

THE JWT NEWS

NEWS & VIEWS/FEBRUARY 1975

The Three New Fords In JWT's Future.

"The way I look at it, with Ford, there's no such thing as an unreasonable demand. . . ."

Senior Vice President and Creative Director, Bert Metter, in dungarees and a sweatshirt, was enjoying a rare Saturday away from the office. But even as he lounged in the living room of his comfortable lakeside Greenwich, Connecticut home, his mind was on Ford. One reason was that his wife was about to take off in the new red Granada and he wanted to know where she was going. The other was because I wanted to know how he had geared up to handle the reacquisition of Ford's small cars.

In his speech, dress, personal habits and business methods, Bert is known around Thompson as a man uncomfortable with frills. He's famous for going right to the heart of a problem. So the best way to explain exactly what's happening on Ford is to let him tell you himself.

"You see, today the big challenge isn't small cars versus big cars," he began. "The fact that we got the small cars back isn't really the fundamental change and challenge. With something like 34% of the automobile workers laid off, the problem is selling cars

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As of this writing, Ford's market share is up more than any other manufacturer's.

JWT/Chicago's Adwoman Of The Year And How She Got That Way.



How does an ordinary woman become JWT's first Senior Vice President, a member of the Plans Board, Director of Client Service, and Adwoman of the Year?

An ordinary woman doesn't. Charlotte Beers did. The secret of her success lies in the kind of person she is and the kind of place she works. JWT/Chicago is Wayne Fickinger's kind of place. He's the Manager of the office; in effect, the President of the Agency. He occupies an elegantly appointed corner office overlooking Lake Michigan, the Gold Coast and the Playboy Building, and looks more like a workman in a business suit than the manager of the 24th largest ad agency in the U.S. He comes off a lot like a less gruff, more articulate Ed Asner, Mary Tyler Moore's boss on tv. Charlotte says of him, "Wayne's the architect in all this. He leads without anybody noticing it." She goes on to say: "One of the greatest pieces of luck I've had is,

I've spent all my career at Thompson working for Wayne Fickinger, so I never had to deal with any of those phony, half-developed, jealous kinds of managers."

Wayne says of Charlotte, who is responsible for overseeing the Quaker, Gillette Personal Care Products, Sunbeam, and Sears accounts, "She is where she is because she *performs*, dammit, and that's no b.s. She always does her homework."

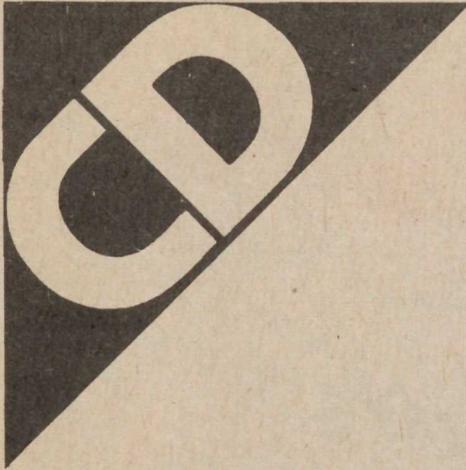
He smiles: "Oh, she'll give 'em a little of that *Texas y'all* stuff now and then, but she knows what she's doing and she knows everybody else knows."

Charlotte, who has an 11-year-old daughter, Lisa, is married to successful businessman Don Beers. After graduating from Baylor University in 1957, she taught for awhile, went to work for Uncle Ben's, Inc., where she did very well, and came to JWT/Chicago in 1969. She rose from account rep to her present position in less than half a dozen years.

Charlotte admits one of her biggest breaks was being assigned to the Sears account. The man who did it, apparently with some reservations, is no longer with JWT/Chicago. Before he had met her. Charlotte quotes him as having said, "I wouldn't give you a plugged nickel for a woman in account work because I've seen them at their hysterical worst."

Charlotte was picked from a list of four highly qualified people, three of

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The Unimportance Of Advertising



45-year-old Peter Bostok, head of copy and director of JWT/London since 1973, was appointed head of the Creative Department this year. Peter lives in London with his wife, two sons and daughter.

I don't much like the idea of defending advertising. It seems about as pointless as defending electric lighting or journalism or the pneumatic tyre.

But what does surprise me is the degree to which a lot of obviously highly intelligent and articulate people manage to misunderstand advertising.

What they don't seem to realise is how *unimportant* advertising really is.

Before you start foaming at the mouth with indignation and ill-surpressed rage, I'd better explain what I mean by "unimportant." I really mean it in two ways. The first is that advertising is, for the consumer, only a part, often a very small part, of a total experience. I also mean that, to the public, most advertising is trivial, irrelevant—and unimportant. If it were not, if we took in every advertising message in full, examined every word and every claim in detail, just think how puzzling and difficult life would become.

An old attack on advertising.

The fact is that the most vociferous critics of advertising often claim that it can achieve far more than it really can. I think the archetypal attack of this kind can be found in a book called "Culture and Environment," written by Denis Thompson and F. R. Leavis, the famous literary critic and Cambridge don, and first published in 1933.

What they say, if I have understood them, is that even literature is only a substitute for an agricultural-based culture. They condemn what they call "ubiquitous suburbanism." They deplore the advent of machinery, particularly mass production machinery, because it destroys the old, good rural culture with its hard, honest work, painstaking craftsmanship, decent values and properly modest ambitions.

They further believe that the mass of people lack taste; that they respond to the cheapest stimuli. Mind you, they don't really say how they would measure "taste" or even whether they mean their own. So they also condemn the "cheap mass media" and even what they call "multiple stores."

All of this is very surprising to me. Beneath it lies an assumption that it's all very well for people like F. R. Leavis to live well, be literate, doubtless enjoy a good bottle of claret and the works of Milton, to take *The Times*, travel abroad and wear fresh clothes every day. But the ordinary man is better off without anything to read except Pilgrim's Progress and, if he's lucky enough to possess a copy, the works of Milton—that is, provided

he can read at all—and to continue working a 12-hour day, for meager pay, wearing the same shabby clothes day after day and perhaps splashing out on a pint of scrumpy in the local inn (there wouldn't be any pubs) on a Saturday evening.

Wickedness of advertising.

Into this peaceful if uneventful world comes nasty wicked advertising. Advertising (Leavis seems to think it is all advertising, or the presence of advertising in the world at all) gives people ideas above their station. It also fills them with fear—particularly fear of social inferiority. It makes them want unspecified things which are described in the book as "useless articles." And it makes them want to "buy what they do not want and want what they *should* not buy."

The "peasant" is glorified: as long as he keeps his place. There is even a deprecatory reference to the idea that only a few dress for dinner, but that nowadays the multiple tailor offers suits cheaply to the multitude!

