



This poster is the first in a series of art works aimed at ending the leading cause of preventable death - - the tobacco industry. Comments and artist's participation welcomed. Please write DOC, (Doctors Ought To Care), P.U. Project, PO Box 31604, Houston, Texas, 77231-1604.

Like a magician, we don't miss a trick. Through our growing patronage of sports and culture, the public's perception of us is changing.

For instance, we realized we could improve our image and increase smoking among women and girls by attaching our Virginia Slims brand name to professional tennis. In the same way, we've increased the sales of cigarettes among blacks by sponsoring institutions like the Studio Museum of Harlem and the Alvin Ailey American Dance Theater.

Emphysema and bronchitis? *Shazam!* Now we're the Whitney Museum of Art and the Joffrey Ballet. Lung cancer and heart disease? *Presto!* Now we're Marlboro Country Music and National Public Radio.

Heck, we're not a tobacco company, we're a Patron of the Arts. That's why we at Philip Morris say, "***It takes art to make complacency great.***"

Philip Morris Companies Inc.



P.U. Project

Makers of Marlboro, Virginia Slims, Benson & Hedges 100's, Merit, Parliament Lights, Miller Beer, Lowenbrau, Jello, Post Cereals, Sanka, and other General Foods products. A DOC ad fake.

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Museum Malignancy

At first glance it seems to have been an inauspicious spring for Philip Morris, the nation's number one cigarette manufacturer and the maker of Marlboro, the world's leading brand name product.

Two weeks ago the company recalled eight billion of its cigarettes because of a problem with a little too much cyanide in the filters. (Can you imagine all those Eckerds, Randalls, and Stop 'n' Go clerks asking, "Want to exchange your Marlboro Lights for a pack of Winstons just to be safe?") Then the *New York Times* revealed last week how Philip Morris conducted nicotine research for years on subjects as young as fourteen.

Not only did the failure of the Marlboro race cars to qualify for the Indy 500 cost Philip Morris millions of dollars in free TV exposure, but out of the blue the U.S. Justice Department began enforcing the 25 year old ban on cigarette and tobacco signs displayed during televised baseball and football games.

In Austin, Philip Morris couldn't even pass their sure thing — a bill that would have prevented new local laws restricting smoking in public places. And it seems that everyone is trying to sue the cigarette bastards these days, including the attorneys general of Florida, Mississippi, Massachusetts, Minnesota and West

Virginia. Store signs, billboards, and roving mini vans for Philip Morris' Marlboro Adventure Gear promotion are everywhere, especially in black and Hispanic parts of town.

Houston, specifically, was targeted for the debut of Philip Morris' Club Benson & Hedges, a double-decker bus with a jazz band on the upper deck and a bevy of young women handing out free cigarettes. Club B & H has been a featured sponsor of the Westheimer Art Festival, Houston Film Festival, Black Expo, and Houston International Festival (HIF). While Councilwoman Eleanor Tinsley castigated mercenary HIF operators for continuing to accept tobacco sponsorship while adding a \$5 admission fee, Mayor Bob Lanier was quoted as seeing nothing wrong with the presence of cigarette giveaways at the festival.

But nowhere has the red carpet treatment been better for Philip Morris than at the Museum of Fine Arts (MFA), where the Marlboro maker is lead sponsor for the national debut of *The Art of John Biggers*, an exhibition of works by the Afrocentric muralist.

Regardless of how one feels about the ethics of tobacco sponsorship of the arts, one would expect the freedom to raise the issue at the MFA's annual members meeting. Yet when a member last year alleged that the MFA's acceptance of money from the leading purveyor of cigarettes serves to



undermine the cancer prevention efforts of thousands of health professionals in the neighboring Texas Medical Center, MFA's director Peter Marzio immediately adjourned the meeting.

When the same member, a physician, rose to ask Marzio to address the issue at this year's meeting, Marzio again tried to suspend the proceedings. But the questioner persisted in challenging Marzio to poll the MFA members regarding their opinions on the acceptance of funds derived from the sale of cigarettes, an increasing percentage of which are to women, minorities and children.

The member added that in the past year, the issue of tobacco sponsorship of the arts had taken an ominous turn. According to the *New York Times* (and most arts magazines), Philip Morris asked each of the arts institutions it sponsors in New York City to call members of the City Council to urge them to defeat a

measure to restrict smoking in public places. Even those who are not opposed to such sponsorships cringed at what this meant: an attempt at getting a political payback for the years of "no-strings" tobacco company support of the arts. Marzio's response: "Well, I have never heard that."

Such willful ignorance is pandemic. As long as Philip Morris promotes its philanthropic association with art, artists are willing to overlook the company's support (the most of any corporation) of Jesse Helms. As long as Philip Morris turns over part of the proceeds of the Virginia Slims Cigarettes Legends concert and tennis match to AmFAR, the AIDS community will see, hear, or speak no evil of this tobacco benefactor. As long as Philip Morris donates to the NAACP and helps sponsor African-American art exhibitions, Black leaders will not stand up to this great white corp. David Gockley, director of the Houston Grand Opera, also feels that Philip Morris (sponsor of the HGO's production of *Frida*) "isn't doing anything illegal."

Marzio made a similar statement in response to the member's question. "There's nothing illegal about accepting funds from companies that are doing legal business," he said, adding, "I feel sorry for your patients. If this is the kind of judgment you're showing here, what kind of judgment are you showing your patients?"

Although the MFA does not publicize the names of its trustees, it is impossible to believe that among this distinguished

group of fifty men and women there isn't one individual unafraid to call for an open discussion and a serious consideration of this controversial subject.

Could it be that tobacco sponsorship money for the arts is an even stronger addiction than nicotine or heroin? Why else would already-wealthy people need more and more of it?

Then again, Marlboro and the arts have more in common than we might have realized. By selling more Marlboros, Philip Morris can sponsor more art. By sponsoring more art, Philip Morris can buy more complacency. And by buying more complacency, Philip Morris can sell more Marlboros.

Get the picture?

—Alan Blum

Alan Blum is a family physician who founded the Houston-based international health organization DOC (Doctors Ought to Care) in 1977.

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