

THE JWT NEWS

NEWS & VIEWS/MARCH 1975

From Mailboy to Executive. Vice President In Only 33 Years



"I remember once about 8 years ago when John Sharman came to the Tokyo office to review our work. We had to show him all the creative work for about 40 clients. That's something like 15 minutes per client for four straight hours. John, who'd never seen any of the stuff before, made cogent comments on every piece of work—sharp, incisive, informed statements. No polite mumbo jumbo, no vamping, no pointless questions, no bs. I don't know whether he was impressed with our performance, but we sure were impressed by his."

Alan Webb, JWT/NY.
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The Glen Cove Conference: Getting New Business Is A Business In Itself.

That's why Wyatte Hicks organized the four day conference at the Harrison Estate, in Glen Cove, Long Island last February 26th.

This meeting was unusual for a couple of reasons. For one thing, new business, as such, has never been the topic of an entire four day meeting before. For another, this was the first time everybody in the U.S. and Canada connected with new business solicitation had gathered in one place.

Don Johnston felt an informal atmosphere would make it easier to establish rapport. So participants were advised

in advance that they could forego suits and ties entirely if they wished. As the accompanying photographs show, more than half did. Seating plans were purposely varied to encourage people to become acquainted with each other quickly. Informal meetings and question-and-answer sessions were held and several papers read, some of them rather controversial.

Specific Results

One result of the conference was the establishment of a New Business Intelli-
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Bill Peniche, George Eversman, Jack Peters, Harry Clark



41-year old Jonathan Brand is creative director of JWT/Stockholm. A graduate of Middlebury College and a former Fullbright Scholar, he has been with JWT a total of 13 years.

One thing I want in my advertising is spontaneity—both in the doing of it and the way it comes across to the reader. And as everybody who has taken the same elevator with me more than once knows, I always carry a camera. Photography has shaped my thinking about advertising, and that applies also to the word side. I believe in the shot and the line that rings true because it *is* true, and I never miss it. So, if there's anything that marks my department, it's all those creative people out with their cameras and tape recorders. As I told Axel Holm when he called from JWT Frankfurt the other day, the most fun I ever had was when Axel (art director), Mogens Nielsen (copywriter), and I (photographer) went to Axel's summer home in Jutland in January to do the 1971 Danish Pepsi campaign. (We'd launched the product the year before with the type of advertising PepsiCo's VP Europe, Norman Heller called, "The Volkswagen of soft drink adver-



tising." We arrived out in the middle of nowhere without a single headline or sketch or model, we returned to Copenhagen four days later with the campaign (eight ads) completed. One of the Pepsi ads shown here is from the 1973 campaign, and by now I had hired and trained a young photographer, Ted Fahn. Headline: "Which do you put down first?" Another cam-



paign we're proud of is Kodak. This ad says "Pictures don't grow as fast as children." And to finish the minishow, Lux, where my old teacher Richard Avedon came over for a week and shot ten stars for one-third his normal fee. Here's Liv Ullmann: "It's a face that plays of life. Not a mask."

I've been in Stockholm for a year and a half, and responsible for its ad-

vertising for six and a half, and in order to tell the story I'll need another three and a half. Pages, I mean. The grand old man of this creative department is Christer Stenmark, copywriter, just returned from a four-month misadventure elsewhere. He shares the nicest-guy-in-advertising title with Anders Kullgren, the Swede who started this office, though he couldn't turn around in it (too small) way back in 1969. You'll find him at JWT/Vancouver, and it's worth the trip. And welcome this month to Hakan, but especially Uta Verner-Carlsson, who arrived a couple of weeks ago from Frankfurt.

Jonathan's piece was considerably longer. It had to be cut because of space limitations. We hope to publish the full text in a later issue.



Det ska vara ansiktet som spelar av liv. Inte en mask.

Så glädd dig, inte användarens ansikte. Det ska vara ansiktet som spelar av liv. Inte en mask. Det ska vara ansiktet som spelar av liv. Inte en mask. Det ska vara ansiktet som spelar av liv. Inte en mask.

LUX



Bilder vokser ikke så stærkt som børn.

Når den sidste i rullens rækker skal fotograferes, så gælder det om at få den sidste billedet. Det betyder, at du skal have den sidste billedet. Det betyder, at du skal have den sidste billedet. Det betyder, at du skal have den sidste billedet.

KODAK



Hvad vil du af med først?

Flasken eller bukserne? Når man er rigtig tørstig, er man jo ikke meget for at skulle opgi sin Pepsi. Men når vinden samtidig hvir og flår i én, kan det være svært at klare begge dele på en gang.

