



JOHNNY *the Call Boy*

JOHN ROVENTINI is probably the most valuable living trade-mark in the world. Twenty-nine years old, standing forty-three inches high and tipping the beams at fifty-two pounds, his high tenor "Call for Philip Morris" echoes over the air waves three nights a week, each with a repeat show around midnight for the Pacific Coast. As part of his broadcast activities, he is seen personally by no less than 5,000 persons a week. In addition to his radio appearances, he travels more than 10,000 miles a year, usually in a \$500 tan, low-hung Austin roadster, looking as much as possible like a Philip Morris cigarette package. His contract calls for \$20,000 a year and expenses for services rendered. His brother Angelo has the job as his chauffeur.

Johnny was born at Carroll Street and Third Avenue, Brooklyn. He has two brothers and one sister. The entire family, excluding Johnny, is of normal size. His family had him picked as a violinist but he didn't like the instrument. Probably the luckiest idea Johnny ever had was when he decided to become a page boy in a hotel. He disclosed his plan to a manager and was put to work at once. The manager of another hotel saw him there, put him to work where he stayed for three years and it was in the lobby of the New Yorker that Milton Biow, now president of the agency that handles the Philip Morris account, first discovered

him. The way he paged an imaginary Philip Morris for the agency man got him a job instead of the tip he expected. He certainly has personalized the sales message of Philip Morris and his tie-up through the merchandise channels is what makes him so valuable as a living trade-mark.

From a first hearing of his familiar cry to his closing appearance on the program when he invites listeners to "come in" with the promise that he will be waiting for them "in store windows and counters all over the country," he has enabled his sponsor in radio and publication advertising to achieve a remarkable tie-up of his piping, clarinetlike voice and his picture with his appearance each time the radio program is presented.

From the very first, Johnny the Call Boy has been making personal appearances and, because so many thousands of people have indicated an interest and provided proof that Johnny is a "stopper," the company is using a number of what they call "Johnny Juniors." They look as much like Johnny the Call Boy as possible, appear in identical uniforms on the West Coast, in the South, in the North and in the Midwest. Thus, working for Philip Morris in addition to the original Johnny, is a regular corps of "Johnny Juniors" and, looking out from every magazine advertisement, in full color, is the picture of Johnny. And there is scarcely a tobacco store in the United

States that does not have the familiar face of Johnny the Call Boy prominently displayed.

While he may have but one dimension as he stands there in full life-size cutout, or reproduced in a window banner or counter card, he has projected more thoroughly than any other trade-mark the three-dimensional appeal of seeing, hearing and, in the short span of less than ten years, "shaking hands" with more than twenty-five million people at broadcasts and other personal appearances.

You will find Johnny's face, and often his figure, plastered all over the cigar stores of the nation, the drug counters where cigarettes are sold, and, of course, in the magazines.

Philip Morris has had a brief sales message and its short (in size) Call Boy has been its human springboard. Johnny's success has gone to his heart—not his head. He recently purchased a new home for his folks, because complete happiness for his family is his idea of contentment for himself. He is an expert hunter and has a specially constructed double-barreled shotgun. He hunts big rabbits.

Johnny receives plenty of letters from people who want to adopt him. His favorite dishes are spaghetti and ravioli.

In spite of his diminutive size, he could give many bigger men a real lesson in consistency. He hasn't missed a single program since he has been on the air.