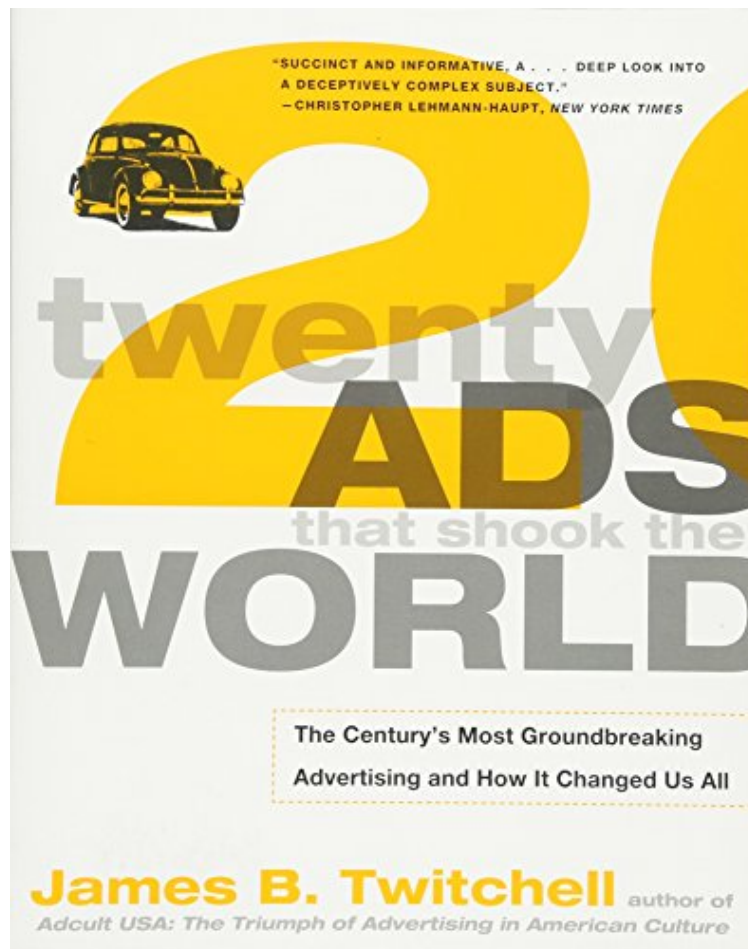


[E-BOOK] Twenty Ads That Shook the World: The Century's Most Groundbreaking Advertising and How It Changed Us All

## Twenty Ads That Shook the World: The Century's Most Groundbreaking Advertising and How It Changed Us All

James B. Twitchell

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#361574 in Books 2001-12 2001-12-26Original language:EnglishPDF # 1 9.30 x .70 x 7.50l, .97 #File Name: 0609807234240 pages | File size: 60.Mb

**James B. Twitchell : Twenty Ads That Shook the World: The Century's Most Groundbreaking Advertising and How It Changed Us All** before purchasing it in order to gage whether or not it would be worth my time, and all praised Twenty Ads That Shook the World: The Century's Most Groundbreaking Advertising and How It Changed Us All:

0 of 0 people found the following review helpful. Five StarsBy dudley1094In great shape when it arrived1 of 1 people found the following review helpful. Must buy for advertising studentsBy NikdekoI used this book for my advertising Workshop class, I learned a lot about how advertising has changed over the years, and how taking new approaches can work really well. There is no one way to do things, every new approach to advertising has shaped our world and it's important to see how that happened, to see where we are headed. It's important also to see how the campaigns still

effect advertising today. I had the opportunity to sell this book back, but I know this book will be a great reference book through out my schooling and into my career. 0 of 0 people found the following review helpful. A must read for anyone promoting a product or service. By Steven CMy only regret about this book is that I didn't read it years ago. Very interesting and informative. A must read for anyone promoting a product or service.

James Twitchell takes an in-depth look at the ads and ad campaigns and their creators that have most influenced our culture and marketplace in the twentieth century. P. T. Barnum's creation of buzz, Pepsodent and the magic of the preemptive claim, Listerine introducing America to the scourge of halitosis, Nike's Just Do It, Clairol's Does She or Doesn't She?, Leo Burnett's invention of the Marlboro Man, Revlon's Charlie Girl, Coke's re-creation of Santa Claus, Absolut and the art world—these campaigns are the signposts of a century of consumerism, our modern canon understood, accepted, beloved, and hated the world over.

