

A Chat With One of the Original *Mad Men*

Paul Rosenberg interviews Paul Greenfield

A Freeman’s Perspective Special Interview

Paul R: This is Paul Rosenberg with *Freeman’s Perspective*, and I’m very pleased to sit down for an interview today with my long-time friend, Paul Greenfield. Paul has a fascinating set of stories. Paul is actually one of the people... When I write history, if I’m thinking about fairly modern history, I like to go to, because he lived through all sorts of events – we’ll get to them in just a moment – and you get a lot more perspective from a guy who actually lived through it than just what you read in the books.

Let’s get started. Paul, tell us where you were born, when, and the circumstances around it.

Paul G: I was born right here in Chicago, which makes me quite unique because, although I’ve worked all over the country, this has always been my home. Except for a few years when I was very, very young, we’ve lived in Chicago. The other thing that’s unique about me is I’m 99, and I still have my faculties. That’s different, I think, than usual.

Paul R: Definitely. So you were born in 1914. Were you living on the west side?

Paul G: The west side of Chicago.

Paul R: Then when you were young your family moved to Jacksonville, IL.

Paul G: Yes. It’s right near Springfield, IL. At that time it was a little manufacturing town. My father was working for Hart Schaffner Marx in Chicago (a manufacturer of tailored menswear). He was a supervisor, and when they got into a union dispute, which was very common back then, he had to take the side of the boss. When the union won he was out and he had no place to work, so he moved to Jacksonville, where there was a company, J. Capps & Sons, that made Army uniforms. It was during World War I. When we moved there, World War I had already begun in 1917.

Paul R: I remember also in your book, you had a note there that your earliest memory was watching soldiers.

Paul G: My earliest memory in life was when I was 3 years old. We lived near a railroad station, and I would walk over to the station and gape at the troop trains coming through, full of young soldiers. The only way you could transport back then. It was pre-airplane flight. I remember it very well. Because of the importance of World War I, I remembered it for a long, long time.

Paul R: Then after how many years did you move back to the west side of Chicago?

Paul G: My mother became pregnant with my younger brother after about 3-1/2 years, which would make it about 1920. We were the only Jewish family in the whole of Jacksonville. In

20,000 people, we were the only Jewish family, so she had put up with a lot of problems because of that. So, she decided that she wanted to have the baby in Chicago. My father, of course, was forced to move back, which was a very unfortunate thing for him.

Paul R: In what way?

Paul G: Well, he had a tough time getting started again. He went into business again and failed a number of times.

Paul R: Some of the things that I want to talk about are the things that people now just wouldn't get. Talk about life before radio and television for a young person. I remember our friend Aubrey and you used to talk about dime novels and things like that.

Paul G: This was something very important in my life, because pre-radio kids traded dime novels. It was the only form of entertainment. There was no television, of course, and no radio, and most everybody became avid readers. To this day, I'm an avid reader because of that beginning. Kids today don't read that way, but we used to read novels and trade them, because even a dime novel was almost beyond our affordability.

There were a lot of other things. I remember the advent of radio was something called a crystal set, where you had to probe for a station, and if you could get something clear, that was kind of exciting. Then radio came in full and we all had radio.

Paul R: That would have been what – 1920-something?

Paul G: Yeah, radio, if you looked up the beginning, was around 1918-1919. By the time it reached into the marketplace it was 1920-22. My guess is that it wasn't till 1924-25 that everybody had radios at home.

Paul R: What was the programming like in those days?

Paul G: I don't have a good recollection, but a lot of news. Then later on when radio became more and more, popular there was a lot of controversy about radio. We had Father Coughlin on every weekend, who talked against the Jews, so we had anti-Semitism back then in spades. It was on the radio every weekend.

Paul R: That's another interesting thing, because in my life, especially when I was young, I never really saw much in the way of anti-Semitism, which I think was probably because after World War II, the horrors of it were seen and it backed off. My father had problems with it. You had problems with it.

Paul G: I'm a nut on the subject, so don't get over in that area, because it's still very prevalent.

Paul R: There were the quotas in the universities in your time.

Paul G: Northwestern had a quota in their medical school for Jews. I have a very close friend who had a bright son who'd gone through pre-med and couldn't get into Northwestern because he was Jewish. Today the Northwestern School of Medicine is the Feinberg School of Medicine.

That's what's so unique about this. Northwestern Hospital – walk over there. It's only a few blocks from here. Almost every major building is named for a Jewish contributor, and here's an operation that had a quota. You talk about anti-Semitism; it was rampant.

