

J. Walter Thompson

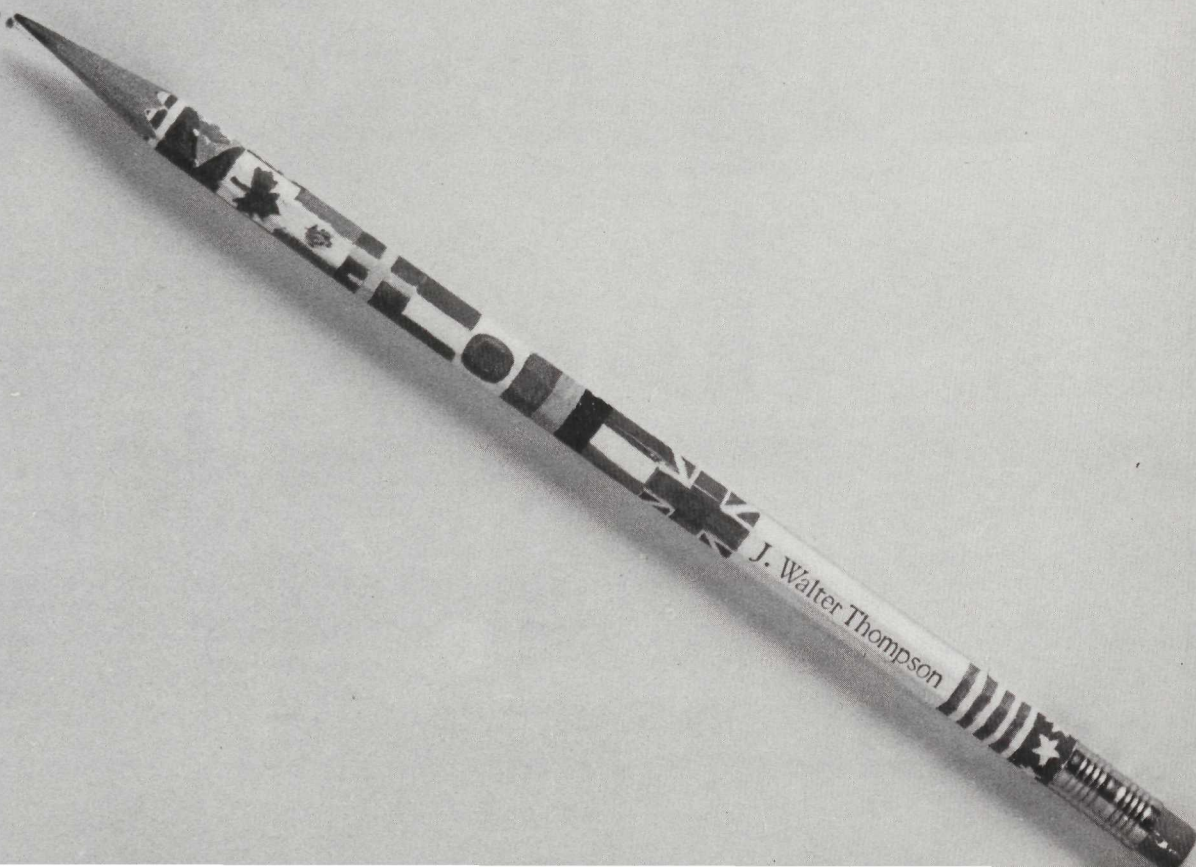
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THE ROLEX OYSTER THIRTY NINE YEARS
OF ADVERTISING HISTORY BRUSSELS GOES
TO THE (CAMEL) RACES THROUGH THE YEARS
WITH HOWARD KOHL THE FIFTEEN SECOND
COMMERCIAL CONSIDERED THE SPLENDORS
OF SPAIN COMMERCIALS DOWN UNDER AN
HISTORIC PERSPECTIVE NOTES FROM ALL
OVER ETC.



Vol. IV No. 3

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J. Walter Thompson

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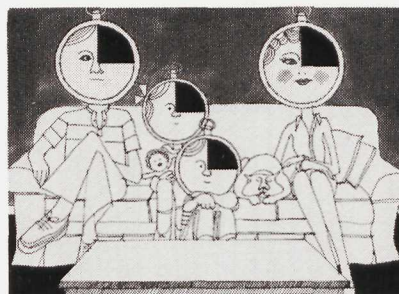
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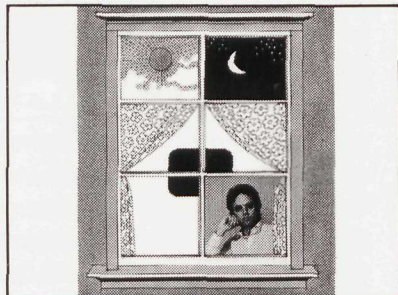
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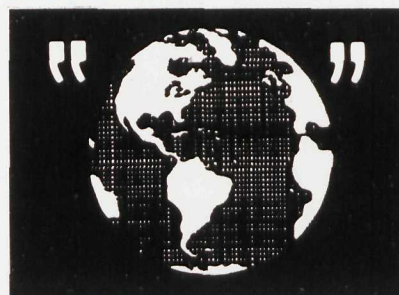
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Notes from all over

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General Assembly. Perhaps the whole idea was suggested by Chaucer's *Parlement of Foules*. It's a theory, anyway.

Telegram from Geneva Announces

5

The 1950s

We entered the 1950s with a long copy campaign. Each ad carried a single line illustration and probably wouldn't reproduce well here. The ads individually isolated an aspect of the Rolex Oyster as a way into describing all of its qualities. We homed in on the fact that the Oyster case is waterproof, dustproof, climate proof; we spoke of the Perpetual movement (a Rolex

By 1952 we were announcing the return of the gold Rolex Oyster—the first imports since 1939.

“For many, many years letters telling fantastic stories of the strength and accuracy of Rolex watches have been pouring into Geneva—letters from men and women all over the world.

"And at last Rolex have decided to use these well-nigh incredible stories as the basis of their press campaigns. All these stories are true, all are exciting, all are stories that customers will read—and discuss—and they'll ask for more.

"With superb illustrations by Eric Fraser, this new campaign is destined to be the biggest thing ever in the history of watch advertising."

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39
*years of
advertising
history*

BY MIKE CRONIN
SENIOR ASSOCIATE DIRECTOR
JWT/LONDON

Thus there is a degree of local autonomy operating against a background of international co-ordination, which emanates from our London office. The same is true of film for TV and cinema. This is mainly a matter of editing footage shot in places—

Twenty-four JWT offices currently handle four Rolex brands in cinema, press, TV, PR and point of sale. A list of the offices is appended. It is not always understood just how big the account is, each country tending to see mainly those ads which appear in its own media. Although this article is (inevitably) written from London's point of view, we hope it does something to redress that parochial standpoint. We also hope it's interesting. Old ads usually are.

The very first ad that appears in London's Rolex guard books is addressed to the jewelry trade. It is immediately post-war (1946) and announces the arrival of limited supplies of Rolex watches and the resumption of press advertising.

Our first consumer ad (1) announces the first imports of fine wristwatches since 1940. The ad is dated January 1947. It was a start, at least. More conventional consumer advertising began later in the same year with very fine line drawings of Swiss scenes and of the watches (2, 3). Each ad in this quite long series deals with a particular attribute of the Rolex Oyster—Perpetual Motion, the Superlative Chronometer Certificate, the date change on the stroke of midnight and so on. We also made a point of including a catalogue of Rolex “firsts”, such as first water-

2

3

Nineteen forty-eight saw a strange series collectively called *Genevan Fables for UN Delegates*. The example here (4) ran in the European edition of the *New York Herald Tribune*. One wonders what UN delegates made of copy that begins, "Don't forget," chirruped Mrs. Tom Tit, waving goodbye at the door of the nest, "I

Forced Landing*

Two men were on a raft in the middle of a vast, empty lake. The raft was made of logs and was being pushed by the wind. The men were looking at each other with expressions of concern. One of them was holding a watch.

...the watch was showing the right time.

ROLEX
A landmark in the history of Time measurement

THE ROLEX WATCH COMPANY LIMITED, 100 RIVER STREET, LONDON, E.C.4, ENGLAND

A letter from Brazil

"We were travelling on the river..."

...the watch was showing the right time.

ROLEX
A landmark in the history of Time measurement

THE ROLEX WATCH COMPANY LIMITED, 100 RIVER STREET, LONDON, E.C.4, ENGLAND

Why a self-winding watch was necessary on Everest

On the 29th of May 1953, the first ascent of Mount Everest was made by Sir Edmund Hillary and Tenzing Norgay. The watch was showing the right time.

ROLEX
A landmark in the history of Time measurement

THE ROLEX WATCH COMPANY LIMITED, 100 RIVER STREET, LONDON, E.C.4, ENGLAND

The proud customer*

On the 29th of May 1953, the first ascent of Mount Everest was made by Sir Edmund Hillary and Tenzing Norgay. The watch was showing the right time.

ROLEX
A landmark in the history of Time measurement

THE ROLEX WATCH COMPANY LIMITED, 100 RIVER STREET, LONDON, E.C.4, ENGLAND

Presumably it is the job of trade ads to be enthusiastic. The enthusiasm in this case is perfectly justified by the very strong series of nine ads that followed.

Nineteen fifty-three saw the first hint—not to be fully exploited for many years yet—that someone had thought of Rolex wearers themselves as a way of advertising the watch. "... the natural choice of successful men" (12) is a generalised statement, it's true. But it can be seen as the germ of today's long-running, testimonial campaign.

Nineteen fifty-three was also the year in which Colonel Hunt (later Sir John

Los escaladores del Himalaya rinden tributo a Rolex

On the 29th of May 1953, the first ascent of Mount Everest was made by Sir Edmund Hillary and Tenzing Norgay. The watch was showing the right time.

ROLEX
A landmark in the history of Time measurement

THE ROLEX WATCH COMPANY LIMITED, 100 RIVER STREET, LONDON, E.C.4, ENGLAND

Indian incident*

On the 29th of May 1953, the first ascent of Mount Everest was made by Sir Edmund Hillary and Tenzing Norgay. The watch was showing the right time.

ROLEX
A landmark in the history of Time measurement

THE ROLEX WATCH COMPANY LIMITED, 100 RIVER STREET, LONDON, E.C.4, ENGLAND

A gold Rolex "Datejust" is the natural choice of successful men

Work by many of the most famous men of our time, the Rolex Datejust has come to be regarded as synonymous with success and distinction. In this timepiece are instilled all the skill and craftsmanship, all the artistry and ingenuity, of the great Swiss watch-making industry.

ROLEX
A landmark in the history of Time measurement

THE ROLEX WATCH COMPANY LIMITED, 100 RIVER STREET, LONDON, E.C.4, ENGLAND

Hunt) led the first successful expedition to the top of Mount Everest. The ad shown here (13) appeared in *The Times*. It also listed thirteen other Himalayan expeditions on which Rolex Oysters had been worn by the climbers. We also include "Himalayan climbers pay tribute to Rolex" (16) as it ran in the Spanish edition of *Life*, just to remind you that all of the foregoing work was appearing internationally. Again—with Everest—we get a hint of things to come, of the Reinhold Messner and Sir Ranulph Fiennes ads of today.

In 1955 we picked up the idea suggested in "... the natural choice of successful men" from two years earlier and exploited it for the next ten years. This was the prolific campaign with the common headline, "Men who guide the destinies of the world wear Rolex watches." Examples are legion, so perhaps two will suffice (18, 19).

This campaign did not, however, run to the exclusion of all else. It was interspersed with special announcements: the 30th anniversary of the Oyster case in 1956;

Men who guide the destinies of the world wear Rolex watches

YOU know their names as you know your own. You know their faces from a thousand newspaper photographs, their lips from a hundred magazine articles. You have seen them and heard their voices on newscasts and on your television screen. Their actions and decisions influence the pattern of our lives.

We cannot mention their names, or show pictures of them, for they include royalty, the heads of states, great service organizations. But we write you on both counts, of the very nature that you see of them, of their action as well as their face and stature. You will notice that in almost every case they wear a Rolex watch. That watch will most likely have been made by Rolex of Geneva.

We are proud of the service given by Rolex watches to so many great men. It is a worthy testimony to point out that the performance of these watches is, in the lighter degree, accurate and dependable.

The Rolex Oyster Perpetual President, the most complete watch in the world, is a masterpiece of watchmaking. It is a watch that is as accurate as a clock, as reliable as a watch, and as beautiful as a work of art. It is a watch that is as useful as a watch, and as beautiful as a work of art. It is a watch that is as accurate as a clock, as reliable as a watch, and as beautiful as a work of art. It is a watch that is as useful as a watch, and as beautiful as a work of art.

ROLEX
A landmark in the history of Time measurement

A ROLEX
RED SEAL
CHRONOMETER

18

Men who guide the destinies of the world wear Rolex watches

YOU have seen them in personal contact with their men. But you cannot see their spirit of them. The whole gigantic network of service men that even their slightest words and actions are immediately reported. Because they are so important, they are, reasonably, the best known men in the world.

