

ORAL HISTORY INTERVIEW

with

MALCOLM MACDOUGALL

at

New York, New York

February 2, 1990

By Scott Ellsworth

By Julie Weiss

For the Cover Girl Oral History Project
Interview # 5

Archives Center
National Museum of American History
Smithsonian Institution

TAPE ABSTRACT AND INDEX

BIOGRAPHICAL SKETCH

Malcolm MacDougall joined Jordan, McGrath, Case and Taylor in 1987 as Vice Chairman. He worked at BBDO in New York and Boston as creative director, and co-founded the Humphrey Browning MacDougall agency. He was creative director for Cover Girl advertising while he was working at SSC&B from 1980 to 1985.

SCOPE AND CONTENT NOTE

In this interview, Malcolm MacDougall discusses why Cover Girl has been successful, and how the Cover Girl image was created and maintained. He contrasts Revlon and Cover Girl, explaining how different cosmetics are positioned to maximize sales. He also tries to explain why Cover Girl models have always been white and have usually been blonde.

Abstract of Interview with Malcolm MacDougall, February 2, 1990
New York, New York
Interviewer: Scott Ellsworth

Tape 1, Side

0:30 BIOGRAPHICAL BACKGROUND

MacDougall graduated from Harvard in the late 1950s, and started his advertising career at BBDO. He worked his way up to associate creative director before starting his own company called Humphrey Browning MacDougall in 1970.

2:00 In 1980, he moved to SSC&B. He was creative director, and then became president and creative director at the agency.

2:40 In 1985, he left SSC&B-Lintas.

3:10 In 1985, he headed Bill Holiday's New York office. He joined Jordan, McGrath, Case and Taylor as Vice Chairman in 1987.

4:00 SSC&B merged with Lintas in 1981 or 1982.

4:20 SSC&B

In 1983, SSC&B had a history of packaged-goods success stories. Noxzema and Cover Girl were its most successful accounts. It had also sold Carnation and Lipton Tea.

5:30 Cover Girl was the leading account. John Bergin, MacDougal's predecessor, had started to establish SSC&B as a creative agency, rather than a "hard-sell" agency.

6:30 Cover Girl advertising was the best the agency was doing.

7:10 Cover Girl was a classic example of how to manage an account. The agency had an excellent relationship with Noxell. SSC&B was built on Noxell business. Noxell people respected the agency.

8:10 THE SUCCESS OF COVER GIRL

Cover Girl was positioned as a clean make-up from Noxzema. The strength of the Noxzema helped launch products in a new category.

- 8:50 The marketing idea was brilliant. No other cosmetic was sold through mass merchandise outlets, rather than at department stores.
- 9:40 Mary Ayres' philosophy was to "look pretty and talk tough." She meant that the product needed a pretty face for it to sell, but the product also needed a tough sell.
- 10:50 The fundamental advertising strategy was in place when the product was born, is in place today, and is responsible for the product's success.
- 11:20 The look of Cover Girl ads, and their strategy, has remained consistent over the past thirty years. Hopefully the new agency with the account will remain consistent.
- 12:20 In the early 1980s, MacDougall wrote a personality statement for Cover Girl.
- 13:30 The relationship between the creative people and the marketing people was an important part of the success of Cover Girl. Stone Roberts understood how central that relationship was.
- 14:10 THE COVER GIRL LOOK
- Cover Girl had to have a certain character. It was the first cosmetic young girls might use, so the ads did not use a sexy or glamorous image. Revlon's image, on the other hand, was that of a "Park Avenue whore."
- 15:50 The models were chosen very carefully. On occasion, the wrong models were used.
- 16:10 Cheryl Tiegs represented the product's image: the glamour was honest glamour. It was fresh, clean, and wholesome.
- 17:30 MISTAKES IN COVER GIRL ADVERTISING
- Cover Girl was kept young for too long a time. Some of the women were too "hard-edged." There was a tendency to retouch the photographs too much. As a result, the ads did not have the character they should have. Sales were not affected, however.
- 19:10 Cover Girl is never on the leading edge of advertising.

19:40 It is very difficult to balance keeping the product fresh and consistent at the same time. MacDougall should have fought harder to stop retouching the photographs.

20:40 Cover Girl does not win creative awards, but for the money spent on advertising, Cover Girl sales are the best in the cosmetics field.

21:40 Cover Girl cannot worry too much about the competition, as long as it keeps its own distinct personality.

22:30 The new agency must freshen the image, but keep it intact.

23:10 John Bergin was creative director before MacDougall. He was at the shoots with Christie Brinkley.

23:40 The account was great fun to work on because it involved going to exotic places with beautiful women.

25:10 It is a danger in advertising when creative directors try to do better than their predecessors. Creative directors should be custodians for successful advertising campaigns.

26:00 Fran Harrison was the marketing director at Noxell. He understood everything about Cover Girl. Stone Roberts at SSC&B negotiated with the models and found new models. Don Wild was a writer; Lynn Giordano was an important creative director.

27:10 The photographers and directors were excellent.

27:40 REVLON AND COVER GIRL

After working on Cover Girl, MacDougall worked on Revlon, where Richard Avedon, the photographer, was central to the advertising's success.

28:10 The people at Revlon did not understand Cover Girl or why it worked. Revlon moves from agency to agency. Since Charles Revson's death, Revlon has not had a single image.