Henry Ford...

Paul R: Oh, he was horrible.

Paul G: He sponsored a book called *The Protocols of (the Elders of) Zion*, which purported that Jews wanted to control the world, which is such a crock of baloney. I would say 'shit,' but we're recording.

Paul R: [laughing] Say whatever you want. So, we're into about the 1920's.

Paul G: And then you're talking about the momentous crash of '29.

Paul R: What do you recall of that? You were 15 or so.

Paul G: You talk about '29; I was still in high school. When I went to high school, I worked every night of the week – as an usher at the theater – and all day Saturday and all day Sunday. So my recollection of anything other than work was hard to come by, because I worked in the theater when talkies came in.

Paul R: Tell everybody about that, because you were in an usher in the movie theater, one of the grand movie theaters in Chicago.

Paul G: It was a grand movie theater. It was called the Senate on the west side of Chicago.

Paul R: And they were showing silent films.

Paul G: Yeah. When I started to work there in '29, they were just bringing in talkies. The first demonstration was a movie called *The Letter*, a Somerset Maugham story. It had five minutes of talking in it. That preceded what everyone today considers the first talking movie, *The Jazz Singer*.

Paul R: Right, the Al Jolson film.

Paul G: Yeah, the Jolson story, but I saw *The Letter* with five minutes of talking before that. Then when talkies came in, it revolutionized the whole movie industry. Prior to that, we had lots of features, like sing along with an organist. We had pianists in the lobby. In those days, prior to television, movie theaters, especially in summer, were full all day long. When I came to work at 6:00, there were already lines forming, and the ushers really seated everybody, because the theater was full. We seated them as people left.

Paul R: One of the things you told me was that back in the earliest days, there was no popcorn or concessions in the lobby.

Paul G: There sure wasn't, because you wouldn't even take the chance of letting anything get dirty in the place. It was spotless. The ushers dressed in full dress suits. I have a picture in the

back, if you want to see it, of my dress in those days. To me it was kind of an unexpected form of training.

Paul R: In what way?

Paul G: Every Sunday morning, we had to go to the dress training. We wore white gloves, a stiff dickey [tuxedo front], bow tie, hat, and you had to show up for dress inspection. Then we did training – march training and all that sort of thing. We had almost an Army-like atmosphere, because you were handling crowds and there was a lot of responsibility in that.

Paul R: Interesting. Another thing we’ve talked about in the past is the importance of the organists and how there were good organists and bad organists.

Paul G: As a 15-year-old kid, I was in love with the organist. Her name was Edna Sellers. It’s strange how I can remember all these names. Her husband played at the downtown theater, called Preston Sellers. He was at the Chicago Theater. Edna was a very attractive lady, and she played the organ, and there were sing-alongs every night. You’ve seen the bouncing ball.

Paul R: I have seen the bouncing ball. I think many of our listeners may not – well, maybe now they have with karaoke – but I remember. There was a television show when I was a boy called *Sing Along with Mitch*. You’ll remember that.

Paul G: Sure. If you take those high school years, I graduated high school in 1931. The stock market crash had already occurred. The thing I remember most about that is that a lot of the independent banks – we didn’t have branch banking like today. They were mostly all neighborhood independent banks. My mother had \$150.00 in her bank account, and she lost it overnight. The bank went broke. There was no bank insurance then. It was all the money she had.

The other interesting story is she was forced to borrow \$100.00 from a place like Local Loan, and after about a year, I asked her one day, “Ma, are you paid up yet?” and she said, “No, I still owe \$100.” I said, “What have you been paying?” and she said “I’ve been paying interest every month,” so it was kind of a legitimate usury thing, and these poor people were all stuck with it.

I worked 40 hours a week at the theater during high school, and I got \$10.00 a week, so it was 25¢ an hour, and you’d stand in line to get the job because there were no jobs. I would bring her that \$10.00 check every week, and she would absolutely need that in order to feed the family. That’s how dire things were at one time or another.

I had three older brothers. My oldest brothers worked, but the third one in the group was perennially out of work, but that’s during the rough years. In ’31 when I graduated from high school, I had already worked for Walgreen as kind of a stockroom boy. So, I went down to the south side of Chicago, which was headquarters for Walgreen, and sat in the waiting room for 3½ hours to get an interview. I think part of the approach back then was to see if you could withstand the shoddy treatment before the interview. I remember the interview, and I got a job as a clerk.