We cannot mention their names. It would be like to say that they are the best known men in the world. It would be like to say that they are the best known men in the world. It would be like to say that they are the best known men in the world.

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ROLEX
A landmark in the history of Time measurement

A ROLEX
RED SEAL
CHRONOMETER

19

the Turn-O-Graph stop watch with the rotating bezel (long-distance phone calls and boiling eggs are examples given of its usefulness); the Submariner, also with a time-recording rim and waterproof to 660 feet; the Officially Certified Chronometer for Women; the production of the 250,000th Rolex Chronometer in 1955; the GMT-Master; the Twinlock winding crown and so on. Imagery and hard fact ran parallel.

Another step closer to the testimonial campaign of today seems to have been taken in 1957. As far as the Rolex guard books reveal, this was a one-off (20). "My watch is my constant companion," says Pat Smythe, the world's leading woman showjumper." Twenty-eight years later Lucinda Green, and others equally famous, will be telling the same story. But not yet.

"My watch is my constant companion" says PAT SMYTHE
The world's leading woman show-jumper

YOU know her name as you know your own. You know her face from a thousand newspaper photographs, their lips from a hundred magazine articles. You have seen them and heard their voices on newscasts and on your television screen. Their actions and decisions influence the pattern of our lives.

We cannot mention their names, or show pictures of them, for they include royalty, the heads of states, great service organizations. But we write you on both counts, of the very nature that you see of them, of their action as well as their face and stature. You will notice that in almost every case they wear a Rolex watch. That watch will most likely have been made by Rolex of Geneva.

We are proud of the service given by Rolex watches to so many great men. It is a worthy testimony to point out that the performance of these watches is, in the lighter degree, accurate and dependable.

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ROLEX
A landmark in the history of Time measurement

A ROLEX
RED SEAL
CHRONOMETER

20

she didn't choose to tell the time—until she had a Rolex

Perpetually straggled
With the headlines of huge hot-house ceilings
And dangled with diamonds
Her voice for the living was
The ringing of the telephone.
The third of eight married invitations
Through the letter box,
And against time,
Who called, waiting, so take her to the
right place, at the right hour...
The more she knew the time...
But one day there came a special man.
Who understood her.
The thought her diamonds,
Distracting round a Rolex watch—
And suddenly she knew he knew
that it would be the time she was
The Rolex was so beautiful,
The best in the world in all the day,
And as it was precious perfect
Invisibility she knew the time.
It looked so right upon her wrist,
It looked so wonderful with pink
like knew this man had understood her
And her life
And so she loved... her Rolex.

ROLEX

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Also running with "Men who guide the destinies..." was the Cat Campaign. Our earliest example is dated 1959. This ad (21) is one of a series of eight and is part of the very first actual campaign addressed to women. Our example is from *Queen and Harper's Bazaar*, but it also ran internationally. An extraordinary campaign in many ways, it showed no product at all and the copy reads rather like blank verse.

The 1960s

Another apparently one-off testimonial ad crops up in 1962. Bob Hope, looking quite serious and twenty-three years younger, is described as "another distinguished Rolex owner" in a publication called the *Army, Navy and Air Force Reg-*

Well sailed!

ROLEX dips its crown to the Australian Admiral's Cup Team. And the winning design of the world, now seen proudly at Cowes than that of Australia. To take on, in strange waters, the unlimited resources of Britain, America, France, Germany, Holland, Ireland and Sweden—that takes skill. To ship 4 yachts 12,000 miles, to navigate in the most difficult tidal currents anywhere, to organize it—and do it well—that takes the "eye" of a pro. Following soon after the first Australian challenge for the America's Cup, and hard on the heels of winning the 12.5 metre championship at the Tokyo Olympics, this is convincing proof of Australian initiative and skill.

ROLEX

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ister. Our files have no more ads in this series, if it was a series.

A further aspect of our current Rolex Oyster campaign—the association with prestigious sporting events—makes a single appearance in 1965 in the form of the Australian Admiral's Cup (22). The helmsmen, it reads, "navigated with the aid of the Rolex Submariner". Once again the idea does not seem to have been followed up at the time.

The campaign to dominate the 1960s, however, was the "If you were" campaign. "If you were climbing here tomorrow you'd wear a Rolex" (23) was accompanied by "If you were negotiating here..." (Geneva's Palais de Nations); "If you were sailing alone around Cape Horn..." (Sir Francis Chichester); "If you were speaking here..." (The UN building in New York); "If you were diving here", "piloting a jet here", "skiing here", "exploring here" and

If you were climbing here tomorrow you'd wear a Rolex

When a mountain climber says the best watch in the world is as tough as an alpinist's, he's not joking. His classic Oyster case, for example, is carved out of a solid block of hand-finished Swedish stainless steel or gold. Inside the solid, pressure-proof walls is a self-winding, officially certified chronometer movement. Because so much of the work is done by hand, it takes over eight hours to build a Rolex. Sir John Hunt felt it was time well spent. When he came down from Mt. Everest he called Rolex "an essential part of our climbing equipment." The watch he wore and wears is the Explorer.

ROLEX

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many more. The idea was highly campaignable and we certainly proved it. It also contained all the elements of the current campaign: famous names, dangerous enterprises, prestigious events. We're getting there.

24

Before we arrive, however, pause to consider this 1968 oddity (24). "Knickers are in", reads the headline. The first line of body copy says, "It would perhaps be foolish to wear anything else". Whatever *that* meant, there is no more trace of such frivolity in the files.

The 1970s

This decade opened with two campaigns. In 1970 we were running some very strong ads. All were illustrated with colour photography. Each carried a challenging statement about Rolex. "He'll let in water before his Rolex does" (picture a frogman wearing a Submariner). "For another \$135 you could buy a Porsche 911 E Targa" (picture of a platinum Day-Date decorated with diamonds).

The 1971 campaign showed full-page colour portraits of people in hazardous occupations (explosives experts and aqua-lung divers, for example), saying that they wore Rolex—and why. The people were named but were not in themselves well-known. Their occupation was the important thing.

Then, in November 1971, we meet a name we do know: Jackie Stewart. We are in modern times.

From that time until today we have continued to do work with a positive *Who's Who* of international celebrities (31-40). It is perhaps surprising how few people are truly known internationally. Actors and

actresses don't travel well because of language barriers. Film stars are scarcely more flexible, although Charlton Heston was an early testimonee. Sportsmen and women are a different story, especially today. Musicians "translate" very well indeed, music being the nearest thing to an international language that we know; hence our many singers, instrumentalists and conductors. Authors are literally translatable and Frederick Forsyth is a classic example.

London's job with regard to such eminent people is (having found them) to keep in constant touch with them and with their activities so that the ads don't get badly out of date. In this respect we have recently met Kiri Te Kanawa, Placido Domingo and Julian Nott again, to be up-dated on their careers and activities.

No other voice could describe a Rolex so beautifully.

Kiri Te Kanawa gave her first public singing performance at the age of fifteen to a local ladies' committee in Auckland, New Zealand. Impressed they may have been, but none of those ladies could have realised they were listening to a girl destined to become one of the finest opera sopranos in the world.

Her appearance fee was then a meagre £200.

Today, after hearing her perform the role of Donna Elvira from "Don Giovanni" in Paris, or "The Countess from 'Le Nozze di Figaro' at Covent Garden, many critics have been moved to describe her voice as priceless.

New York, London, Paris, Milan - wherever this truly international star performs, audiences respond with standing ovations. And a film of Don Giovanni starring Kiri as Elvira directed by Joseph Losey is another huge success.

"I owe a lot to my basic technique," she says. "My early training and the way in which my voice has developed means I can usually sing my way through odds and sore throats without any problems... in fact anything short of laryngitis and tonsillitis combined! And, of course, consistency of performance is extremely important."

"That can make or break your reputation."

Given her opinions, it is therefore very gratifying to note Kiri Te Kanawa's choice of wristwatch.

A gold Rolex Oyster Lady-Datquest. "Simply marvellous," she says.

"In all the years I've had the watch it's never gone off key and it's never been ill. And I know how hard it is to always be 100 per cent."

"Every day, wherever I go, I depend at least on a hour singing part of a role just to keep my voice at its best. So I can really appreciate the time, skill and effort that goes into something so beautiful and so precise as this watch."

Kiri Te Kanawa and her Rolex Lady-Datquest.

No other voice could have put it quite so beautifully.

ROLEX
of Geneva

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Placido Domingo, the complete musician, discusses his favourite instrument.

Every half century or so, a leader emerges in his field of such substance and force that he stands out head and shoulders above the rest, and the best.

Even to people who have never graced the great opera houses of the world, the name and the voice of Placido Domingo are justifiably hailed. But for those who will queue all night to share the sheer colour of this man's singing, he is a legend.

A legend which can be heard from Hamburg to Paris, from Milan to New York.

"I can only sing five or six performances a month," he says. "In order to give of my best, I must make sure I do not sing too much. That is my responsibility to the people who try so hard to see me."

But Placido is not simply the world's greatest tenor; rather a complete musician who also possesses a marvellous voice.

At rehearsals, his mastery of the piano enables him to sit and play through the score, thinking of the emotions that words and music are attempting to communicate.

His experience as a conductor gives him objectivity, not only about his own interpretation of the part, but also on the total performance.

"To understand the part," he says, "one must first musically and dramatically understand the whole. I was lucky to have been given the talents to do this."

Placido Domingo also has an extremely good understanding of the watch he chooses to wear.

A Rolex Oyster GMT-Master in 18ct. gold.

"This watch is perfect for me," he says, "because it simultaneously tells me the time in two different countries... which is extremely useful considering the amount of travelling I have to do."

And opera people all over the world are pleased too, because now I don't get them out of bed when I ring them. And, unlike me, this watch never needs a rest. You could say it's my favourite instrument."

For the complete musician. The complete watch. By Rolex of Geneva.

ROLEX
of Geneva

32

Practice really does make perfect.

Without doubt, Chris Evert-Lloyd has secured her place in the Tennis Hall of Fame.

Her determination and style separate her clearly from the merely excellent players.

Despite three Wimbledon, six US and five French Championships, Chris will win it undiminished.

She has always played precisely accurately.

Forehand and double-fisted backhand drive the ball hard and deep to within inches of the line with a consistency and accuracy that bear testimony to years of practice.

An increasing willingness to come up to the net and then volley with the same ruthless efficiency has raised her game to near perfection.

On court, Chris Evert-Lloyd is a very tough competitor indeed. Off court, however, she reveals a witty, charming and relaxed personality.

"For the first few years, I think I lost some matches. But when they saw I could take it, that I was human, then they liked me for it. Now crowds are usually on my side. And that's nice."

These two contrasting facets of Chris Evert-Lloyd - machine-like efficiency and toughness in what she does; feminine charm and style in who she is - are also perfectly embodied in the watch she wears.

A Rolex Lady-Datquest. "It's a really strong watch," she says. "About four hours of practice is a day - so tennis, volleying, backhands, forehands - is quite a hammering. Yet it always keeps right on going. It's always surprising to me how something that looks so beautiful can be so tough."

"Still I know Rolex have been making watches for a very long time and 'practice makes perfect' is something I've always agreed with."

Chris Evert-Lloyd and her Rolex Lady-Datquest. They may be very, very tough. But both of them are every inch a lady.

ROLEX
of Geneva

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Every Franco Zeffirelli film is scheduled by Rolex.

It was merely to list the achievements of Franco Zeffirelli. Zeffirelli, the set designer, Zeffirelli, the director of the Shogun and Romeo and Juliet became huge successes.

And why the audience at his productions for opera or stage often must on Zeffirelli himself taking the final curtain call.

It is impossible to describe that talent to say why the reputation of this man is a legend.

One must see Zeffirelli production for oneself. His latest film of the opera "La Traviata" is a lesson. Only then can one understand why, when it was shown on television, 88 per cent of all Italian people saw his film.

"Jesu of Nazareth." Why, despite predictions that Shakespeare would never do well in the cinema, his films "The Taming of the Shrew" and "Romeo and Juliet" became huge successes.

And why the audience at his productions for opera or stage often must on Zeffirelli himself taking the final curtain call.

It is the vibrancy and depth of human emotion which emanate from his work that can literally overwhelm the audience.

Zeffirelli was born and brought up in Florence where he had a classical education. In Florence, you don't have to go to school to learn about art and civilisation," he says. "It is all around you. I try to bring my cultural upbringing to my films."

Franco Zeffirelli came for the classics also extends to the watch that he chooses to wear. A Rolex Oyster Perpetual in 18ct. gold.

"I choose this watch because it is the watch. It is above fashion. It is the standard. In my own work I never try to be fashionable. Never. And the same could be said for the watch I have chosen to wear."

For Franco Zeffirelli, the Renaissance man, the classic watch by Rolex of Geneva.

ROLEX
of Geneva

34

The Frederick Forsyth style is unique.

Frederick Forsyth is a member of that very exclusive group of authors whose books you will find on sale in virtually every country you care to visit.

And not only on sale but year in year out, proving to be enduring popular.

Classes of their kind.

