

THE JWT NEWS

NEWS & VIEWS / MAY 1975

April 1975: All's Not Quiet On The Western Front

Several weeks ago I was invited to attend the Thirty-Seventh European Managers' meeting. It was held in Vienna and was a knockout. (I would say the same thing if the meeting had been held in Peoria. I'm glad it wasn't, though.)

Since most of us in the U.S. know relatively little about JWT/Europe—and the people who run it—a couple of Corporates thought some personal impressions from an outlander might be interesting. I promised not to be too outlandish.

The fifteen managers at Vienna represented eleven offices: Amsterdam, Brussels, Copenhagen, Frankfurt, London, Madrid, Milan, Paris, Stockholm, Vienna and Zurich. Together they are JWT/Europe and contribute about 20% of our company's worldwide billing. Each year—since the war—their billing has climbed smartly. But each year their struggle for profits has grown more intense. It's no news to anyone that all ain't Strudel and Schnapps in Europe these days.

Individually, each manager and office is under an incredible crunch. The

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From left to right: Elvira Bruhnsen, London; Harry Clark, New York; Hakan Verner-Carlsson, Stockholm; Mogens Sisbo, Copenhagen; Albert Brouwet, Brussels; Denis Lanigan, London; Alfred Tiefenbrunner, Vienna; John Lindesay-Bethune, London; Don Johnston, President; Manuel de Elexpuru, Madrid; John Novotny, Stockholm; Julian Bravo, Madrid; George Eversman, New York; Don Thompson, Paris; Herman Coenen, Brussels; Peter Gilow, Frankfurt; Wayne Fickinger, Chicago; David Campbell-Harris, Milan; Peter Horak, Zurich; Bob Doyer, Amsterdam.

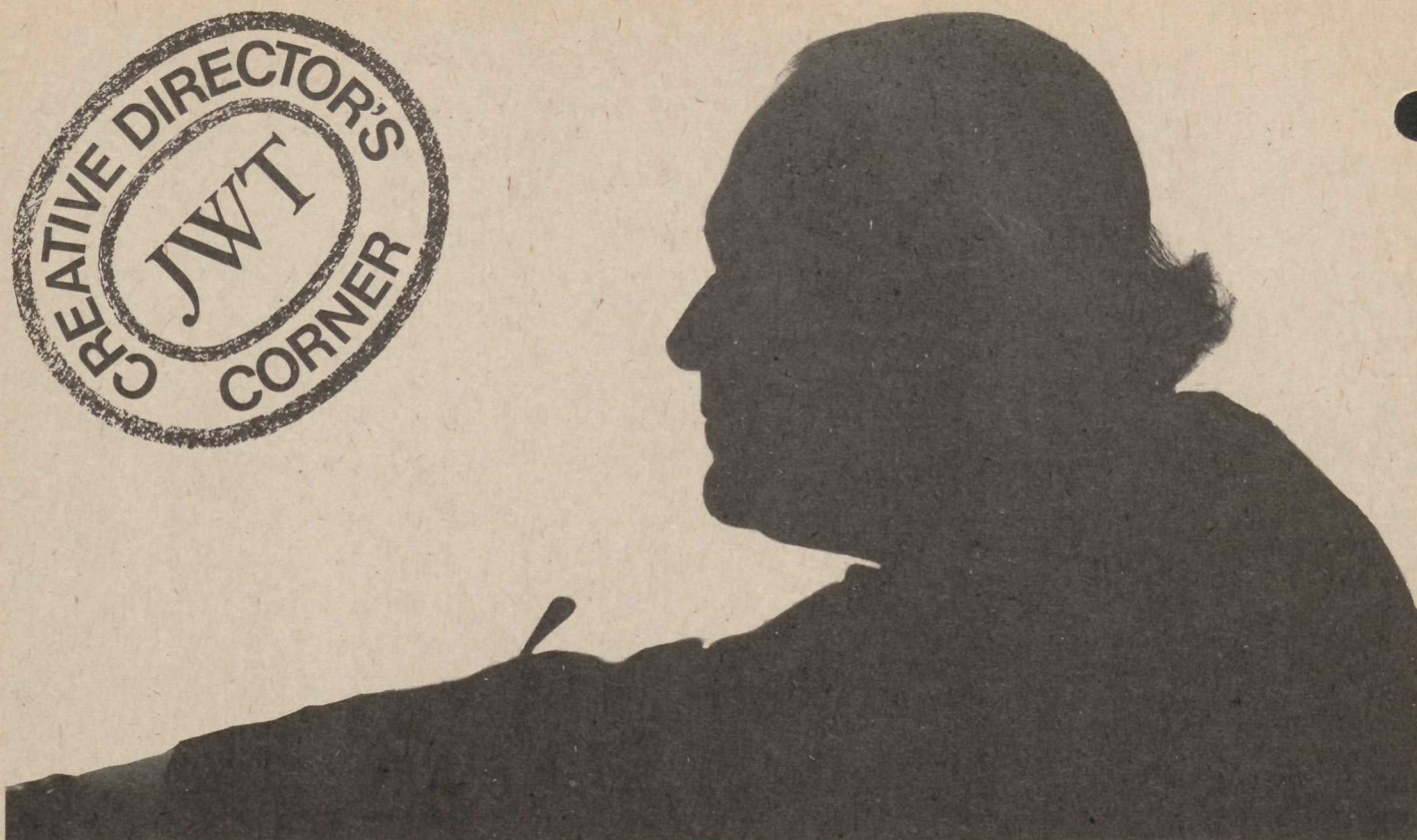
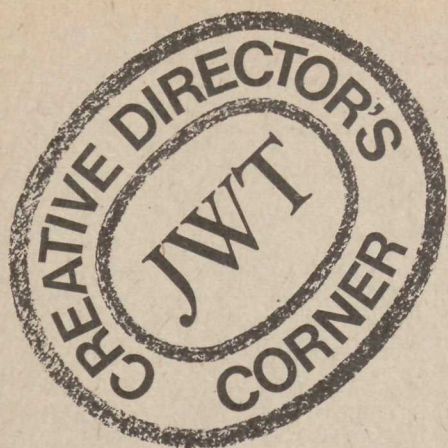
Dr. John Treasure