Paul R: This was when you started doing display work?

Paul G: No, I was a clerk first, and I got assigned to a store on the north side of Chicago on Wilson and Clarendon, if you can picture that. Back then it was a very, very unique kind of neighborhood. It was a lot of shoddy people and prostitutes and everything that went with that. I remember as a clerk in that store, we were selling phenobarbital, which was legal back then. Any Sunday morning I would sell hundreds and hundreds of little vials.

I worked there for almost a year, and the display men that were coming through would always remark about how different our store was, because I had a knack for keeping everything in displays. They said, "You ought to go get a job as a display man," which I did and which was the turning point in my life. At the ripe old age of 19, I joined this group of window trimmers.

Back then, drugstores had banks and banks of windows, and the displays were changed constantly, and they merchandised and marketed through windows, which has disappeared completely, so that's unique for the time. I worked with about 52 display men. Again, there were two Jews in the group, one on the south side and me.

An interesting story is that the guy on the south side, whose name was Art Gotstein, and he and I went into business. We went into the display business. In 1934, I went to work for McKesson & Robbins. They hired me to merchandise independent stores, *a la* Walgreen, because Walgreen was pushing them out of business. So, I put together a test group of 100 independent drugstores in Chicago, and I went to work for McKesson & Robbins. That was 1934, so that's when I left Walgreen.

The other momentous thing that happened, you haven't got enough time for. The guy that ran McKesson & Robbins out of the east, out of Bridgeport, CT, his name was F. Donald Coster, and he was a very, very highly regarded business guy, but his real name was Musica. He was a mafia guy at the turn of the century. He dealt in contraband hair, which was then a big business.

Paul R: Contraband hair?

Paul G: Yeah. They would load bales of hair with iron and steel. Anyway, that came out when McKesson was cited for having fake inventories. This guy was controlled by Mussolini, because they knew about his past. They were holding him up, and he was buying armaments for Mussolini. This all came out later.

The thing about McKesson going broke in 1939 was that was the beginning of the SEC. The Securities Exchange Commission was formed because of the bankruptcy of McKesson, because the stock was selling in the \$70's, and overnight it was worthless. My boss and Leo Lanagan, who was rich in stock, he went broke overnight in that deal.

He very tearingly talked to me on that occasion and said, "We can't afford your department anymore." So, in 1939 I called Art Gotstein, who I'd kept in touch with, my friend from the Walgreen display department, and he was in business. He had a small display company out of the south side, and he and I formed a bigger display company. We moved to a loft at 1311 S. Michigan, if you can picture that, which is plush now, that neighborhood. Back then it was a manufacturing loft and all kinds of junk.

The momentous thing is we had that company until... I remember driving to work on a Sunday morning, December 7, and parking in front of the place at 1311 S. Michigan. I was listening to

the radio in my car about the attack on Pearl Harbor. It wasn’t long after that that there was no way to stay in business.

Paul R: Why precisely did you have to shut down?

Paul G: Firstly, most companies stopped doing that kind of promotion, because they had to pull their horns out. It was war. Income tax went up to 75-80%.

Paul R: Oh, that’s when it jumped.

Paul G: Oh, it jumped tremendously. Those were the wars that they paid for as they went on, not like now. Art Gotstein kept saying goodbye to me, because we were both enlisted for the draft, but he went first, and my kid brother went at that time. My mother died in ’42. When mother died, I was next of kin, and he was already in the infantry in Europe. I got a telegram one day that he was missing in action, so that’s a whole other story. We don’t want to get too far into that.

Paul R: In your book you mentioned just a little note, and you said something about 1950 or ’52 or ’54 and said, “Cars were coming back again.”

Paul G: During the war they stopped production of automobiles altogether. The interesting story about me is that when I was called into the draft and I appeared, something very unique happened then. The doctor sitting there examining me was an old friend of my brother’s. He said, “What the hell are you doing here?” and I said, “I’m coming to go to the Army.” He said, “You’re not eligible,” because years before that, he had prescribed a drug for me for some kind of problem I had. He said, “That makes you ineligible.”

I had just gotten married in early ’41, but I’d sold my car and I was getting ready to go, and I went into the hospital. They put you in the hospital for two days to ensure that you weren’t creating this, that you weren’t faking, so I came through that and then I was released. Here I am without a job, without a car, and there were no cars available. My wife was working at that time.