Progress is condemned. The authors of this influential book emerge as hopeless utopians. They do not seem even to take account, either way, of the enormous population increases that occurred in the years before their book was published.

Advertising and change.

Above all they flatter advertising, it seems to me, by treating it as they treat literature.

I think people are on the whole entitled to want things—and indeed conditions—if that seems right to them. I think change is desirable, provided it promises to be for the general good, that it proceeds with proper caution and is constantly accompanied by a careful review of what the expected and unexpected results of change have been.

The truth is that people do want things. And as I began by saying, the advertising, or more correctly and more usually the *advertisements*, is only a part of a total, often a very tiny part.

Guinness.

The biggest single brand advertised in Britain is Guinness—a noble, dark and bitter beer. But to the Guinness drinker, the Guinness advertisements

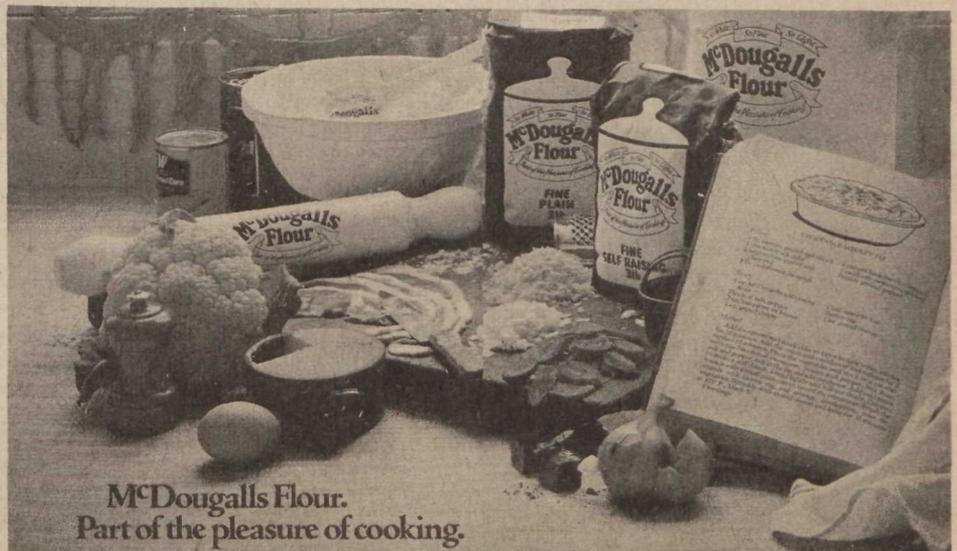
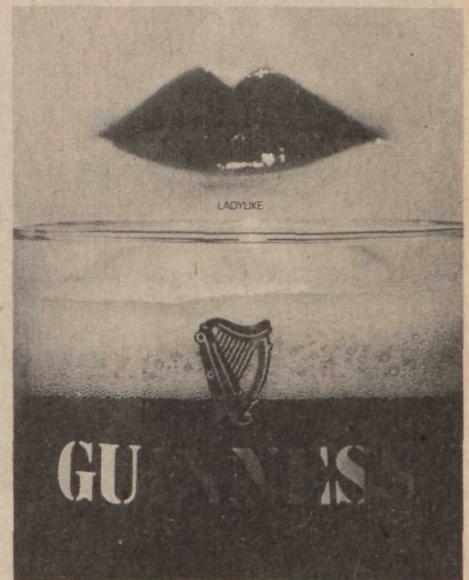
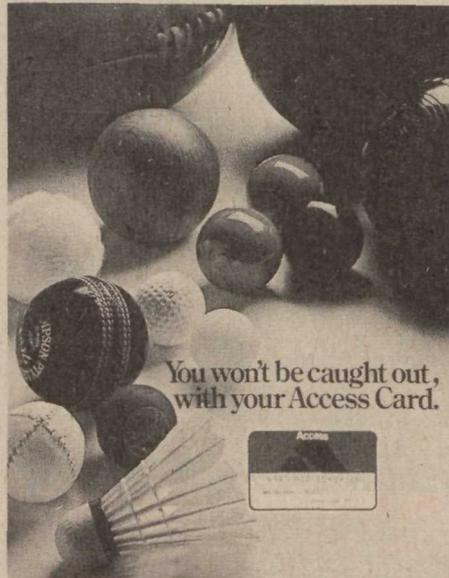
are but an enjoyable sideshow compared with the pleasure of going down to the pub, watching the dark brew slowly rise in his glass and the creamy foam rise and settle at its head, before taking it, savouring the first tempting mouthful and later, drinking the glass to the last refreshing dregs.

The appearance of the bottle, the label, the environment of the public house as well as the nature of the beer all play their part in this total experience. The advertising contributes to this. Chiefly it is to remind the drinker of the values of his drink.

There is no evidence anywhere at all that Guinness comes into the category of things the drinker does not want or, in my opinion, what he should not buy. Indeed most of the efforts of the marketing and advertising team including both the client and the agency, for Guinness as for most other similar brands, are directed towards providing him with something the consumer himself does want and feels he ought to buy. *We* know he is *not* going to buy something he does not want. That is why so much effort is put into discovering improvements in every product field that *will* meet consumers' needs: and to finding means of communication in advertisements that will derive a response that corresponds with his need. Furthermore if an advertisement is not honest and truthful—in the sense of fairly representing the thing advertised—it will not be successful.

You can't fool consumers.

I found what I believe about all this summed up very well by Gillian Preston in a book about advertising (which I think is mainly intended for schools). What she says is this. "Some people may buy goods they do not want or cannot afford, but experience teaches them not to make these mistakes more than once." Later she points out that "the tendency is for prices to be reduced as goods which would have remained luxuries without advertising come within the reach of more people." And elsewhere she reminds "critics of advertising" that they should sometimes remember that "one thing has not changed through the years and that is the opportunity for the buyer to compare what he has bought with what he expected to buy. *A successful advertiser will ensure that he is not disappointed.*



Some examples of Peter Bostok's shop's work.

From The Quarterdeck



In Isaac Asimov's classic science fiction trilogy, known as the "Foundation" novels, a new civilization dedicated to art, science and technology is founded on a new planet. It grows, spreads throughout the universe by conquering other planets and developing satellite colonies until, after several millenniums, a new galactic empire evolves into a Federation held together intellectually rather than by force.

In micro-scale, perhaps the evolution of the J. Walter Thompson Company is analogous to that of the Foundation. JWT was founded in the United States; it grew here, but quickly spread abroad to other countries where satellite companies were formed to follow the same philosophy and to work within the same disciplines as the parent company. And the parent company was referred to as "domestic" and the satellites formed "international."

But JWT too has evolved. Both politically and philosophically, I believe we are moving into the age of the Federation. In a recent statement on another subject I said that we are citizens of a world made up of the countries in which we live and work. That statement reflects a philosophy as well as an attitude about our company. The terms "domestic" and "international" are no longer relevant.