"The Day of the Jackal" made Forsyth one of the world's best-selling authors. Subsequently, "The Odessa File," "The Dogs of War," "The Devil's Alternative" and "The Fourth Protocol" have each proved to be a phenomenal success.

Yet it is quality rather than quantity that has always been Forsyth's primary concern. Just a handful of books is hardly a prolific output, but each one and you will realise why.

The Forsyth style - a blend of unusually authentic detail, superbly story-telling, a meticulously constructed plot - takes a long time.

Quality is also the principle behind Frederick Forsyth's watch. A Rolex Oyster Perpetual in 18ct. gold.

"For me, this is simply the best watch there is," he says. "It's very tough, waterproof, and completely reliable so I never have to take a off whatever I'm doing. It's also very well designed and advances a great deal of time and effort have gone into its construction. That's why the idea works so supremely well."

And as Frederick Forsyth knows very well indeed, London, international success starts with a perfect idea.

ROLEX
of Geneva

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Allen Paulson remembers what took him to the top.

"Begin at the bottom and learn everything you can every step of the way."

That's the credo of Allen Paulson, majority owner and operator of the largest corporate aircraft manufacturing company in the world.

His spectacular rise in the aerospace business can be matched only by the expertise he has in the cockpit. Starting at 18 as a mechanic for TWA, he's worked as a flight engineer, a test pilot, a commercial pilot, and, even today, he's still flying.

And flying high. "Behind the controls, 40,000 feet in the air, you can get back to basics," he says.

Remembering the basics is probably what's behind Gulfstream's continual success.

A lot of it, he puts down to simple-mindedness about corporate aircraft. Decisions are made with a few simple rules. And Allen Paulson is one of the world's great planners. You

can't build a plane like the Gulfstream III any other way. As with any well-built machine, the process is long, the timing precise and the result a masterpiece.

At Rolex, we have little trouble understanding this concept. It underlies the construction of every time-piece that bears our name. Like the President Day-Date Chronometer in 18ct yellow gold. Planned to give precise information to a demanding president. Like Allen Paulson.

ROLEX
of Geneva



36



Reinhold Messner and his Rolex continue to survive where survival seems impossible.

Ask any climber his nomination for the greatest living mountaineer in the world, and almost inevitably he'll answer "Reinhold Messner."

Reinhold Messner climbed "by fair means" without oxygen equipment, without porters, without porters.

These days technology has overtaken the climbing," says Messner. "I want to climb with my strength with my fears, with my senses."

Messner was the first to climb Mount Everest without oxygen. Completely alone he conquered Nanga Parbat.

He climbed 192, the second highest mountain in the world. And, accompanied by Michael Dacher and a small expedition, this was achieved in record time.

In 1980 Reinhold Messner risked madness: someone called it, the ascent of the north face of Everest from Tibet.

Completely alone, during the adverse weather conditions of the monsoon season, Messner climbed for days at altitudes known to mountaineers as the death zone. Without oxygen equipment, without a partner, without native porters without the possibility of rescue.

But one piece of equipment Messner never climbs without is his Rolex Oysterquartz.

"To be up there without a precise and absolutely reliable watch would be madness," says Messner. "My Rolex is my life insurance. When to make camp, my rest period at the peak, the night-time decompression, all have to be timed precisely."

"For me there is no better watch. At 8,848 metres, at 40 degrees below zero, and even without extra oxygen, Reinhold Messner and his Rolex both function perfectly."

ROLEX
of Geneva



37



Severiano Ballesteros. A strong mind is his secret. A strong watch his choice.

The maverick of the golf course. That summed up Severiano Ballesteros when he first appeared on the leader boards.

It still does. But now a new maturity invests his game. The youngest ever winner of the British Open this century, twice winner of the American Masters, the winner of countless international tournaments, he has now won his second British Open.

And he did it because of his new awareness of when to attack a course and when to treat it with caution.

He is now probably one of the most breathtaking stroke players in the game. His genius and flair being supported by immense concentration. "I lose concentration, I lose the hole."

Since Seve was nine years old, practicing dazzling golf strokes after hours on his home Putnam golf course, his sheer mental stamina has driven him on. Indeed, when someone asked him recently what he thought was the most important characteristic of a would-be champion, Ballesteros said promptly: "A strong mind."

His watch matches his single-minded search for perfection and superiority: A Rolex Day-Date. Self-winding with day and date display.

"He's a very strong watch. No water or sand can get in to it at all. And you know what? Every time I take a swing, I'm winding it up."

His undisputed display of triumph after the 18th hole at St. Andrews in 1984 was a touch of the swashbuckling Severiano Ballesteros bubbling to the surface. Strength, stamina, and precision had kept him at the top. Just like his Rolex.

ROLEX
of Geneva



38



Three days in the life of Lucinda Green.

The glamour that Three Day Eventing presents can be deceptive. The costumes of the riders, the gleaming flanks of beautifully groomed horses, the combination of human control and animal strength are a fine sight, it's true.

Yet all this formality – pageantry, even – descends directly from the days of the cavalry, when it was vital to know that horse and rider could together form an effective unit.

An effective unit they still must be. And the equestrian world agrees that few riders today better demonstrate this unity than the World Champion, Lucinda Green.

At 19 Lucinda had won Bredon, the world's most prestigious Three Day Event. Five more Badminton victories have followed, each time, significantly, on a different mount. "Affinity with the horse," says Lucinda. "That's a great deal to do with it."

For fellow riders describe Lucinda's special rapport with less reserve. They notice, as perhaps only another rider could, that her horses always look so keen to tackle the next fence.

What keeps a horse eager and confident throughout three demanding days?

It must respond willingly to subtle movements of its rider's body in the first day's dressage. It must show bravery and jumping ability during the second day's cross-country. And it must

have enough stamina for the final day's show jumping.

Lucinda's horses are lucky. For Lucinda uniquely balances the qualities needed to win a Three Day Event Championship: the ability to let a horse do what he can do on his own and to give him just enough encouragement when he needs it.

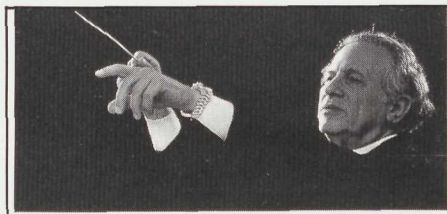
These qualities make a rare talent. Lucinda has it. And her horses know for it.

Lucinda Green's watch is itself a combination of rare qualities, not unlike her own. Her Rolex Lady-Date Oyster, with its style, precision and hidden stamina, is a fitting watch for a Three Day Event Champion.

ROLEX
of Geneva



39



"To blend the separate parts into perfect harmony," Antal Dorati and his Rolex have much in common.

Antal Dorati is Conductor Laureate of the Royal Philharmonic Orchestra in London, as well as the Detroit Symphony Orchestra and the Stockholm Philharmonic.

Over the years, Dorati has gained an enviable international reputation, having conducted most of the great orchestras, the BBC Symphony, the London Symphony, the Concertgebouw Orchestra of Amsterdam, the Berlin Philharmonic, also the Cleveland, Chicago and Philadelphia Orchestras in the United States.

Despite his energetic programme of international engagements, Dorati regards his work as composer as important as conducting.

"The art of the composer, as that of the conductor, is first of all an emotional process," says Dorati. "Then comes, in each of them, the blending of the separate parts into an inseparable whole and making them function together in perfect harmony."

Which is exactly the kind of problem Rolex craftsmen understand well.

Like all Rolex Oyster chronometers, Antal Dorati's Day-Date has a case which is carved from a single piece of metal. This takes 162 separate operations.

The two-link winding crown screws down on to the case, providing a totally dustproof, waterproof seal.

Inside, the precision Oyster movement functions smoothly and reliably. All parts blended into perfect harmony.

ROLEX
of Geneva



40

Mention of Julian Nott brings us to another aspect of the testimonial campaign. And this is about people whose exploits create an impressive test for a wrist-watch: deep sea divers, desert explorers, the men who work in the frozen wastes of the world. Intense heat, unimaginable cold, horrendous dust storms, mountainous seas, the heights and the depths of this planet—Rolex wearers experience these conditions and we tell their stories. The jargon is "product performance stories" and you see examples of them here (25-30).



One day soon, the Comex divers will be able to go as deep as Rolex.

For mankind, the sea still has its frontiers. But these frontiers lie vertically.

Comex, who lead the world in offshore operations, are always pushing that frontier deeper and deeper. The company already holds the record for diving in open water to a depth of 501 metres.

How is it, then, that a more recent dive of 91 metres established yet another record for Comex?

The explanation lies in the gas that the divers were breathing. These days it is usually a mixture called heliox. But heliox limits divers to 700 metres and Comex men need to go further down still. They will, for example, soon have to work at depths approaching 1,000 metres to maintain oil rigs.

Henri G. Delaune, Comex chief executive, says: "Before long, men will have to go where robots go. And, following his historic dive on the 1st July 1983, he now knows that the goal is attainable."

M. Delaune's brief, 91-metre dive took place off the coast of Brazil. And the gas that he was breathing for this significant five minutes was heliox – a mixture of hydrogen and oxygen, hitherto considered one of the most powerful explosives in the world.

Heliox stimulates the physical capabilities of divers and may well enable them to reach the 1,000-metre depths that Comex is aiming for.

From his experience, too, the use of heliox also seems to do away with the all-too-well-

known effects that high pressures have on a diver's nervous system.

Like all other professional divers, Henri G. Delaune is an enthusiast. But he's also serious-minded. All his equipment is carefully chosen and tested.

That is why, for the heliox operation, he relied on the watch always worn by the Comex divers: the Rolex Sea-Dweller Chronometer.

The Sea-Dweller is specifically designed to withstand pressure at great depths and, by means of a Rolex-designed valve, the decompression effects of surfacing.

Thus a Sea-Dweller can be guaranteed water proof to a depth of 1,220 metres.

For Comex divers, 1,220 metres below the sea is yet another frontier. For Rolex it has long been possible.

ROLEX
of Geneva



25



From 0 to 55,134 feet in exactly 1 hour 9 minutes and 42 seconds.

Nothing inspires a world record holder more than the capture of his world record by someone else.

In 1979, it happened to Julian Nott. Chauncy Dunn soared to 52,000 feet in a hot air balloon, exceeding Nott's 1974 record by more than 6,000 feet.

But Julian Nott utterly refused to accept defeat.

Working with a team of dedicated experts, he spent 15 months meticulously planning an attempt to regain the record.

If he were to succeed, he would have to pilot his balloon into the atmosphere's top ten per cent. A barometer desert where freezing temperatures, lack of oxygen and virtually non-existent air pressure present an ever-constant threat to both man and machine.

Every single piece of equipment for the ascent was chosen with agonising attention to detail.

The most advanced technology and the newest materials were incorporated. For example, the pressurised cabin was constructed of the very latest composite plastic, effecting a weight saving of nearly 80 per cent over conventional materials.

One vital piece of Julian Nott's equipment, however, remained unchanged from his 1974 ascent. His watch, a Rolex Oyster.

"It came under the same close scrutiny as everything else," remarked Julian, "but personal preferences aside, its inclusion was never really in doubt."

In the early hours of a late October morning in Denver,

Colorado, Julian Nott and his hot air balloon "Innovation" began their record-breaking attempt.

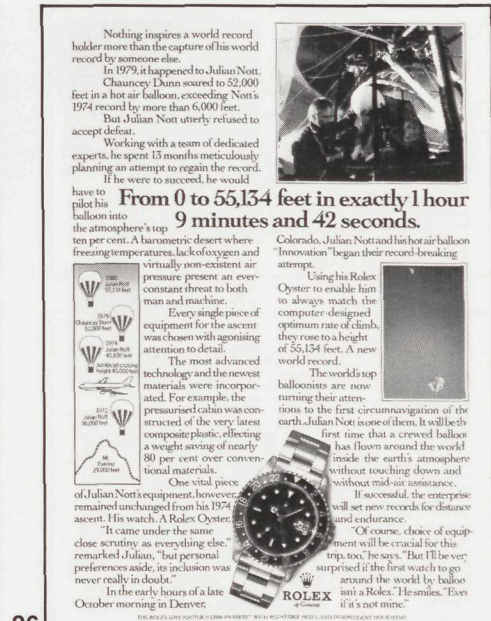
Using his Rolex Oyster to enable him to always match the computer-designed optimum rate of climb, they rose to a height of 55,134 feet. A new world record.

The world's top balloons are now turning their attentions to the first circumnavigation of the earth. Julian Nott is one of them. It will be his first time that a crewed balloon has flown around the world inside the earth's atmosphere without touching down and without mid-air assistance.

If successful, the enterprise will set new records for distance and endurance.

"Of course, choice of equipment will be crucial for this trip, too," he says. "But I'll be very surprised if the first watch to go around the world by balloon isn't a Rolex. He smiles. "Ever if it's not mine."

ROLEX
of Geneva



26



The Sirius sledge patrols and their Rolex watches are deep frozen most of the year.

Greenland is vast – the largest island in the world.

840,000 square miles of unrelenting, unforgiving wilderness which lies mainly within the Arctic Circle.

