

- Unilever Celebrates Print Advertising
- London's Fabulous Summer
- Northern Telecom's Renaissance Campaign



From the Desk of...Wally O'Brien

A little over twenty years ago, when I first joined J. Walter Thompson as a trainee, another new employee, a lot older and a lot better known than I was, had something to say about why he joined JWT. It expressed my feelings as well as it did his. Although he'd had a long and distinguished career as a copywriter and was responsible for a number of famous campaigns, he said there was something special about coming to Thompson; it was, in his words, "like playing for the New York Yankees."

Now that may sound corny, or, considering the current state of the Yankees, no great tribute, but you've got to go back some twenty years to understand fully what he was saying. The Yankees were the greatest team in the history of baseball; stars came and stars went, but the team was irresistible to the point where there was a cry to break 'em up so somebody else would have a chance to win. They were simply the best at everything they did, and there was no greater pride for a ballplayer than wearing a Yankee uniform.

J. Walter Thompson Company is the inheritor of those same proud traditions. I started in New York, moved to London, Frankfurt, Chicago, and finally back to New York. In a lot of those places people couldn't care less about either the Yankees or baseball, but the feeling was the same whatever the words they put to it: we were simply the best there was.

Many of us still feel that way. A few do not. Our overall goal for the U.S.A. company, quite simply stated, is to restore that conviction and that pride to everyone. If you want to feel like the best, you'd better be the best. Rah-rah won't do it. Hard work, dedication, and a restless dissatisfaction with mediocrity will.

It is our intention to identify the best people, give them the best training, create an environment that accepts only the best and rewards it in kind.

Above all, my own experience in four offices around the world convinces me that we are at our best when we work as a team. Our business is too big for us to leave its objectives to individual stars or to surrender it to partisan rivalries and private ambition. Our greatest potential is as a company, or, if you will, a team of highly talented, dedicated professionals.

Burt Manning and I have taken to signing our individual names in duo in memos and announcements about U.S.A. achievements. In and of itself this is of little importance, but it represents our conviction that in team play lies our greatest strength, and it should start at the top.

Well, that's the philosophy. How's it working?

When you consider the nature of the economy, rather well. And, better than most of our competitors. So far—and keep your fingers crossed—we've had no client defections and ten new accounts, including Toys "R" Us, Timex, Loctite, Grand Union, Nestea, and American Postal Workers Union. At the same time, we've had twenty-five new account assignments from long-established clients like Ford, Sears, Lever, Health and Tennis Club, Oscar Mayer, and Sun Banks of Florida. Our work has won 100 creative awards in addition to a variety of media and marketing awards.

Together with Adams-Russell we have launched a major new media experiment called The CABLESHOP in Peabody, Massachusetts.

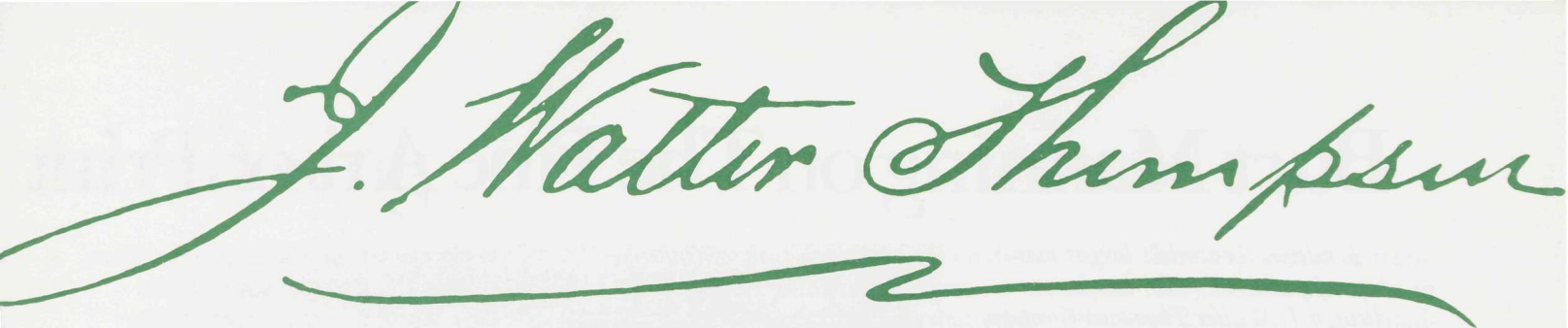
Our commitment to development in the West has been confirmed by the appointment of Jim Agnew to run the region for us. Many of you will remember Jim from his early days at JWT, or his spectacular rise to the presidency of McCann. He is, at any rate, a living, breathing example of our philosophy: if you want to do the best, you get the best to do it.

In light of what the economy's doing to everybody, it would be foolish to claim 1982 as a good year, but we've done a lot of building for the good years ahead, and we look forward with a great deal of confidence to 1983.

Wally O'Brien

Wally O'Brien
President and
Chief Operating Officer
J. Walter Thompson U.S.A.





J. Walter Thompson News

Volume 2, No. 3 December 1982



At the close of a difficult year, it is heartwarming for us to know that you are keeping the Thompson spirit burning brightly. This Christmas-time we thank each of you for what you've done for our company, for the extra effort and the care you've shared with all of us. The happiest of holidays to all.



The Fine Art of Print Advertising

This month's cover features artwork from a Thompson-produced 1917 print ad for Unilever's Lux Flakes

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"Advertising is a superb profession. It's the absolute backbone of the free enterprise system."

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Burt Manning on The Fine Art of Print

Unilever, the world's largest marketer of packaged goods, has been a client of J. Walter Thompson Company for over eighty years, longer, in fact, than anybody else. In mid-September, at Unilever's Detergents Coordinating Committee seminar in Monte Carlo, Burt Manning, chairman and chief executive officer of the U.S. company, was invited to join a discussion of print advertising. Unilever spends about \$100 million a year in magazine and newspaper advertising.

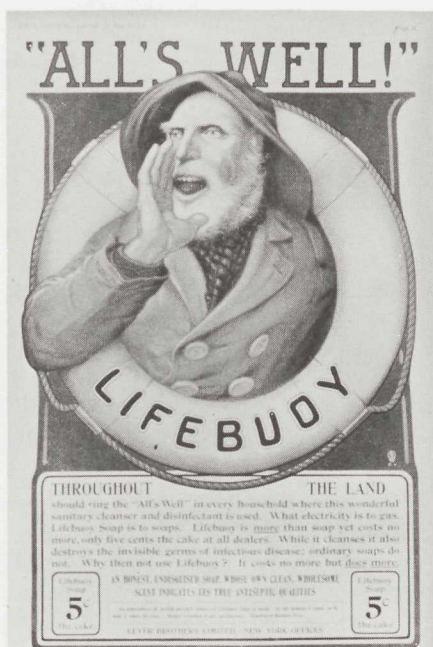
He responded with a three-hour presentation on the history of print advertising in the United States. It is now being taped for distribution around the Unilever world.

This is an attempt to present an overview of that session, but bear in mind the limitations. The original address ran to 7,000 words, and included 240 slides and 25 minutes of taped interviews with magazine and newspaper luminaries, ranging from Richard McLoughlin, publisher of *Reader's Digest*, to Helen Gurley Brown, editor of *Cosmopolitan*, to Arthur Ochs Sulzberger, publisher of *The New York Times*.

Summary and Reprise: Some Guidelines for Evaluation of Print

I've been conducting this somewhat erratic tour of American print advertising covering the past eighty years to see if there were some general principles to be derived that we could still use today in the creation and evaluation of print.

Here they are—and I won't pretend for a moment they are original with me. Many are derived from JWT's "Things We Have Learned," some from other sources, both theory and practice. I have tried to test them all against the current practice of a variety of agencies and advertisers in different product categories in order to determine what is transient and what is permanent, and this is what I have come up with:



This Lifebuoy ad frame (1904) was one of the first ads Thompson ever did for Unilever.

is always an individual reader. That is why the greatest copywriters have so frequently reported that when they sit down to write they try to think of the person to whom they are writing.

3. For that reason, the language of advertising should be the language of a human voice. That applies whether you're selling Rolls-Royces or you're selling Volkswagens. Two different human voices, but both quite human.

Sometimes we seem to forget that, and substitute something that can only be described as advertisingese, a language otherwise never heard on heaven or earth. A good test for advertising copy is to read it aloud. If your ear rejects the words, the consumer probably will too. In that sense, every ad should

COOK'S EXCURSIONIST AND TOURIST ADVERTISER, NOVEMBER, 1890.

THE KODAK CAMERA.

"You press the button, - - -
- - - we do the rest."

OR YOU CAN DO IT YOURSELF.
The only camera that anybody can use without instructions. As convenient to carry as an ordinary field glass. World-wide success.

READ WHAT A TOURIST SAYS.

THE EASTMAN COMPANY, ROCHESTER, N. Y. NEW YORK, Oct. 21st, 1890.

Dear Sirs—1890, having a No. 1 Kodak through Europe, I wandered at the same time with the family, but on account of some inevitable delays, got at a possible spot, not doubts very distant, and I am therefore recommending this thing, friends, to the friends. No more is a faithful portrait of a candid scene, and so forth.

The Kodak is for sale by all Photo and dealers. Send for a copy of "Dr. Eastman's Camera" free.

THE EASTMAN COMPANY,
115 OXFORD STREET, LONDON. ROCHESTER, N. Y.

One of the earliest Kodak ads. Hundreds of words written by George Eastman himself, boiled down over and over again, resulted in a great advertising idea comprised of a headline, a picture, and a few words of copy.

1. Print is, above all, the voluntary medium. People read, or they don't read, as they choose. That choice is based on a variety of appeals, revolving around some form of self-interest. Will I in some way benefit from reading this ad? Will it lead me to a better mousetrap, or a lower-priced mousetrap, or possibly even a better or more amusing way of life?

2. At the end of the trail there

Another Kodak ad from 1917 was even more succinct. Four words said it all to the family members of boys on the front.



The Picture From Home

Sometimes there is a tendency to overstate the importance of advertising for the sale of the Kodak. The camera family, it is said to be used. The photograph represents Kodak's biggest achievement to date, and the success of the launch is due to the new camera was the biggest production equipment J. Walter Thompson ever had.

In some sense of the word "The photograph is a 'big shot'." Its success is in fact, it is the photograph, the consumer was primarily interested in the kind of pictures.

Instantaneous camera. Pocket camera and instant camera.