Today, JWT is a federation of companies, each capable of making an intellectual or professional contribution to the whole. And if our federation is to be held together, it will be intellectually rather than by force.

Don Johnston

*World
News
Roundup.*

Two New Directors At JWT/Brussels

Albert Brouwet, Managing Director of J. Walter Thompson, Brussels, announced last week that Bernard de Brouwer (37) and Barry Stobbs (37) have been elected Directors of JWT/Brussels. They will join the management team of Brouwet and General Manager Robert C. Beauregard.

Bernard de Brouwer joined JWT/Brussels in 1972. He was formerly Marketing Manager of Martini-Rossi and earlier a Director of Vanypeco.

In 1971, Barry Stobbs joined the Brussels office after intensive international experience with JWT in South Africa, and product and sales management experience in the United Kingdom and the United States.

Albert Brouwet stated that these elections reflect the considerable growth of JWT during the last few years in both the international and Belgian communication industry.

In addition to its full service national base, J. Walter Thompson Brussels is the leader in international communication coordination introduced some six years ago. Continuing its development programme in September 1974, JWT opened Deltakos, the pharmaceutical communication division and Dialog, the public communication division of J. Walter Thompson.

General Manager Robert Beauregard stated that these management changes indicate anticipation of continued growth at J. Walter Thompson S.A. in servicing the multi-communicational needs of its existing clients and of new business.



Sven Georg Parrild, Chairman of JWT/Copenhagen, retired from the Company effective December 31, 1974. His plans include a move to Spain.

Mr. Parrild became managing director of JWT/Scandinavia when his successful Danish advertising agency, Ulrich and Parrild, merged with JWT in 1967. He was named chairman for the Scandinavian area in 1973. During his term of office he was responsible for JWT's expansion in Scandinavia.

The Best Way For A Big Agency To Get Bigger Is To Invite Its Clients To Make Better Use Of It.

Regional spot buying is on the increase according to JWT media directors, who met recently in Los Angeles to discuss media trends. Eleven media directors attended, representing JWT's seven domestic buying offices, Canada, the United Kingdom and Germany. Pictured left to right are Larry Olshan, media director, JWT/Chi.; Dick Macedo, media director, JWT/L.A.; (back row) Loy Baxter, senior vice president and manager, JWT/West; Ted Wilson, chairman of the board, JWT; Tom Glynn, director of media resources, JWT; Rick Pike, media director, JWT/S.F.;

One of Don Johnston's principal aims is to develop ways for JWT clients all over America to make better use of our vast resources. Another aim is to make JWT better known, "more human," if you will, to outsiders who are in a position to help us. →

(seated) Howard Spokes, media director, JWT/Detroit; Paul Siebel, executive director, JWT/Frankfurt; David Wheeler, director of media, JWT/London; Dick Jones, media director, JWT/N.Y.; Nick Demeda, media director, JWT/Toronto, Canada; Thornton Wierum, director of media services, JWT; R. E. (Buck) Buchanan, senior vice president in charge of media, JWT.



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That's what the fourth conference of JWT's North American Media Directors in Los Angeles last January was all about. Senior VP and director of U.S. media resources, Tom Glynn, headed it. It lasted 2½ days, accomplished a lot and didn't cost much. Costs were held down because Ford loaned us two "movie" cars for transportation between the office and the hotel, and "the office" was not a fancy conference center but the JWT Los Angeles office conference room. In addition they negotiated a package rate at the Century Plaza Hotel.

The conference accomplished two very important things. It established a Media Strategy Board and a Media Relations Program. In simple terms, the Media Strategy Board was established to make sure JWT makes the most effective use of its vast media resources to solve media problems. Of course, solving problems also means preventing them in the first place. And since a major problem every agency faces is attracting new clients, the new board plans to help out in that area,

too. Strictly speaking, the board is concerned with planning rather than executing strategy. But their goal is to make better use of media resources.

Says Tom Glynn, "... It's intended to bring a bunch of top media planners together who don't have to face the client on a day-to-day basis. It's not a review board, but something that would form early in the planning cycle. This board can think unencumbered thoughts, in effect. They will be free to recommend to the client whatever media strategy they think is best for him, without worrying about the prejudices that, on a day-to-day basis, could sometimes inhibit our best recommendations."

According to Tom, what can happen is that media people, like anyone who works closely with a client for a long time, can get to know the plumbing on an account, get to accommodate recommendations to client prejudices. . . . This board should go a long way towards eliminating that.

"Now, we'll be able to call a client anywhere and say, 'hey, our top people have been thinking about nothing but your account these past couple of days,

and we'd like to come out and tell you what we came up with.' Clients will have tremendous respect for that, don't you think?"

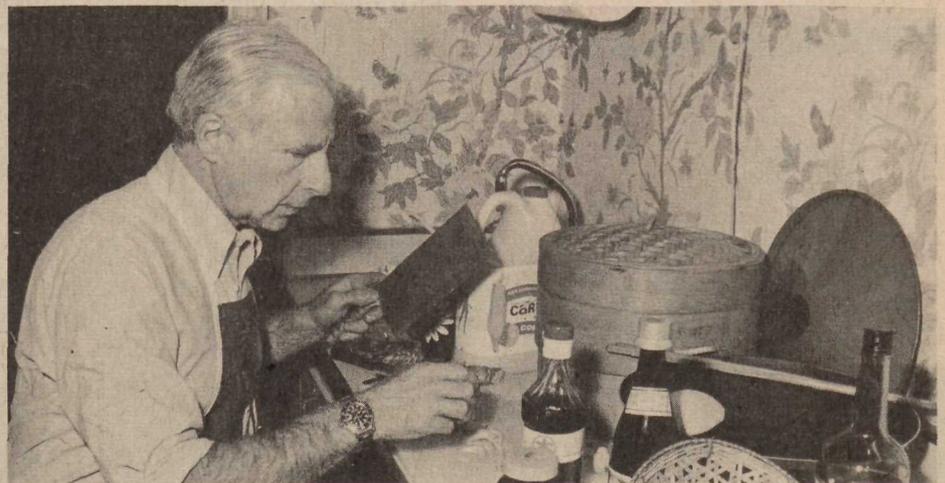
The new Media Relations Program is designed to help JWT get new business by making the Company more accessible to media salesmen, owners, directors and managers. Groups of media people will be invited to meetings set up especially to tell them about and sell them on the new faster-moving, more innovative JWT. In addition to meetings, a constant effort will be made to contact and keep in touch with these people. Tom Glynn again: "They can be tremendously influential with prospective clients. Secondly, they have an influence on who wants to work for our company. In both respects, it's nice to have media people say nice things about us.