A fierce landscape of snow, rocks and frozen fjords which is virtually inaccessible save for a few brief weeks when breaks in the arctic ice pack will allow a ship to make a difficult and dangerous passage.

The landscape has a savage beauty – that is to say, when you can see it! The sun sets in the middle of November; then darkness descends for three to four months. The total population of Greenland amounts to a mere 42,000 people. The north-eastern part of this island is completely uninhabited.

Uninhabited, that is, except for the men and dogs of the Sirius patrol.

From Nuuk, the sledge patrol set out, pulled by locally bred dogs. The sledges are home built (much easier to repair in the wilderness if you constructed it yourself).

The patrol is composed of volunteers from the Danish navy; and there is no shortage of applicants for this exciting job.

They work around the clock, seven days a week for 25 months. Mail and provisions arrive once a year. On patrol, temperatures can drop to 50° below zero, and blizzards are frequent.

A regular discomfort is the Greenlandic "pitaval" wind, which blows for several days at a speed of over 180 kph.

These men regard themselves as neither heroes nor supermen. They say the 16,000 kilometres of coastline are not dangerous "provided that you use your training and your experience... exercise caution at all times... and have a bit of luck!"

The men themselves are responsible for choosing every single piece of their arctic equipment.

And a Rolex Oyster is one piece of equipment considered to be vital.

In such savage conditions – the unpredictable fluctuations in temperature, the wind, the snow, the months and months of endless night, the thousands of kilometres of ice-shaking exhausting sledge journeys – an Oyster can be relied upon to keep going with dependability and precision.

And that's everything when, as they say, "the nearest watchmaker is several months away."

ROLEX
of Geneva



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and desired for that very reason. It is also superbly well-made.

This review of our advertising shows the agency reflecting these qualities in long-running campaigns that don't feel obliged to shift their position every five

minutes. And—if we are allowed to say so ourselves—in well-designed and well-written ads that represent, in our industry's terms, what Rolex stands for in its own field: the very best products of the watch-maker's craft.

44

The ultimate balancing act.

Riders from all over the world meet at the Rolex Kentucky International Three Day Event to find not one champion but two: the horse and rider that together form a perfect unit.

And few riders better demonstrate this ideal of unity than the World Champion, Lucinda Green. For Lucinda uniquely balances the many talents that make a champion in her field.

Certainly Lucinda's Rolex, a Lady-Date Oyster, combines qualities not unlike her own: style, precision and hidden stamina. A becoming watch for a World Champion.

Below: Lady-Date Oyster and the Rolex Kentucky International Three Day Event. Right: Lucinda Green and her horse, the Rolex Kentucky International Three Day Event champion, the Rolex Kentucky International Three Day Event champion, the Rolex Kentucky International Three Day Event champion.

45

At the French, German and British Open, one name is always at the top of the leader board.

It's more difficult to win a major title on the professional golf circuit now than it's ever been. New challenges are emerging with each tournament and only a few exceptional players can expect to be among the leaders at almost every tournament.

One such player is Severiano Ballesteros, the winner of the 1984 British Open. Ballesteros is a perfectionist by temperament and a perfectionist by choice. It shows in his attitude to the game and it shows in the dial of his watch.

Rolex style and perfection are embodied in the gold Day-Date that he wears. And they are embodied in the leader board, headed by Rolex, official time-keeper of the French, German and British Opens.

Below: The Rolex Oyster Datejust and the Rolex Oyster Lady-Date in steel and gold combination, both with Jubilee bracelets.

46

Expertise, energy and exuberance.

International yachtsmen meet for the annual Rolex Cup Regatta in the Virgin Islands to swap sea stories and personal news, to enjoy the informality of steel bands on the beach and the formality of the Award Dinner. Above all, they meet to sail.

A veteran yachtsman has described it all as "expertise, high energy and sheer exuberance" those three days and 88 miles through intricate courses that provide all points of sailing, with tricky shifts in the Trade Wind and the confusing pattern of tidal currents.

Finally there is Rolex Cup, one of the most coveted ocean racing prizes in the Caribbean. And among both winning and losing teams there has been, all along, Rolex—the world's most coveted watch.

Below: Rolex Oyster Datejust and Rolex Oyster Lady-Date in steel and gold combination, both with Jubilee bracelets.

APPENDIX I

THE GROWTH OF WORLDWIDE ROLEX ADVERTISING THROUGH JWT OFFICES

1946	Great Britain (London)
1947	Belgium (Brussels)
1948	Mexico (Mexico City)
1950	Argentina (Buenos Aires)
1951	France (Paris)
1954	Germany (Frankfurt)
1959	Japan (Tokyo)
1960	Brazil (São Paulo)
1961	Austria (Vienna)
1962	Italy (Milan)
1964	Venezuela (Caracas)
1967	Spain (Madrid) and USA (New York)
1972	Holland (Amsterdam)
1979	Australia (Melbourne), Denmark (Copenhagen), Hong Kong (Hong Kong) and Sweden (Stockholm)
1981	Philippines (Manila)
1982	Portugal (Lisbon)
1984	Canada (Toronto) and New Zealand (Auckland)
1985	Finland (Helsinki) and Norway (Oslo)

APPENDIX II

CURRENT ROLEX INTERNATIONAL ADVERTISING

Testimonies:

Severiano Ballesteros
Placido Domingo
Antal Dorati
Chris Evert-Lloyd
Frederick Forsyth
Lucinda Green
Reinhold Messner
Allen Paulson
Kiri Te Kanawa
Franco Zeffirelli

Product performance:

Comex
Dr. Sylvia Earle
Dr. Farouk El-Baz
Sir Ranulph Fiennes
Dr. Joe McNinis
Julian Nott
Tim Severin (Brendan voyage)
Tim Severin (Sohar voyage)
Tom Sheppard
The Sirius Patrol

Rolex World of Sport:

All-England Tennis Championships, Wimbledon
French, German and British Open Championships
ICAYA Maxi Yacht World Championship
Polo
Rolex Cup Regatta, Virgin Islands
Rolex International Three-Day Event, Kentucky
Rolex Swan World Cup, Sardinia

The ultimate in original office parties may have been the one enjoyed by JWT/Brussels in February. After lots of hard work all year and a record of new business successes, some celebration seemed in order. "It was decided," says Michel Frappier, managing director, "to increase our year-end party budget slightly and take nearly everyone (51 people) to the sun for a weekend. Early February being out of season in Tunisia, we were able to negotiate an incredibly low price with a tour operator."

The weekend began mid-afternoon on Friday with a two and one-half hour champagne flight to Tunis.

Met there by the Tunisian Tourist Office representative, the JWT party was transported by coach to Hammamet.

"On Friday evening," Michel reports, "we had a typical Tunisian dinner with couscous, dancing girls, water pipes and the annual award ceremony for people celebrating 5, 10, 15 or more years with JWT."

"We woke up the next morning to glorious sunshine and 25°C. Following breakfast we had games on the beach which ended with the major event—a camel race.

"After a barbecue lunch we had

the choice of visiting the souks (bazaar) of Hammamet, playing tennis or lying in the sun.

"Saturday ended with 'The Dinner of the Stars'—tuxedo, long dresses—à la Hollywood.

"Sunday morning we left the hotel to visit and have lunch in the typical Tunisian village of Sidi-Bou-Said. After that we were bussed back to the airport and then to not-so-sunny Brussels.

"A year-end party to remember..."



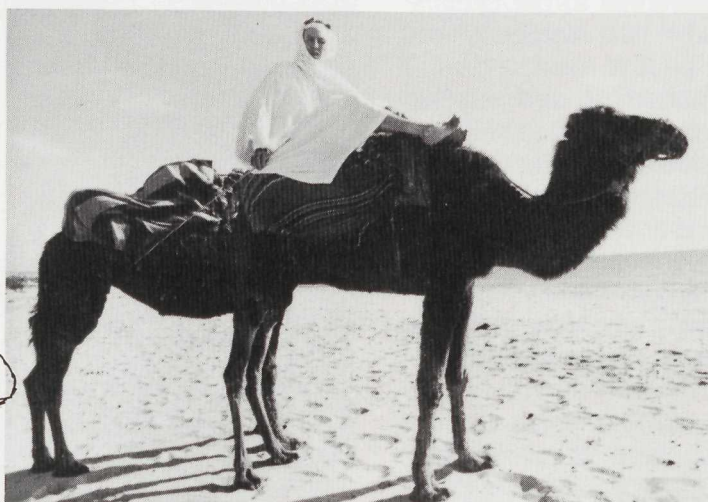
Brussels *goes to the* (camel) races



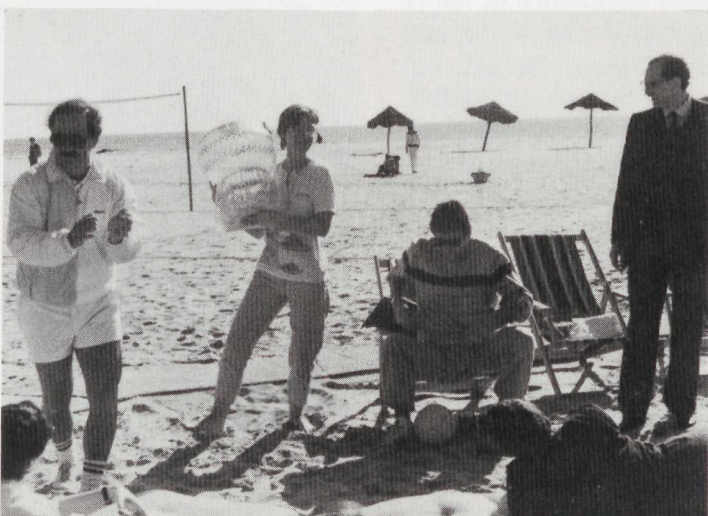


①

②



③



④



⑤

① "Saturday morning on the beach ... beats the Brussels rain."

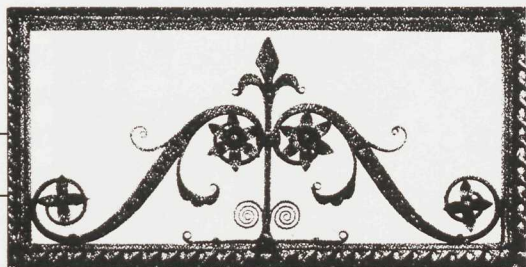
② "Is it Lawrence of Arabia or Eric DeBehr, JWT/Brussels' creative director?"

③ Michel Frappier, managing director, awarding Ron Jarman (Thompson Dialog) his 10-year cup.

④ Michel Frappier announcing the winner of the camel race; Antoinette DeBrier, secretary; our guide and the representative of the Tunisian Tourist Office, who gave prizes for the different events.

⑤ Tunisian dinner, in local costumes: Ingrid Mathisen, secretary; John Seely, general manager Dialog; Ann Whent, secretary; and Michel Frappier.

Through the years with HOWARD



by Colin Dawkins

Howard Kohl joined J. Walter Thompson as a 15-year-old office boy in 1906. He retired 58 years later as executive vice president, secretary and a director of the company. For nearly 40 of those years, he was Stanley Resor's good right hand in running the company.

When Howard Kohl joined Thompson, the company was on the verge of great change. Two years later, in 1908, the legendary Stanley Burnet Resor would come aboard and begin to transform not only JWT but the whole practice of advertising. Howard Kohl was a witness to all these changes and permutations.

Howard joined the company a year after Mr. Thompson had moved his office from the "new" Times Building at 39-41 Park Row, in lower Manhattan, uptown to the Mercantile Building at 44-60 East 23rd Street; a building that still stands at the corner of Fourth Avenue.

Kohl vividly recalls the appearance of the offices in those days. Mr. Thompson had installed the biggest sign in New York City, running around two sides of the building on the fifth floor, where his offices were. It read, or shouted: Advertising—J. Walter Thompson Company.

"As you stepped off the elevator," says Kohl, "the first thing you saw were the rolltop desks, piled high with papers and junk, that were 'home' to the fifteen solicitors who worked out of the office—out of a total staff of sixty-four.

"In those days, the solicitor was everything. He solicited the busi-

ness, did all the contact, wrote all the plans; he even wrote much of the advertising, and then carted everything back and forth to the client's office. And he worked on commission."

Kohl points out that when the Resor group took over the company in 1916, the new management made some quick changes to let the world know who was now in charge. First to go, in a mass operation conducted over one weekend, were the mountainous rolltops and the polished brass spittoons that stood beside every one of them.

The Way It Was

In addition to the solicitors, Thompson's sixty-four-member staff in the New York office in 1906 consisted mostly of clerks and accountants. They kept the lists of publications up to date, placed the orders, sent out the ads, checked to see the ads had run, attended to the billing of clients and the paying of media.

When Howard Kohl started work, his immediate boss was a man named O.G. Formhals, who was head of the creative department, such as it was in those days. Called the "copy-art department," it numbered one copywriter, one art director who happened to be both deaf and mute and Howard Kohl. Kohl was the jack-of-all-trades. It was he who re-sized advertisements when they had to be scaled up or down from a basic ad. Often these re-scales wouldn't go precisely from one size to another and they therefore had to be re-laid out. Howard did that, too.



