthol-alternatives>

Menthol-flavored filters are yet another means of adding minty flavor post market.

Menthol flavored add-on cigarette filters



Menthol/mint paper and tobacco wraps can add flavor to unflavored roll-your-own tobacco. They can also be added to an unflavored cigarette as an extra wrap to add flavor.

Menthol flavored cigarette rolling paper and blunts



Leading youth e-cigarette brand Puff Bar has offered a post market flavor additive sleeve (Puff Krush) which is inserted over an unflavored disposable e-cigarette. (Puff Clear).⁸⁰¹



With the myriad ways in which menthol/mint can be added post-market to tobacco, employing legal non-tobacco derived flavor additives, regulators need to consider ways of ameliorating this eventuality to ensure the intended public health impacts are realized. Options include categorically prohibiting tobacco companies from offering menthol/mint/ice additives, or prohibiting them from offering any flavor additives. Products obviously intended for use with tobacco products, such as filters and rolling papers, and those marketing themselves as for use with tobacco products, could be disallowed on the market. Rules may be enacted to prohibit retailers and online sellers who vend tobacco products from also selling menthol/mint add-ons.

⁸⁰¹ Ramamurthi D, Chau C, Berke HY, Tolba AM, Yuan L, Kanchan V, Santos G, Jackler RK. Flavour spectrum of the Puff family of disposable e-cigarettes. Tob Control. 2022 Jan 11:tobaccocontrol-2021-056780. doi: 10.1136/tobaccocontrol-2021-056780. Epub ahead of print.

Brand	Type of flavor insert	Type of flavor insert	Website
Rizla	Flavor card	Flavor tip with crushball	https://www.rizla.com/
Frizc	Flavor card		https://frizcflavor.com/collections/flavors
Itsa	Flavor card		https://itsaflavor.com/en-ca
FLEVA	Flavor card		https://www.novusfumus.nl/en/fleva-cards-menthol.html
Hoffman	Flavor card	Flavor capsules	https://www.hauser-augsburg.de/en/Products/Flavourproducts/Flavourcapsules/VOVAN-Balls-Aromakapseln-Black-Ice-Inh-100-Kapseln---0.13.0-13789.html
Hipzz	Flavor card		https://www.hauser-augsburg.de/en/Products/Flavourproducts/Flavourcapsules/VOVAN-Balls-Aromakapseln-Black-Ice-Inh-100-Kapseln---0.13.0-13789.html
Aroma King	Flavor card		
Leaf Only	Flavor Spray		https://www.leafonly.com/index.php
Ego Green	Flavor Spray		https://egogreen.de/
SpraEgo Green Sprayy	Flavor Spray		https://egogreen.de/
Vovan	Flavor capsules		https://www.hauser-augsburg.de/en/Products/Flavourproducts/Flavourcapsules/VOVAN-Balls-Aromakapseln-Black-Ice-Inh-100-Kapseln---0.13.0-13789.html
Gizeh	Flavor capsules		https://www.bullbrand.co.uk/products/gizeh-filter-tubes-fresh-cliq
Switch	Flavor capsules		https://switchlebanon.com/
Fruta	Flavor capsules		https://www.bullbrand.co.uk/collections/frutta-capsule-filter-tubes/products/frutta-apple-mint-capsule-filter-tips
Swan	Flavor capsules		https://www.hauser-augsburg.de/en/Products/Flavourproducts/Flavourcapsules/VOVAN-Balls-Aromakapseln-Black-Ice-Inh-100-Kapseln---0.13.0-13789.html
Juicy Beads	Flavor Capsules		https://www.hauser-augsburg.de/en/Products/Flavourproducts/Flavourcapsules/VOVAN-Balls-Aromakapseln-Black-Ice-Inh-100-Kapseln---0.13.0-13789.html
Zen	Menthol tubes		https://zensmoke.com/cigarette-tubes/
Pegasus	Menthol tubes		

Fresh Bomb	Menthol tubes		https://www.amazon.de/-/en/Fresh-Bomb-Cigarette-Tubes-Technology/dp/B08C2T1H9K
Instahit	Menthol Drops		https://www.instahit.co.uk/product-page/instahit-menthol-drops
Flavor by stone	Menthol Stone		https://www.flavorbystonestore.com/
Puff Krush	Flavor caps		https://www.pricepointny.com/products/puff-krush-pre-filled-add-on-caps