Bring up almost any topic with John Treasure, even something quite personal, and a marvelous unseen mechanism inside his head swiftly brings his mental equipment to bear. Calmly, deliberately, staring into a middle distance, he begins to speak, almost always in complete sentences. He does not seem to talk at great length, but when he's through, you're left with the feeling there's nothing more to say about the subject.

The intensity of his concentration can be unsettling. As we spoke, he was interrupted in mid-sentence several times and called away by Jack Peters. Each time John left the room, he would return a few minutes later, look thoughtful a moment, and complete the sentence he'd started minutes before.

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Arnold E. Grisman

Direct Mail Reborn

When I started writing copy, Direct Mail was a dying medium—and every young copywriter in town was eager to attend the funeral. Who wanted to play Post Office while you could sing and dance your way to fame on a television tube?

Some twenty years later Direct Mail, now transformed into Direct Response, shows every sign of becoming the new glamor medium. During 1973, \$50 billion worth of goods was sold in the U. S. through Direct Response—and \$5.4 billion spent on the media themselves. Companies like General Foods, General Mills, and Polaroid have entered the field on a large scale in both the U. S. and in Europe. And consumers, presumably freed long ago by the automobile from their dependence on mail order, are returning to the mails with relish.

In an interesting new book, *Successful Direct Marketing Methods*, Bob Stone explains what happened while I wasn't watching. The credit card explosion of the '60's made possible the

sale of items up to \$100—as opposed to the previous mail order limit of \$10. Computers segmented the market with a precision never available before. At the same time Direct Marketers learned to use broadcast as well as print media—and, incidentally, discovered the potential of massive telephone campaigns.

Part of Direct Response's current success is undoubtedly due to certain peculiarly timely satisfactions inherent in a direct transaction for both buyer and seller.

The buyer gets more information than he can get anywhere else and the leisure to study it, wide selection, exemption from hassling, and freedom from traffic jams.

The seller gets a more exact accounting than he does anywhere else in the advertising business; effectiveness is directly measurable in sales—and can be pretested by the same criteria.

It is this quality of accountability that fascinated the founding copywriters, from Claude Hopkins to James Webb Young, who established most of the basic theory of our business by studying mail order results. Emboldened by an endless flow of coupons, Claude Hopkins promised in *Scientific Advertising* that, "Advertising, once a

gamble, has thus become under able direction, one of the safest of human ventures. Certainly no other enterprise with comparable possibilities need involve so little risk."

While Bob Stone is somewhat more circumspect, he enjoys the same conviction that he knows what works and what doesn't. Under headings like "Visualizing the Prospect, Selecting Advantages and Benefits, Harnessing the Powers of Semantics, Building in the Hook, Writing the Lead, Classic Copy Structure, Establishing the Uniqueness of Your Product or Service, Effective Use of Testimonials, Justifying the Price," etc., he has things to say that I found worth listening to.

You, too, can discover what produced a 252% improvement for a book series, or a 209% improvement for a correspondence course inquiry ad. You may never become involved in direct response advertising, but mail order remains an illuminating insight into what makes people buy, or not buy. At a time when we are all revisiting the basics of our business, this is as basic as you can get.

Successful Direct Marketing Methods, By Bob Stone, 336 pps, Chicago, Crain Books, \$19.95.

The annual shareholders meeting was held May 14th, at the Irving Trust Building on Park Avenue. Ted Wilson welcomed guests, stockholders and employees. Using several graphs and charts, Alun Jones explained that in 1974, per share earnings from advertising operations were 94¢, which were reduced to 25¢ by losses in non-advertising areas.

Most of the meeting was devoted to Don Johnston's extemporaneous talk and a 30 minute showing of JWT commercials from around the world. Johnston spoke with unusual candor.

"The first thing we did," he said, "was to restructure ourselves at the top." He went on to say, "... we've made significant changes in management in the last nine months in 16 of our operations ... (as a result) we do have a new attitude, a new aggressiveness, and a totally new approach to the advertising business in these operations."

Despite the current recession, he refused to blame hard times for low JWT profits. In reference to his relations with Ted Wilson, John Treasure and other key people, Don asserted that one of the new management team's greatest strengths was that "we like each other."

He called charges that JWT's prob-

The Annual Shareholders Meeting



lems had derived from its being a public company "absolute nonsense."