Early on, Kodak knew it had made a technological breakthrough in developing a camera that would perform almost flawlessly in whatever way consumers took their pictures. Kodak also knew it had done a good job in selling consumer products and services, and that most people already had a camera that worked satisfactorily. Some families had several. There was no intention of selling the camera to the consumer to go out and purchase yet another one.

From the Agency's point of view, the agreement included two years of involvement in product development, marketing strategy formulation, and the creation of a domestic and international advertising campaign for print and television. All of this was accomplished on a highly confidential basis to protect Kodak's competitive position in the new product.

Rochester is an agency, even the opportunity to participate in the development of a new product at

It was at the request of the actresses that leading studios over the country have placed the white, life-size figure of soap in their dressing rooms. In New York, alone, you will find it being used in 75 of the 115 theaters there, and in Hollywood all the great film studios have made it the official soap in their dressing rooms.

If you aren't already using Lux Toilet Soap, you should order today. Lux's cost to you here has been only 10¢ in French soap or 15¢ and 25¢ in the cake—now 10¢.

6. The issue of long versus short copy has only one resolution: copy must be long enough to get the job done—and that may be very long indeed. Today, although there is increasing pressure on the side of short copy, there are so many highly successful examples of long copy—some of which I have shown you. The best position is what it has always been: copy must be long enough to get the job done.

tion against trying to pursue two rabbits simultaneously applies not only to the subject matter and goals of an ad, it applies to all the ingredients of the ad.

9. This matter of advertising tone is a major element in advertising personality. And...well-chosen and well-executed advertising can build brand personality in ad after ad. It is a matter not simply of pictures, or words, or typography. All contribute to the personality of an ad just as the personality of a man is defined by a composite of what he wears, how he talks, what he says, how he moves. Now every ad

10. The greater the news, the less the need for technique. If you had to announce a cure for cancer, you would do your damndest not to get in the way of the news; the presentation would be as stark and simple as possible. Since most news is of a lesser category, there are substantially greater demands on verbal and visual language. The less the news, the more the demands.

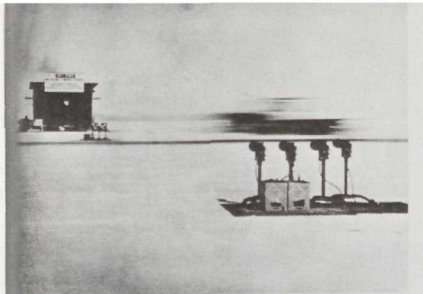
11. The making of print advertising is a craft that requires both skill and ardor. All crafts tend to flourish when people pay attention to them, admire them, demand a lot from them, and reward the craftsmen. This is a dual responsibility of agency and client, and it requires a real partnership or effort. The very best advertising is invariably the result of such a partnership.



Marlboro Lights are completely 100% tobacco and a bit to like.

Come to where the flavor is.

As Leo Burnett, creator of the Marlboro Man, once said: "Make it simple. Make it memorable. Make it inviting to look at. Make it fun to read."



THE LONGEST LEFT TURN IN HISTORY

The new 1957 Ford hurtles over the Salt Flats at fantastic 108.16 mph for 50,000 hot miles



An ad we did for Ford in 1957 is one of the longest copy ads on record: three solid pages in *Life* magazine. Yet it turned out to be one of the most widely read and talked about ads of its time, because writer Sid Olson created an epic of fantastic adventure.

Mutual frustration is the principal product when such a relationship doesn't exist.

One of the problems of print over the past twenty years has been the diversion of both energy and talent to television. Premature reports of the impending death of the printed word have not helped. After all, you don't find too many people today rushing into the manufacture of buggy whips. But the facts hardly justify the obituaries.

Magazines and newspapers are thriving—and magazines are the

only medium to increase their share of market during the past five years in the U.S. There are signs all around us that many advertisers are placing more dependence on print, either in conjunction with TV or without it. I believe this tendency will continue as both television and the marketplace change.

There are two phrases we hear more and more these days: "market segmentation" and "new media." One of the great virtues of the new media presumably is that they will enable us to target our advertising against market segments. At least someday they will enable us to do that. Print can do that right now with great efficiency.

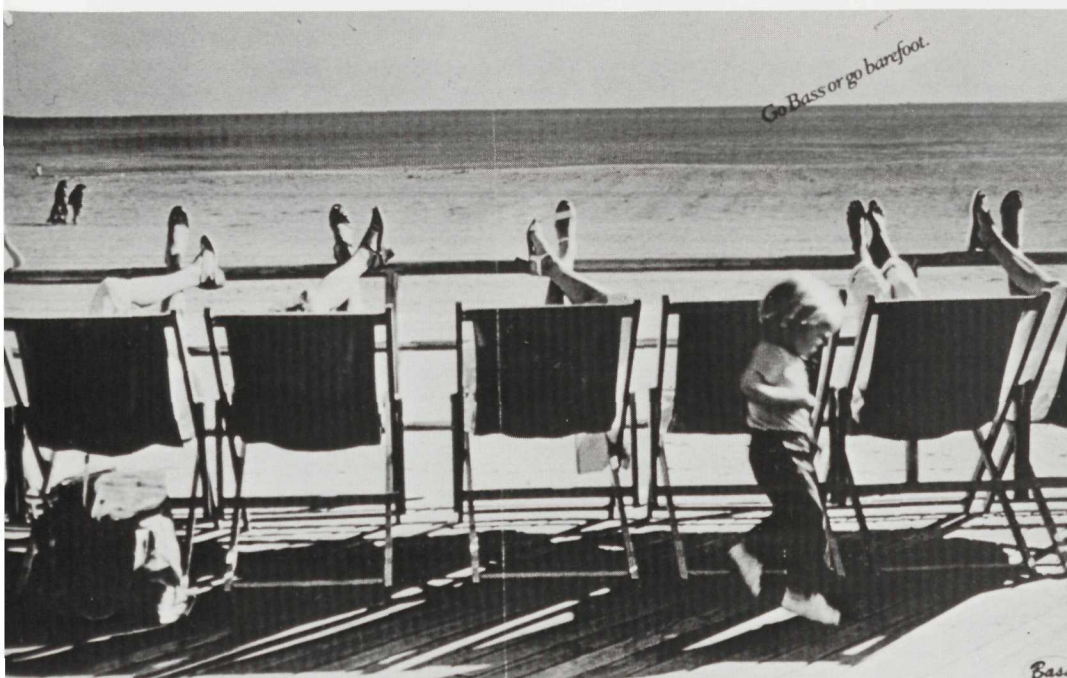
We don't have to wait. But those of us who value print have to create a new environment for it. We have to pay more attention to it, demand more of it, praise it when it is good, be critical when it is less than good. In short, we need a true partnership of both standards and effort between client and agency.



Think small.

Yes, that's the price. And that's the Volkswagen. The 1973 Volkswagen 412 Waggon. If you want that's nothing, well, it's not what you get for the money. First, there's an ingenious alloy engine, run by a computer and system to domestic car has. Electronic fuel injection. It gives you quick start, smooth acceleration. Then, too, the 412 has the world's only lowest preheating system. Which warms up its glow-plug, without you running the engine. It's even better in the cold. What's more, we think it's going to get more for a Volkswagen, you're entitled to get more great features, also in standard equipment. Like steel-fabric radial tires. Magnetic front disc brakes. Rear window defogger. Automatic transmission. Plenty of luggage space in back. And a big trunk in front. And more, lots more. But the 412 is so well engineered, it has the world's longest full-year warranty. (Excluding only, Kuhn Rigen.) At \$20,000, it's a Volkswagen that gives you so much. But that other company, all \$12,000 for a car that doesn't give you so much.

There's not even a brand name in this headline, but with this ad Bill Bernbach fired the first salvo in the war between the small foreign cars and the big American cars.



Many contemporary ads are essentially posters, such as this one for Bass Sandals. As Stanley Resor advised: "More illustration when illustration does the job best."

Giant Eagle presents:

Apples

If you want fresher produce, you have to grow it yourself.

GIANT EAGLE

Newspaper advertising tends to be less seductive, more hard sell, than magazine ads: sales, new product introductions, special offers, and coupons ... but behind this flood, there are other, subtler forces at work.

The London Summer Aint' Been Half Bad

When Sam Meek came over to London in 1925, he knew that JWT/London could never be the same as JWT/New York. The language is different. "It ain't half bad" is British for exceptional, dynamic, super, wow, amazingly excellent, really-on-the-whole-rather-splendid. That's the sort of summer we've had in London.

We've topped the magic £100 million billings barrier, the first single agency operation in the U.K. to do so. Existing clients continue to give us new assignments (Sam Meek always said that was important) and we out-presentationed other major agencies in winning new clients.

Our six new clients (all won during the summer during the "sluggish" holiday season) are:

Golden Wonder, for whom we were already advertising several products, finally threw in the towel and gave us their Pot Snacks line. We are now their one and only agency!



Jeremy Bullmore, chairman (left) and Michael Cooper-Evans, managing director, J. Walter Thompson Company/London.

The Royal Air Force have traditionally recruited officers and gentlemen via JWT/London ads. We've now won their Ground Staff Recruitment as well.

Accord and Brentfords are both from Lonhro Textiles. We decided to go for both accounts, and won both. In the late '50s, we had serviced Whiteheads, a precursor company. So you could say we won the business back from an entirely new management.

Thomson Holidays, Britain's largest package-tour company, had been with Leo Burnett. It was a long, hard battle shifting them, but in the end, our creative and marketing proposals were irresistible.

Cockburn's Port from John Harvey & Sons becomes our second brand from Allied Lyons, Britain's largest beer-wine-spirits group. Here again, there is a language barrier; because the English are so refined, we pronounce it like the eponymous actor in "Our Man Flint." James Whatshisname. ("Co-burn")

Medals...

Another quaint British custom is the "Worthless Cardboard

Medal" which arrives the morning after we've won a new account. Every member of staff gets one, together with a voucher for a glass of wine in our in-house pub, "The Commodore." Jeremy Bullmore and Michael Cooper-Evans also hoist the JWT/London flags so that everybody in Berkeley Square knows we've done it again!

You remember Guinness. We've more than made up for the loss already. Our new business gains so far this year account for over £15 million additional annualised billings. A new record.

...and awards...

We won back Bacardi, and promptly took the Cinema Grand Prix in Ireland. We won seven awards in the British Television Advertising awards, including Kellogg's Coco Pops, Persil Automatic, and Burger King. Rowntree's Polo won in both Design & Art Direction and in the Campaign Poster awards.

Meanwhile...

We've launched some new campaigns during the summer.

Pepsi challenged Coke and won. We used Joe Brown, cockney pop star.