"They will, if they get to know us better, get to know our creative product, and get to see how really good we are. Also, if one of them has a beef and he knows he can go to a top guy inside the Company and get a hearing, well, he's got to feel good about that . . . and about us."

From the Cutting Board

Chicken With Walnuts

- 1 lb. boned, skinned chicken breasts in ½-inch cubes
- 8 oz. can of walnut halves
- 2 tsp. salt
- 1 tbs. cornstarch
- 1 tsp. sugar
- white from 1 egg
- 1 cup corn, peanut or vegetable oil
- 3-4 slices ginger root
- 3-4 cloves garlic pressed flat
- 8-10 hot dried peppers or 5 drops Tabasco
- 2 tbs. soy sauce
- 1 tbs. dry sherry



Bob Lilien, a 25-year ad veteran, is a JWT Vice President and Management Supervisor. When he's not busy working or cocking up luscious Chinese dishes, he plays competition squash (at the Princeton Club and elsewhere) and jogs. Bob lives in Manhattan with his wife and four children.

1. Mix chicken with cornstarch, salt, sugar, egg white and refrigerate for ½ hour or more.
2. Bring oil to high heat in wok or skillet. Add chicken mixture and stir 45-60 seconds.
3. Drain immediately thru sieve into bowl and return oil to pan.
4. Cook walnuts in oil till browned. Watch out—they burn easily.
5. Drain, saving 2 tbs. oil in pan.
6. Cook garlic, ginger, peppers (or Tabasco) for minute or so over high heat. Discard seasonings, leaving oil in pan.
7. Ad soy and stir in chicken 10-15 seconds. Add sherry and stir 10-15 seconds more.
8. Place on serving plate; cover with walnuts; serve hot.

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them, men. Senior VP, Dick Thomson, who was one of them, and who Charlotte insists is better in some ways than she is, half-jokingly told her he lost out because he wasn't as noticeable in his suit as she was in her skirt. Perhaps there's some truth in that.

Charlotte admits the visibility that comes from being a woman in the ad business nowadays can be, and has been, very helpful, although she's very much against forcing a woman down a client's throat to prove a point. The man who picked her for Sears, by the way, and who is no longer with JWT/Chicago, is now with JWT/New York. He's the Chairman of the Board, Ted Wilson.

I asked Charlotte for her feelings about account people in general. To begin with, she can't stand account people who try to con the client. Or lazy account people. And the main thing she looks for in a prospective account rep is raw intelligence. "There is no substitute for brains," she insists. "I don't want average thinkers because I don't think the agency business can afford them." I asked her what she felt was the most common fault among account reps in general. "They're empty of real contribution," she replied, "and it shows in the way they act. They're elegant bagmen, relegated to being golf players, entertainers, smooth political men. I remember one time Wayne and I were waiting outside a Sears meeting. This other agency's tall, elegant parade of guys came out. We're standing there with snow on our boots, just regular working people, and I said to Wayne, 'God they're beautiful, aren't they?' and we both just laughed. You see, we Thompson people, we come in every size, shape and color." 26-year-old Bob Hielscher, Quaker account manager who has worked for Charlotte, echoed that thought. "There is a distrust here of the slick bagman with a ready smile, a warm handshake, and 45 flip jokes for any occasion," he said. He added proudly, "As you walk around this floor, you'll find a bunch of singularly unhandsome people, of which I'm one."

I asked Charlotte what she thought of clients in general. Her reply was a characteristic mixture of modesty and frankness: "Very few businessmen today, even if they're dumb, can resist a fair, informed appraisal of their business. There used to be men in com-

panies who would go out of their way to avoid being informed because it was frightening, but those guys are gone, for the most part."

She was equally candid about the way she handles her account men: "If you let account people follow their natural bent and become czars with empires, they become the most useless group in the world. We just don't let 'em do that. We won't put up with it."

Over lunch, I found Charlotte a delightfully shrewd woman, very conscious of her effect on people, especially those she's talking to but clever at hiding it, witty, and for an individual in her position, quite candid.

She strikes me as the kind of woman who can deal very effectively with small groups, changing gears instantly as she addresses different individuals in different ways without appearing to condescend to any of them. It's the kind of skill some extremely bright youngsters develop as they become used to dealing with children who aren't as bright as they are, or as quick.

Most important, there is something delightfully genuine and unpremeditated about Charlotte. It's a casual flair born of obvious self-confidence and a



genuine affection for people. I'd call Charlotte a consummately unthreatened person. I'm sure that, as most good account and creative people do, she loves to perform. Some of her descriptions of experiences she has had in this business would do Myron Cohen proud.

As to performing as a wife and mother, Charlotte says, "When I go to a business convention with my husband, I'm his wife. He sends me down to 'work the lobby as Mrs. Gracious Hostess,' as he puts it, and that's what I do. For the sake of my family, I've

put a lot of limitations on my career as far as travel and entertaining are concerned."

But the ad business is not all sweetness and light, you may say, and there must, to be fair, be a dark side of the coin. As successful, capable, bright, witty and charming as she might be, Charlotte Beers is no more than one of us, even if she is better at what she does than most of us. Agreed. As a matter of fact, Wayne Fickinger had referred to occasional "knock-down, drag-out fights within the agency over what was best for the client."

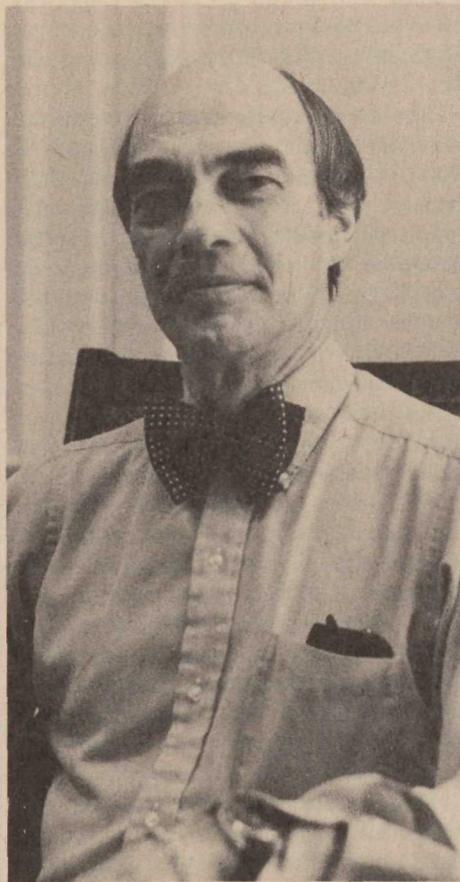
I asked Bill Ross, Executive Vice President, Executive Creative Director, and 18-year JWT veteran about that. "Charlotte's not a good creative person," he admitted frankly. "She's not even necessarily a good judge of creative work. Being a very logical, analytical person, she tends to stamp out the highly creative stuff because it makes her uncomfortable . . . She's always looking for that 'reason why' to be up there big . . . Women are tougher customers than men, you know, and so is Charlotte with creative. But the main thing is, we all have tremendous respect for each other, and I make the creative decisions and she abides by them because she trusts and respects me."