Johnston explained that there are advantages to being a public company, as long as concern with the price of JWT stock does not become "distractive" to top management.

He pointed out that JWT's 4th quarter was the best, in terms of revenue, for this or any other agency in history.

When Don finished speaking, Ms. Joyce Snyder, Coordinator of Public Speakers of NOW (National Organization of Women), N.Y. asked about published charges that the Agency had knowingly employed CIA operatives. Johnston's reply: "I've spent 16 out of 25 years overseas and I've never met a CIA agent in the J. Walter Thompson Company. I have no knowledge of any relationship our company has had with the CIA. As a matter of fact I haven't found a guy yet in this company who can keep a secret longer than it takes to get to the men's room."

/DW

Owett On Film



Four Fifths of The Day of the Locust

I can't believe the rave reviews for THE DAY OF THE LOCUST are for the same movie I saw.

A month ago I was invited to a private screening of John Schlesinger's new film. Would I accept, the lady from Paramount asked? Would I pass up any movie, especially one by the director of MIDNIGHT COWBOY, DARLING, and SUNDAY, BLOODY SUNDAY?

The screening was held on the 29th floor of the Gulf & Western Building. The winds were howling at 55 miles an hour, and the elevator made three frantic runs up to the 43d floor before it made it to 29. The cables creaked and moaned painfully. My wife wanted to go home, but I knew they wouldn't let us up there if it weren't safe. After we were seated, a representative from Paramount asked the 50 guests to be careful that no more than 10 people boarded a down going elevator be-

cause the winds were making the cables sway.

The opening frames of the film caught the sunny, lazy look of Hollywood in the thirties—sunlight through lawn sprinklers, ungreen lawns, low small white stucco apartments with pink tile roofs, and lots of bleached blonde hair, sensitively photographed by Conrad Hall (Dove Films).

I settled back for what I thought would be a fantastic viewing experience, only moderately aware of the groans of the Gulf & Western Building swaying in the windstorm.

THE DAY OF THE LOCUST is based on Nathaniel West's 1939 novel. It's about the burning ambition of a pretty young extra (Karen Black) to become a star, the promising young art director from Yale, David Ather-ton, (so good in SUGARLAND EXPRESS) who falls for her, and the elderly recluse (Donald Sutherland, miscast) who has retired in California to soak in sunshine and orange juice

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JWT/Detroit Revisited

In the second installment of JWT/Detroit, we are taking a close look at the national network of Ford Dealer Advertising Association business—a series of accounts each of which is based locally and managed by a JWT account representative. The total budget in 1974 was \$32,000,000.

JWT has been the FDA agency for 41 years. The national headquarters for the FDA's is JWT/Detroit, with Bud Fitzsimmons, senior vice president, the management supervisor. "But," Fitzsimmons is quick to add, "all the work is done by a group of talented marketing guys spread all over the map."

"Totally unlike the traditional association operation, the JWT FDA accounts are regionalized marketing arms which maintain full-service capability for accounts ranging in size from \$800,000 to well over 2 million," Bud says. "Where other car associations use their national ad programs intact



Bud Fitzsimmons

or slightly edited, we apply tactical marketing principles in developing regionalized advertising and merchandising programs for individual FDA's. It's more work for us but it's worth it."

"Right now, the account team is developing a national program involving the application of the JWT T-Plan at the regional level to explore and answer car buying decisions at the re-

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World News Roundup.

Jill Firth JWT/London Your Original Wipe-Clean Mind



Jill Firth, London Creative Supervisor on a long list of accounts including Horlicks, Kelloggs, Kraft, the Metrication Board, Ayds and Yardley, appeared recently in an interview in the *Sunday Times Magazine*—one in a series entitled "Work and why we do it."

Others in the same issue included a chef, a musician, a miner, a doctor and a farmer.

One of the purposes of the brief

survey was to establish whether money was the only, or even the major, motivator. Not surprisingly, it concluded it was not.

"Being a copywriter doesn't just mean writing copy for advertisements," said Jill. "It means analysing the problem, working out who you're aiming at, finding out what they want; it means writing instruction leaflets, label directions, recipes, and copy for anything from advertisements in *Nursing Mirror* to the script for television commercials.

"You start by writing and writing. Everything has to be done seventeen times. You have to satisfy your group head, the rest of your group—and the client. And then the client may pick an advertisement we don't like. That's why it's such a frazzling business. I keep saying to myself, you're *paid* to stand frustrations.

"On the books you work 9:30 to 5:30, but no one nags if you're half an hour late. And if you had to work until one in the morning you would. There really aren't any sins except doing bad work. That's why most of us like it here.

"I think it's grossly overpaid—but perhaps that's my Quaker conscience. The top end ought to be paid like supermarket managers, or perhaps the same as a textile designer.

"I wouldn't like to be an account executive. I'd burn up a stomach lining a week.

"If I could go back to the age of 18 I'd be an architect. If I did do something else, I would love to make or repair musical instruments (with a few other people) but that's a pipe dream.

"I feel exhausted after a day's work, but I think that's old age. I used to be able to start a whole new life in the evenings. Now I crawl upstairs and do my cello practice. I try to do an hour a day. I started at 43.

"But work does not really interfere with my private life. I have your original wipe-clean mind. New every morning, I am."