So I went back and I saw my friend Leo Lanagan at McKesson. He said, “We can’t put a department together.” He said, “I would love to, but all I can do is give you a job in sales,” so I went into sales. The one thing I’m not is a salesman.

Paul R: You’re a marketer, but not a salesman. There’s a difference.

Paul G: It’s a much different thing.

Paul R: Thinking of that, you had some wonderful stories of your marketing days. First of all, you did commercials with pretty much everybody – Peter Lorre, the Marx Brothers...

Paul G: Now you’re jumping ahead. We better, because there’s too much. In 1958, I was working for Schenley in the display department in what they called sales promotion, and there was a cut then. Downsizing happened back then, too.

Paul R: There was a pretty stiff recession right around 1957-58.

Paul G: They started to downsize. The luckiest thing is I met a guy named Jack Duran, who moved up to work at Schenley. I was product manager of Dewar's Scotch, and for a long time I had Crista Blanca wine.

He sat next to me. He had the big liquor brands, and he had come from out of town, and he was a very able guy. He leaned on me to tell him about Chicago, so I helped him a lot. Now, move over to – '58 when Schenley was letting me out – he had long been gone. He went to work for an agency called Taithum Laird. He tried to get me into the agency, but I had an interview with Laird and he looked at me, and because I was Jewish there was no way he'd hire me.

Paul R: Really. Even in '58?

Paul G: It was running rampant. There were no jobs in any agency for a Jew in Chicago, except for the few small Jewish agencies. There were two or three. One was Edward H. Weiss.

Duran was by this time director of marketing at Simoniz so I called Jack, the old friend of mine from Schenley, and said, "I'm losing my job." The thing is, I never was out of work. As I lost a job, I got a job, even in these terrible times of unemployment. So Duran says, "That's great." He was a sales manager of Simoniz. We've never had one. And Simoniz was going into the household business with floor waxes and furniture polish and other things than the auto. So he says, "That's where you can help like crazy, because none of these guys are ever going to understand that end of the business." So between '57 and '58, I went to work for Simoniz.

The guy we were working for was a guy named McCartney Parker who was an easterner, a very, very strong guy, and Simoniz was making progress. We were moving up a lot. We were on radio very strong. We were moving into television. The truth of the matter is, because of my Simoniz experience with television and radio, I was able to get an agency job in '60 when I needed it.

I spent from '57 to '60 at Simoniz and got fired. It's one of the few times in my life I've ever been fired, but they hired a guy out of New York who decided everything we were doing was wrong. His name was Gifford, and he was a typical New York big shot. He switched all the plans and broke Simoniz completely. After '65 Simoniz disappeared. Gifford had killed it off. All that time it was a family-owned company and Elmer Rich Jr was the son of the founder, who engineered hiring this guy, Gifford, who watched this thing go down the tube.

An interesting side note is how I got my job in the agency business. When I was fired at Simoniz, I called Ed Weiss who'd made a pitch to us and lost out because of Gifford. He hired some friends out of New York to be his agency, which was part of the demise of Simoniz.

Ed Weiss said to me, "What's interesting is I've got a client on the west coast by the name of Purex, and the guy that managed the account, the supervisor of the account, a guy by the name of Harris," who happened to be a cousin of Neeson Harris who founded Tony – and that's a whole other story which I don't want to get into, the story of Tony, but it was one time the agency for Tony and lost that to a guy who started an agency in for Tony called North agency, owned and run by Tony.

So anyway, [Ed Weiss] said to me, "If you can go after Purex, they're in South Gate, CA." I'd never even heard of South Gate. It's a suburb of LA. "And sell them on you being the

supervisor, I'll hire you." This was like getting nothing, absolutely nothing, because I remember getting in a plane and Weiss wouldn't even come with me.

I was pretty self-confident when I think back, surprisingly so, because I didn't grow up self-confident, but I went after it. There was a guy that was advertising named Bruce, also a New Yorker. The guy who ran the company was a guy named Stoneman, also a New Yorker. They called me in, and I still call it the Nuremberg jury. There were about 12 guys sitting around the table who were going to size me up.

I had nothing to lose, so I made a speech. I said, "You guys have worked with agencies. I have never worked with an agency. This is a brand new experience for me. I've always worked on your side." I said, "But the one thing that's different about me is I know what I would expect from an agency. So coming in on the agency side, I have a big leg up on anybody else you would talk to."