Så hvis man da ikke ligefrem har tænkt sig at gå i vandet med al tøjet på, bør man nok koncentrere sig om det første.

Det bliver flaskens indhold ikke dårligere af. Tværtimod. En Pepsi er bedst i medvind.

Pepsi. Der er ikke os.

PEPSI

The JWT NEWS Staff

In the rush to get the February Newsletter out on time, we who created it inadvertently failed to give ourselves the credit we so richly deserve.

The JWT Newsletter is edited by Dick Wasserman and art directed by Sven Mohr and Harold Bloom.

Sharon Gordon and Gail Goldman typed everything and will continue to do so if they know what's good for them.

From The Quarterdeck

When Don Johnston was made President and Chief Executive Officer last August, he mentioned the need for and his intention to have participative management. Since then, many people have asked: what is participative management? And do we indeed have it?

This is how it works. A group of peers on every level of the Company comes together on a regular basis to make those decisions which are appropriate for that group. In each instance, the group will have one "tie breaker" with whom the ultimate responsibility lies to see that the appropriate decisions are made and carried out. It is his or her function to listen to the recommendations from the peer group and finally to authorize the decision which has been suggested.

Let's see how this operates within the structure of J. Walter Thompson. On an operational level, the senior peer group is the Executive Committee, with Don Johnston as its "tie breaker". Two kinds of people are members of the Executive Committee: (a) those reflecting a specific area of expertise or responsibility, e.g., Alun Jones for finance or Hugh Connell for legal matters and (b) those members who have a specific line responsibility, e.g., Wayne Fickinger who is managing director for Chicago, Glen Fortinberry, managing director for Detroit, Denis Lanigan, responsible for all European operations, etc. In the Executive Committee, Don Johnston also represents NYA. The Executive Committee calls on each member to participate in the decisions which effect the entire Company's operations.

Each member of the Executive Committee, in turn, is a "tie breaker" within his sphere of influence. There is a management committee in Chicago, in Detroit, and a European management group in Europe, etc. In New York, Don Johnston meets with George Eversman and his management group. Each of these management committees



is responsible for making those decisions which are appropriate to their level. And in turn, the members of those management committees are "tie breakers" on further departmental or professional management groups which make those decisions appropriate to their level.

Responsibility for the management of the Company is delegated to the appropriate level where sufficient authority and knowledge exists to make the decision involved. An account group can together decide on strategy recommendations. The management of a creative department can decide on assignment of personnel or make plans board recommendations. Account management can set profit targets and so on. When there is an insufficient amount of authority or knowledge for a group to make a decision themselves,

it is deferred up the line to the next group and the nature of the decision involved is represented by the "tie-breaker" of the group from which it emanated.

There are some manifest benefits in this kind of an organization. Firstly, authority can be genuinely delegated—and with it, accountability. Unless a person is held responsible for the decisions which he makes, he has no genuine responsibility but only a peer responsibility. Secondly, the decision-making process is not a lonely or risky business. At every step, one has a group of peers on whose counsel one can rely. Even in instances where a fair amount of expertise is required, the point of view of someone in the group who is not so deeply involved in the problem can provide a different fruitful and helpful perspective. Third-

ly, participative management in this structure can facilitate the flow of information both upwards and downwards throughout the Company.

Participative management is not a new phenomenon in J. Walter Thompson. Every office has had a management committee for many years. Further, in major offices each department in turn has had some form of a committee which provides a department head with a variety of ideas and perspectives.

And because this form of management has proven successful, it has become part of the inherent decision-making process at JWT. It fosters a respectful interchange of ideas, practices and concepts among responsible peers. It helps to create belief. Belief cannot be achieved by fiat. It is the result of how a company acts. A company which organizes itself to act decisively is a company which creates

beliefs about the kind of business it is in, beliefs about the nature of the client/agency relationship, beliefs about what the company stands for and beliefs about how its people should be treated and rewarded. And with it is carried the promise of a satisfying and rewarding career for each member of the company.

Ted Wilson

Letters To The Editor

Letters to the Editor will be a continuing feature of the Newsletter. If you feel like writing us, by all means do. Feel free to say whatever you want. We'll edit for space, not content. Address: Dick Wasserman, Editor, JWT Newsletter, J. Walter Thompson Co., 420 Lexington Ave., NY, NY 10017.

About the time somebody asked what purpose the Newsletter is supposed to serve, we received this letter from former JWT executive Carroll Carroll. We thought it answered the question nicely.

The Editor
The JWT News
Sir:

As one of the few survivors of the old Stanley Resor NYO, of "Reber's Radio Guerrillas" and the famous Hollywood Task Force, I was delighted to see the latest incarnation of a sheet designed to carry the word to the troops in the field.