Jill joined JWT as a secretary in 1949, after leaving Oxford University early to join her brother on a farm. By 1956 she was copywriting, and 1972 was a Creative Supervisor. Married to an ex-JWT copywriter, Jill lists her recreations as "playing the cello and trying to learn too many languages at once."

URSULA SEDGWICK



Sally Fear

Professional Photographers Now Know The Meaning Of Fear

Sally Fear, secretary to Jeremy Bullmore, JWT London's Deputy-Chairman has won the first Royal Photographic Society/Nikon scholarship, beating a large number not only of amateurs but of highly experienced professionals too. The award brings with it a Nikon F2 Photomic Camera and £1,000 to spend on her project—

'London at the Weekend.'

Sally, who only started taking photographs seven months ago, took her winning series with a borrowed camera. One day she may be a professional photographer. Until then she seems very happy as Jeremy Bullmore's secretary.



Brighton Veteran Car Run, Hyde Park—1974



Remembrance Sunday—1974



Pearly King and Queen Harvest Festival—1974

The JWT NEWS Staff

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

You Can Go Home Again. If You're Careful About Where You've Been

John Novotny stopped by a couple of weeks ago before heading back to JWT/Stockholm, which he has managed since 1972.

If John didn't exist, central casting would have had to invent him. He's a tall, good looking blond man of 41, who wears glasses with silver frames, has virtually perfect diction and dresses with what could best be called conservative flair (a dark blue worsted with fashionably wide lapels on the day I saw him). I found him extremely articulate, quite candid, and altogether, an extremely pleasant man to chat with.

We talked about Peter Shaffer's new English import, "Equus," John's wife and two boys, 6 and 8, and their respective dedication (at the moment) to dentistry and professional baseball. And of course, about business.

John graduated from the University of Wisconsin in 1956 and joined JWT in 1962 after an interlude with the Caterpillar Tractor Company and as a salesman. After obtaining his BS in foreign trade, he had planned to go into banking. But a JWT recruiter set up a meeting with the impressive and dedicated Harry Lee, in California, and Harry convinced him to go to work for JWT.

John has spent most of his time with JWT working for Unilever in Europe. He worked in New York until 1967, when he was assigned to Amsterdam as Unilever account supervisor. In 3 years he helped raise the number of Unilever assignments from 3 to 12. In 1970 he moved to London as account director on *Persil*, among other things. *Persil*, a washing soap, is to Unilever in the UK what *Tide* is to



P&G here.

John helped launch an improved version of the product and recapture market leadership from P&G's *Ariel* in only 3 months.

John enjoys sailing, skiing and an occasional game of tennis. He looks forward to returning to New York, where he will be the management supervisor on the Warner Lambert account.

/DW

The Noordwijk Conference

The internal communications of JWT are the envy of the agency world. The tenth annual Noordwijk Seminar held in the Netherlands May 6 to 11 was a bravura example.

Led by Harry Clark, eight panelists, all heavily experienced in every phase of JWT marketing, faced forty promising young JWT professionals from fifteen countries. In addition, each panelist spoke on a subject of specific interest.

As always, the backbone of the Seminar was the work of the young participants on several current and unresolved client problems. Divided into five teams, the participants solved all aspects of the problems, working under intense deadline pressure. Although strangers to one another and with some language difficulties involved, they had to organize their efforts and be ready within 24 hours.



For the two sets of formal presentations, the panelists played "client" to each of the five competing "agency" teams. Then the panelists criticized and advised with a vigor that set the air crackling.

Once again, the success of the Noordwijk Seminar bubbled out in the

thanks and enthusiasm of the participants. And the panelists, in a rare chance to see things from the "other" side, learned a lot about strengths or mistakes which had never before been so obvious. Everyone at Noordwijk gained, but none so much as JWT's clients around the world.

SYS T. MORCH

Their Name is Walter Thompson de Mexico, But You Can Call Them "Walter"

JWT/Mexico is called "Walter Thompson de Mexico" because in the native language, "J" has off color connotations. Unlike the Agency's U.S. nickname, "Thompson," Mexicans call JWT "Walter." When people ask where they work, they simply tell them, "I work for Walter."

Our Mexico office takes up 4 of 6 floors of the Walter Thompson de Mexico Building on the picturesque, tree-lined Ejercito Nacional (National Army Street), in Mexico City.

Mexico City is a great place to have an agency—or anything else. The City sits on a plateau 7500 feet in the air. Although it rains nearly every day for a couple of hours from mid-May to mid-October, the temperature is pretty much the same winter and summer. It hovers between fifty and eighty-five degrees all year long.

From the time it was established in 1943, the Mexico office had not, to put it mildly, been without its problems. Until Loy Baxter's arrival (he's now head of JWT/West) in 1959, there had been 12 different managers.

Austin S. "Ace" Parker, 49, has been the manager of the office since 1964. After graduating from the University of North Carolina in 1953 he went to work for JWT/New York. He spent 2 years in New York and 4 in our Miami office, then he moved to San Juan, where he managed JWT/Puerto Rico for 5 years.

Ace's success in Puerto Rico convinced top management he could continue the excellent job already begun by Loy. When Ace took over, he extended and completed the work Loy had started. He's done a magnificent job. In the 11 years he's run things, billings have grown from 3.2 million to over 15 million dollars. Today, Ace told me, Walter Thompson de Mexico is the fastest growing advertising agency in Mexico.