I went on this vein, and then I left there and didn't even know what happened. I got home that night and there was a phone call from Ed Weiss. He said, "What the hell did you tell those guys?" I thought I had flunked. She said, "They want you tomorrow." So, I did the job.

The other story is that during my years of working on Purex, I traveled to the west coast almost every week, sometimes every other week, from Chicago. These were pre-jets at the time. It was 1960. Jets started to come in around '62-'63. It was like a six-hour flight. It was propeller. I remember when jets came in. That's a whole other story. Anyway, I remember getting a million-mile plaque from United.

Paul R: But you did commercials with everybody. You had the Marx Brothers, you had Peter Lorre.

Paul G: That came about at Simoniz.

Paul R: Oh, that was back at Simoniz. But you did with all those sorts of people.

Paul G: I still have pictures of the Three Stooges, Peter Lorre, and Harpo Marx. An interesting part of that was all six of these people were Jewish, and Peter Lorre was the most Jewish. He was a Hungarian Jew, but he spoke Yiddish absolutely flawless. I took my wife to make those commercials, and he sat there and she didn't understand a word of it. I could at least understand it. But that was a whole other thing.

Paul R: You're in one of the first soap operas.

Paul G: We won an Emmy at Purex. Our agency created a show called The [Purex Specials for Women](#).

Paul R: Which handled some very interesting topics.

Paul G: I have a paperback book I can show you with the first eight shows. We ran it for three years. It was a relatively low budget of less than half million dollars a year, and we won an Emmy, which was unbelievable.

Paul R: You did some very interesting television for the time.

Paul G: It sure was. It was very, very spicy stuff, the cold woman.

Paul R: Which was a big thing to approach on television in those days.

Paul G: I remember we hired a woman by the name of Pauline Fredericks, a newscaster at NBC, to do the introduction of the show, to make it seem more legitimate. When I published the book, which also was interesting, I did a paperback book on these shows and we sold 500,000 copies with a coupon of 50¢ and made money. That's a whole other story, because when I recommended we put it to bed, they never approved it, so here I was on the press producing it. But anyway, that's what led to winning the Emmy, that book.

I don't know if you remember who Margaret Mead was.

Paul R: Sure, the anthropologist.

Paul G: I got Margaret Mead to write the forward of that book for \$500, so I was pretty cagey in those days. I have to be immodest and say I was pretty creative, too.

Paul R: You must have been. The big marketing win you had was you created Hefty bags.

Paul G: That came later on. While working on Purex I was working new business. A guy that worked for me at Simoniz by the name of Ed Lockery – it's just amazing I remember all these damn names – Ed Lockery was my auto sales guy, and he left Simoniz a little before me. He was a neighbor of mine. He lived in Deerfield, but he was from out of town.

He called me one day at the agency and said that he was working for Mobile Oil Company, who owned three chemical companies – one making plastics up in Rochester, one making farm fertilizer chemicals out of Richmond, VA, and the third one was a paint one that was fortunately headquartered right near where the agency was, on Ohio Street. He said, "I'll give you the paint business right away, and I'll give you the information so you can pitch the other two."

In the agency business, getting new business is so, so critical. The only way Ed Weiss could ever get it was he would buy it, and here I was getting it. Ed Lockery said, "I owe you," so I took on the paint business. I took a plane to Richmond and got that piece of business. Then I got the name of the guy running Cordite company, was the plastic company. And I call that guy and I met him at McCormick place before it burned down.

I said to this guy, "Why aren't you in the retail business?" because he was selling all kinds of commercial bags, and he said, "Well, it's a sad story. We produce a very successful bag called baggies." The management at Cordite didn't want to spend the money to market it, so they gave it to Colgate. So, they were satisfied to produce baggies for Colgate.

I said, "Why don't you go into the business?" and he said, "Show me how." So I went back and did a focus group and found out there was a small opening in the food bag business for freezers. Nobody made a freezer bag. So I called him one day and I said, "How about a double-wall bag for freezing food? We can do some scare advertising about freezer burn and all that bullshit," and he said, "I'll go you one better. I just saw a film that has bubbles that they use for packing, which has two walls and bubble insulation." I said, "They'd make a great food bag," so he said, "Show me how."

The end of that story is they paid me \$2,000 a month for a year, which made the agency lose money, the money I was making at Purex and Purex was succeeding like crazy. I got Purex up to where it was the biggest account by far in the agency, and that's a whole other story about how I did it with what they call agency of record. The agency of record got an extra 2.5%, so I beat Foot, Cone & Beldingout. They were huge, but we were wiley, we were smart.