It presents a strong purposeful appearance and seems to possess a potential for exposing the Company to its

People while at the same time exposing those People to their Company.

My own benign definition for exposing is "to let it all hang out." I think it's a wise and winning formula.

It constantly worked for us, doing almost 24 hour shifts, griping continually about the inequity of the loot and the incompetence of the management, while promising ourselves and each other "to get out of this chicken outfit" knowing full well that there was no place to go, professionally, but down.

Bob Colwell made the break. Cal Kuhl did it. I did it. But we all came back.

The word, I guess, is morale. The sentiment, perhaps, corny. But it wins ball games because it, somehow, makes good players play better.

Good luck.

CARROLL CARROLL

A number of people in the New York office pointed out that Bob Lilien's "Chicken with Walnuts" recipe in the March issue neglected to mention the cooking of the chicken. They are mistaken. Boned, skinned chicken breasts cut in 1/2-inch cubes cook very quickly. Steps #2 and #7 indicated that the chicken cubes should be cooked a maximum of 90 seconds.

*World
News
Roundup.*

JWT/Peru Moves To New Offices

J. Walter Thompson Peruana (JWT/Peru) moved into attractive new offices a few months ago. The offices are located at Paseo de la Republica, in Lima.

The first of three floors contains a reception area, the media department, accounting, a large conference room, a kitchen and a patio leading to the back garden.

The second floor houses the management and account service offices, a research and information center, telex and office services.

The copy and art groups occupy the third floor, along with audiovisual and print production facilities, traffic, typography, a photo laboratory a recording room and a conference room with full screening facilities.

The working environment for the creative groups is especially pleasant because many of the offices are located in a spacious "sky room", with large windows overlooking the front garden.

John A. Florida is general manager.

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During benediction of JWT-Lima's new home. Left to right: Captain Roberto López (representing Ministry of Commerce); Milena de Atala (Matron of Honor); Father Miguel la Fay; John Florida.



This ad, created by J. Walter Thompson de Mexico, S.A., was one of 5 winners in "La Letra Impresa" (The Printed Letter), a contest run by the "Novedades" newspaper in Mexico City.

This is the second year in a row JWT/Mexico has been among the winners. No other agency has won twice in a row.

Bill Gooderham, who is retiring this year, has been with JWT/London for 45 years.

He began working in the mailroom on March 5th, 1930, when the entire agency staff consisted of 130 people. After some time, he moved to the bill-

ing department and then to control.

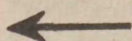
Bill was married only 3 weeks before World War II started. He served overseas for 6 years before returning to JWT and becoming an assistant rep on Whitbread and Rowntrees. He was transferred to the Kellogg account in

1957 and has served there ever since.

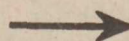
Bill's hobby is Pisciculture (the keeping of tropical fish). He is looking forward to a trip to the U.S. in September. He plans to visit the JWT offices in New York and Chicago, as well as Kellogg's Battle Creek headquarters.



Bill Now



Bill Then



Owett On Film



Bernie Owett, co-creative director of the New York office, is a film buff. Since tv commercials and feature films have so much in common, we felt Bernie's comments would interest JWT people around the world. His column will appear regularly.

One Friday afternoon, the phone rang. My wife. She senses something wrong. I admit I feel weak. Restless. Palms sweaty. Heart is beating a little too fast—or alternatively, it seems not to be beating at all. "It's the old trouble," she says compassionately. "You need a movie. You haven't had your movie for ten days." We arrange to meet, for therapeutic purposes, at Cinema II.

That's the way it's always been with me. I was born with a movie-deficiency. Some guys need a fix; I need my movie. I saw my first movie at three. It was a damp epic called IMITATION OF LIFE. When Hattie McDaniel exposed her daughter (passing as a white) as a black to her bigoted schoolmates, I added to the general humidity. I wet my pants and my mother's lap and for a while it looked as though I'd never get to go to another movie. But I did. This time my family wisely chose Will Rogers in STATE FAIR. No emotional overload in that one.

A couple of years later I got recurring nightmares from watching

Robert Montgomery suffocate Dame May Witty in NIGHT MUST FALL. I was forbidden the movies for six months. Those six months were more painful than the nightmares.

It cost a dime for kids to go to the movies in L.A. in those days. Since those days were depression days, the biggest thrill in my life came when my Mom and Dad could scrape up two dimes for me, and I could go to the movies on Saturday and Sunday. We had a double feature and a newsreel and a cartoon and on Saturdays a serial and lots of coming attractions because, in my neighborhood, the bill changed three times a week. (Sundays, Wednesdays, and Fridays.)