Since he arrived, Parker has made a special effort to hire and train Mexican nationals. There are 125 people in the



Ace Parker

office, including a staff of 15 who work for Deltakos. All but 5 are Mexicans. Among the shop's largest accounts are Ford, Banco de Comercio, and Schering-Plough, whose products include *Maybelline*, *St. Joseph* aspirin and *Pond's*.

Ace is described by people who know him as a soft-spoken man, sincere and very low key, but with a great deal of quiet determination. They describe the job he's done in Mexico as "brilliant." A former Marine and a veteran of the Korean War, Ace lives

with his wife and 4 boys in a suburb of Mexico City.

Creative Director Alfredo Jarrin, 47, has spent most of his 16 years with JWT in the New York office. He has been the creative director of WT/M for the past 2 years. Alfredo explained that the advertising business in Mexico has traditionally been account dominated. "In the past, ad writers in Mexico were usually former school teachers or journalists who happened to fall into it," he told me over the phone. "I'm trying to change that." Alfredo's first attempt involved hiring 6 trainees, none of whom worked out. He was discouraged, but both Ace Parker and Don Johnston applauded his efforts to strengthen the creative department and urged him to continue. He tries to hire 2 or 3 writers a year as trainees. "I'm looking for my eventual replacement," he says. "When I find the person, I'll put him or her in charge so I can relax and take some time off to get to know Mexico."

There are 28 people in Jarrin's department, including 6 writers and 12 art directors. The quality of print production in Mexico is "fantastic", Alfredo says, but type selection is limited and what type styles there are, are expensive and not very good.

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Writer's Weekly Review in Alfredo Jarrin's office. LR: Fran Robledo, Monica Artigas, A. Jarrin, Carlos Mejia and Leonel G. Prieto.

Walter de Mexico continued from page 7

As in all JWT offices, the management committee plays a vital role in running WT/M. It consists of Parker, Luis Castaneda (a 17 year WT/M veteran), Sergio Martin del Campo (18 years), Tony Cowal (brought down from JWT/Canada 5 years ago), Ramon Calderon, Controller (4 years with WT/M) and Alfredo Jarrin. Juan Carlos Pulido heads up the thriving Deltakos division.

The Agency's billing is divided roughly into 55% tv, 20% print, 15% radio and 10% cinema. If "cinema" comes as a surprise, it's because movie theaters in Mexico show 30 and 60 second commercials before the main feature. The main metropolitan areas of Mexico, and the locations where most advertising is placed, are Mexico City, Guadalajara and Monterrey, sometimes called "the Pittsburgh of Mexico". Local officials expect the population of Mexico City, now 8 million, to swell to 13 million by 1980.

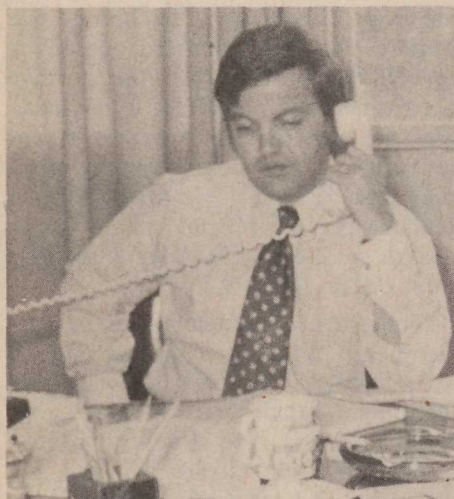
/DW



Left: Tony Cowal, Vice President, Account Supervisor; right: James G. Parsons, Account Supervisor



Luis Castañeda, Account Supervisor



Finance Department: Ramón Calderon, Comptroller



Account Supervisor Sergio Martin del Campo



Media Director: Helena Arroyo

JWT/Detroit continued from page 4

tail point. The returns should give us an updated, possibly new set of rules for retail advertising."

The JWT FDA account team is divided into five regions with vice presidents/regional supervisors heading up each region. The following men are based in the following offices: Boston, Nicholas Popely; Chicago, Bob Norsworthy; Atlanta, George Welling; Detroit, Blaise Newman; in the West, Robert Saffell, and his associate Joe Rainoldi. Regional management supervisors are Norm August in Chicago, Frank Carlson in Atlanta and Loy

Baxter in Los Angeles. Bob Selby is account supervisor in Detroit.

"The real challenge for the JWT FDA account team is that the clients are the retailers," Bud said. "And as such, we act as their marketing manager, ad manager, and merchandising department as well as their agency and confidant. It's extremely valuable experience that requires enormous finesse, stamina, tact, patience, diplomacy and, well, guts."

Bud has been with JWT since 1959, with some time out on the client side. He has the distinction of having worked in five JWT offices (Holly-

wood, Los Angeles, Detroit, New York and San Francisco). As FDA national management supervisor, he is responsible for FDA activities in some 15 field offices. Before returning to the Detroit office, he was director of client services in Los Angeles.

With respect to the current market conditions, Fitzsimmons said, "This is one hell of a year for the automotive industry and the advertising people connected with it. Our ability to tect, react, and execute advertising that responds to the market will determine the success of our results. That and a little luck."