Pre-mixed Campari Soda in small bottles was launched in a commercial featuring a man who is discovered with it in a bedroom closet in another man's home.

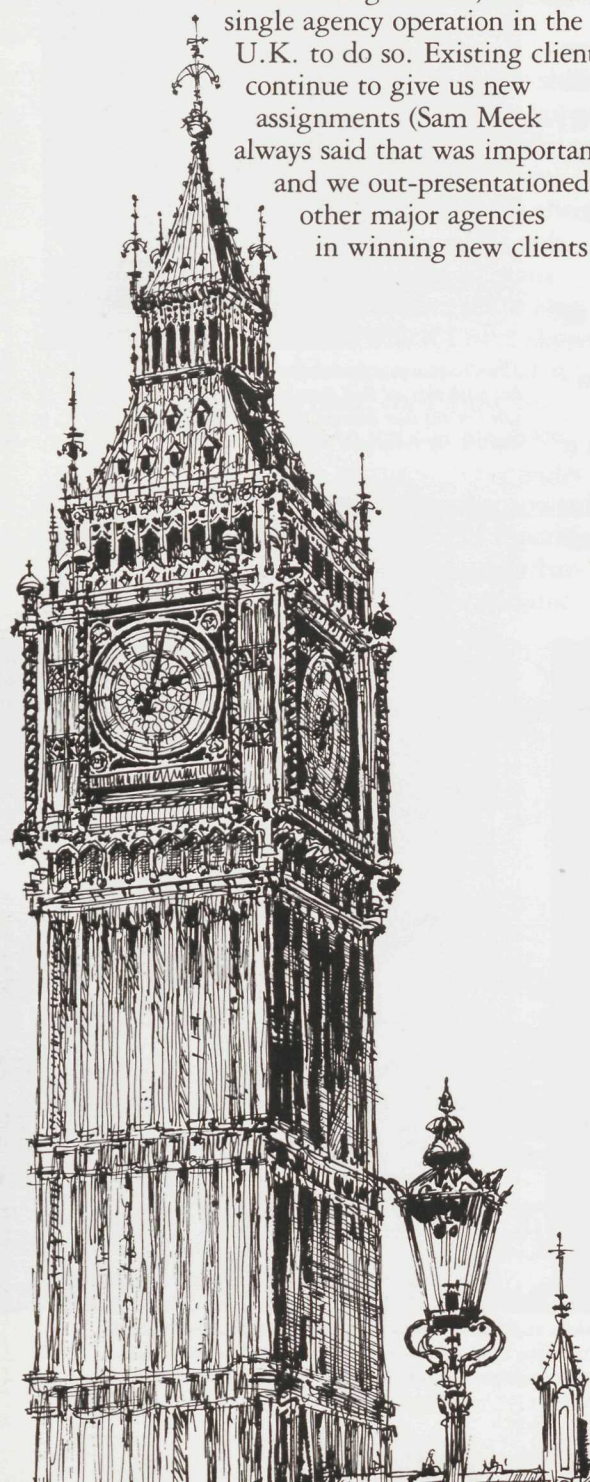
Golden Wonder Wotsits used street-wise soccer players to explain wot Wotsits wos.

Crown Off-White paints explained that perhaps white paint mixed with pink was vice versa.

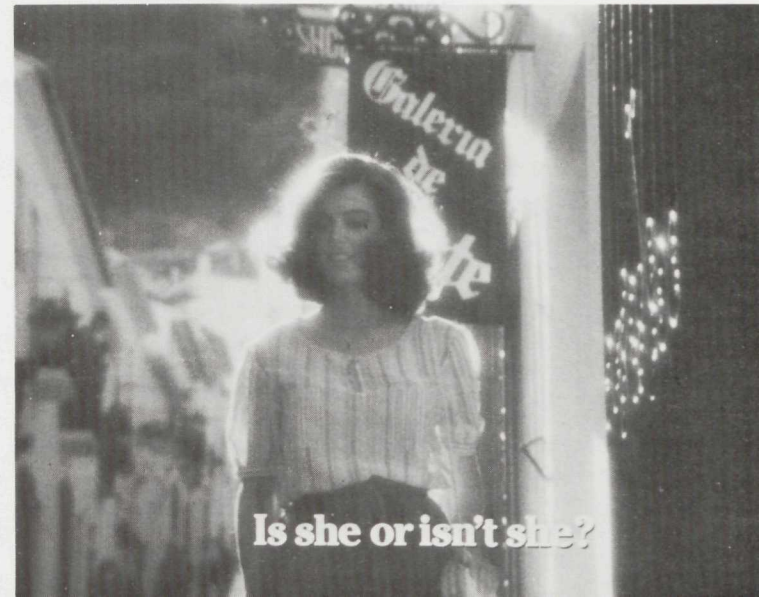
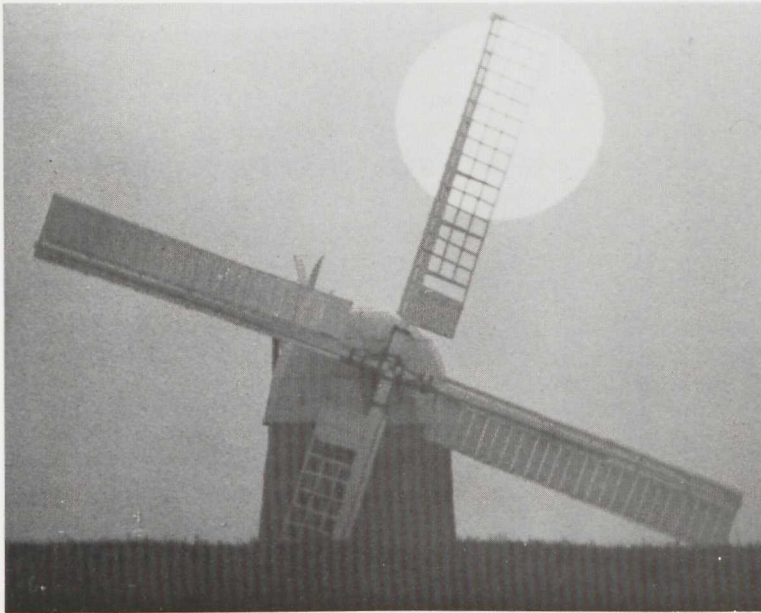
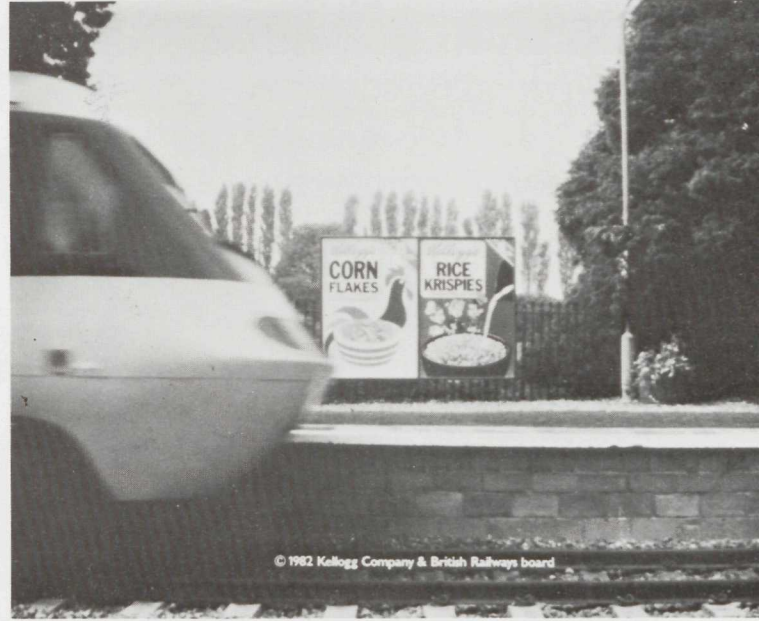
All Clear proved a winner with people who liked their hair, but not their dandruff.

Harmony Hair Spray showed the seventeen-thousandth commercial on the "Is She or Isn't She?" platform.

Windmill Bakery launched yet another successful loaf.



London's new TV campaigns, clockwise from upper left: Bacardi, Kellogg's, Sunsilk Shampoo, Harmony Hair Spray, Golden Wonder Wotsits, and Windmill Bakery.



cholmond (*chumm*) vb.

To remove an After Eight mint from the box without also removing the envelope. Much frowned upon in polite society. [E.g. If he insists on cholmonding, he won't be invited again.]



CHOLMONDING

One of a series of print ads for After Eight mints.

Kellogg's offered free rail tickets for kids with parents, with boxtops.

Sunsilk Shampoo played a sounds-of-the-dirty-city track against idyllic country shots.

Findus invented still more flavours for frozen French Bread Pizza.

Bacardi has Telly Savalas toasting: "To the guy who invented Bacardi, I like your style."

Kellogg's Coco Pops used a kids' storybook style.

Persil Automatic broke all the rules for soap advertising.

Burger King used a British rock track to push the 100 percent American position.

Listerine went underground with subway posters and a battling bottle.

After Eight mints launched a witty new five-pack by defining the witty word "new."

Philips LaserVision launched its videodisc player with print ads introduced by the line "Pictures



London's famous "Worthless Cardboard Medal."

PICK UP THE PHONE,
OPEN YOUR EYES, AND WATCH.

Philips LaserVision can now be experienced at a number of selected shops in and around London. They will show you the player and a wide range of silver discs that demonstrate just what LaserVision can do.

For a list of addresses, simply pick up your phone and ring:
TELEDATA 01-200 0200.



**PHILIPS LASERVISION.
PICTURES FROM A SILVER DISC.**

An ad from London's print campaign for Philips LaserVision.

from a Silver Disc," and with a "Close Encounters"-style TV commercial, "Flying Disc."

Polo promised a free mint with every hole you buy.

New Directors and a Harvard President

Andrew Brown and Linda Perry were named directors this summer. Both are home-grown talent. They started out as reps. Allen Thomas, who is now executive creative director, and Max Henry, the new head of art, have both rejoined JWT/London to stay.

John Paine, director-in-charge on Kellogg's and Rolex, is the first person from the advertising industry to become president of the Harvard Business School Club of London.

More Brand Leader News

JWT (in the U.K.) will naturally be brand leader for the year

1982 as the latest measured media figures show that JWT has increased its lead over the Number Two agency to 25 percent. We completed office renovations. Our new life-style will also be on display to visitors, with thicker carpet making it easier to step between our two adjoining buildings. We've also made room for the Ford of Europe operations under Monty Greene.