KOHL



He also had the tough and dirty job of making sure all the mechanical requirements necessary for inserting clients' ads were taken care of. This meant that he carried a lot of heavy plates around the city, "as in those days the service people, like engravers, electrotypers and printers, did not have errand boys to deliver to agencies."

He had to be careful to keep records of all these transactions, and he had to make sure that there were proofs available for inspection. Before he'd been at Thompson very long, he persuaded the company to put in a printing press, so he could personally pull proofs. This had the effect of saving the company money. J. Walter Thompson himself didn't know very much about this part of the operation, but he was curious about the big instrument that suddenly invaded the office. At one point he came to Howard, bringing along one of his favorite clients, Mr. Mennen, and asked Howard to explain to them what he was doing. But Thompson gave up the struggle shortly because he couldn't follow Howard's careful explanation through his ear trumpet.

Howard's memories of Mr. Thompson are not full, but they're revealing.

"By the time I arrived, Mr. Thompson's deafness was bad enough so that he always carried his ear trumpet with him and he would parade up and down the main corridor leading from his huge office to the elevators, lifting his trumpet from time to time as he engaged a solicitor or clerk in conversation.

"In his office, which was at least twice the size of Stanley Resor's in the Graybar Building, he had a big old horsehair couch and right after lunch, he would take a nap. When he was taking his nap, he wore a skullcap. Sometimes, he would come out of his office after his nap to walk around the office to talk to people or to inspect the business, and he'd forget he had the skullcap on.

"This made an old-fashioned impression that would frequently embarrass Mr. Resor when he was escorting clients through the offices, trying to convince them that JWT was an up-to-date organization, and they'd run into Thompson."

Payroll records from 1906 show that Howard Kohl was being paid four dollars a week. The same records show that Mr. Thompson was being paid thirty-five dollars a week. Two years later, in 1908, the records show Howard making eight dollars a week and Mr. Thompson making only twenty-five dollars. Of course, Thompson owned most of the stock in the company and his considerable income stemmed from that.

Howard's next serious encounter with the Commodore stemmed from that four-dollar salary. As a child, Howard had lived on a farm in central New York State. But he lost his parents when he was eight years old and came to live with a grandmother in New York City. They lived at 185th Street and Audubon Avenue. To get to work, Howard had to walk to the subway at 157th Street and ride down to 23rd Street where the Thompson offices were.

Through the years with HOWARD



Since half of his four-dollar wages went to his grandmother for room and board, Howard had only two dollars a week left for his other expenses, including spending and commuting money. As a result, he hadn't much left over for lunches. He solved this for years by not eating lunch. Seventy-five years later, he recalls that when he had been working hard and was especially hungry, he'd buy a few cents' worth of his favorite sweet—nonpareils, penny-sized wafers of chocolate with hard sugar speckles—and walk around eating those at lunchtime.

After about a year at Thompson and at a time when he'd just done a special job of work that brought him great praise from others, he ran into J. Walter Thompson at the elevator one day. At age 16, not knowing much about protocol, but forthright and spunky, he broached the subject of a raise. This struck J. Walter Thompson as a piece of effrontery and Kohl heard about it later, at some length, from Mr. Lincoln, who was secretary of the company and had hired him. But effrontery or otherwise, it didn't get him fired.

As a matter of fact, some five years later he was among the company movers and shakers invited to the J. Walter Thompson annual banquet at the New York Athletic Club.

Upward As Well As Onward

Howard was only twenty-one years old at the time and he was by a long shot the youngest man at the table. But there he was with all the major figures at Thompson in that day.

According to the seating plan on the back of the menu, he was seated almost directly across from Stanley Resor, who at that period was making the change from manager of the Cincinnati office to general manager of the whole company in New York. Resor's brother, Walter, was there, down from the Boston office, which he managed. The Remington brothers were there: E.B. Remington who handled the Mennen account, one of the largest accounts at Thompson at that time, and Mortimer, who originated the famous slogan and symbol for the Prudential Life Insurance Company ("The Prudential has the Strength of Gibraltar."). Mr. Thompson presided halfway down the table, across from C.A. Brownell, manager of the Detroit office and close friend of Henry Ford.

Howard Kohl was by this time managing the Engraving and Printing Department.

The Company Is Ours

Howard Kohl recalls the Saturday morning in 1916 when Stanley Resor took him and six or seven other men from the office on 23rd

Street to lunch at a nearby hotel. When they were seated, Resor turned to them and said, "I want to tell you that ... now, J. Walter Thompson Company is ours."

Resor didn't, as Howard points out, say "mine," although he could have done; because in point of fact, the company was Resor's. "But Mr. Resor always thought of the company in terms of a partnership of endeavor. It was never 'I'. It was always 'we'."

Ten years later, in 1926, by which time Howard was in charge of the copy, art, traffic and mechanical



production departments, Stanley Resor poked his head into Kohl's office one day and said, "Let's go to lunch."

KOHL

JWT was then located at 38th Street and Madison Avenue. Resor, as Howard recalls, didn't seem to have much business on his mind. He strolled them around to 420 Lexington Avenue where a building was going up next to Grand Central Station. The new structure was called the Eastern Offices Building, but that would shortly change to the Graybar Building. Resor pointed to the work in progress. Through the noise of jackhammers he said, and it was an announcement, "That's where our offices are going to be." Until that moment, Resor had kept the news secret, or "graveyard," as he put it.

Kohl had the considerable task of organizing the move. One of his special concerns became the New England Dining Room which had first been installed in the Madison Avenue offices. There, Kohl says, the room was the talk of the town. Nothing like it had been done before, he says, and people considered it a great honor and privilege to be invited to lunch there. The New England Room was also the Resors' pride and joy. So the new Graybar offices had to be designed to accommodate it. In the end, the room was moved very nearly intact. Over the fireplace a single added board had to be matched and installed. Only Howard Kohl and Stanley Resor knew which board it was after the work had been done, as Howard is fond of pointing out.

JWT's move to the Graybar Building took place in April 1927. Shortly afterwards, Howard Kohl was made secretary of the company.

Kohl thinks of himself, quite accurately, as Stanley Resor's right hand man, handling myriad administrative details that Resor couldn't or wouldn't get interested in. Running the physical plant, planning the office space, hiring and firing, salary disputes and allocations, these and other issues were laid at Howard's door—a door that was separated from Stanley Resor's by only a couple of feet. What didn't go in one door was sure to go in the other.

If you spent much time around Resor's office in those days, you heard him call out, over and over again, "Ask Kohl!" "See Kohl!" "Let Kohl do it!" And Kohl did it.

The Young Stallions

Kohl's most convoluted problems were with people. Particularly with creative people.

Kohl recalls that the flamboyant William Day, who later left JWT to found Day, Duke & Tarleton, was among the prickliest of his particular thorns. Day, whose creative philosophy differed from Stanley Resor's in many important ways, had a habit of prowling the halls with his never-muted grievances, unsettling the inhabitants and ruining the tone of the place. Since, most of the time, Kohl was as close as Day could get to Resor, he spent a lot of time sitting on Howard's radiator cover, his voice raised in anger and anguish.

"Finally," says Howard, "I went to Mr. Resor and said, 'Look, I can't take much more of this.' And he said, 'Look, Howard. I'm going to ask you to be the place where Day can go to unload his complaints.'

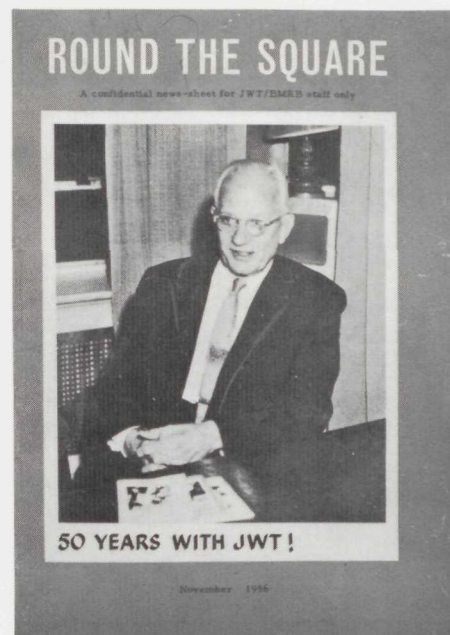
"So, after that, I never mentioned it to Mr. Resor again. I just let this fellow talk and tried to look sympathetic when he told me things such as what the ideal account man would be like."

"From a creative person's point of view," Day told Howard, "the ideal account executive would be a gorilla. He'd have big feet for delivering ads to the client. Long arms for carrying big layouts. And best of all, no brains. This last qualification will keep him from thinking, which, in a contact man, is disastrous."

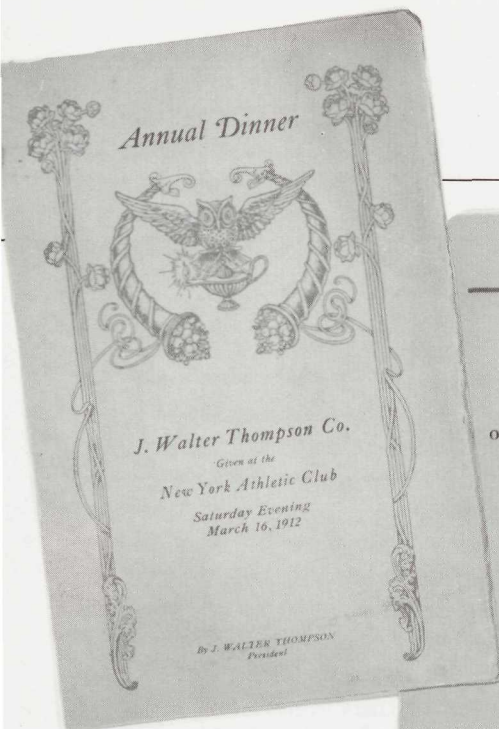
"And Day wasn't the only one I listened to either," Howard recalls with some wryness.

In Loco Parentis

When Stanley Resor was away from the office at 420 Lexington Avenue, Howard Kohl was left to run things. "Howard, you mind the

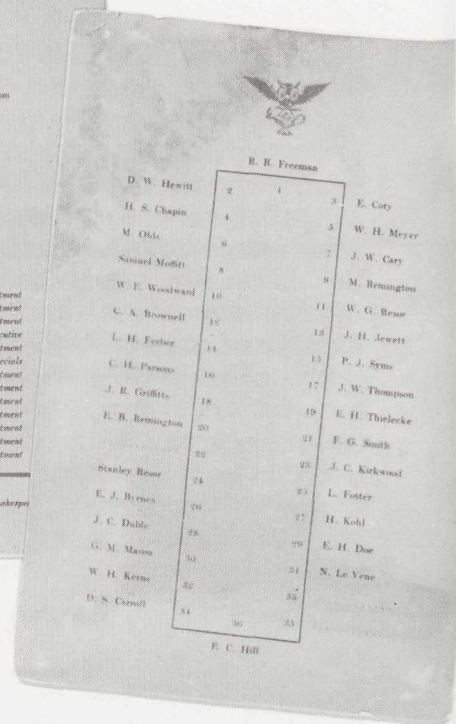
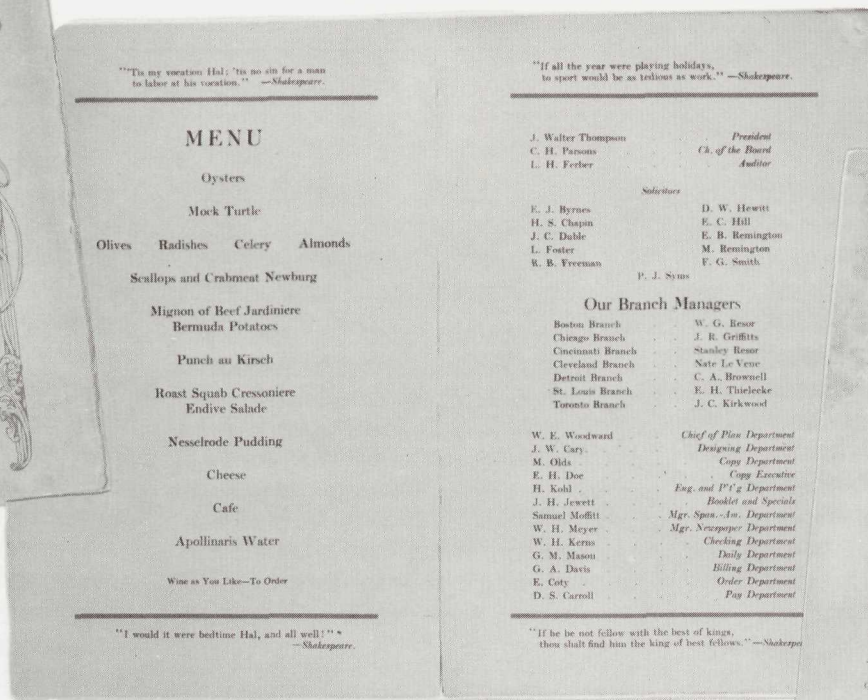


Through the years with HOWARD



The menu from the Annual Dinner given at the New York Athletic Club in 1912.