The Unilever Supervisors Conference

Thirty-two Unilever account directors convened in London early this month for their annual 3 day conference. The group represented 16 world-wide JWT offices.

The conference was held to review our current Unilever advertising and to share and profit from experiences with Lever brands. Presentations ranged from global brands such as *Lux Toilet Soap* to purely local accounts such as Amsterdam's *Bontkracht* (Bright Colors).



Left to right: Boudewijn Hoogeweegen (Amsterdam), Richard Beardsley (London), Hakan Verner-Carlsson (Stockholm), Tom Lauwers (Paris), Charlie Conn (Toronto), Ulrico Marcenaro (Milan), Eduardo Parra (Madrid), Jose Maria Parieto (Madrid), Zafar Ahmad (London), Sys Morch (New York), Bruce Jackson (New York), Peter Campbell (Sydney)

All's Not Quiet on the Western Front continued from page 1

daily pressure of economic strain and regulatory squeeze has all the operational merriment of a biopsy. Couple these things with extraordinary client complexities and you can understand that managers in Europe have little time to manufacture their own problems, as we sometimes do. Their energies are spent coping with circumstances over which they have little or no control. In their day-to-day work they undoubtedly often feel like a bank president watching a heist.

For openers, start with inflation.

Here in the U.S. we dribble sweat-beads dealing with near double digit inflation. A quick sample of European countries shows London with an inflation rate of 24%; Paris, 15.5%; Milan, 25.3%. Consider the hysteria that would blanket our business should fuel prices snuggle in at \$2 per gallon. Or think just a little bit about trying to sell an 8 ounce jar of Miracle Whip for \$1.40 in Sweden when it retails for about 45¢ here; or the 49¢ size of Philly for \$1.00 in Germany. To the European manager these are just samples of the kind of problems he has handy to help pass away the time.

As for regulatory-body control: It varies, of course, by office. But there's enough of it around for everyone to grow hives over. In Amsterdam, for example, agency remuneration is strictly regulated within a 2% tolerance. Even *that* wouldn't be too bad, except the topmost remuneration allowable is barely adequate to cover the cost of doing business. In working an account under this circumstance there simply is no room *at all* for any kind of error.

The multi-national client, too, sometimes provides unique and wonderful problem-solving opportunities. The trickiness of handling this kind of client simultaneously in three or four JWT offices sometimes—not always—requires a sort of hide-and-seek type search to figure out who's calling the shots. Is it Home Base headquarters where the business was assigned in the first place? Or is it the Regional office



Don Johnston, Wiley T. Buchanan, U.S. Ambassador to Austria, and Mrs. Alfred Tiefenbrunner, wife of manager, JWT/Vienna, at a reception at Palais Schwarzenberg.

with whom day-to-day business is conducted? Bigamy sometimes would seem to be the only answer. But you know that *never* was much of an idea.

I guess it comes down to this: If I were a manager trying to cope with all, or even one, of these circumstances, I would keep my Samurai sword handy at the office—and at home.

So far I'm sure I've made the whole JWT/Europe scene sound unbearable. It's not, of course. Otherwise, JWT/Europe couldn't possibly be growing, as it is; and developing profit, as it is. It's just a terribly trying scene. And it

demands very hard work just to keep on even keel.

The manager in Europe—much more than in the U.S.—is the guy who really has to do the balancing act. Obviously, the job requires especially capable people. Now right here it gets very tempting to gild the lily and start stringing-out adjectives to say how wonderful our guys are. To do so is warranted, I am sure. But since I haven't worked with the individuals at length, let me report, briefly, on how they looked during my short time in Vienna:

Each day the managers worked *hard* from 8:30 a.m. to 6:30 p.m., with little let-up. The issues they examined and discussed were critical ones. Important input was expected from each man there. And it was gotten. No monkeyshines. But after-hours the topics of the day disappeared like fried ice. And somehow everybody shifted to an entirely different kind of gear. They got this stuff called Slivovitz, see. Ye Gods!

I don't care to discuss the evenings further. I'll say only that a night without Slivovitz is like a day without Anita Bryant.

What came out of three days of this kind of work for me was a clear conviction that these guys are good. I guess I must resort to adjectives to say that the European managers—and the offices they represent—are smart and tough and pragmatic. They are realistic in their ability to define what's got to be done. They are smart enough to figure out the best way to do it. And they're tough enough to get it done. These things I truly believe about this bunch.

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The Western Front cont. from page 9

They'll cope. Successfully. Count on it.

I think it's fair to summarize and say our Western front is in one hellava saloon brawl. But our Western front also is good and up to the Job. There's just one thing it is *not*—quiet. Anytime. But particularly and especially after 6:30 p.m.

Slivovitz. Ye Gods!

WAYNE FICKINGER

Dr. John Treasure cont. from page 1

John's natural reserve and the precision with which he insists on defining his terms might make him seem aloof and even a bit stuffy, but people who know him at all well, know the opposite is true.

Despite his erudition, behind the formidable intelligence, the crisp English accent and the expensive, conservatively cut suits, John Treasure is a remarkably unpretentious man—the kind people turn to when they feel they need someone they can feel close to in a crisis, whether financial or personal . . . and as far as JWT is concerned, a man who, when you stop to think about it, is quite aptly named. His field of interest, unemployment theories, had painful relevance because in those days he was almost always broke. After teaching stints at Columbia, Chicago and Berkeley, he returned to the east coast by bus and booked passage to England aboard a merchant ship, the *Marine Tiger*. On board, he picked up sorely needed pocket money by lecturing American students about what to expect once they reached England.