He smiled at a memory: "When she doesn't like a headline, she'll worry. 'Relax,' I tell her, 'it's good, it's right.' But she'll worry and worry about it, and she'll try to get around me in this or that direction . . . but she's very transparent, because she's so basically honest—that's another of her qualities—when she's trying to con you, it's very apparent, and you don't resent her for it . . ."

As Charlotte would be the first to admit, her success is also JWT/Chicago's. They appear to make a fetish out there of integration between account service, creative, media and all the other departments serving the client, and judging by Charlotte's accomplishments, it appears to be working spectacularly well. Something Charlotte told me at lunch in this context appears prescient: "I think Don Johnston believes Chicago's found the right mix on how to view their people and the creative process and their relationships with their clients . . . and he wants those ideas developed and extended without offending anyone." It's something to think about. /DW



Bert Metter, Senior VP, Creative Director



Page Procter, Senior VP, Creative Supervisor



Stu Hyatt, VP



Frank Martello, VP

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across the board today.

"Getting back the small cars is like getting a battlefield promotion. In the midst of the shelling, the guy stops you for a second and says, 'You're no longer a sergeant, you're a second lieutenant,' and then you keep going. Additional people are being put on the account of course, because we owe Ford more work, more ideas, and an even greater contribution. But in terms of knowledge it's not that radical a thing, because you're going from a combination advertising situation. So we weren't that unfamiliar with the small cars. We had shot commercials with small cars in them for some time."

I asked him how we're handling the rebate situation.

"Well, let's say you have to produce this commercial that you never heard of before, and get it on the air tonight or tomorrow, the first thing that goes through your mind is, 'We can't do that.' Then you wipe that out of your mind and you do what you have to. And if it means somebody works around the clock, then somebody

works around the clock. And if it means you get talent in to do things at strange hours, then that's what you do. And if 20 messengers have to go to individual stations to deliver the original tapes because it's not a network buy, that's what you do. And if simultaneously with that you have to be thinking about what you're gonna do in '76, you have a group doing that. I'd never want to get into the position of telling Ford, 'We can't do that.' You just don't say that. It doesn't happen.

"The only physical limitations on what we can do are mechanical or technical. On *our* part, there's no limitation. If they don't like something we bring out to Detroit, we go downstairs to our office out there and we come up in a half hour with the new stuff. And if they don't like that, then they and we sit down together and we talk it out and we solve it on the spot out there.

"And if they have to clear it with a lot of people, they go in and get the people in one room there, and it's cleared.

"The problems usually are, the unions won't work on Saturdays or Sun-

days, or they won't work around the clock . . . and you've put these guys through a couple of around-the-clock days and then it happens a day later and they don't care whether they get triple time or golden rhinestone time or diamond time, they finally don't care, so in that case, sometimes you get held up a little bit."

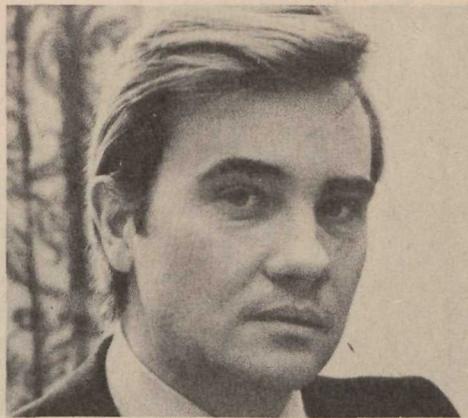
There are problems working that fast. Legal, network and engineering clearances must be obtained in days or hours. Ford's top marketing and advertising people must work even longer hours than our people, because they must visit dealers all over the country between meetings with Bert, Glen Fortinberry, Executive VP and Manager of the Detroit office, and their staffs. And there is what Bert calls "the wear-out problem" with creative people, which he tries to alleviate, in part, by giving them time off when he and his top people are in meetings in Detroit.

Naturally the Ford group is in a period of transition.

"We never had a rebate group, before, right?" Bert says. "All of a sudden we got one. A month from now,



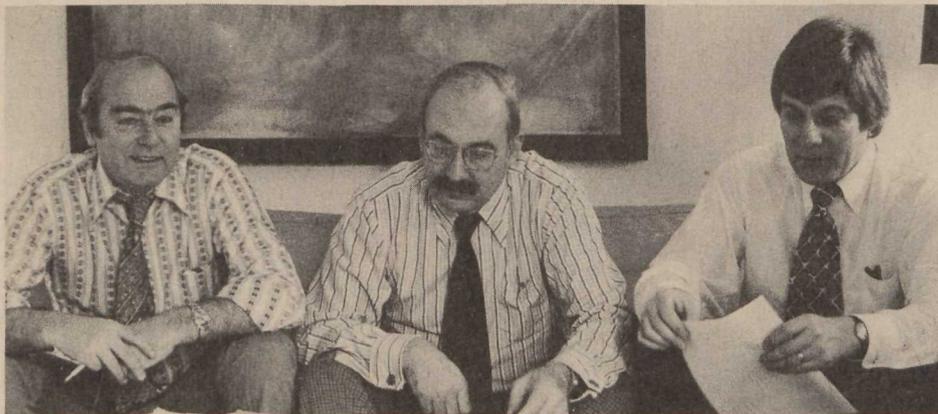
Mike Blatt, VP



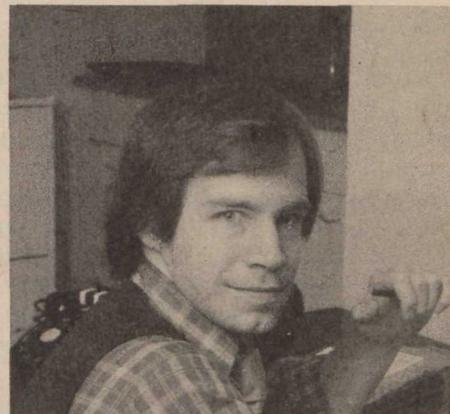
Dick Hanley, VP



Dick Tarczynski, VP



John Dignam, VP Jim Whipple, Senior Writer Russ Funkhouser, Senior Art Director



Lyle Greenfield, Senior Writer

though, we might not have any more rebates. I don't want to get stuck with a vice president of rebates and a rebate group head and rebate specialists. We still want to work out something like the 'big car-small car' designations, but it has to be more flexible, so guys can move wherever the problems are."

Creative quality can become a problem when you're working fast. I asked about that. "Well, when you have something very important to say, I really strive for clarity, rather than doing it any involved or tricky way. We've purposely gone to a news flavor creatively, because what happens to cars *is* news, and it's easier to do that fast and well.