The seating plan at the Annual Dinner shows young Howard Kohl to have been in attendance at the dinner—by far the youngest man at the table.



store," Resor would tell him, on his way out the door.

As Ed Wilson points out, Howard had Stanley Resor's confidence and regard. Among other things, Resor depended on Howard for his judgment of people. Kohl, says Wilson, was just and highly perceptive in that area.

"Honesty and integrity were two aspects of character that Resor prized above all else," says Wilson, "and Mr. Resor found that character in Howard Kohl."

Phil Mygatt says, "While Mr. Kohl often appeared austere and rigid, that was not the real Kohl. As Mr. Resor's buffer, it was a facade that he had to put up. He was softer inside than he appeared and capable of exercising great kindness and consideration for people."

A few years ago, a story circulated about the late Hank Flower, who was supposed to have said, at a retired directors' dinner, "If I'd known I was going to live this long, I'd have taken better care of myself." One listener said, "That wasn't Flower. Howard Kohl said that."

A few weeks later, Howard, then approaching 90, was asked at his home in New Canaan if the remark was his. Erect, slim, carefully groomed, his movements athletic, Howard Kohl was mildly indignant. "Why," he said, "I'd never say a thing like that. I *took* good care of myself."


Today, at 94 years of age, he is still taking good care of himself, as he took good care of the fortunes of the Thompson Company for lo those many years.



Howard Kohl (left), personnel head and secretary of J. Walter Thompson, shakes president Herbert A. Kent of P. Lorillard (right), guest fee paid Ed Gardner of Duffy's Tavern for appearing on the Kaye show. Gardner had agreed to appear for \$999 and a smile from he had never got one before and it would be worth that extra dollar.

KOHL





OFFICES.
44-60 East 23rd St. New York
44-53 Rockway Chicago
31 Milk St. Boston
CABLE ADDRESS
"WALTERTHOM"

Established 1864.
J. Walter Thompson Co.
(INCORPORATED.)
Advertising
Newspaper & Magazine
Telephone 4761 Gramercy

New York July 15, 1908.

Dictated by

To whom it may concern:

Without solicitation from him, I am pleased to express my appreciation of the services and ability of Howard Kohl, who has been my assistant for upward of two years, part of the time my most trying circumstances, as, for example during my enforced absence from my office for several weeks at a time. He has always "made good," has been uniformly diligent, willing, faithful, enthusiastic, conscientious, courteous and efficient. Should I ever have occasion to use this letter, I commend him to the reader with fullest confidence.

Respectfully

O. E. Formhale
Manager Art and Copy Dept.
J. Walter Thompson Co.

(Left) Two years after Howard Kohl joined the company, his boss wrote a letter, "to whom it may concern," praising Howard's qualities and performance. Howard never had occasion to use it.



Howard Kohl (Man in suit) won a dollar on the old Gold-Sammy Kohl, claiming



PROFILES

JWT/NEW YORK

EDITH



GILSON

Last year, Steve Bowen, general manager of JWT/NY, asked Edith Gilson to head a task force investigating the significance of 15-second commercials—a new and controversial unit of commercial time in the United States, though it is widely used elsewhere.

The questions answered by that study (called “Fifteen-Second Commercials: The Simple Truth”), and the new questions aroused by it, whetted appetites for more information on the subject—and a great deal more information was soon forthcoming.

While the first study was still in draft, JWT was invited to join with the American Broadcasting Companies, Inc., to conduct commercial tests with 5,600 consumers. Edith and partner Marvin S. Mord of ABC used five 30-second and eight 15-second commercials in several pod configurations. The pods were embedded in two unaired ABC sitcoms.

The results of the study, published here, were presented by the two as the keynote speech of the 31st annual conference of the Advertising Research Foundation. The findings have drawn industry and press attention.

Asked for her views on the effect the emergence of the :15 will have on U.S. creative executions, Edith suggests that to use the :15 well, we must “look upon it as an opportunity to refresh our thinking about how advertising works and explore other than traditional ways of getting attention and persuading viewers—especially younger viewers.” She thinks advertising may be on the brink of a new style—more theatrical and symbolic and more visual, and especially attuned to short commercial lengths.

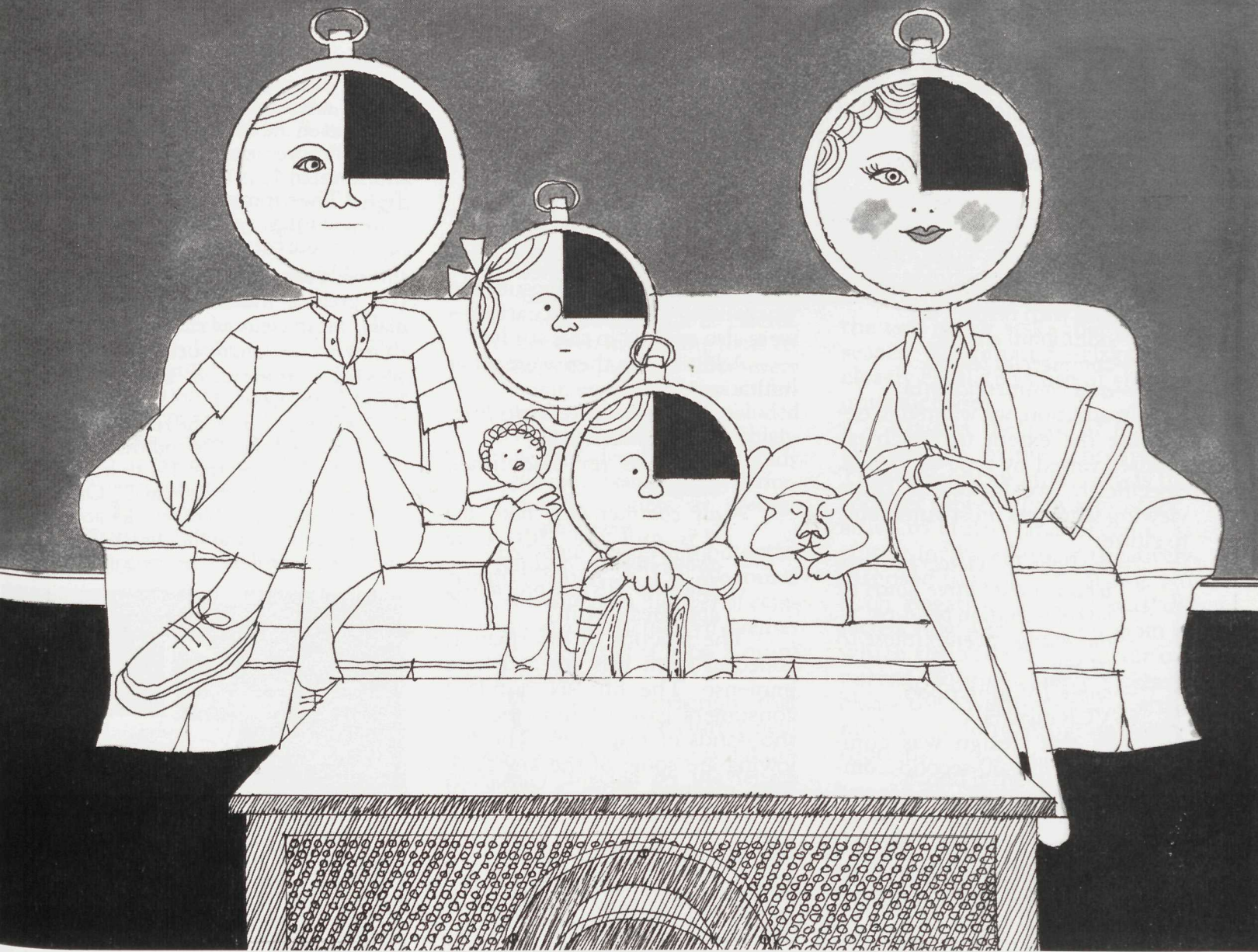
Edith, who has been at Thompson for twelve years, was

born and educated in Germany, where her father was an innkeeper and her brother a driver of Mercedes racing cars. She made her first visit to the United States as a young girl, fell in love with the place and looked around for a job as a good excuse to stay a little longer. She became an *au pair* and stayed for a year—which stretched into two. Her English, she says, was “lousy.”

Then she went home—ostensibly for good. But she was seized by an insupportable longing for a bowl of Campbell’s tomato soup and a hamburger, neither then attainable in her native land. Putting up only the feeblest resistance to these gustatory lures, she was back in New York in six weeks. A job as a stylist for a fashion photographer led to meetings with agency people and a resolve to make a career in advertising. Her English? “Still lousy.”

But she had a logical mind and mathematical skills and persuaded (she had also persuasion and impact) an agency to hire her as a researcher. In due course she joined Grey Advertising, where she was an associate research director. At Thompson, she is senior vice president in charge of the NYO Consumer Behavior Group, and a member of the New York Office Management Committee and the Strategy Review Board.

Edith is an active member of the American Marketing Association, the Advertising Research Foundation’s Copy Research Council and the AAAA’s Research Director Council. She speaks often to professional and women’s groups and has lectured at a number of universities. Her articles appear in industry journals and trade publications. Her English is nifty.



THE :15 COMMERCIAL CONSIDERED

The fifteen-second commercial (:15), although it is in use in a number of countries in the U.K., Latin America and Europe and is the major commercial unit in Japan, is a relatively new unit of commercial time in the United States. Perhaps because of its newness, it is a controversial unit. Questions have been raised about its ultimate economy and advertising effectiveness and concern has been voiced about both its creative potential and the increase in clutter—the sheer number and variety of advertising messages to which the viewer is exposed—that must result from the use of the shorter unit.

The following report has been condensed from a paper presented by Marvin S. Mord, vice president, marketing and research services, American Broadcasting Companies, Inc.; and Edith Gilson, senior

vice president in charge of the NYO Consumer Behavior Group, J. Walter Thompson, at the 31st annual conference of the Advertising Research Foundation in New York, March 12, 1985.

We are faced with another dilemma in the growing complexity of the new video environment—the enigma of shorter length commercials.

We have seen an abundance of evidence—both from published sources and our own clients—confirming our belief that :15s can be an effective commercial length.

We have a responsibility to advise our clients on the viability of :15s. To do this, however, we need to learn how to use them effectively.

Coupled with our desire to help our clients increase their advertising effectiveness are fears about the inevitable increase in

clutter that :15s will bring. Will increased clutter reduce the effectiveness of all advertising? Will it evoke negative consumer reactions? Will it increase avoidance of advertising?

Our specific objectives in conducting this research were three-fold. We wished to assess viewer response to both programming and advertising with respect to:

- additional clutter;
- commercial length;
- and commercial mix.

In addition, we wanted to determine the extent to which responses varied by type of viewer. Specifically, we looked at those viewing segments most vulnerable to clutter:

- the light TV viewer (anyone who watches three hours or less of television per day);
- the younger viewer (those 18 to 34);
- cable TV subscribers;
- VCR owners.

The test design was complex—using five 30-second commercials and eight 15-second commercials from different product categories as stimuli. In total, sixty-six different commercial tests were conducted using fifty-six hundred adult respondents.

Although this project was custom-designed, some aspects of the research utilized the standard McCollum-Spielman method. Respondents were recruited by telephone. Commercial exposure was in-program, in clutter and forced. Interviewing was conducted immediately following the program and was self-administered.

We collected the four measures standard to most copy tests:

- attention;
- playback;
- persuasion—which in this case consisted of a battery of attribute ratings;
- and reaction.

We added several more, specifically for this research:

- reaction to program material;
- perceptions and ratings of the commercial pods (the clusters of commercials that

precede, follow, or interrupt programming);

- perceptions of commercial length;
- and overall response to advertising.

Obviously, there are limitations to this research. Problems generic to all copy testing of this kind—such as forced exposure and unrealistic viewing situation—were also evident in this study.

Additionally, there were other limitations:

- all of the :15s were lifts from their :30 counterparts;
- all were for established brands;
- all commercials, both the :15s and the :30s, were above-average quality;
- all of the :30s had previously appeared on-air.

The amount of information collected from this research was immense. The fifty-six hundred consumers gave us hundreds of thousands of responses. The following are some of the key findings gleaned from a stack of computer printouts over seven feet high.

First, we found that *despite additional commercial messages, viewer interest in the program did not change.*

- Viewer ratings of both sitcom X and sitcom Y did not vary as the number of commercials in the test pod increased from three to eight. Both programs were consistently rated as “better than most” and “very interesting.”