And we've produced a Visitors Book. Not to explain to our worldwide JWT friends who sits where in London, but to help explain to ourselves and our clients how visitors are welcomed, wine and dined (or not) in ordinary British homes. Great changes have taken place in hospitality over the years, and JWT/London once again has consolidated its brand leader reputation with important innovative research. Ask for a copy. "It ain't half bad."



Allen Thomas, executive creative director and Max Henry, head of art.



New directors; Linda Perry and Andrew Brown.

Northern Telecom's Renaissance Campaign

Advertising professionals usually aren't big on 17th-century philosophers, 14th-century stained-glass windows, and 13th-century Arabic scrolls. Neither are high-tech companies. But somehow these disparate elements come together beautifully in Northern Telecom's new advertising campaign, also known as "The Renaissance Campaign." And it works.

"People read our ads. Both

awareness and sales are growing," according to Don Petersen, senior account supervisor of the corporate campaign at J. Walter Thompson's Chicago Office.

Northern Telecom is a large company, headquartered in Canada with a substantial U.S. subsidiary. Over the past seven years that it has been a client of J. Walter Thompson's Toronto Office, it has made the transition from a supplier of products

strictly to the Canadian telephone company to a broad portfolio of products and systems for both the telephone industry and the private business sector.

In November 1980, Roy Cottier, Northern Telecom's vice president-public affairs, was named head of a steering committee to see how the company could get more out of its advertising with a centralized corporate advertising program. Don Petersen, Tom DeMint, senior vice president/group creative director, and a complete creative, account, and media support team from the Chicago Office were brought in to help design a corporate campaign that would also address the special needs of the growing U.S. market.

A disciplined approach to the problem started with Thompson's famous T-Planning exercise. The goal of the advertising campaign emerged: "To create awareness of Northern Telecom as a manufacturer and marketer of new and practical technologies for telecommunications and data processing."

A big idea was needed to bring everything together in a clear and meaningful way for its diverse markets and give the company a distinctive and favorable image in a crowded and confusing field—"a technological street bazaar," as Tom DeMint put it.

"Aside from competing against the world's largest corporations and two or three of the most innovative companies in history

These are two examples from Thompson's Toronto Office advertising Northern Telecom's digital switches and remote-line features for telephone networks.

Centerfold: In this, JWT News' first four-color centerfold, we feature a spread from Northern Telecom's corporate campaign that won the National Addy award for the best business publication campaign. It draws analogies between the advancement of civilization made possible by the European Renaissance and the breakthroughs in high-technology telecommunications of the late 20th century.

Plan DMS-1A for Success.

DMS-1A: The Most Versatile Digital Subscriber Carrier System Available Today.

Northern Telecom has a digital solution to networking problems. The high cost of adding cable to an expanding network can impede the provision of full service to congested or remote areas. The DMS-1A greatly reduces new cable requirements while effectively utilizing existing exchanges.

Designed to meet applicable CCITT standards, the DMS-1A provides telephone service for up to 312 subscribers over 2.048 mb/s digital lines or radio links. The DMS-1A is able to coexist with analog systems and one exchange further simplifies the network and substantially reduces operating costs.

Incorporating the same flexibility and economies of scale that characterize all DMS Family products, DMS-1A evolved from Northern Telecom's highly successful DMS-1. With over 1,200 systems in service in North America, serving the equivalent of 300,000 telephone lines, the DMS-1 demonstrates how successful Northern Telecom's digital solutions are.

A century of experience, with extraordinary investments in new technology, has allowed Northern Telecom to develop the technological leadership and breadth of product line to realize the promise of digital telecommunications. Because we are fulfilling the promise, telephone administrators around the world are fulfilling the growing demand for more efficient, efficient and economical communications.

For a successful transition to the digital world, plan DMS-1A today.

For additional information about DMS-1A contact offices in your region: Asia—Singapore, Hong Kong; Caribbean and Latin America—Miami, San Jose; Zurich, Frankfurt, Paris, Dublin, Maidenhead (UK); Middle East—Madenhead (UK), Turkey—Istanbul or Northern Telecom International Limited, 33 City Centre Drive, Mississauga, Ontario, Canada L5B 2K5. Tel: (416) 272-0500.

nt northern telecom

*Trademark of Northern Telecom

Success can be heard for miles.

Remote Line Features Expand Your Service Radius Efficiently and Effectively.

With the addition of our remote modules, or a DMS-1 subscriber carrier, the intelligence and capabilities that have made the DMS-1 Family of digital central office switches the success they are today, can be extended to areas 50 miles away from the central office.

Now those customers previously unable to benefit from the success of your decision to go digital can enjoy the most advanced telecommunications service available. If the growing demand for economical service means you must expand your service radius, Northern Telecom's remote modules ensure an expansion that will be efficient and effective.

Nearly a century of experience, together with extraordinarily high investments in new technology, has allowed Northern Telecom to develop the technological leadership and breadth of product line necessary to realize the promise of digital telecommunications. Because we are fulfilling the promise, telephone companies are fulfilling the need for more efficient, effective and economical communications.

For additional information contact: Northern Telecom Inc., Digital Switching Systems Sales, Telephone: (916) 545-2301 or TWX: 910-227-1801. In Canada, contact: Northern Telecom Canada Limited, Switching Group Sales Dept. S-10, Telephone: (416) 451-9150, Telex: 610-452-2533. International inquiries should be directed to the Northern Telecom office in your region.

nt northern telecom

*Trademark of Northern Telecom

The Bayeux tapestry wove the Normans together.
Its message united the people.



This fiber optics network from Northern Telecom will do the same for a rural population scattered over 100,000 square miles.

The Bayeux tapestry is a pictorial history of the Norman conquest of England in 1066. Woven by the ladies of William the Conqueror's court as the events occurred, it was made for public display, to give the people of Normandy a common feeling of pride and purpose.

Today, Northern Telecom is bringing communities together with another kind of tapestry—an interlaced digital network of fiber optic cables. We're the leader in the application of digital technology in telecommunications.

The fiber optics communications network Northern Telecom is building for the province of Saskatchewan will be the longest on earth—over two thousand miles. When it's completed it will link hundreds of isolated, prairie farm communities with two-way voice, data, facsimile, and video transmission facilities. Every telephone will also be a potential computer terminal.

North America has two dominant technologies to export to the rest of the world: computers and telecommunications.

We're weaving them together.



For a color brochure of all eight ads in this series, or for more information write: Northern Telecom Inc., Public Relations Dept., 259 Cumberland Bend, Nashville, TN 37228. Or call (615) 256-5900, Ext. 4264.

(i.e., Xerox), we had no competitors to speak of," commented Don Petersen.

"Interestingly enough, preliminary research revealed that communications managers and senior management alike really don't like to read all the high-tech jargon most competitors feel compelled to thrust before them. They get as bored as the rest of us with wordy and complicated ads.

"So we recommended a bold 'leap frog' approach to advertising, and Northern Telecom responded to the philosophy of the campaign."

The corporate campaign, which is represented here by J. Walter Thompson News' first color centerfold, is supported by product campaigns for major product groups, and there is a family look throughout.

Ed Fitzgerald, Northern Telecom's new CEO, reacted to the campaign with resounding approval: "Gentlemen, congratulations! This campaign presents our company the way we think of ourselves, and the way we must be viewed by our marketplace now and in the future."



Information takes many forms.

Information has life and Northern Telecom keeps it alive. Providing Teldion systems to create, convey and retrieve your information. No matter what form it takes.

Northern Telecom's digital telecommunication technology is changing the shape of business communications around the world. If videotex is part of your strategic plan to give your information form and keep it alive, contact Northern Telecom.

nt northern telecom

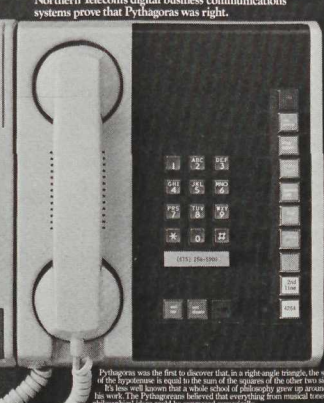
Northern Telecom Canada Limited, Peripheral Systems Division,
P.O. Box 3000, Brampton, Ontario L6V 2M6 Tel: (416) 792-3877 Ext. 304, TWX: 610-492-2798.

This ad, produced in Toronto, focuses on Northern Telecom's videotex capability—text and graphics with computer access—by symbolizing its basic elements visually.

Here are two more spreads from the Northern Telecom Renaissance Campaign.

The Pythagorean theorem illustrates an ancient belief that shapes, sounds, ideas—everything—could be expressed with numbers.

Northern Telecom's digital business communications systems prove that Pythagoras was right.



Pythagoras was the first to discover that, in a right angle triangle, the square of the hypotenuse is equal to the sum of the squares of the other two sides. It's now well known that a whole school of philosophy grew up around his work. The Pythagoreans believed that everything that existed, from the physical world to the realm of ideas, could be expressed numerically.

Our 50 family of business communications systems proves that Pythagoras was right. Voice, data and facsimile of documents or photographs are all transmitted with a digital code. Literally everything becomes numbers.

For businesses, that means substantial savings. Frequently only one system is needed to handle both voice and data communications. Digital transmission is fast, accurate, and economical. Northern Telecom is an international leader in digital telecommunication technology. We're helping companies reduce costs and manage information more effectively. In an increasingly competitive marketplace, our contribution is vital. Sometimes the numbers are everything.

nt northern telecom

For a color brochure of all right angles in the world, or for more information write to: Northern Telecom Canada Limited, P.O. Box 3000, Brampton, Ontario L6V 2M6. Tel: (416) 792-3877. Fax: (416) 792-3878.



Benedicite
BLESS THE LORD, ALL YOU HIS ANGELS
WHO WITH STRENGTH AND VIRTUE
OBEY HIS WORD.

nes angeli eius potentes

Pitch, Duration, Sequence. The Benedictine monks invented a musical code to preserve the melodies of Gregorian chants.

Pitch, Duration, Sequence. Merging the analog and digital codes is changing the way the world communicates.

The single code the monks invented was a major advance in communications. Their scale gave monks a list of 48 notes, allowed it to travel through time and space. Monks could be staffed and improved. They could write.

The monks' analog and digital codes were the first to represent another major breakthrough in communications: digital. In the 19th century, one of the most important advances in science.

Encoding information in the way Benedictine monks have always triumphed. Computers communicate with digital signals.

Northern Telecom is the leader in the digital telecommunication technology that makes the future simultaneous transmission of telephone conversations and computer data possible. Transmission is faster, more accurate, and less expensive.

