

Mobil

**We aimed at the movers and shakers in many fields,
including businessmen, city and state officials . . . the media**

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Obviously, since we can't put idea commercials on television, we have to rely to a great extent on newspaper and magazine ads to get our message across.

Mobil is best known for its Op-Ed ads (31), always a quarter page in The New York Times. At the height of the energy crisis, we ran those ads in as many as 100 newspapers. Right now, they are running in the six major U.S. metropolitan newspapers every week. (32)

From the outset, we have used Op-Ed space to discuss sensitive and controversial topics. The majority of the ads are on energy issues (33), such as the Alaska pipeline, the need to find more oil and gas, superports and supertankers, the risks of increased dependence on foreign sources of oil. We also use the space to discuss public issues (34), such as the need for mass transportation, or to publicize community projects and our own "goodwill" programs. We write 52 of these every year. . .

We know from the many letters we get that readers pay attention to what we say, even when they disagree with us. (35). And here's a booklet put out by The Wall Street Journal as an example to other companies of how they can advertise. We hope others will join us.

We think its ridiculous and dangerous that the U.S. still doesn't have a national energy policy -- two full years after the embargo began!

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Last fall, we launched a major campaign on this subject (36) with a full page ad -- "An Energy Manifesto" -- in 50 newspapers. We followed up with two ads a week, side by side, addressed to specific topics -- natural gas regulation, offshore drilling, the outlook for alternate sources, the need for energy growth, and summarized our discussion with another full page ad in late December.

At the conclusion of the campaign, we reprinted the entire series as a over-size booklet (37), "Toward A National Energy Policy" and mailed it to everyone who had requested reprints. So far, we have over 10,000 requests for the booklets, many for large quantities, and hundreds of letters on the ads, about 80 percent favorable to our point of view.

Paralleling (38) these ads, we applied the same theme to a series of ads placed in national magazines. The copy is shorter, punchier, and accentuated with dramatic black-and-white graphics. The common angle for all of these ads is our call for action now on a National Energy Policy -- in what we hoped would be a Year of Energy Action. We then put them in booklet form (39) and we distributed 250,000 copies.

As well as popularizing the message that we need an energy policy, we have also elaborated on it in a series of booklets (41) which has just been completed. For this purpose, we aimed at the movers and shakers in many fields, including businessmen, city and state officials, environmentalists, labor leaders, professors of economics and political science, security analysts, and -- last but not least -- the media.

Mobil

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to allow us to get tough on substantive issues.
Public broadcasting is the keystone**

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(3) Let me begin with our "goodwill umbrella," as I call it. These programs, we think, build enough acceptance to allow us to get tough on substantive issues.

Public broadcasting is the keystone. The best known of our PBS programs is (4) Masterpiece Theatre, with Alistair Cooke. We're proud of Masterpiece Theatre because it has helped rescue TV from the desert of mindless shows which still take up so much time on the airwaves. But it has also helped us achieve one of our major objectives -- to make Mobil stand out among oil companies as different. And, in doing this, we have created an audience of opinion leaders who may be more disposed to listen to our viewpoint on energy issues.

Some of our more popular shows have been (5) Elizabeth R, (6) Vienna 1905, and, of course, (7) Upstairs Downstairs.

This season we are offering (8) Shoulder to Shoulder, about women's battle for the right to vote in England at the turn of the century (9) The Way It Was, a nostalgic program of sports highlights soon to be in its second season, and (10) The Ascent of Man, Dr. Jacob Bronowski's personal survey of human achievement.

Also new this fall is Classic Theatre (11). PBS stations across the nation are now running a series of 13 famous plays, such as "Mrs. Warren's Profession" (12), "Candide, and Macbeth," among others, (13), all with excellent casts.

Mobil is PBS' largest single supporter. We have such high visibility -- now two evenings a week -- that we often get credit from people for programs underwritten by Exxon, Xerox and others.