This, however, does not mean that viewers are oblivious to additional clutter. *If the increased use of shorter length commercials results in more commercials per break—the viewers will definitely notice.*

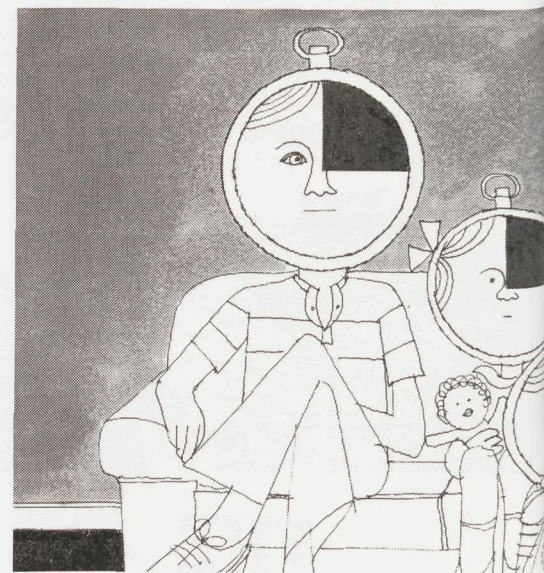
- As the number of commercials in the test pod increased—from three commercials to eight commercials—viewers accurately reported that the break contained “more commercials than usual.”
- This finding was even more striking among lighter TV viewers. In fact, the lighter the viewers, the more likely they are to notice “more commer-

cials than usual.”

- Viewers who both own VCRs and subscribe to cable TV are even more likely to notice—“more commercials than usual.”
- The strongest pattern emerged among younger viewers—those between 18 and 34.

Although all viewers notice the greater number of commercials, most viewers cannot tell the difference in length between a 30-second commercial and a 15-second commercial.

- Two-thirds of the respondents judged the :30s and over one-half judged the :15s to be the “same length as usual.” Only about one-third could accurately tell the difference. This pattern held true among each



of the vulnerable viewer segments identified earlier and did not vary as the number of 15-second commercials increased in a pod.

Consumers' correct perceptions of increased clutter, coupled with their inability to differentiate between commercial lengths, lead to a fourth conclusion: *as the number of commercials per break increases, viewers think that more time is taken away from programming.*

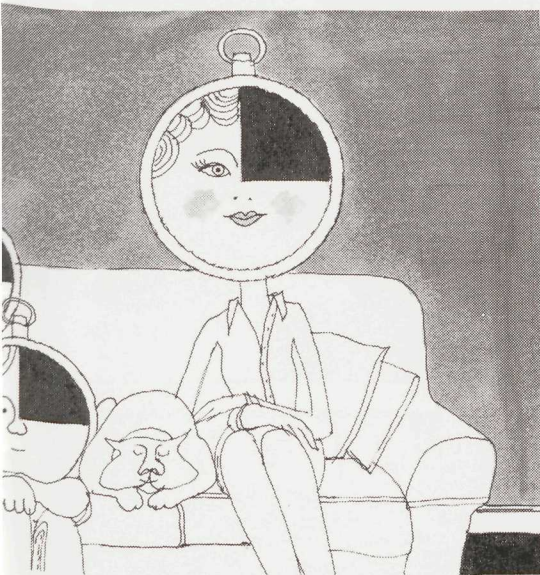
- When we decreased the number of 30-second commercials in the test break and increased the number of :15s, viewers perceived the length of the break to be longer than usual. The commercial break seemed to respondents to get longer as

the number of commercials increased. The lighter viewer magnifies this pattern. And so does the dual VCR and cable user and the younger viewer.

These consumer perceptions of commercial length, pod length and pod size lead to another simple conclusion—as viewers believe they see more advertising, they become more negative toward it.

- This relationship is most clearly exemplified by the reactions of younger viewers. As they perceive the length of the commercial break to increase, their rating of the advertising as “not at all interesting” increases as well.

The foregoing has focused on consumer perceptions of the whole commercial break. We were



also interested in the impact of shorter length commercials on the effectiveness of the advertising within the break. How is the effectiveness of individual commercials influenced by:

- commercial length;
- the number of commercials in a pod;
- and the length of adjacent commercials; specifically:
 - is it better to come before or after a :15?
 - will :15s be lost when surrounded by :30s?

As an initial step, we compared the average effectiveness of the :15s to the effectiveness of their longer counterparts. Our findings in this regard are consistent with most existing research.

Namely, in all aspects of commercial effectiveness, :15s are less effective than :30s—about 20 percent less effective in our study.

- Recall, persuasion and overall likability are all lower for :15s. And consumers describe :15s less positively—as less interesting, less believable, less warm and less informative, but more irritating and more confusing. We should be careful, however, in applying these results to untested :15s—every commercial performs differently. Our research included only previously aired, high-quality advertising. Our study did not examine the performance of new or average commercials.

Extreme clutter has potential negative impact on :15s. We found that increasing the number of commercials in a pod actually decreases the effectiveness of :15s on a number of measures.

We found, surprisingly, that even though extreme clutter negatively affects :15s, a :15 is not differentially affected by the length of the commercial that precedes or follows it.

Next, we looked at the impact of the commercial environment on the effectiveness of :30s. Obviously, :30s are, overall, more effective than :15s.

We must add to this advantage another benefit. For we determined that increasing the number of 15-second commercials in a pod enhances the effectiveness of the :30s in that pod.

- When :15s were added to a 90-second pod, both recall and likability of the remaining :30s increased. The :30s were thought to be more interesting, more warm, more informative, less irritating and less confusing.
- This does not mean that any type of clutter will benefit 30-second commercials. It suggests, however, that varying commercial lengths within a pod can benefit the longer commercials.

We also found that the effectiveness of a :30 is greatly influenced by the length of the commercial that precedes it and is

greatly influenced by the length of the commercial that follows it.

- When a :15 follows a :30, recall of the :30 is sizably increased and the commercial is rated as far more involving and appealing.

Briefly summarized, here are the key implications for the advertising community.

Of primary importance are the two major risks that this research illuminated—risks that clearly escalate as use of shorter units increases.

First is the risk of further alienating prime prospects. Throughout this study, it was the younger viewer who was most sensitive to clutter and became, as clutter increased, most negatively disposed toward advertising. No such negative attitude was directed, however, at the program in which the additional clutter occurred. Younger viewers clearly blame the advertisers and not the media for long program interruptions.

Second is the risk of reducing the effectiveness of advertising—and by effectiveness more is meant than recall and communication. Remember that viewers did not like :15s as much as :30s and found them to be more irritating. Creating shorter length commercials, without considering these potentially negative reactions, puts the effectiveness of advertising at further risk.

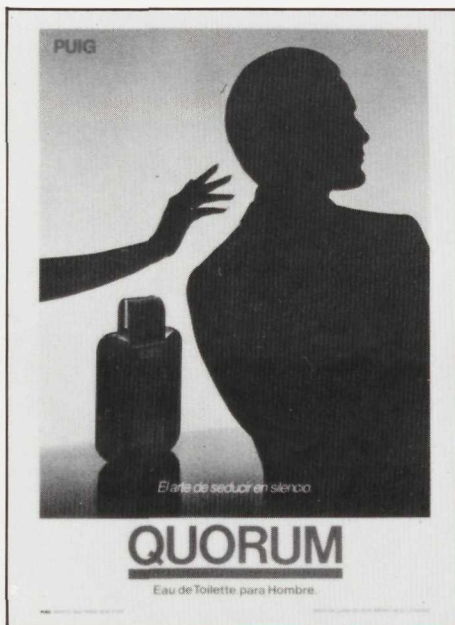
Our responsibility in the arena of advertising research resides in the development and continued use of copy-testing procedures that can sensitively evaluate the effectiveness of shorter length commercials in relation to their longer counterparts.

We saw, as others have seen, that :15s can achieve well over 50 percent of the recall and playback of :30s. We also saw their evident limitations. The shorter length commercial can be a very effective and value-added message unit, provided it is executed with high regard for its quality and viewer appeal and provided responsible restraint is exercised in its proliferation.

The Splendors of Spain

This sampling of graphics from our Madrid and Barcelona offices shows great verve and style:





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1,2,3 Ford España (Madrid) Since 1984, Ford has commanded a strong presence in the streets of Spain, thanks to a successful outdoor strategy that maintains the spirit of Fiesta and helps the launch of new models.

4 Quorum (Barcelona) This magazine campaign captured the attention of a sophisticated audience for an exclusive fragrance in a striking, seductive way.

5,6,7 Bacardi (Madrid) An exotic island, a distant yacht and an overheard voice—this Bacardi campaign appeared in magazines and on billboards.

8 Maizena (Barcelona) Useful—in superlative! Maizena, a fine corn flour, is a traditional product of CPC. These magazine ads focused on preparing local specialties.

9,10 Beefeater (Madrid) “How rare are good things” and “A Beefeater martini is sinfully good” proclaim these headlines from magazines and posters.



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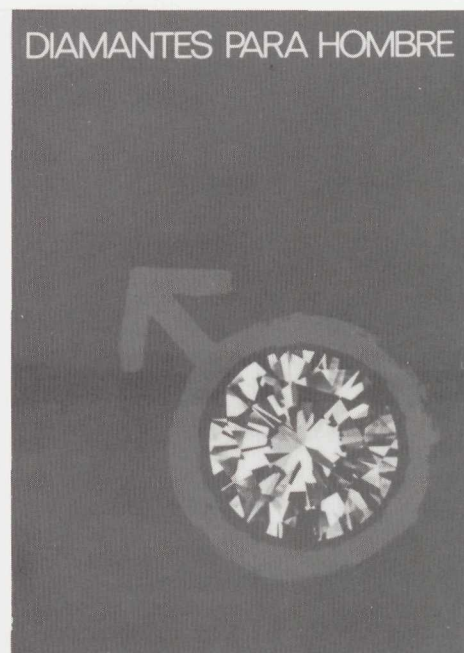
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11 Cia Metropolitano de Madrid (Madrid) Sunday supplements and posters carry the message for Madrid's Metro.

12 DeBeers (Madrid) A bold idea announces new collections of diamond jewelry for men through posters, displays and invitations.

13 Scottex (Madrid) A lipstick kiss for a soft, absorbent paper napkin. The campaign appeared in magazines.

14 Kodak (Madrid) A point-of-purchase message for Kodacolor VR films.

15 Margaret Astor (Barcelona) A bright, young Beecham cosmetic brand. "Carmen"—Spanish and International—is the beauty program created for Autumn '84.



17

16 Burger King (Madrid)
"Broil your Whopper to your taste." Phone boxes in major cities announced the new way to enjoy a Whopper.

17 Fisher-Price (Barcelona)
One of a series of four-color spreads appearing in magazines throughout the brand's launch.

18 Hornimans Tea--:30 (Barcelona)
During a typically English polo match, our hero savors a cup of Hornimans tea after he abandons the game to rescue a rabbit. Hornimans is Spain's number one tea brand.

19 Puig Agua Brava--:30 (Barcelona)
Windsurfing, a fashionable sport at the moment in Spain, is used to express the "live the moment" adventure concept. The advertising is addressed to young modern people.

20 Puig Agua Lavanda--:30 (Barcelona)
A visual game in which the actors are reflected in a transparent lake with a fresh green background. The perfume of flowers and the freshness of water are captured in a soft mood-creating jingle.

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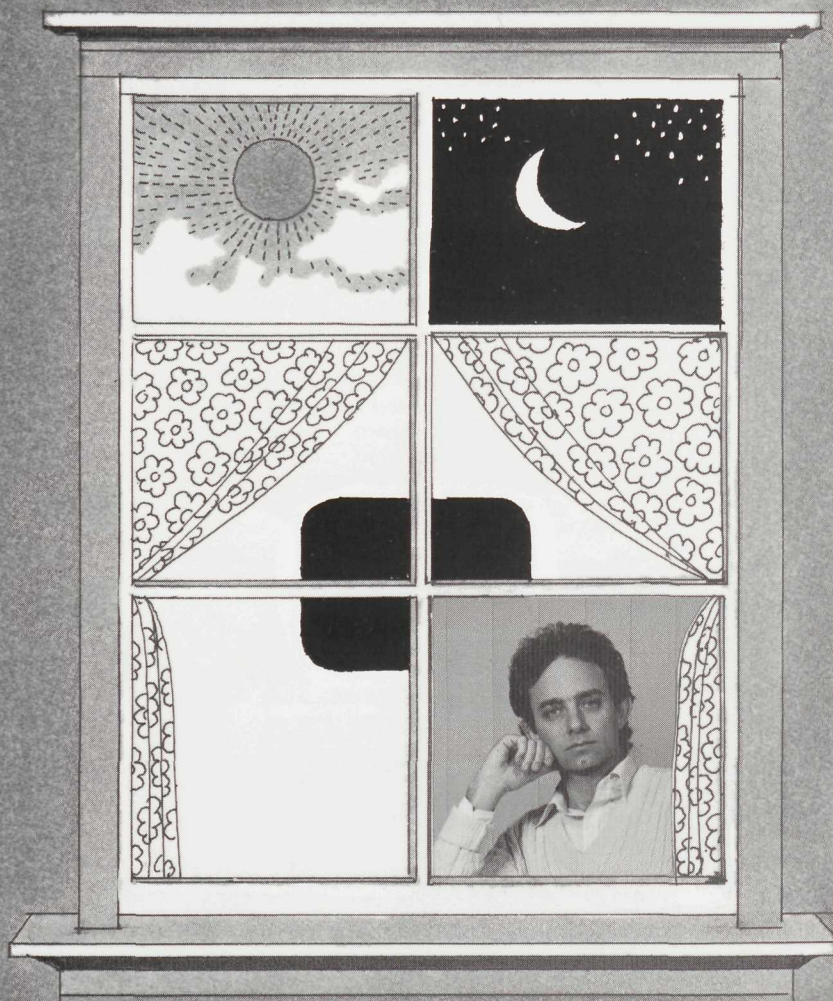


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Commercials Down Under:



An
historic perspective

Australian films have been much in the news over the past few years. A number of Australian directors have recently completed American features—Peter Weir's "Witness" with Harrison Ford; Gillian Armstrong's "Mrs. Soffel" with Diane Keaton; Bruce Beresford's follow-up to "Tender Mercies," "David" with Richard Gere.