As the world's telephone systems follow our lead and convert to digital switching and transmission, they will form a global network of similar voice and data communications. Ideas are travelling much faster.

In the long evolution of man's ability to communicate, we make a vital connection.

nt northern telecom

For a color brochure of all right angles in this world, or for more information write to: Northern Telecom Canada Limited, P.O. Box 3000, Brampton, Ontario L6V 2M6. Tel: (416) 792-3877. Fax: (416) 792-3878.

J. Walter Thompson/ Cincinnati: Training Ground for Managers

The mythical office of J. Walter Thompson/Cincinnati may be the office to watch, because those who take a special interest in it, manage and advise it, are a growing number of executives in Thompson offices around the world.

They are participants in the newest Thompson development program, The Management Development

ness program for our executives through a formal and continuing development program," he continued. "This program has been designed to fill this desire. We expect to put one hundred JWTers through the program in 1983, and we hope to add to this list in the years ahead."

The program draws on the exper-

grams. Our Troutbeck program gives us an excellent opportunity to further develop the managerial skills our management, managers, senior department heads and client services professionals will need in the years ahead."

The program recognizes that managers and senior department heads have substantial responsibilities to the people who work for them, the clients they serve, and to the company's overall growth goals. It gives managers feedback, not only from fellow participants, but through a six-dimensional reading of their management skills collected anonymously from the



The pilot program of the management development series last July was attended by a dozen general managers of Thompson offices around the world.

Center, in which the mythical J. Walter Thompson/Cincinnati serves as a case study.

"We offer a lot of excellent training programs for up-and-coming achievers—for example, the James Webb Young Seminar, now in its 15th year. But most of these programs focus on professional training, such as advertising craft skills," said Don Johnston, JWT chairman.

"We've long wanted to develop a management skills and effective-

tise of outside specialist Sterling Livingston, former professor of the Harvard Business School, who is an experienced consultant to many other businesses and service industries (including some JWT clients). He is the founder and director of the Sterling Institute in Washington, D.C.

It is a tri-level, three-year, week-in-residence program conducted at the Troutbeck Conference Center in Amenia, N.Y., two hours north of New York City.

The pilot program, for general managers, was conducted in July of this year. A group of corporate, regional and senior office managers participated in the same program in August 1982. Six more programs will be scheduled in 1983.

The program has been designed with a threefold orientation on how to improve our effectiveness in:

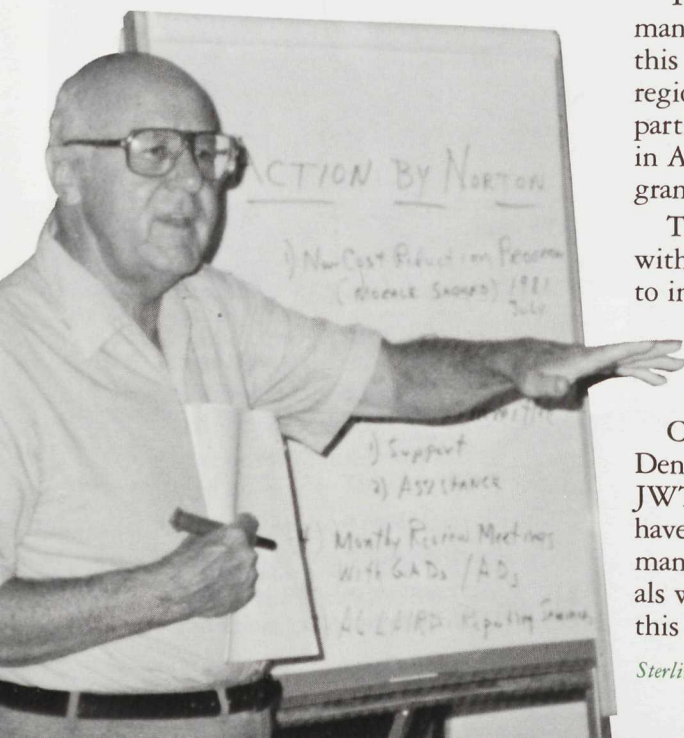
1. managing people;
2. making business grow;
3. managing profit.

Commenting on the program, Denis Lanigan, vice chairman of JWT, said, "While initially we have placed emphasis on current managers, other senior professionals will increasingly participate in this and, hopefully, other pro-

grams. Our Troutbeck program gives us an excellent opportunity to further develop the managerial skills our management, managers, senior department heads and client services professionals will need in the years ahead."

Bert Cruickshank, a participant this summer, calls the program "terrific. You develop an action plan that's so practical you take it from the classroom right back to the office," he said. "It also was helpful to compare notes with people from around the world who have different problems and approaches."

"We've gone ahead with this program, even though we've had to pull back on many other programs and expenditures because the economy has been soft," said Don Johnston. "That's how strongly we believe it's going to contribute to our organization now and in the future."



Sterling Livingston

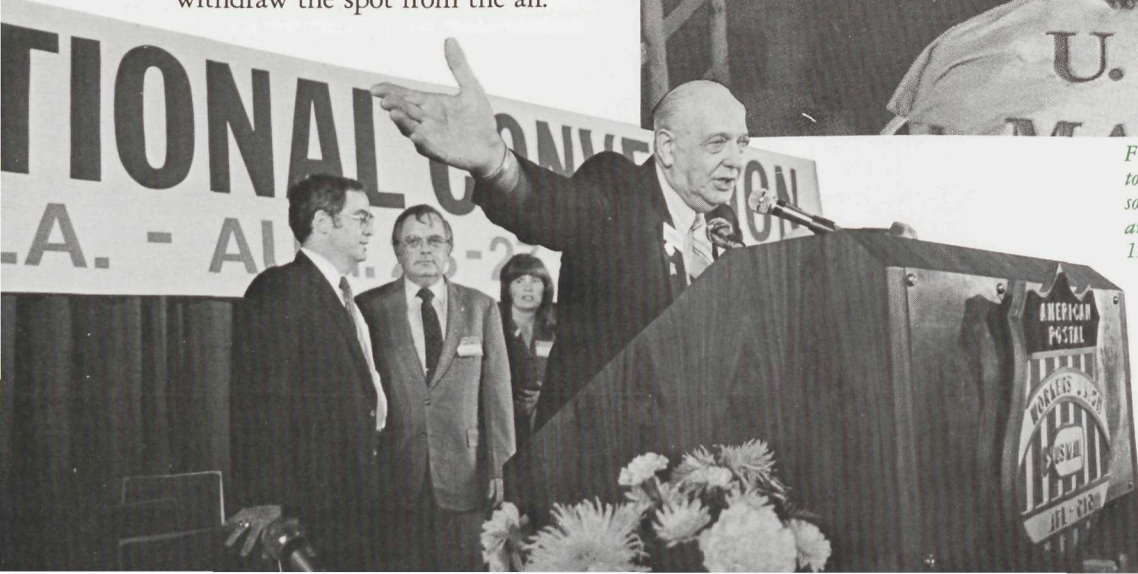
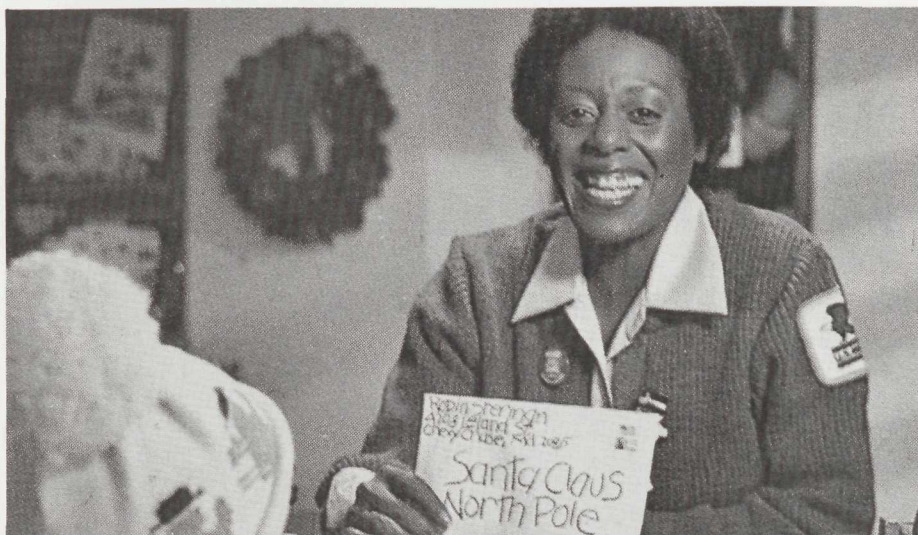
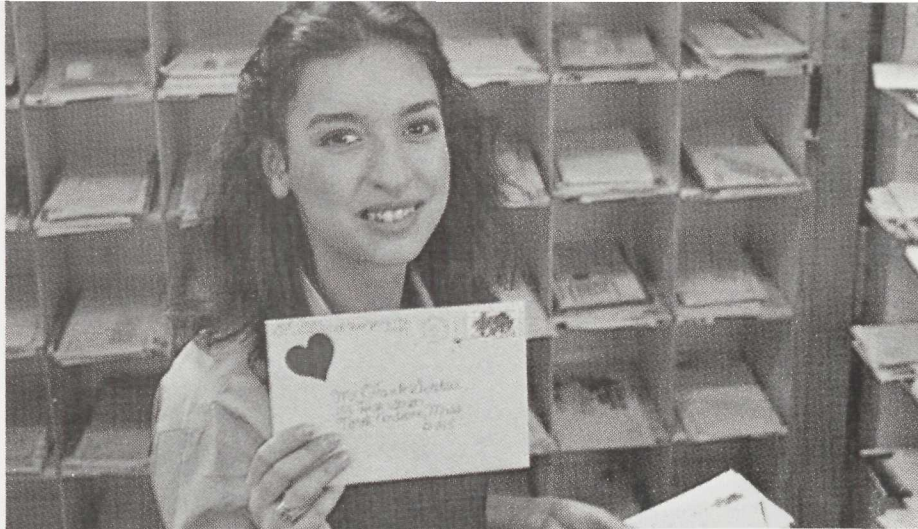
News Briefs

A New Washington Campaign Really Makes News

A new advertising campaign developed by JWT/Washington for the American Postal Workers Union/AFL-CIO (APWU) is really making news: it was not only given the front page of Advertising Age, but primary news coverage by Associated Press, The New York Times, Good Morning America, the NBC Nightly News, and scores of local newspapers, TV and radio stations across the country.