The big treat was on Easter and Christmas when we'd go downtown to a first run movie and see a stage show and a movie and a cartoon and a newsreel. When I was ten I broke into Show Biz by appearing at the L.A. Paramount Theater, singing and dancing in the Fanchon and Marco Christmas Kiddie Show. I got fired after the first week because, of course, I always went out front to watch the movie and one afternoon I didn't get backstage in time to line up for the opening number. It was no loss to show business, but, on the other hand, it did nothing to help reimburse my parents for a year's worth of tap-dancing lessons. And as my mother has frequently and regretfully remarked, it wasn't even as if I went out there to watch a GOOD movie.

But the truth is, a real movie maven doesn't discriminate against bad movies. I don't desperately care if a movie is elevating, funny, dramatic, tuneful, plain, fancy or junk. If it's a movie, it's right away got something going for it.

A dozen or so years ago my love for movies began to pay off for me and JWT, when I began making mini-movies of my own. In commercials, I recreated some of the happiest hours of my movie-loving life.

I've always been mad about musicals. I think the early Busby Berkley jobs were geometrically marvelous. They were the inspiration for many of the best AGA commercials we did in those pre-energy-crisis days.

The slice of life commercials I did for Listerine about six years ago wouldn't have existed without the B movie family comedies of the thirties and forties. That's where we got all our stereotypes—the meddling mother-

in-law, the boy or girl-next-door, the helpful neighbors, dumb husbands, and smart wives. As a matter of fact—the Andy Hardy series and the Jones Family series and others like them set the stage and became the prototype for TV's situation comedies.

I suspect our great fascination with TV's continuing characters evolved from our interest in the B movie series characters. There were dozens of Ma and Pa Kettle movies and Francis-the-talking-mule movies and Dead End Kids and East Side Kids movies.

Movies give us ideas for techniques—sometimes we use them up quickly. Remember when Tony Richardson's TOM JONES opened in New York? Soon after, actors in dozens of commercials turned away from the action to address the camera—just the way Albert Finney did. That technique died down until Michael Caine did the same thing in ALFIE—and another dozen American commercials followed suit.

And what about quick cuts? A quick cut was about 24 frames (one second) long before Richard Lester's Beatle movie HELP! Lester trimmed them down to about 12 frames. A few years later he made a sensational and sensitive movie called PETULIA, and his quick cuts were then about six frames. Now nothing seems quick unless it's under four frames. At least we know—I think we know—we won't be able to go under one frame cuts.

When a movie is a really big hit, like BONNIE AND CLYDE or THE GODFATHER, the usual takeoffs rapidly appear on your own little screen at home. The big danger in trying to ride the crest of a hit is that the form, not the product or its message, will be remembered. And if you weren't the first brilliant hotshot to restage the movie, your client may be one of a gang of a look-alike, sound-alike commercials. A terrific example of using a hit movie to sell a product to a particular target audience was Chicago's brilliant spoof of LOVE STORY called UNSTORY. The casting was so great that Ryan O'Neal should have called his lawyer.

I'm a little surprised that the hit movie phenomenon of the past few years, the male "love" story, hasn't been picked up in a lot of beer and soft drink commercials. It started with BUTCH CASSIDY AND THE SUN-

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JWT/Canada Going For the Home Run Ball

Canada is an unusual country. The people are at the bottom (80% live within 100 miles of the US border), the animals, evergreens and ice at the top, the French are to the right (geographically, not politically), the English are in the middle, the Italians are in Toronto and the Australians are in Vancouver. And JWT, it seems, is everywhere. There's an office in Montreal (60 people), the headquarters, in Toronto (169 people), and a smaller office (19 people) in Vancouver.

The story of JWT/Canada, like Canada itself, has two beginnings. The first occurred in 1929, when the Montreal office was opened to handle the Kraft account, which at some five million dollars, is still JWT's largest Canadian account. The office grew to be the 15th largest ad agency in Canada by the mid-60's. But there were problems. The Toronto and Montreal offices tended to compete instead of cooperating. Neither was making much profit. The creative product left something to be desired. Reaching the French market was a problem for both offices, as it was for most Canadian agencies. Fortunately for all concerned, in 1965 Rai Senior, then president, and Frank Thomas, chairman, hired a 30-year old account man named Don Robertson. Working with Alun Jones, Jack Cronin, (then Montreal's copy chief, and now exec vp and director of operations) and Richard Kostya, they turned the place around. By 1974, the Agency was the number two shop in Canada. Profits were up. Morale was way up. The Montreal staff was housed in a chic new building in a fashionable section of Montreal. The highly creative Vancouver office, managed by John Leonard, was operating in the black. And Bob Byron, the only key man not a



Don Robertson, president, Canadian operations



Jack Cronin, director Canadian operations



Tim Yarnell, manager Toronto office



Bob Byron, creative director, Canadian operations

Canadian citizen, was managing the creative affairs of all three offices quite capably.