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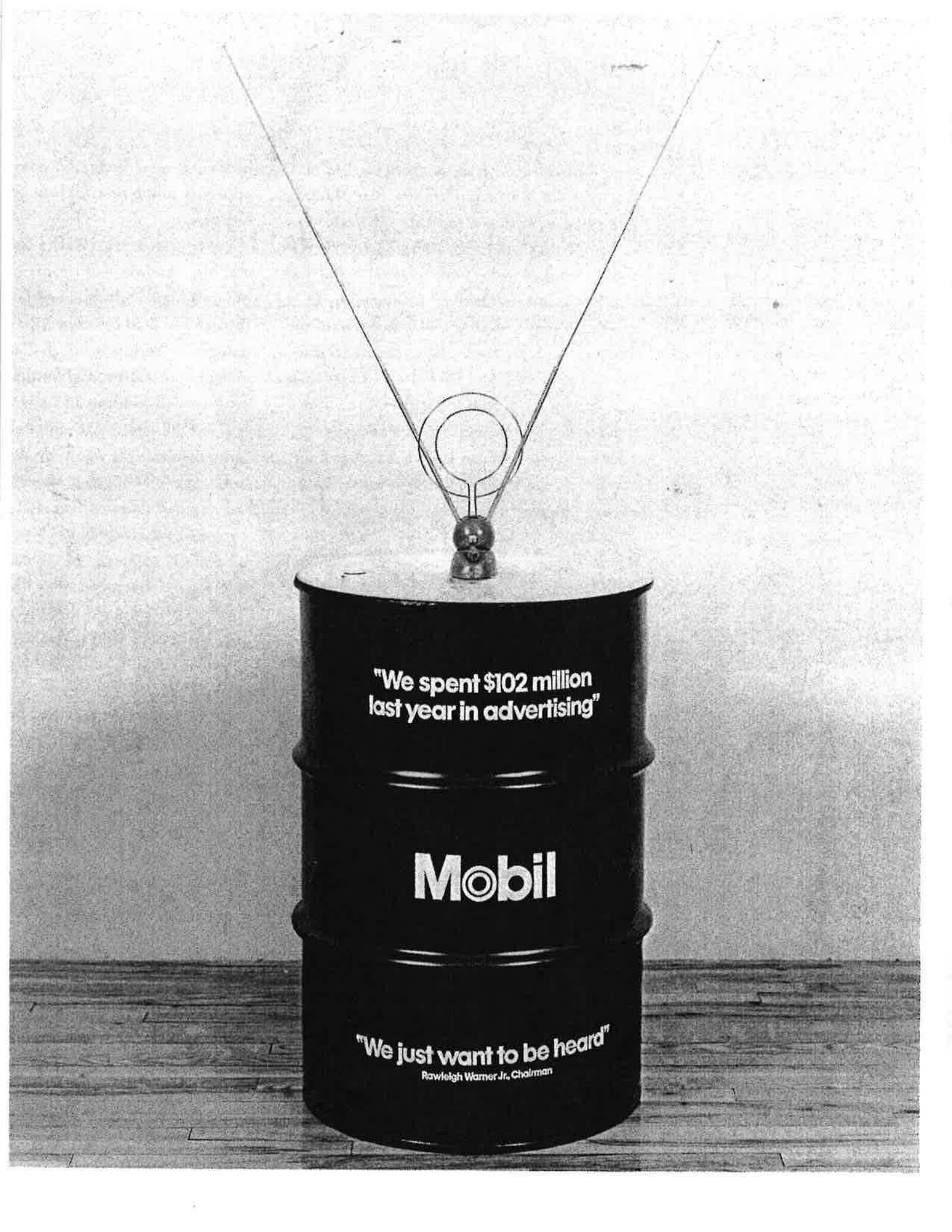
We're also active in commercial television. By deliberate policy, we don't sponsor run-of-the-mill TV shows. Instead, we present our own high-caliber specials, and restrict our advertising to them. Spot advertising of ideas just didn't work for us, but "specials" give us the right framework for what we have to say.

You may have seen some of our programs, like (14) Ceremonies in Dark Old Men with the Negro Ensemble Company, (15) Queen of the Stardust Ballroom with Maureen Stapleton, and (16) Moon for the Misbegotten.

From the beginning, (17) we have actively promoted our television programs, especially with theatrical posters, many of which you have just seen. We also put together carefully-designed press kits (18), with photographs and releases. All shows get additional publicity through flyers (19), as well as heavy newspaper, magazine, and television advertising.

All this work was, and still is, done in-house, with great attention paid to graphics. These active campaigns not only promote the shows, but get across Mobil's concern for good programming on television.

There are dozens of other projects that help us build our "goodwill umbrella." Things like (20) "Summergarden" -- giving the New York Museum of Modern Art money to open its sculpture garden free on summer weekend evenings.



**"We spent \$102 million
last year in advertising"**

Mobil

"We just want to be heard"
Rawleigh Warner Jr., Chairman