It started when the staff at JWT/Washington was invited to meet with union officials to discuss a possible advertising program for the union. Pete Hanley, group account director, hit a nerve when he mentioned a new Federal Express TV spot depicting postal workers in a derogatory light. Pete also suggested that there was a good chance of getting the commercial off the air, because it might violate network broadcast standards. He volunteered JWT's help.

Andrea Bernard and Sandi Grayson of the New York Office's legal department were recruited to draft the challenges. Formal complaints were filed, and the conflict became major news. Two networks devoted a major portion of their early evening news programs to the battle. As a result of this effort, NBC rescinded its commercial clearance and Federal Express decided to withdraw the spot from the air.



Frames from the APWU TV campaign, "We try to be letter perfect for you," show postal workers sorting valentines, forwarding hints to Santa, and expressing pride in the way they handle 110 billion pieces of mail a year. "Nobody can match us."

Moe Biller, president of the APWU, at the podium. Behind him, left to right: Pete Hanley, group account director; Douglas Holbrook, secretary-treasurer APWU; and Kate Lynch, account rep.

Thompson's responsiveness and involvement led the APWU to decide there was no longer any need to interview other agencies, and JWT/Washington was hired.

Copywriter Murray Goodwin and art director Carol Cowie went to work and developed an exciting campaign that depicts postal workers on the job moving some of the 110 billion pieces of mail that go through the system each year. The commercial ends with the apt tag line: "The American Postal Workers. We try to be letter perfect for you."

When the campaign was presented to the union's executive staff there was an immediate positive response. But there was a problem: they had only about \$250,000 to spend. After production costs, there would be very few dollars left for media buys.

JWT and APWU decided that the only way to generate sufficient funds would be to take their case directly to the rank and file when they assembled for their biennial convention. Murray and Carol created a 22-minute audiovisual presentation designed to persuade the 3,000 convention delegates to fully support the proposed advertising campaign.

The lights went down in the convention hall and the Federal Express story was retold, filling the hall with hisses. Then the hiring of JWT was announced, and the need for an advertising campaign was explained.

The issue was then put to a formal vote and a \$2.6 million media campaign was enthusiastically approved. In a matter of only three months, the JWT/Washington team had helped the APWU leadership put together and present the first advertising program in the history of any federal union.

Kate Lynch, recently promoted to account rep, coordinated the creative, media, research, and merchandising elements of the pro-

gram. Other key members of the team are Drew Babb, creative director; Judy Peters, research supervisor; and Debra Fisher, media director.

Hats off to all concerned for this creative response to the very real needs of a prospect and the construction of another J. Walter Thompson new business success story.

It's About Timex!

Taking its cue from the remarkable success of the Ford Model T, the first car affordable to the average-income person, Timex, in a joint venture with U.K.'s Sinclair Ltd., has redesigned the personal computer for the popular market.

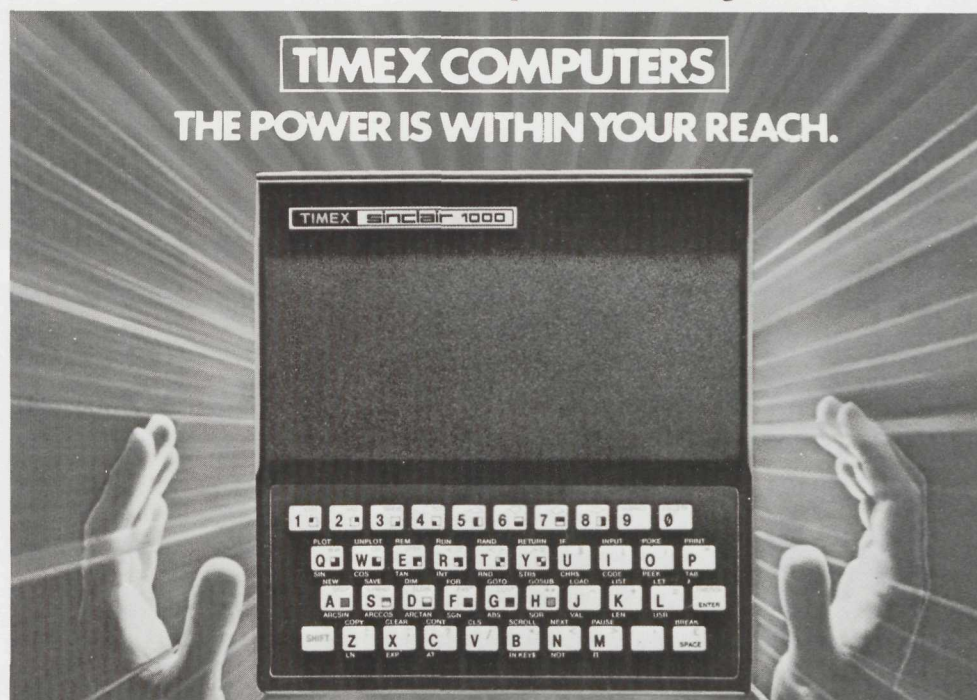
The new Timex Sinclair 1000 breaks into the U.S. market at a remarkable \$99.95. An additional \$49.95 can expand its memory from 2K RAM to 16K RAM, comparable to the Apple II, but at a fraction of the cost.

What a story to tell, and J. Walter Thompson's New York Office, with an account team headed by Peter Schweitzer, was selected to do the job.

The introductory campaign, launched September 1, announces boldly, "The Power Is Within Your Reach." The theme marries the power and technology of the computer, its unusual price advantage, and the human reward and satisfaction of owning a computer. It also supports another major Timex goal: to build computer literacy by helping people feel comfortable with the idea of having a computer in their homes.

TV spots produced for the 30 top U.S. spot markets used state-of-the-art animatic techniques. The campaign is supported by print ads in a broad selection of mass consumer publications. Later, it will be expanded to prime time networks, according to Frank Nicolo, executive vice president, creative director.

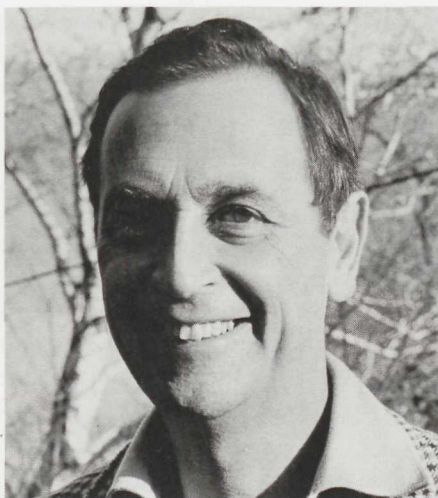
The new Timex Sinclair 1000 is already a big hit. Although manufacturing at full capacity, Timex could distribute three times as much product if it were available, according to Mark Earle, management supervisor. "We're seeing 90 percent sell-through," he said.



The Timex Sinclair 1000 plugs into any television set and audio cassette player and is easily adapted to home, school, or travel use. A good selection of software is available.

News Briefs

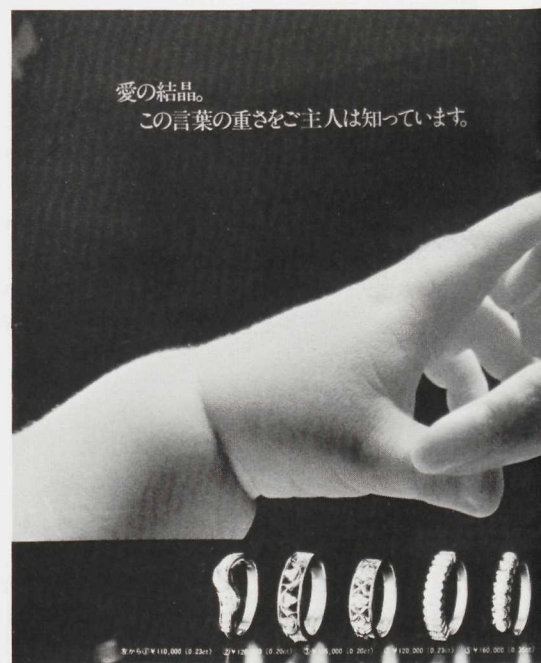
David
Campbell-
Harris,
president,
J. Walter
Thompson
Italia S.p.A.



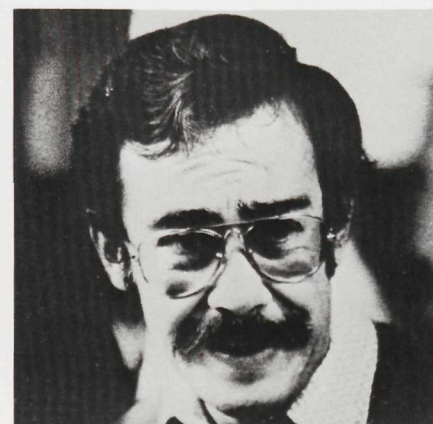
Columbia, the Gem of Milan Columbia, born February 1, 1982, is a spin-off, full-service agency of J. Walter Thompson in Milan. It was designed to service a growing market for high-class goods. In Italy, fine goods aimed at upscale markets had, until recently, been the sole prerogative of small boutique agencies.

Advertising and promotional material created for Gori & Zucchi

But the market is growing, especially in export, and Columbia, which will operate as a "class" rather than a "mass" marketing support agency, can offer clients a unique combination: the marketing research of an international network, the experience of a great agency (JWT) and the flair, care, and excellence of a creative boutique. The client list is already substantial. It is headed by Gori & Zucchi, manufacturers of six percent of all the world's jewelry (no other company makes even one percent), using 60 tons of gold a year. It also includes Turkana (a real estate company that turns old palaces into outrageously priced apartments); Ferragamo (fine leather goods and fashion); Europrogramme (investments); and Hagerty (silver and jewelry polish). Bravo!



Silver Prize This JWT/Japan ad for DeBeers' Eternity Ring won the Japan Magazine Advertising Association's Silver Prize, color-ad category. Hiroaki Hiraiwa was copywriter; Teruyuki Yokoyama was art director.