The Bi-Lingual Challenge.

One way to appeal to the French market is simply to translate U.S.-made campaigns into French. This usually does not work very well. First, a lot can be lost in translation. Second, French Canadian cultural patterns differ markedly from English and American patterns. Peter Mills' Montreal office has dealt with this problem by establishing an entire French creative department, equal to and paid as well as the English creative department.

In addition, there's a sort of French review and strategy board, made up of the top French creative, media and account service people in the Montreal office, which directs and evaluates all French advertising done by JWT/Canada. If this department were considered a separate agency, it would be the largest French agency in Canada, and many people consider it the best.

The Office Personality

Nobody would argue that JWT/Canada's three offices reflect the per-

sonality of Don Robertson.

I found him a relaxed, informal, extremely confident man, who can be hard as nails when necessary. As you might expect, he's an extremely competitive man, interested in sports, who talks frequently about "going for the home run ball."

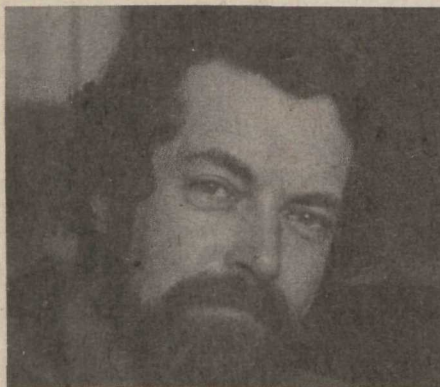
He's a demanding man, who will go the limit to defend his agency's work and reputation, and though he will put up with being pushed around if he has to, he has the guts to let a client know he hates it. He also has the guts to tell a client off if he feels it'll prove useful in the long run.

Robertson's rambunctiousness is part of his charm, and in a business sense, it works very effectively. It's one of the reasons his employees think so highly of him. Stories are told in the Toronto office about the time an unpopular client representative, whom Don didn't have much respect for, made the unfortunate mistake of asking Don why nobody liked him. Don told him, employing a 4-word analogy in which part of the man's body was substituted for the whole.

Robertson has staffed his office with young professionals. The average age



Pierre Dupuis, French creative director, Montreal



Peter Matthews, English creative director, Montreal

of the professional staff is 37, of the entire agency, 34. He has Jack Cronin, former creative director as his chief operating officer, not only because he considers him "one of the one or two best creative people in Canada" but to show the rest of the agency, and its clients, how important he feels the creative function is. He has instituted the "C-plan", borrowed from JWT/London, to make sure creative, account, research and media people work as a co-equal members of a team rather than in the traditional hierarchical pattern.

His is a freewheeling shop in which his door is always open to subordinates. Cronin, whom he calls "our number one and a half man" is not threatened by people talking directly to Robertson. "We do not," Robertson told me "have a political agency or an internally competitive agency."

Robertson's one drawback may be that he feels free to participate in every aspect of the running of his agency. "I meddle, I interfere, I drive 'em crazy" he admitted to me with a grin. "And they fight me. That's good for the Agency. . . ." Rolling his eyes to the ceiling in mock despair, he



JWT/Montreal

added with a laugh, ". . . but I do so wish they'd yes me once in awhile . . . it would feel so good. . . ."

A few hours later, in his handsome office high above Bloor Street, he said, "You've got to stand for something to make an agency work. We were offered a million five account. That's equivalent to a fifteen million dollar account in the States. We studied 'em. Looked 'em over carefully. Decided they didn't believe in advertising. Wouldn't work for us at all. We turned 'em down."

His operating philosophy is simple. "I want us to be the best. If you're the best, size and profit will come. It doesn't come from cutting the corners or shafting the staff or paying a guy worth fifteen, twelve." He summed up what he'd said with his favorite figure of speech. "From a management point of view, we go for the home run ball."

The highest compliment one could pay Robertson and Cronin is to say their staff is as high on them as they are on it. George Clements, director of research, said, "Robertson knows how to use research to stimulate thoughts rather than give definite answers all the time. It's an aid to him, not a crutch." And Jack Bush, vp and group creative director in Toronto said of Cronin: "His ability to cut quickly through non-essentials and get to the heart of a problem is uncanny. And when he judges creative work he can isolate and crystallize the strong and weak points of a campaign faster and more accurately than anybody I ever met."