Bert is especially proud of how fast JWT and Ford moved, despite their size, in countering Chrysler's original rebate offer. Chrysler hired a two-man boutique shop to create and prepare their "Carnival of Values" advertising. According to the trade press, Chrysler gave the boutique the special assignment because, being small, they could move fast. Bert pointed out that we moved faster—with what he's convinced is a stronger, clearer, more care-

fully thought out message.

Bert claims, "The same day Chrysler was on the air announcing their rebates, we were on the air with an announcement *answering their announcement*. That shows you how fast we had to work. We didn't know until a day or two before their announcement what they were going to have as their featured specials.

"And our answer was pretty strong. We pointed out that even with their rebates, our Maverick was priced three or five hundred dollars less than their cars. So we blunted their message."

An anecdote Bert related near the end of our conversation best sums up the flavor of the man, the account and the spirit of his people.

"The day we got the small cars back, I got a call from Ted Wilson. He said, 'Come up after work if you have a chance, and bring up some of the guys. I'll buy you a drink.' I interpreted that as, 'If you're free, I'll buy you a drink.' At seven-thirty, we're working away down on the 10th floor; we had to fly out the next morning for a meeting, the place is humming, and I get a call from upstairs. 'They're

waiting for you.' I said, 'Who, what?' They said, 'The celebration.' I said, 'We can't celebrate, we gotta get their stuff out and be on the plane 7:30 in the morning.' They said, 'At least come up.'

"In the colonial restoration room up on the 11th floor, the Seventeenth Century Massachusetts farmhouse, there's Johnston and Wilson and Eversman and a couple of buckets of champagne. And I ran in and they said, 'Sit down and have a drink,' and I said, 'I can't, I got 12 guys downstairs, and every minute I take up here, we're not gonna get stuff done.' So they said, 'At least have one drink,' and I said, 'No, it's not fair to those guys, we'll do it some other time,' and Johnston gave me a quick ten second toast as I ran downstairs to continue working. And that was the celebration. It took about four minutes.

"In all honesty, we have no time to screw around with the amenities. You just have to keep going."

He smiled as he reached to scratch the neck of the family dog. "If we were the type to celebrate, we very likely wouldn't have anything to celebrate."

JWT de Venezuela

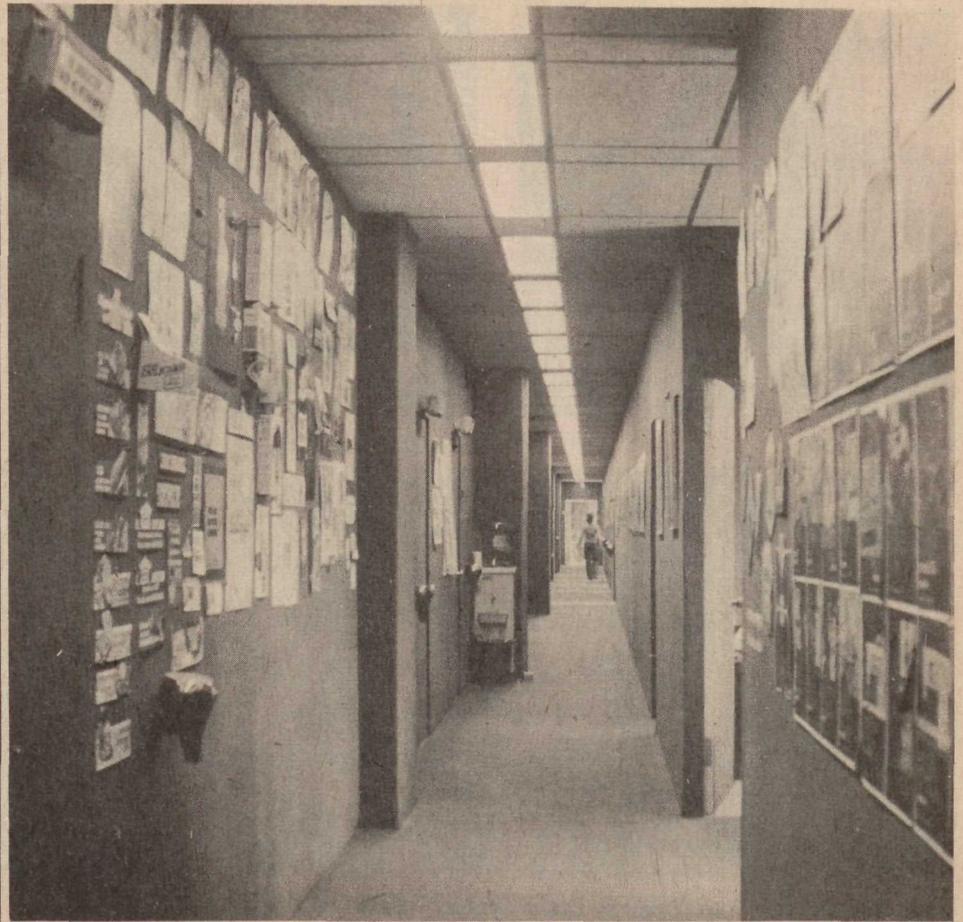
On January 1, 1964, 30-year-old Lee Preschel, a 6-year JWT veteran fresh from successes in New York, Puerto Rico and Columbia, opened the JWT de Venezuela office in Caracas.

At that time, the leading agency in Caracas billed ten times what Lee's office billed, and Y&R and McCann's branch office billing was five times as great. Ten years later, JWT de Venezuela billed some nine million dollars. And Lee was able to say, "If you don't count political accounts, which we don't take as a matter of policy, (although we've been offered some), we've been number one for the last three or four years."

Lee, 41, who used to be called "Shorty" at Cornell, where he was an All-American soccer player, is President of JWT de Venezuela and a JWT Vice President. He also has regional supervisory responsibility for Thompson office in Puerto Rico, and is responsible for the Andean Pact countries and Central America. How has he done it? By acquiring and training the best people he could find.

Over lunch at the Plaza Hotel, in New York, Lee told me, "Our success can be summed up in five words. *People, product, image, growth, profitability*, and back to *people*. It's a circle. If you don't have the best people you can find, and you don't reward them and demand a lot from them, you won't make much of a profit."

Lee planned for his office's success like a general going into battle. No stone was left unturned. Even the interior decoration of the handsome JWT offices on the 11th floor of the prestigious new Shell building was planned and executed with a sharp eye for aesthetics, economics and practicality. The bare metal partitions which came with the offices were not up to the staff's standards, so Lee's creative people came up with the idea of covering them with carpeting. Carpet-covered partitions were cheaper,



Executive VP John Sharman in conference with Lee Preschel, Manager JWT de Venezuela

quieter, looked better and could be changed more easily than ordinary walls.