But what of the Australian film industry? And, since it affects the business we're in, what of the commercials industry in particular?

The impact of TV.

To understand the commercials scene in Australia today, we need to go back to 1956, and the advent of television. Prior to '56, Australian features had been strongly influenced by Hollywood productions. Over the years, film stock and equipment had been sourced from the U.S. Special effects and technical crews used the American movies they saw as their textbooks and copied them, achieving results by trial and error.

When television arrived, it followed that American TV, rather than the British model, was copied. This emulation was complete right down to a heavy scheduling of imported American programmes along with local remakes of U.S. quiz shows.

Reaction to what was considered the "Coca Colanisation" of Australian culture was inevitable.

Australian commercials; Australian crews.

The Australian Broadcasting Tribunal laid down guidelines to regulate the types of programming that were acceptable. With the introduction of its recommendations came the quotas for local content in drama programming and a heavily lobbied-for regula-

tion which stated that *all the commercials shown on Australian TV had to be shot by Australian crews*. This regulation didn't stop the Americanisation process, as a large number of commercials were frame-for-frame copies of their American counterparts. (Global marketing is nothing new!) What these copies did provide, however, was an excellent training ground for Australian directors, technical crews and laboratories. In fact, it's been said that this insistence on commercials being shot or reshot by Australian crews went a long way toward establishing a foundation for a viable film industry in Australia.

Rebirth or something like it.

With the introduction of colour TV in 1975 came the wide use of videotape for distribution of commercials. Some laboratories were forced to close. But the momentum was there. Companies had started full-service studios with production and editing staff. They'd invested in a comprehensive range of technical equipment.

With all this equipment and experience, the question was inevitable: "Why not make features?"

But now the inspiration came from sources other than America. Melbourne and Sydney had well-developed film-appreciation societies and international film festivals. It was these films that consciously and subtly influenced the rebirth. But it still wasn't easy. Television had taken its toll on cinema-going. The audiences were staying home no matter what country the films came from.

So the film industry turned to television again and TV provided steady if undemanding work. The industry fragmented into docu-

mentary film makers, TV drama crews and commercial makers. Only a few could concentrate on features exclusively. And yet it was *commercial production that provided the continuity for the features crews*. Directors of photography might do one or two films a year, working for low rates of pay, because they were dedicated to the work, and because they were making their living from commercials. This also applied to the equipment-hire companies, special effects, set design and construction crews.

Training and taxation.

But there were two other factors that contributed to the growth and development of the film industry to what it is today. The first dates back to 1968 and the short term of Liberal Prime Minister John Gorton. At this time, the Australian Film and Television School was started, and graduating students were to become the first industry people *trained* for feature-film production.

Later, the Labour Government of Gough Whitlam (1972-1975) introduced a series of taxation concessions to the industry to attract investment. This encouraged a wave of production that has continued until the present day.

With this momentum built by tax concessions, the doorway to feature film making was opened for many commercials directors and cameramen. Fred Schepsi, a successful commercials director, was among the first to make the transition successfully, in Australia, and then in the U.S. (his "Iceman" was released last year in America). Bruce Beresford, Tony Williams, Igor Auzins, John Clarke and a number of others all produced features during this period, some going back to commer-

cials work and others continuing on feature production. And the best commercials cameramen became directors of photography. Peter James, Russell Boyd, Geoff Burton, Vince Monton, David Gribble and Ian Baker have all had notable success in Australia and now overseas.

The styles of these cameramen translated well to the longer format of features, giving Australian movies a contemporary glossiness that contributed to their success.

What does it mean to me?

The feelings of advertising agencies are somewhat mixed on the feature-film successes they have been indirectly responsible for. When there are a number of features or mini-series in production, there is not only a shortage of lighting cameramen but the best crews are also not available. In turn, this has meant that a lot of younger technicians have been given a chance to develop their skills—a situation that can sometimes affect the final product!

At times like this, forward planning in pre-production is more than essential. Crews have to be booked well in advance. Productions can be delayed until a desired lighting cameraman is available. A preferred director may be involved in a feature-film project.

Yet there is a vitality and flexibility in the industry that rubs both ways. Features and commercials stand to benefit when the combinations are right. Australian representation in the world features markets and in commercials awards is proof positive of this.

**by Terence Hammond,
creative director,
JWT/Melbourne**

MOVING ON:



John Florida, formerly president and general manager JWT/Mexico, has been named general manager of JWT/San Francisco.



Bill Peniche, formerly general manager JWT/Venezuela, will replace John as president of JWT/Mexico and regional director for Central America.



Horacio Diez, formerly general manager JWT/Argentina, has been named general manager JWT/Venezuela. Horacio will assist Lee Preschel, regional director of Latin America, with the supervision of JWT offices in Argentina, Bolivia, Paraguay and Uruguay.



Marcos Golfari, formerly client service director JWT/Argentina, replaces Horacio as president of JWT/Argentina and regional director for Bolivia, Paraguay and Uruguay, reporting to Lee Preschel.



NEW YORK:

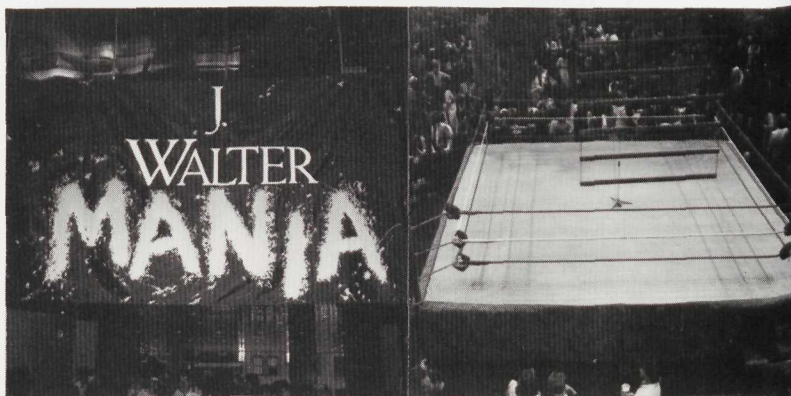
Mayor Koch dropped in to schmooze—that's gossip—with about 300 JWT/New York employees, kicking off a program of "J. Walter People" designed to bring interesting folk to the agency for the stimulating exchange of information. The Mayor said, among other things, that he thought the New York apartment crunch would ease if more people got married. But he showed no signs of doing so himself. JWT/New York designed and produced a special commercial for hizzoner and he loved it.



SINGAPORE:

JWT/Singapore held a weekend media seminar, the first of its kind in the Asia/Pacific/South Africa Region, on June 22 and 23, at the Changi Meridien Hotel. The two-day seminar included presentations by George Clements, director of development, on JWT resources; and Cheong Shin Keong, media director JWT/Hong Kong, on media principles in practice. Work sessions in which the account services and media departments reversed roles and prepared media briefs and plans were conducted, as well as a workshop focusing on key industry issues. A guest speaker, Larry Dell, of the *Asian Wall Street Journal*, gave a presentation on corporate advertising.

This is the first in a series of out-of-office seminars planned by JWT/Singapore for the purpose of upgrading professionalism and promoting increased understanding of the functions of the various departments within the agency. The response from participants was enthusiastic.



TO OUR FUTURE TOGETHER.



LAS VEGAS:

Pictured at the Midas Muffler dealers' convention in Las Vegas. Ron Kovas with JWT Direct/Canada personnel and two of the stars of the latest Midas mini-epic commercial: Bob Tessier ("The Longest Yard"), and Richard Kiel (James Bond's adversary, Jaws, in "Moonraker").

Left to right: Norman Rigg, Richard Truman, Bob Tessier, Tony MacDonald, Walt Kroboth (Hill and Knowlton/Canada), Michael Dale, Gerald Bramm, Ron Kovas.

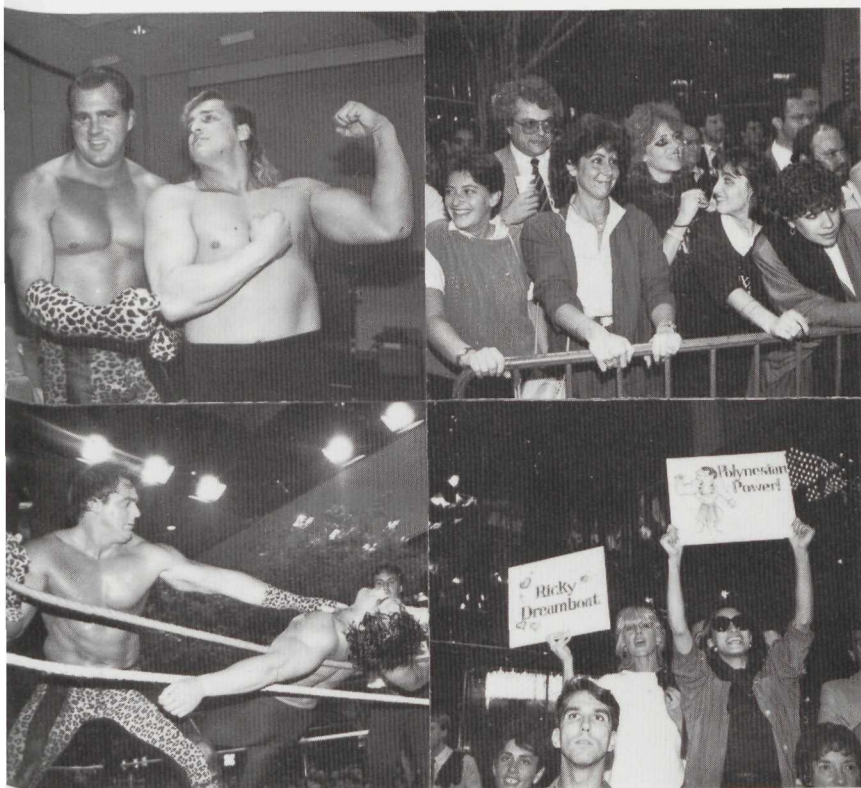
Seated: Terri Carson, Richard Kiel.



HONG KONG:

JWT/Hong Kong copywriter Margaret Tsui received a Gold Award for the best packaged-goods television commercial at the annual 4A's Creative Awards evening. The commercial was for Nestlé Nespray. (The award is being presented by television authority Commissioner Harold Kwok.)

m all over



NEW YORK:

JWT/USA had a slam bang success with J. Walter Mania, a wrestling exhibition and thank-you party for several hundred suppliers. The atrium lobby became an arena where Ricky Steamboat pinned Brutus Beefcake—to the delight of guests and staffers who consumed Miller Beer, Pepsi and Nestlé candy bars and danced into the evening. The trade press loved it and unleashed their punsters ("JWT's Welcome Mat," etc.).

NEW YORK:

The speeches were graceful, witty and warm at Arnold Grisman's thirtieth anniversary party, in keeping with the character of the guest of honor. June 6th was the big day and New York was the place. Many of Arnold's friends gathered in the executive dining room to regard with pleasure the long and illustrious career he has enjoyed at Thompson, from his earliest days as a copywriter through what Denis Lanigan called "fighting in the trenches on those incredible days on Ford," a stint as JWT/New York creative director—the very first such, and on to his present eminence as assistant to the chairman for creative resources. (Without him, Roy Glah said, we'd be speechless.)

Don Johnston concluded his affectionate remarks with the presentation of a personal gift—a box of Arnold's favorite cigars. Harry Clark handed over—no, not the proverbial gold watch—but a splendid Tiffany clock. The most delightful surprise for bibliophile Arnold was a rare photograph of Mark Twain that has never been reproduced.



Denis Lanigan, Tom Sutton, Don Robertson, Michael Gill, Richard Kostyra and many other absent friends and fans sent felicitations from across the continent and around the globe.

Don Johnston summed up the feelings of Arnold's friends and colleagues this way: "In the U.S. Marine Corps, only the very best may aspire to thirty years of service. The Corps is Darwinian with regard to the process of selection and survival. As a disciple of Sam Meek, I would like to think that our own veterans are survivors of a similar and rigorous process and that Arnold Grisman is indeed one of the fittest."

LONDON:

For his services to advertising, Jeremy Bullmore, chairman, JWT/London, was named C.B.E. (Commander of the British Empire) on the Queen's birthday list. Formal investiture of this very distinguished honor takes place later in the summer.



CHICAGO:

JWT/Chicago raises a stein to celebrate the acquisition of the Miller Brewing Company's superpremium brand Löwenbräu. "Some of the best and most experienced people in beer advertising work in our Chicago office," said Burt Manning in his congratulatory memo.



J. Walter Thompson