Although Robertson hates to be referred to as a "coach" that's what he sounds like when he talks about his people. "You have to mention Richard Kostyra, who became a director of JWT/Canada at 29," he insisted, thrusting his pipe at my chest. "At



Ian Fothergill, creative director, Vancouver

33, he's already acknowledged to be the best media man in Canada.

"And when it comes to financial, tell them that first through Alun Jones and then Neville Sargeant and John McDowell, we have the most innovative and effective financial and accounting operations of any agency in Canada. We have a secretarial staff in Canada that is unmatched. They combine class with smarts—and they're worth a 5 minute stare on a frequent basis. And in Peter Mills, Tim Yarnell and John Leonard we have the best office managers anybody could want. Really super."

Every couple of years, management polls all 248 employees to find out how they like working for the Company. (They borrowed the idea from JWT/Chicago). The results are impressive: 93% feel JWT is a good company to work for, 85% feel JWT treats its employees well and fairly, and 90% were "very much satisfied" with their jobs.

And the creative staff seems equally enthusiastic about each other. Writer Mike Gill, son of *New Yorker* writer Brendan, said of creative director Bob

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John Sharman, newly arrived in New York (fall, 1974) from Sydney, Australia, is an executive vice president and member of the board of directors. He is also in charge of all JWT overseas offices in the Asia/Pacific area, South and Central America and Canada.



John, who is 51, joined JWT in Australia in 1941, right out of high school. He and his family spent most of their lives in Sydney, but he now lives with his wife, Beryl, and the youngest of their four children, a boy 11, in New Canaan.

Several of John Sharman's characteristics come through clearly when you talk with the people who've worked for him.

For one thing, he takes special pains to make his subordinates feel like teammates who are personally involved in his decisions, not automatons blindly following orders.

Second, he's a modest, unassuming man, of some depth. Said 29-year old Victor Gutierrez, who's spent time with Sharman overseas, "John's more than just a businessman. He's an unusually reflective man, concerned with the things that make life meaningful apart from business.

"I've spent a lot of time with him in some pretty exotic locations and under a great deal of pressure. He's a thoughtful, broad-gauge guy. You don't meet many like him in the business world."

John is neither brusque nor rude—far from it—but he does not beat around the bush. The way he went about helping the creative department of JWT/Australia is typical.

Manager Paul Jacklin was faced with what John calls "problems in the creative area." The first step they took was to make clear to the creative staff that those who believed JWT was a

place "where you won't get rich, but you won't get fired" would very likely wind up fired.

Then, to help make them rich, or at least richer, they proceeded to hire four of the top creative directors in Australia and put them to work as the core of the JWT creative team. The result: over the past 7 years, JWT/Australia has been one of the most successful of JWT's federated offices.

I first met John one gray January day in the small office he was using until a much more elaborate, pine-paneled lair was made ready on the 11th floor of Thompson's New York headquarters.

The first question I asked him was, why did he think he'd been so successful?

It was not a question men like him are comfortable with, but characteristically, John did his best to answer it. "A successful manager in the advertising business is somebody with the ability to motivate other people." He listened to the mental echo of his words for a moment, and a look of vague distaste crossed his face. "... Well, you see," he continued, taking hold of the arm of the chair to his left and rolling it noiselessly back and forth across the carpet as he searched for words he was more comfortable with, "... the creation of the *right atmosphere*, which is a process of interrelationships and participations at all levels throughout the organization is the fundamental thing in running a successful agency."

I could see in his face, or perhaps he had seen in *my* face, something which indicated what he said didn't sound the way he wanted it to. He concentrated a bit more. The chair alongside him stopped moving. "I have a strong sense of organization which, at the management level, in this business, is a basic requirement." He seemed satisfied with that. "It's something you either have or do not have, and I have it."

I asked John whether his constant travelling had been hard on his family. He admitted it had been something of a burden, but pointed out quickly that there had been benefits, too. His children, he feels, are much more independent and cosmopolitan than they might have been if they had had a more settled existence. I got the feeling he felt his family affairs are not something he wants to say much about,

because, although he was polite and answered all my questions, he kept his hands folded in front of his mouth when he spoke of them. It's the kind of body language that speaks volumes about what a man doesn't want to say.

My impression is that John Sharman is quite typical of the *new* "Old-Thompson" executive you see so much of on the 11th floor at 420 Lex these days.

He "listens well"—a very important talent when you're unable to accomplish anything unless you can persuade the people under you to do it.

Most important, I sense he's the kind of man who makes people feel he needs them. That, I suspect, is why they're willing to work so hard for him. And why he and his people are known for getting so much accomplished.