He taught economics for several years at Cambridge, where he earned his PhD. Early in 1952, with 6 months to kill before taking a post as a U.N. economist in New York, John took a job with BMRB, in London. At that time, BMRB was a market research firm owned by, but not directly affiliated with JWT. He found the work fascinating. In 1956 he was made managing director of the firm.

As John tells it, running a market research firm is a tough way to make a living. "You are trying to sell something that doesn't exist until you do it, to people who aren't always sure they need it," he told me. "And even if you can convince them they can, in fact,

make use of it, you haven't necessarily convinced them they need *your firm* to do it." It was excellent training for the ad business.

In 1960 Treasure moved to JWT as the head of the London marketing department where a staff of 80 helped him apply marketing information to clients' problems. In 1967, he was appointed chairman of JWT/London. In 1975 the office was reorganized as the JWT Group with John as its chairman and Denis Lanigan as chairman of JWT/London.

For John, it was a step up; it allowed him to spend more time in the U.S., helping Don Johnston and Ted Wilson run the world-wide JWT federation.

John lives in London with his wife and two sons, 15 and 17. He routinely puts in very long days, often leaving the house at dawn and returning after midnight.

John claims he no longer gets the chance to 'read much economics', as he puts it, but from time to time he plays tennis with Paul Samuelson, the famous M.I.T. economist, and is well acquainted with Milton Friedman, equally famous, of the University of Chicago.

We spoke for awhile about the competing economic and political systems in the world today and how both the Communistic and Capitalistic countries seem to be heading toward a middle ground. "It's interesting how many young people who insist on a free way of life also insist on redistributing the income in this country," he mused. "They fail to realize the only way to do that would be to institute a rigid orthodoxy like Communist China's. And with that, out would go their precious individual freedoms. You cannot have complete economic equality and a large degree of personal freedom at the same time. In economics, there is always a trade off. You cannot have your cake and eat it too."

/DW

Owett on Film continued from page 3

and who adores Miss Black.

There's a whole lot of Karen Black looking and posing like a young Ginger Rogers in a whole lot of fashionable clothes. That part's fun to watch at first—but the movie never does make us believe she desperately wants

to be a star. Burgess Meredith is marvelous as her father, a down-and-out vaudevillian who sells floor polish door-to-door while waiting for the phone call that will summon him back into show business. Meredith is one of our truly great actors. It's a shame he's so often wasted in lousy movies with wierdo roles.

The movie fans (the locusts of the title) are no more believable than Karen Black. They should be intense and driven but they just don't come off as fanatical worshippers who wait days or nights for even a glimpse of a star. We should believe that these people would not hesitate to beg Clark Gable for an autograph at his best friend's funeral. But we don't. These fans don't horrify us as the beggars or cripples in a Fellini movie do.

The film is respectful of the novel and looks right and sounds right, but moves badly. It's pokey. A scene is absorbed, the eye and the ear become anxious to get on to the next scene. Sutherland tries to make his old man old by playing him expressionless, but he comes off catatonic. On the other hand, I may have become distracted at about this time by the ominous wailing of the wall next to my aisle seat. My wife again suggested we leave, but I wanted to see the end. The end, or as close as I came to it.

Meredith dies, Black becomes a high-priced call girl, repents and moves in with the doddering Sutherland, who turns out to be something of an ice cream freak. She invites a Hollywood cowboy and a Mexican who trains fighting roosters to ornament the household. Atherton becomes a successful scenic art director on a movie about Waterloo. He's also painting a Goyaesque work on the destruction of Los Angeles. He's still madly in love with Ms. Black. After a long messy party, she leaves Sutherland and disappears.

Reflecting on the book, I thought the leisurely pacing might be designed to make the film's eruption into violence at the very end more effective. The Sutherland character, at the premiere of *The Buccaneer*, kills a peroxided child actor who has taunted him about Ms. Black. The movie fans watch and then go after Sutherland, tearing him apart. I remember the end from the book. I can't tell you if it

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Owett on Film continued from page 10
worked in the movie.

That's because two hours into the two-and-a-half hour movie, the house lights came on.

The projectionist explained that nothing was wrong with the equipment or the film, but that the winds were now up to 60 miles an hour, the building was swaying, and the building management felt it would be safe to vacate the premises. We were asked to walk down the 29 flights. The elevator cables were swaying and might snap. They promised we'd all get new invitations to see the ending. There were cracks in the walls of the stairwell and pieces of plaster on the floors as we walked down the 29 flights. I couldn't move as fast as I'd have liked because my wife was slowed down by her platform wedgies.

I haven't yet been invited back to see the movie's climax, but I did re-read the book. Schlesinger recreated the atmosphere of Hollywood in the thirties but not the desperation of the people. The novel made me cringe. The building made me tremble. The movie made me yawn.

People

Love Letters

(The mother of a JWT/Chicago writer received the following letter, along with a dozen roses, from the Kemper Insurance Companies.)