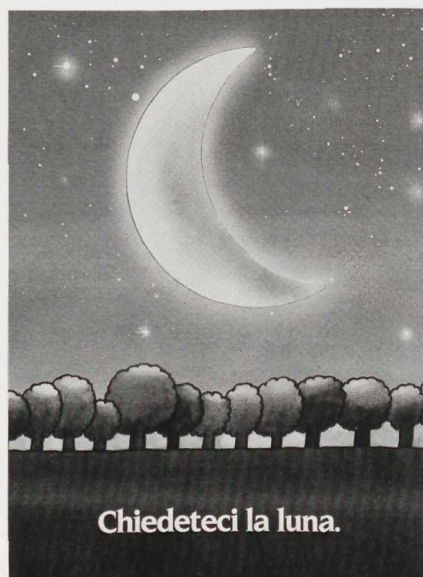
South of the Border Walter Thompson de México welcomes Gerardo Gómez Macías, widely recognized as one of the outstanding creative talents in the advertising community, as a new creative director, responsible for one of its four totally integrated creative groups. The agency also announced assignments from three new clients: Alimento Findus, S.A., a frozen foods subsidiary of Nestlé; American Photo, S.A., a retail photographic equipment chain; and Bertini, S.A., Mexican distributors of Fabergé beauty products.

Gli affari sono una catena Uno A Erre.

Unica solo le catene Uno A Erre vi offrono gamma tale da soddisfare le esigenze di ogni cliente. Perché solo le catene Uno A Erre sono il simbolo dell'amore! Il rilancio di catene Uno A Erre sarà promosso quindi da una grande campagna pubblicitaria. Le più diffuse testate di opinione - Panorama, Gente, Duemila, Bella, Sonris e Canzoni - presenteranno le catene Uno A Erre con numerosi annunci a colori di sicuro impatto e di sicura efficacia per le vostre vendite. E, per voi, splendidi viaggi per due persone alla scoperta di Paesi di sogno, partecipando al grande Concorso-Vendite.

DIVISIONE ORO

UNO A ERRE

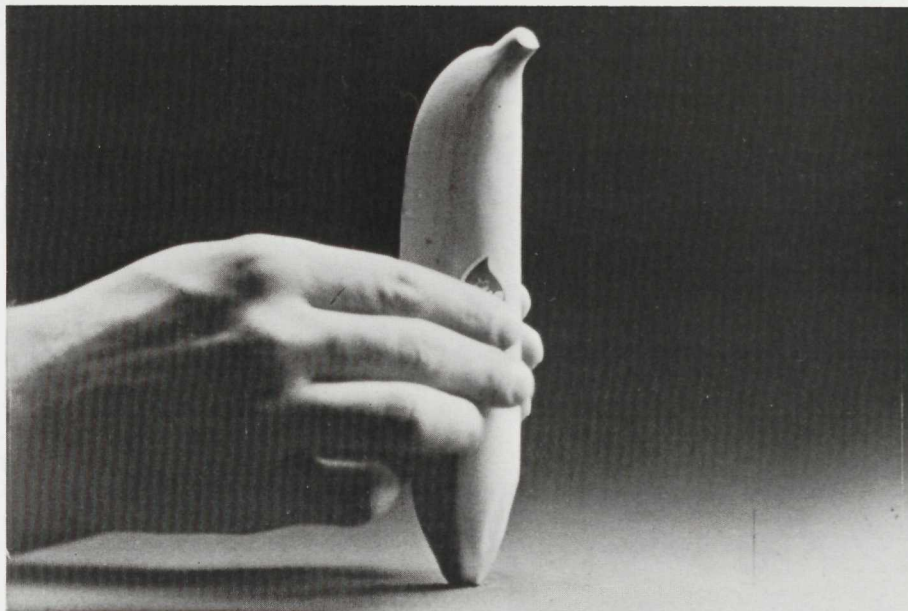




記念日のエタニティー(永遠)リング

貴族の伝統を今に伝えるエタニティーリングは、結婚の誓いを永遠に刻み、ダイヤモンドを巡らせた無敵のリング。その輝きは永遠の愛を象徴し、結婚の記念日に贈る最高の贈り物。10月、11月、12月のダイヤモンドのリングは、エタニティーリングの定番です。エタニティーリングの定番は、ダイヤモンドのリング。エタニティーリングの定番は、ダイヤモンドのリング。エタニティーリングの定番は、ダイヤモンドのリング。

セブライオンダイヤモンド



Argentina Soars on Wings of Gold and Silver JWT/

Argentina won Gold and Silver awards at the Festival Del Cine Publicitario Artistico Argentino. A spot for Dole Bananas—"Dole, the most banana. It comes in a non-returnable pack"—received the Alas de Oro. Daniel Panaro was copywriter; Eduardo Berretta, art director.

The Alas de Plata was awarded to a commercial for Chiclets Adams—"Carry the flavor of Chiclets with you..." Marcelo Cosin was copywriter; Roberto Vigna, art director.

The Argentina Office also won a

CLIO for its TV spot for Ford Motor Argentina S.A. in which the Ford Pickup is compared to the Argentine horse—"Design, strength and efficiency. A strong breed." Susy Palacios was copywriter; César Martínez, art director.

And there's more good news from Buenos Aires. Since January, JWT/Argentina has won the following clients: Black and Decker (household/hobby tools), Ceramicas San Lorenzo (household tiles), Portland Cement (retail/wholesale cement products), Samsonite (travel luggage), and Kalpakian (household/industrial carpets).

No llegue tarde por un minuto si su trabajo está a un Metro.

Ministerio de Transportes, Turismo y Comunicaciones.

Getting Around Madrid

To remind Madrileños that the Metro is quick, cheap, and easy to use, JWT/Madrid designed a new map and launched a campaign headlined "Conozca Madrid. (Get to Know Madrid.) Metro a Metro," metro also being the Spanish word for meter. The campaign was created by José de Santiago, José Luis Herreros, Carlos Montero, Alan Docherty, and Juan Malumbres.

Wagga Wagga South? This poster for National Bank of Australasia, Ltd., won an Award of Excellence for JWT/Melbourne in CA 82—the 23rd Annual Exhibition sponsored by Communications Arts Magazine. The postmarks show locations of the bank's branches. Terrence Hammond was creative director; John Childerhouse, art director; and Brian Pollard, writer.

 National Bank

raise money to renovate its world-famous, but aging cable cars. Steve Rustad was art director; Jim Sanderson, copywriter.



Left to right: F. Ledford, USMC Contracting Officer; Lt. Col. J.A. Cirie; T. Arnold, Asst. Counsel, USMC; and John Wood.



The JWT/Johannesburg team (from left to right): Ashley Beyer, Peter de Klerk and Romney Birkenshaw.



A tradition lives on: The Marine Corps has been a Thompson client for 37 years, going back to 1946. Every three years since then, by government regulation, we've been required to compete for the account. While we've won it every time, including this last one, there's been nothing automatic about the winning.



Piece of Cake. A 20-pound birthday cake is presented to the Marine Corps on its 207th anniversary by Wally O'Brien, president of J. Walter Thompson U.S.A. (left); and Francis Johnson, account representative. Major John Shotwell offers to carve a slice with his sword.

It's taken enormous dedication, drive, and the kind of superb advertising that's helped keep the Marines'

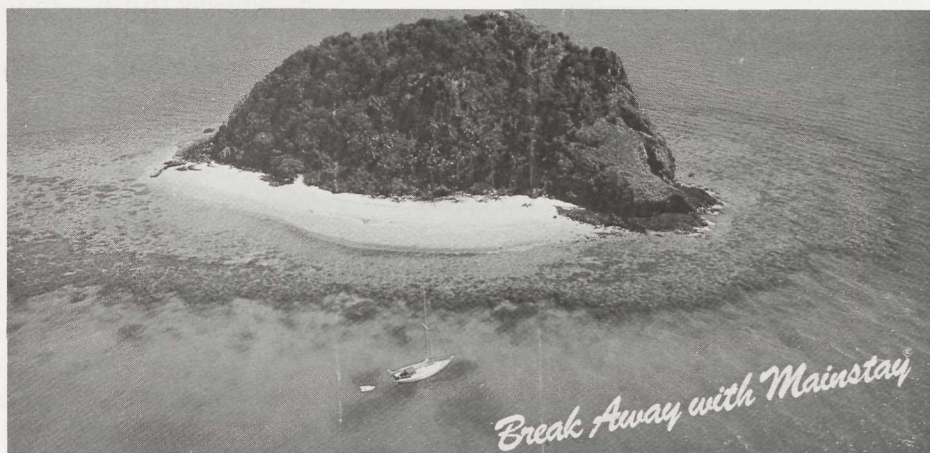
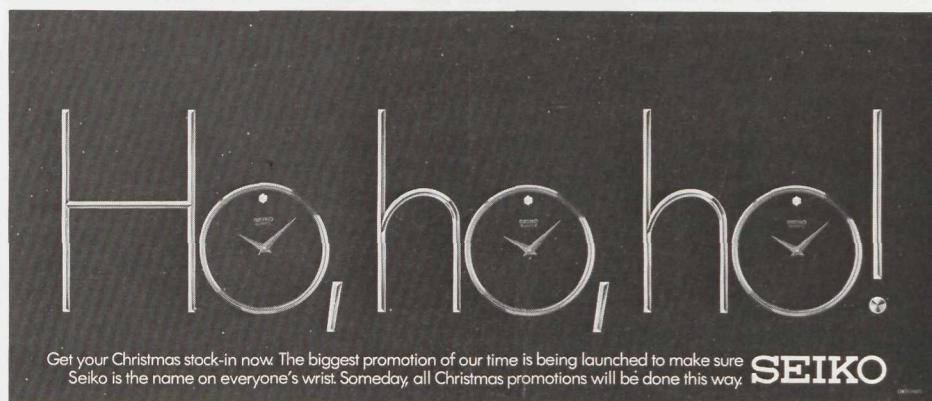
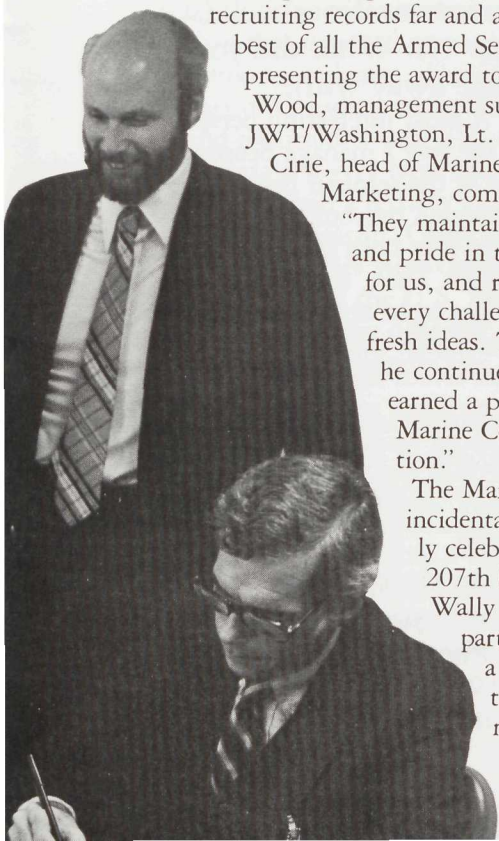
recruiting records far and away the best of all the Armed Services. In presenting the award to John Wood, management supervisor, JWT/Washington, Lt. Col. J.A.