DICK WASSERMAN



Don Armstrong, John Treasure

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gence Center, along with a New Business Committee. The Committee is a policy and decision making group consisting of Ted Wilson, Don Johnston and Wyatte Hicks. This committee will make all decisions requiring coordination among various JWT company units around the world.

Among other things, they will qualify prospects. Wyatte pointed out that JWT is not going to try "signing up every client we can lay our hands on." For example, we would not go after a client with "reputation problems" or a corporation we felt didn't appreciate or understand advertising.

For the first time, JWT will be issuing a world wide new business report to help coordinate new business efforts around the world.

One specific bit of intelligence revealed at Glen Cove was the results of a Lou Harris poll commissioned by the Agency which sought to discover exactly what kind of reputation we had in

the business community. Hicks summarized the findings this way: "We were reassured to find that despite how sensitive we are to things that go wrong, and to the press and their treatment of our situation, by and large, advertising decision makers hold us in extremely high regard. That doesn't mean any individual prospect will always see us when we want to or that they'll necessarily give us their business, but in general we're not fighting an image problem."



Wyatte Hicks

John Treasure thought a number of valuable ideas came out of the conference. He felt all JWT offices could benefit by adopting a few, such as: Emphasizing in new business presentations the number of brands or services the office handled which were No. 1 or 2 in their markets and the number that had increased their sales this year over last year; setting up new business seminars on a regular basis and issuing



Don Johnston

assessment questionnaires at the end; assigning a study group to write a positioning statement on JWT for all JWT companies around the world.

Was the Conference a Success?

A survey was made to determine what the participants thought of the conference. The results showed an overwhelming majority thought a great deal had been accomplished, and that they themselves had benefitted very much from it. Wyatte said, "The true test of whether they got something out of it is if the participants want to have another meeting. Everybody I spoke to was anxious to have another go at it."

He summed up the results of the meeting this way: "It was the most thorough analysis we have ever made of our business effort and how to improve it."

Dick Lord, president of Lord, Geller, Federico, a JWT affiliate, who attended the conference said, "The best thing about the meeting was that it was a beginning. People were able to speak up, recognize the problems and set about working to solve them. It's a very healthy sign when a big company like Thompson faces things squarely."

DICK WASSERMAN

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Byron, "He's always saying there's a better way, a more enjoyable way to do an ad. 'Can we put a little magic in it somehow?' he's always asking."

Turning Singles and Doubles Into Home Runs.

The people at JWT/Canada are very proud of the way they make use of JWT's world-wide resources. They've borrowed from London and Chicago, exchanged casting, scouting and photographic services with JWT/West, and studied research techniques used by JWT/New York. Meanwhile, they've maintained their independence and the local characteristics and talents that make them unique. Anyone interested in JWT's future couldn't ask for a better arrangement.

DICK WASSERMAN

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DANCE KID and MIDNIGHT COWBOY, went on in MASH and recently in PAPILLON, CALIFORNIA SPLIT, THE STING, and the exciting and disturbing GOING PLACES. Very popular movies and big money makers. In fact, there are about a dozen male actors who are immediately "bankable," (trade talk for stars whose names automatically assure financial backing for a film.) The only woman star in America who is bankable is Barbra Streisand. And while all these amusing or suspenseful male starring movies make money, it seems that the only thoughtful, serious, sociologically important movies being made are about women. SCENES FROM A MARRIAGE is Liv Ullman's movie and Gena Rowlands eclipses Peter Falk in a WOMAN UNDER THE INFLUENCE. But, although both movies are making money, the leading ladies just aren't bankable. Even Ellen Burstyn, who has been nominated for Academy Awards in THE LAST PICTURE SHOW and THE EXORCIST and probably will again be nominated for ALICE DOESN'T LIVE HERE ANYMORE, just isn't the star that Newman, Redford, Segal or Reynolds is.

I don't expect to see a dozen commercials about women—neurotic, betrayed or seeking fulfillment—hitting TV, any more than we got a batch of male-bonding commercials. But it does seem that since this is what we're paying money to see these days—and movie audiences are about equally male and female, we must be looking to the boys for fun and games and to the girls for the hard stuff called reality.

Anyway—good movie, bad movie, fair movie, I'm a movie man. And since I love to talk about what I love, I expect to get a lot of fun out of having my very own movie forum—with nobody, for once, interrupting me when I'm right in the middle of "—and then there was that terrific moment where she tells him—".

Campaign of the Month

The eye
must eat,
too.



Wedgwood happily introduces the Williamsburg Collection of fine bone china—five delicious patterns meticulously adapted from early 18th-century designs. Choose from top right: Chariot, Tiger, Elephant, Colonial Sprays, Cuckoo and Chinese Flowers, each around \$60. A 5-piece place setting, Wedgwood, 555 Madison Ave., N.Y.C.