There are 68 people in the JWT de Venezuela offices today, of which, Lee points out proudly, 37% are in the creative department. What's more, four of his top people are women—two management supervisors, Mrs. Violeta Mendoza and Mrs. Isis de Jimenez; a Creative Director, Yrma Perez, and the 24-year-old head of research, graduate Sociologist, Miss Naresda Enriquez.

During our two-hour lunch at the

Plaza in mid-February, Lee spoke mostly of how capable his people were, and how much spirit and enthusiasm they all had.

He also made a point of their youth. The average age of the 4 member Management Committee is only 39. It includes VP and Account Directors Guillermo Zinny and Robin Restall; Jose Rincon, VP and Chief Financial Officer and Lee. Two Account Directors who are even younger are Luis la Rosa, 29, and Dario de la Vega, 29. And Creative Director Jorge Jarpa is only 30.

As John Dean and his wife dined a few tables away and pretty models showed dresses and feather boas, Lee told me, "If you were to go around and ask people in other agencies in Caracas where they'd like to work, if they were not in their present job, I think honestly 90 to 95% of them would pick J. Walter Thompson de Venezuela, because we're the most professional agency in the market and we put out the best general product in the market.

"There is a climate of absolute freedom of expression to say what you think," he went on. "If it weren't so,

I would really feel myself to be doing a lousy job.

"Ours is definitely not a one man agency," Lee continued, as the model drifted away. "I believe in participatory management. I have final responsibility and authority in our Management Committee, but I don't think 'authority' is a good word to use in the 'agency business.'"

When 31-year-old Venezuelan Luis Antonio Garcia Planchart, one of Lee's four creative directors, was in New York, I was fortunate enough to be able to interview him and Julieta Mondolfi, a broadcast producer in his group. They explained that in Venezuela, tv is capable of reaching nearly 80% of the people, and nearly three-quarters of the homes in Venezuela, in fact, have tv. As a result, 68% of the office's billings are in tv and the remaining 32% is split between radio, print, cinema and outdoor.

His largest problem, Luis explained was that very large clients expected the same kind of service they were used to in much larger offices. In other words, a client billing twenty million dollars with J. Walter Thompson worldwide, but with less than ten per-

cent of it in Venezuela, still expected twenty - million - dollar - type service, which put Luis' people and the entire office under a great deal of pressure.

Another problem was that outside services, especially technical production services, were not always as dependable as the creative people would have preferred. Therefore, to maintain the highest level of production quality control, the creative director himself often had to oversee details of production and editing usually left to assistants.

Lee, ever the optimistic Manager, explained that though Caracas production specialists in broadcast and print might not be up to New York standards, they were still among the best in Latin America.

Both Luis and Julieta had pointed out that the investment policies of the Venezuelan government had stimulated the growth of the middle class upon which most advertising depends for its effectiveness. They were enthusiastic about the fact that since 1940, the middle class in Venezuela had grown from five percent to thirty percent of the population.

When I returned to my office after

lunch, I spoke with New York based writer Leighton Hardey and financial specialist Victor Gutierrez, who are familiar with JWT-Caracas.

Hardey, who worked in the JWT office in Buenos Aires for some time and is familiar with the qualitative level of South American advertising told me, "In my opinion, no agency anywhere in South or Central America does better advertising than JWT-Caracas."

On his short visit to the office, Leighton had been impressed by Lee. "He's not the austere kind of manager, you know. He puts his arm around you, talks to you on your level. He's straight. There's no pretense about him."

Gutierrez had said pretty much the same thing. Both were impressed by how buttoned up Lee was and how well organized the office appeared to be.

"He's a very dynamic guy," Victor told me. "But he's a fair guy, a flexible guy. A guy who knows he can't get anything done unless it's through his people. You couldn't ask for a better Manager. Or an office with a more, how do you say, gung ho spirit." /DW



The Music Tape By Capitol

On January 29, 1974, JWT/West received word that Capitol Magnetic Products, a division of Capitol Records, was looking for a new advertising agency to represent them when they moved their headquarters from Glenbrook, Conn., to Los Angeles. The JWT/West assignment was to develop a creative and marketing strategy for Capitol's new premium blank recording tape line. Deadline for the new business presentation: 18 working days later.

Creative input was gathered from New York, San Francisco and Los Angeles offices. Tape buyers were interviewed. More than 50 tape and hi-fi stores were checked. More than 40 creative concepts were submitted and evaluated.

By February 2nd, JWT/West had its recommendations: New product name, (The Music Tape by Capitol), new positioning, new pricing, new research techniques, new target audience, new packaging, a new direction in media and a creative execution that borrowed from the newest techniques in graphics and experimental film.

A week after JWT's 5-hour presen-

tation to Capitol, JWT/West had the \$3 million account. Now our task was to produce this newly named and packaged product, its advertising, collateral materials, booth and sales show for the Consumer Electronics Show in Chicago June 5th.

The JWT/West team was headed up by Loy Baxter, Senior Vice President and West Coast Manager. Frank "Bud" Fitzsimmons was Director of Client Services. Jens Pedersen was Account Supervisor and Sean Kevin Fitzpatrick was Creative Director.

Trisha Ingersoll, writer, and Alvin Ako, Art Director, moved their offices to JWT/New York to begin a three-month crash program. Joe Feke began production of the Gold Medal award-winning "Journey" tv spot. Roger Hane was commissioned to illustrate the advertising, trade and collateral materials.

A strong New York back-up group assisted the JWT/West contingent. Bob Dunn headed up the New York group and proved an invaluable source of direction and coordination.

Three months and 105 separate jobs later, The Music Tape by Capitol was

Introducing the premium blank tape attuned to music

Introducing the music tape BY CAPITOL. Simply the best blank tape you can buy for recording music. This extraordinary new premium tape performs with complete fidelity despite the unusual demands of music recording.

Now you can buy blank tape simply and confidently without being a sound engineer. Frankly, if you're recording a class or dictation, don't waste your money on the quality of the music tape BY CAPITOL. But if you're recording music, you can't really afford to buy less than the music tape BY CAPITOL.

Capitol X127-G? Never. Say goodbye to everyone else's pseudo-technical numbers and nomenclature. We've simplified the coding, the packaging and the whole business of buying tapes. Forget super vs. ultra vs. highest vs. dynamic. The music tape BY CAPITOL is made in one grade only: the finest. The best recording tape made. Extra high output/low noise for full dimensional sound.

The tape with an ear for music. What's the most demanding sound for a tape to reproduce?

It's music. Particularly the variety of pitch and sound levels found in symphonic music, the fortissimo of a kettle drum, the pianissimo of a harp, the timbre of a cello, the bite of a trumpet, the sharp attack of a piano.