Cirie, head of Marine Corps Marketing, commented,

"They maintain excellence and pride in their work for us, and rise to meet every challenge with fresh ideas. Thompson," he continued, "has earned a place in Marine Corps tradition."

The Marine Corps, incidentally, recently celebrated its 207th birthday.

Wally O'Brien participated in a cake-cutting ceremony.



Creative Teamwork Peter de Klerk, managing director, JWT/Johannesburg, announced the appointment of Romney Birkenshaw and Ashley Beyer as joint creative directors.

At the recent "Loerie" event (the South Africa Advertising Awards Gala), JWT/South Africa was, for the second year running, awarded the Grand Prix for best magazine advertisement. It was for a pre-Christmas promotion for Seiko. Grahame Hall was the writer; Linda-Jane Lee-Duncan, art director.

Awards were also received in the TV, print and outdoor advertising categories for Mainstay (a spirit similar to vodka, but made from sugar cane) and for a magazine ad for Booth's Gin. Terry Hammond was writer and John Childerhouse art director for Mainstay. John Bush was writer and Mike Cook art director for Booth's.



Ron Kovas on Advertising Careers

When one first meets Ron Kovas, president, Canadian Operations, J. Walter Thompson Company, Ltd., adjectives like confident, capable, intelligent, articulate and disciplined all come to mind. His very successful career with JWT supports all of these descriptions. Ron Kovas joined Thompson's Chicago Office in 1966, right out of school. In 1975 he was asked to run the San Francisco Office. Then, in 1980, he moved to Toronto. Recently, he was elected second vice chairman of the Institute of Canadian Advertising (ICA), the Canadian counterpart to the A.A.A.A. This puts him in line for succession to the chairmanship.

Ron, how did you get into advertising?

"It was a fluke. I always wanted to be a lawyer, but while I was enrolled in the pre-law program at Stanford University, I took a few economics and marketing courses on the side. I found them fascinating—more so than law. So I decided to go on and obtain my MBA at Northwestern, rather than pursue law.

"Then, between my first and second year of business school, I was fortunate to be accepted into Sears' summer management training program in my native Chicago. That's when I discovered I particularly liked consumer marketing. I was fascinated by the face-to-face challenges in the customer-service department, and I enjoyed being out on the floor learning how a sale was made, figuring out what did and did not work.

"Following this summer experience, I decided to earn my MBA in marketing, and subsequently, to try to land a job either with an advertising agency or on the client side. I was fortunate to receive a number of offers from both outstanding agencies and very fine advertiser companies. After a lot of thought and consideration (and flying blind, I must add), I deter-

mined two companies I'd really like to work for: J. Walter Thompson and General Foods. One I considered to be the best on the agency side, the other on the client side of the business."

What made you select those two companies, and ultimately, Thompson?

"There are three things you want to look for in a first job:

1. A blue chip company, because they offer the best training and experience;
2. A company that promotes from within;
3. A company that is compatible with your own style and personality. When your values and principles are harmonious, you have a better chance to succeed.

"Ultimately I chose to go with Thompson, mainly because I figured an agency would offer me the greatest diversity, and it's important to maximize your experience early in your career. But it was my original game plan that, whichever side I chose, agency or corporate, I would stay for five years, and then see what it was like on the other side of the fence.

"So why, you might ask, have I stayed on the agency side these sixteen and a half years? Simply because I found that I never stopped being highly interested in, and excited by, the agency business. I've been involved with sports all my life, and I love the thrill of competition, especially when you have to take everything you've got and bring it all down to one surge of competition in one brief encounter, like a new business pitch or the presentation of a new campaign. For me, the advertising business is very much like sports."

What are your sports?

"Now, I very much enjoy tennis and skiing. I like to run. I do a lot of 10Ks—ten kilometer races. I'd say I run about twenty-five to

thirty miles per week. I even run when I travel on business. It's a great way to see a city, better than from a taxicab."

What do you think of advertising as a profession?

"Advertising is a superb profession. It's the absolute backbone of the free enterprise system. Of course, if you like to settle into a routine, don't like surprises, and don't thrill to competition, it's not the career for you. Advertising is strictly for those who like the unusual and the constantly challenging."

What part of your job do you find most challenging?

"The biggest challenge we have is hiring, training, and managing people. If you have good people, properly trained and highly motivated, you can get all the new clients you need, and professionally handle the business you have. That's all we've got in this business: people...plus a few desks and chairs."

You attended the management training seminar at Troutbeck (see page 15). What did you come away with?

"A most interesting perspective on the way I manage people. One part of the seminar program is an evaluation by your subordinates. I found that both fascinating and helpful. Then, too, it was wonderful just to be able to sit down and interchange ideas at length with other senior managers. We rarely get a chance to talk issues and exchange philosophies. At business meetings we usually talk about clients, new business, and financial results."

What do you look for in the people you hire and promote?

"We're not in a technological business, and it's a lot harder to

measure capability and potential talent. We're looking for idea-generators. So recognizing potential talent is intuitive. But some of the characteristics we look for are emotional maturity, poise, curiosity, and if the person can be a lateral rather than simply a linear thinker. Also, is he or she an interesting person? We like people who have eclectic interests."

Are there differences between Canadian and U.S. advertising?

"The level of professionalism is absolutely on a par with the U.S. But obviously when you have discernible regional variations, i.e., two languages and cultures, your approach has to be more segmented. For example, in our Selsun Blue advertising for Abbott Laboratories, the English-speaking campaign emphasizes dandruff efficacy, while the French campaign emphasizes hair beautification. French Canadians are very interested in personal appearance, according to our research. Again, our advertising for cheese products directed to the French audience tends to be more tradition-oriented than that directed to our English-speaking audience. The French part of Canada is more familial, and tradition is very important. Canada is a very large and diverse country, and a terribly exciting one to do business in. Often people in other countries view Canada as just an offshoot of the U.S. Indeed it is not. It is very different, both socially and economically."

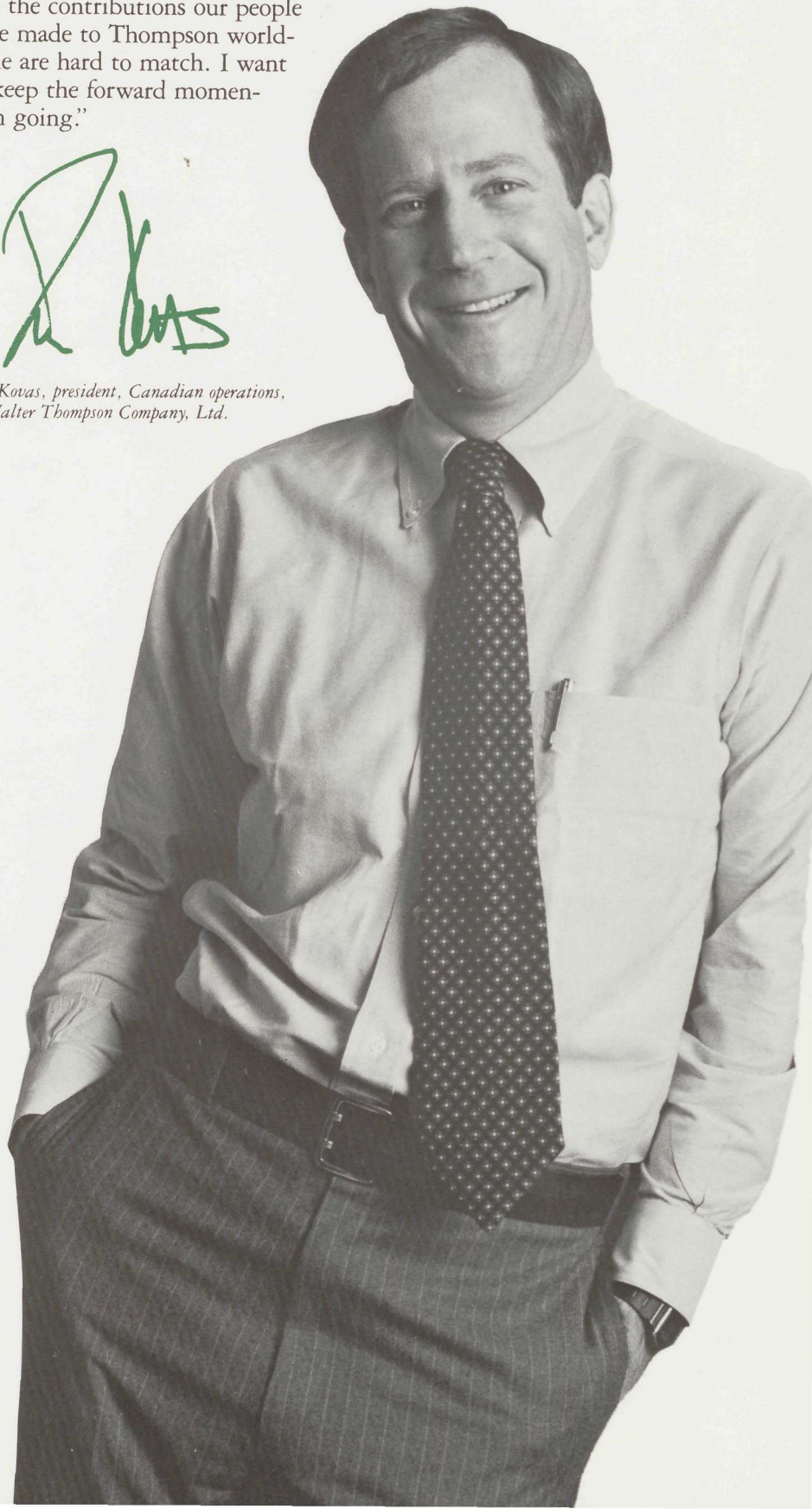
What are your goals for Thompson in Canada?

"We've had tremendous success under Don Robertson and Jack Cronin. We've taken a viable and proper role in the industry, and we've established ourselves as Canadians. I think my election to the ICA office demonstrates our citizenship in Canada. All of our man-

agers are Canadian, and I'm the first American to run the company in a long time. People recognize the mobility within our company, and the contributions our people have made to Thompson worldwide are hard to match. I want to keep the forward momentum going."



*Ron Kovas, president, Canadian operations,
J. Walter Thompson Company, Ltd.*



J. Walter Thompson