.com James B. Twitchell's celebration of the greatest 20 hits of the U.S. advertising industry shows how a thoughtful consideration of ads can add up to a fascinating social history. From Lydia Pinkham's patent medicines (said to cure all serious "Female Complaints") to Nike shoes worn by Michael Jordan, Twitchell gives us a quickie history of the ads that hit home and transformed our culture—the ones that "really had the beef," as he puts it. Some of the feats are amazing. The dazzling "Diamonds are forever" campaign managed to take not particularly rare rocks and transform them into sacred amulets practically everyone buys and never sells (which would depress their value). The ads brilliantly used honeymoon scenes by famous artists and swoony copy to woo women, while devoting a corner of each ad to fact-packed boxes reassuring men that diamonds were sound investments priced according to scientific principles. The jujitsu-psychology techniques of the VW Bug and Avis "We Try Harder" get their due, as does the "Does She... or Doesn't She?" ad that convinced women they could color their graying hair with Clairol's new one-step technology. The racy innuendo appealed to people fearing loss of appeal; the presence of young daughters in the pictures neutralized the floozy image dyeing used to have, and the line "Only her hairdresser knows for sure" soothed the salons that were about to lose their business once women figured out they could use Clairol at home. There are all kinds of cool stories in this breezy book: how Anacin's \$8,200 TV spot depicting a hammer in the headache sufferer's head earned \$36 million; how Coke remade Santa literally in its own artist's image; how LBJ beat Goldwater partly because of a single 30-second ad featuring a girl resembling the murder victim in Frankenstein plucking and counting daisy petals while an announcer counts down to a nuclear blast that reminded voters of Goldwater's speeches about nuking Vietnam and made them forget the war was LBJ's fault in the first place. --Tim Appelo  
From Publishers Weekly  
If Twitchell doesn't prove his thesis that these 20 advertisements became part of the lingua franca and changed the way we look at the world, his lavishly illustrated, breezily entertaining survey does score some solid points. The jolly old Santa Claus known from countless images did not spring from folklore, according to Twitchell, but was invented in the 1920s by the Coca-Cola Co. in its annual Christmas ads (pre-Coke Santas were severe-looking and sometimes wore multicolored suits). Ads for Pears's soap, aimed at Victorian England's upper classes, borrowed an artifact of high culture—a portrait painted by John Everett Millais called "A Child's World"—thus forever blurring the boundary between art and advertising. De Beers Mines' half-century-long campaign helped make diamonds an instrument of romantic love. Twitchell, whose books on advertising include *Adcult USA* and *Carnival Culture*, serves up colorful slices of American advertising history, from a P.T. Barnum circus poster (1879) to turn-of-the-last-century patent medicine ads (peddling nonpatented potions heavily laced with alcohol, opium or cocaine) and Lyndon Johnson's 1964 attack ad against Barry Goldwater, "the most compressed and noxious political ad ever made," which featured a little girl's face disappearing into an atomic mushroom cloud and never mentioned Goldwater at all. Still, it's hard to see how Apple's 1984 commercial, or Michael Jordan's Nike spots, or ads for the VW bug, Absolut vodka or Marlboros did much to change the perceptual universe. (Apr.) Copyright 2000 Reed Business Information, Inc.  
From Booklist  
There are, as cultural observer and author Twitchell points out, any number of lists about the best ads, coming from ad agencies, associations, individuals, and even industry pundits. But 20 go deeper than great copy, fun design, and memorable moments. There are the dozen-plus works that are profound, deep, moving, and axiomatic. And true to his word, the author selects some unusual as well as famous examples, then expounds on their modern-day significance. P. T. Barnum represents the absolutely best of hype, hyperbole, and humbug, with tenets being exercised even today. A Listerine print ad becomes a great example of constructive discontent—i.e., removing dissonance (halitosis, in this case) and reestablishing the equilibrium (sweet breath). Twitchell waxes most eloquent (and the least analytical) in late-twentieth-century samples: Michael Jordan in his Nike ads is now Icarus, the dream of humankind. Far-fetched at times, but always entertaining. Barbara Jacobs