Ordinary recording tapes lose this range. This variety of sound. They round off an instrument's unique characteristics. When you record ordinary things, use an ordinary tape.

But when you record music, record on

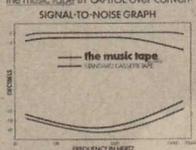
its "color." They distort when the pitch is high. Or they create interference noise when the sound level is soft.

But not the music tape BY CAPITOL. You might say this tape has an ear for music. Read between the lines. Signal-to-noise ratio (SNR) is really a way of charting a tape's performance limits. At what pitch (or frequency) will the tape distort? At what sound level (or amplitude) will you first hear unwanted noise?

Scientists can plot these performance limits on a SNR graph like the one below. The lines mark the outer limits of performance. Inside there's trouble-free recording. Outside, distortion and noise.

The larger the distance between the top and bottom lines, the better the SNR. And the wider the area covered, the better the tape's frequency response.

While no tape is perfect, the SNR graph below shows the superiority of the music tape BY CAPITOL over conventional tape.



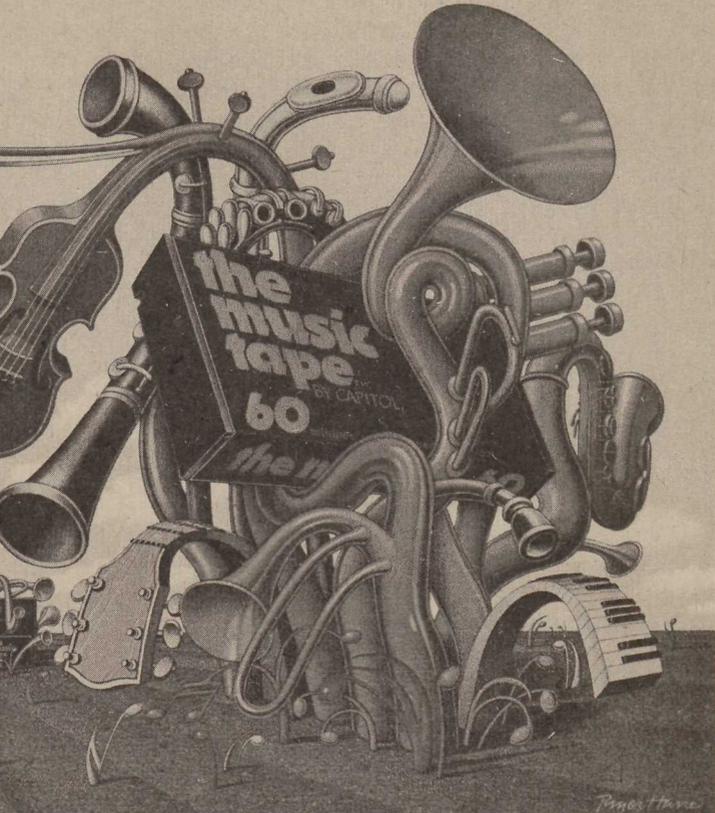
tional tape. It's another reason we think the music tape BY CAPITOL is the best blank tape for music.

The secret is plenty of iron. Funny, you need iron to perform well. So does blank recording tape.

It's iron oxide particles that give tape the ability to record sound. We use only the finest grade oxide available. Each particle is smaller and more uniform. And we use them more efficiently. The result is greater sensitivity at both high and low frequencies and far less background noise.

Say "Capitol and playback music" the music tape is from Capitol, the company that produces Capitol records and pre-recorded tapes. Since 1948 we've made blank tape for professionals in music recording and duplicating. In fact, more is done on our professional line—Audiotape—than any other.

The next time you record music, get the tape that's especially attuned to music: the music tape BY CAPITOL. Cassette, cartridge or open reel in the red and gold package.



the music tape
BY CAPITOL



Capitol
Audio Devices Inc. A CAPITOL INDUSTRIES™, EMI Company, Los Angeles, Calif. 90024

SURE-FIRE SPECIAL

CAPITOL'S 3-FOR-2 DEAL ON CASSETTES AND CARTRIDGES

For a limited time only, when you buy three packs of conventional 90-minute and cartridge 75 and 90-minute, you'll also get one pack of the music tape BY CAPITOL. This deal on the music tape BY CAPITOL will come in two forms: cassette and cartridge. All music sold at Musicland, Kmart, and other participating retailers. And the best of all, Capitol packs up the full line of the music tape, so you get the same high quality, EMI music that you've come to expect, now on our new Sure-Fire Special tapes and 3-for-2 cassette deals.

the music tape
BY CAPITOL

Load up with blanks

Load up with the music tape BY CAPITOL's 100-minute blank cartridge. It's longer, more durable and high performing. So it's right on target for music recording, the right size of premium blank tape.

We think we make the best 8-track cartridge, too. The 8-track is extra high output/low noise for full dimensional sound. And the cartridge is built to take a lot of hard riding. Guaranteed not to jam. Even keeps running after being jolted and jostled. There's our brand. Nationwide, four of the five major record companies are choosing up customers by the music tape BY CAPITOL. And Capitol is recognized as the world's largest manufacturer of 8-track and 8-track cartridges. Contact your Capitol salesman and load up on the music tape BY CAPITOL cartridges. Available in 45, 60, 90 and 120 minutes.

the music tape
BY CAPITOL

cassette • cartridge • open reel

Choosing a blank tape is like selecting a wine

Ever notice how the outgrowth (and, somewhat, the bulk) of all wine—a sound barrier—around which it circles, blank tape (and a fine wine), better should be so complicated to enjoy.

Now you needn't be a sound engineer to buy tape. Now this is the music tape BY CAPITOL.

Just choose tape like you would a wine. For everyday listening or close listening, use an ordinary tape (like an ordinary wine). But when you record music, spend a little more for premium the music tape BY CAPITOL.

If you must, use our guide to available terms: the music tape BY CAPITOL is "brighter" tape. Extra high output/low noise. It will extend the frequency response of any tape recorder.

Our best cassette cassettes are guaranteed jam-proof. Our 8-track cartridge is the industry standard—professionals buy more of it than any other. And our tape-backed open reel tape is the same high quality as studio recording tape.

Get it? Have longer it. Why work so hard? When all you have to know is...

When you record ordinary things, use an ordinary tape. But when you record music, record on

the music tape
BY CAPITOL

cassette • cartridge • open reel

unveiled to the trade in Chicago and to readers of *Rolling Stone*, *Playboy* and *Oui* and to viewers of the "Tonight Show" and "Midnight Special."

The underlying strategy of The Music Tape by Capitol launch was to pinpoint the prime users of premium blank recording tape.

Today the brand has made inroads into the very competitive premium blank tape segment and efforts are continuing to position the brand under this umbrella: When you record music, record with The Music Tape by Capitol.