March 4, 1975
Mrs. Mac Turner
8040 Kenton
Skokie, Illinois

Dear Mrs. Turner:

This weekend the commercials which your son wrote for Kemper will be aired nationally for the first time. We believe they will be tremendously well received by television viewers all across the country.

I wanted to seize this significant occasion to let you know what a fine job Steve is doing for us. Without his creative sparkle; his conscientiousness and dedication; and his insight into the needs and desires of consumers, our

advertising program—so key to our success in the future—would suffer immeasurably.

We hope the flowers will remind you to join our telecasts this weekend.

Cordially,

Steven H. Lesnick

Director,

Communications & Public Affairs

Good News Travels Fast

For many years *Time* magazine's cover was thought to be jinxed. With astonishing frequency, celebrities whose image graced their first page fell from power or lost their health, wealth, looks or life (Richard Nixon was *Time's* Man of the Year in 1971 and 1972, and appeared on their cover more often than any other public figure).

Last March, we profiled JWT/Canada. They just won \$3,000,000 worth of new business, the Canadian equivalent of a \$30,000,000 U.S. account. Perhaps that is a talisman, and future profiles will bring good fortune to the offices and individuals we feature. We're keeping our fingers crossed.

*Campaign
of
the Month*

**JWT
New York/
Detroit**

After the direct, retail approach JWT's rebate ads and commercials took for Ford, both the client and the Agency felt something in a lighter vein was in order.

What looks like
the newest Cadillac
and is priced like
the newest VW?

**Ford Granada.
1975's best-selling
newcomer.**

Ford Granada—with Cadillac's \$12,000/week at a price like VW—is a real engineering achievement. But it's only one of the reasons Granada is 1975's best-selling newcomer.

What so many people like about Granada is the efficient way it brings together features they are looking for today. This distinctive new design provides full-scale room for five. Granada combines a smooth, quiet ride with precise, sure handling and a high level of elegance. The engine choice ranges from a 200 CID Six to an action-packed 181 CID V-8. There's lots more you'll like about Granada. Check it out at your Ford Dealer soon.

*Base sticker price including 10% dealer and destination charges. Dealer price varies on Detroit and V-8. Price comparison based on sticker price including 10% tax, title and license fees, which vary. Price comparison is only guide. Cadillac's 1975 coupe with optional "SC" (1975) and price range \$12,000.

Look close and compare. Ford means value.



Ford Granada 4-Door '75 \$12,000



Cadillac Seville '75 \$12,479



VW Rabbit 4-Door '75 \$8,800

And your local Ford Dealer can show you.

FORD GRANADA
FORD DIVISION Ford

The commercials reproduced here are representative of what group creative director Bert Metter calls, "the hard facts told-with-fun approach." They spoof Chevrolet's "America and apple pie" commercials, VW "rabbit" ads and AMC's "hero sandwich" commercial for *Pacer*.

The commercials were a combined

New York and Detroit creative effort. Writers were Tom Hall, Leighton Hardey, and Dick Hanley. Production was by Frank Martello and Tom Hall. Art Directors: Ed George, Dick Tarczynski. The print ad was written by Bert Metter (on an airplane) and art directed by Jack Keenan.

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"Maverick Chefs"



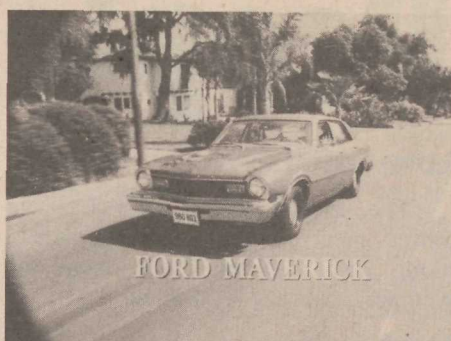
AUDIO:

(Announcer) Hi. What's America's lowest based sticker priced compact?

Ford Maverick.

(Don't forget the Provolone.)

And Maverick's lowest price includes steel-belted radials and lots more.



(Salami.)

It's traditionally America's best-selling four-door compact.

(More mustard.)

The five-passenger Maverick . . . sticker priced \$231 less than the four-passenger AMC Pacer . . . you can get three in



this back seat.

(Two Chefs) We didn't know that.

(Three Chefs) Oh, ho, ho . . . we did.

(Announcer) Ford means value. And your local Ford Dealer can show you.

Pinto Construction



AUDIO:

(Announcer) Do you know what the lowest base sticker priced American small car is?

Ford Pinto.

And what's America's best-selling small



car line?

Ford Pinto.

You know why? Value.

Pinto's low price includes, four-speed transmission, rack-and-pinion steering,



solid state ignition. And still it's priced less than Vega, or Beetle, and \$555 less than a VW Rabbit.

(Artie Johnson) Very interesting.

I didn't know that.

(Announcer) Ford means value.

Picnic Mustang II



AUDIO:

(Announcer) What's America's best-selling small luxury car? (WHAT?) Ford Mustang II. It outsells Monza, Skyhawk, Starfire. It outsells all of them put together. Know why?



(America) Why?

(Announcer) Value. Mustang II's base sticker price includes steel-belted radials, four-speed floor shift, rack-and-pinion steering, and more. (WOW) And that sticker price starts below



competition, including Chevy's Monza Towne Coupe.

(America) Hey America . . . we didn't know that.

(Announcer) Ford means value. And your Ford Dealer can show you.