Wedgwood
All you need to know is the name.

Wedgwood
Art Director: Dave Meador
Copy Group Head: Susan Proctor

It's only natural that the world's largest
international hotel chain would give you the supernatural.

When you're far away from home, it's comforting to know someone's watching out for you. That's why, at our 100+ Continental Hotels in 30+ countries and 100+ cities, we have an unparalleled experience of the service of every guest, day or night. But it's not surprising. At every Inter-Continental, we have something different to make your stay memorable and memorable. What else would you expect from the world's largest International Hotel group?



Inter-Continental Hotels.
When you've seen one, you haven't seen them all.

You'll find unique Inter-Continental hotels in over 100 countries. In the U.S., Inter-Continental Hotels are located in New York, Los Angeles, San Francisco, Dallas, Houston, Atlanta, Chicago, Miami, Philadelphia, Washington, D.C., and many other cities. In Europe, Inter-Continental Hotels are located in London, Paris, Rome, Frankfurt, Zurich, and many other cities. In Asia, Inter-Continental Hotels are located in Hong Kong, Singapore, and many other cities. In Africa, Inter-Continental Hotels are located in Johannesburg, Nairobi, and many other cities. In the Middle East, Inter-Continental Hotels are located in Dubai, Amman, and many other cities. In Australia, Inter-Continental Hotels are located in Sydney, Melbourne, and many other cities. In New Zealand, Inter-Continental Hotels are located in Auckland, Christchurch, and many other cities.



Saga Mink
Art Director: Carolyne Diehl
Copywriter: Barbara Appel

**Would
you
help
this kid?**

When the dam broke at Buffalo Creek, West Virginia, a lot of people weren't as lucky as this little guy.
Jamie and the rest of the Maskey family made it up the hill just in the nick of time. Seconds later, a wall of water swept all their earthly possessions away.
Here you see Jamie in the Red Cross shelter, thinking it all over.
One look at that face, and we're awfully glad we were there to help.
Every year, you know, Red Cross touches the lives of millions upon millions of Americans. Rich. Poor. Average. Black. White. Christian and Jew. With support. With comfort. With a helping hand when they need it.
So when you open your heart, with your time or your money, you can be certain it's in the right place.

A Public Service of This Newspaper & The Advertising Council



Red Cross.
The Good Neighbor.

Red Cross
Art Directors: Sven Mohr/Julie Talbert
Copywriter: Alan Gillies

Inter Continental Hotels
Art Director: Lillian Nahmias
Copywriter: Joan Mofenson

**The
dirty story
nobody
wants to
hear.**

It's 1976.
And she's a beauty.
But suddenly production in that new plant of yours comes skidding to a stop. Because your power supply systems can't comply with recently tightened air standards.
Or new processes you've installed bring you new villains. Dangerous noise levels. Toxic chemicals. That threaten your workers' health. And give you a splitting corporate headache.
Or. Effluent standards are tightened. So you need more (and more costly) water

cleanup equipment you wish you'd allowed for in the first place.
Nobody's got a crystal ball. But the more you've been involved with the design of environmental controls, the more successfully you can eliminate pitfalls. Even mushrooming pollution crises.
We know. We're Marsh & McLennan. The world's leading insurance broker. And we've helped plan facilities to minimize risks for over 100 years.
Part of this service we're so proud of is M&M Protection

Consultants (MM&PC) and George D. Clayton & Associates (GDC). Together they have a full staff of qualified engineers and scientists. With expertise in air, water, noise, radiation, industrial hygiene, acid waste, waste disposal. And GDC has its own comprehensive pollution analysis laboratories. To help solve your environmental problems. The ones you've got now. And potential ones.
Call us. Wherever you are in the world. We want to help you lead a good clean life.

MARSH & MCLENNAN
The Knowledge Broker

Marsh & McLennan
Art Director: George Takayama
Copywriter: John Nason



The America's Cup.
5 seconds before start.

Every Rolex Oyster Perpetual Cup series watch is the most precise, most reliable, most accurate timepiece ever made. It's the only watch in the world that's been tested and certified by the Rolex Oyster Perpetual Cup series. It's the only watch in the world that's been tested and certified by the Rolex Oyster Perpetual Cup series. It's the only watch in the world that's been tested and certified by the Rolex Oyster Perpetual Cup series.

ROLEX

Rolex
Art Director: Jerry Rosenberg
Copywriter: Bob Judd

The ads printed here are samples of JWT campaigns created in the New York office for accounts billing less than \$500,000 annually. They were picked to remind people that we do a lot of splendid creative work for comparatively small clients.