The people at Purex liked me, even though I was Jewish, and that's a whole other story too, because they were all Birchers. You know what Birchers are? They were all anti-communists, and down deep they thought all Jews were communists. That's something I heard frequently at Simoniz. "You're Jewish? You must be communist." Anti-Semitism is very interesting.

Anyway, the end of that story is that after one year of test marketing, we had a successful food bag that sold. We were testing at a million-dollar level and Chamber was cutting the budget every chance he could get, which is bad when you do testing because you've got to keep things straight.

The end of that story is I went into the Mobile board of directors to present Hefty going national, and there again I bumped into a Nuremberg jury. I remember we had commercials with Jonathan Winters. That's another story. I had the idea of doing three different products with three different characters, all done by Jonathan Winters.

Paul R: He was perfect for that.

Paul G: Well, they didn't know that. He had just come out of the sanitarium. They had him in a straitjacket for six months. Anyway, I brought along a gal that worked for us. Her name was Cathy Darrell. See, I remember names. She was a creative person. She was very good at building them and also presenting them, because she's somewhat of an amateur actress.

I'm sitting in this group while she was presenting, and here the guy next to me said, "I hate Jonathan Winters," but I got a break there. There was a guy on the board by the name of Mortimer, on the Mobile board of directors, and he was head of General Foods. After he saw the presentation he said, "I liked that very much." He says, "But I won't go into this thing if you're not going to support it with good media. It won't work." So there was one guy on the board. Otherwise, there was not a prayer.

The only thing these petroleum guys know is monopoly. To this day that's the case. It's interesting that I'm now doing business with this company that owns K+S, the Epsom salt mines, and they have the same kind of mentality.

Paul R: If it's not a monopoly, forget it.

Paul R: Forget about it, right. They have Epsom salt mines all over the world, and they have salt mines. They bought Morton because of 18 salt mines. But now I'm jumping ahead. We should be winding up, shouldn't we?

Paul R: We probably should, yeah. You did Hefty bags; you did everything.

Paul G: The end of the story on Hefty bags, it would take an hour to talk about the Hefty stuff. It's now a multi-multi-billion dollar brand. It's owned by a packaging company that's

headquartered in the northwest suburbs of Chicago. It's been sold twice. Mobile sold it for a billion and a half dollars, and they went into it with no cost at all.

People say, "Didn't you get rich on Hefty?" and I say, "No. I made the commission on \$12 million dollars' worth of advertising," but it worked, and the Jonathan Winters thing worked, because I spent 22 years with Jonathan Winters. When he died recently I got calls from all kinds of people who remembered our relationship, and I got letters. I can show you letters from Jonathan Winters. They were all personal letters. He was a terrific writer and could write letters just as well.

The interesting thing is I'm 99 years old now and still work on this product. We just got into Walgreen and WalMart with this product. I just got a dividend check last week, an appreciable amount of money for me, which still makes me kind of unique. So as far as I'm concerned I'll wind up right now.

Paul R: [laughing] Okay, but maybe let's do one other thing. Talk just for a moment on people who you knew, who you think was a good or great person or people that you knew. Who comes to mind? I'm not talking about people who are famous.

Paul G: No, no, I know what you mean. There's a long list of guys that really helped me. Leo Lanagan that ran McKesson, he ran eight branches of McKesson. He was a wonderful guy. Came from the suburbs of Chicago. He was on the board of Fenger High School.

Paul R: You've spoken a lot of your mother-in-law, who you really highly regarded.

Paul G: I had great women in my life. My mother-in-law was one of a kind. She was widowed before my wife was born. My wife is a posthumous baby. I remember a very sad thing. The sad thing is I had a brother killed by a car when he was 42, which I couldn't possibly take at that time. And the fact that my wife died very young. She was 54, and I had already been married 35 years, and it's 38 years ago since she died. I've been single for 38 years. The women I've gone out with in the main have also died, Harriett Brady and Avis Nopar.

Paul R: Anybody else?

Paul G: My mother, my mother-in-law, and my wife – those were three great women who really did a lot in my life. The other stand-out guy was this guy, Jack Duran. He was really a very pleasant guy, but he hired me at Simoniz, unbelievable. Then there was Ed Weiss, who was my boss at the Edward H. Weiss agency. I didn't get around to talking about buying the agency. That'll be for another interview.

Paul R: We'll do another one. Paul, thank you very much. This was wonderful.