29:30 MacDougall's approaches for Cover Girl and Revlon were completely different from each other.

30:00 Women may actually use both Cover Girl and Revlon products. However, most Cover Girl users are younger and less financially prosperous than Revlon users.

Tape 1, Side 2

0:00 Buying cosmetics can be very confusing because the market is very crowded. The consumer will enter the store with an image from an advertisement in order to choose what to buy.

2:10 Cover Girl often turns out to be a daytime make-up, while Revlon has a night-time image.

3:00 Maybelline is still groping for an image. In some markets it does very well, but in others it does not.

3:50 Each brand has its own selling concept for each type of product. The brand name gives the product authority.

5:00 Cover Girl has been good at creating product benefits for each type of product.

6:50 Girls talk about cosmetics. Advertisers should learn what they are saying and develop pitches to respond to the criticisms.

8:10 Maybelline, Cover Girl and Revlon must overcome the "experts" who say not to buy their products.

8:50 When MacDougall worked on Cover Girl, it became important to create hypo-allergenic make-ups.

9:20 Clarion was created to suit the need for cosmetics for women with sensitive skin, who account for forty percent of the market. Clarion is now sold as the computerized make-up.

11:00 Cover Girl now has a line of hypo-allergenic make-up.

11:20 When make-up was not in style, cosmetics had to sell the no make-up look.

12:00 The fashion decisions come from editors of fashion magazines and manufacturers who want to develop new products.

13:00 Noxell tries to cover all its bases and stay ahead of trends. Cover Girl does not try to set trends, but with hot models representing the cosmetics, fashion is, in fact, being dictated.

- 14:10 The white on white Cover Girl ads represented Cover Girl's clean look.
- 16:10 RACE AND COVER GIRL
- Cover Girl models tend to be white and blonde. MacDougall wanted to get Sherry Belafonte to be a Cover Girl model, but Noxell picked someone else.
- 19:30 White models are not chosen for explicitly racist reasons, but the Cover Girl look is middle-American, clean, vibrant, blue-eyed and blonde.
- 20:50 Cover Girl is forceful enough that it could create any cover girl image it wanted, and that image would be accepted.
- 21:00 Having black models does not ensure success with black consumers.
- 22:10 Decisions are made solely on the basis of what will sell. If companies decide that using white models will increase sales, they will use white models.
- 23:40 MacDougall believes Cover Girl should have had a black cover girl in 1985.
- 24:10 NOXELL'S SUCCESS
- MacDougall worked with Fran Harrison and Peter Troup at Noxell.
- 24:50 Noxell was the first company to market a cosmetic with toiletries. That was the genius of Cover Girl. Now, however, the company must realize it is in the beauty business.
- 27:00 The Noxell executives are very savvy, and have been very successful salespeople and product-developers.
- 30:00 Cover Girl is still using the same campaign it used thirty years ago.

MALCOLM MACDOUGALL

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Signed

Wesley M. Duggan

Date

Feb 2 1990

Interviewer

Jeffrey A. Ellner

Date

2/2/90

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Date

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SCIENCE, TECHNOLOGY, AND CULTURE

February 2, 1990

Center for Advertising
History, C340

Mr. Malcolm MacDougal
Vice Chairman
Jordan, McGrath, Case & Taylor Inc.
445 Park Avenue
New York, New York 10022

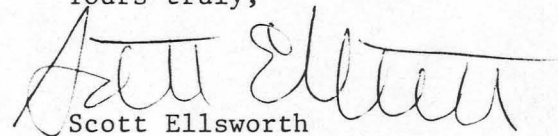
Dear Mr. MacDougal:

Thanks for the terrific interview. You clarified a good many questions that I had about Cover Girl.

I hope that we get a chance to talk again. In the meantime, I'll think about you the next time I go fly fishing.

Best wishes for 1990!

Yours truly,



Scott Ellsworth

NATIONAL MUSEUM OF AMERICAN HISTORY

SCIENCE, TECHNOLOGY, AND CULTURE

January 18, 1990

Center for Advertising
History, C340

Mr. Malcolm MacDougall
Vice Chairman
Jordan, McGrath, Case & Taylor Inc.
445 Park Avenue (56M151M) 10M
New York, New York 10022

Dear Mr. MacDougall:

I write in regard to your work on Cover Girl advertising.

For the past five years, the Center for Advertising History here at the Smithsonian has been engaged in efforts to help study and preserve the history of American advertising, particularly of the period since World War II. To that end, we have conducted in-depth studies of a small number of nationally significant advertising campaigns, including those for Pepsi-Cola, Marlboro, Alka-Seltzer, Federal Express, and Campbell's Soup.

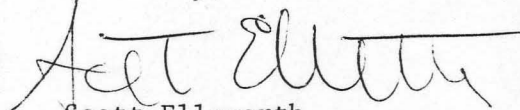
Seven months ago, the Center embarked upon a study of Cover Girl and its advertising. The general goal of the project--which is being conducted with the active support of Noxell--is to research and document the origins and development of Cover Girl's advertising, and to preserve that record here at the National Museum of American History. As part of the project, I will be conducting taped oral history interviews with two dozen individuals associated with the history of Cover Girl.

I would very much like to interview you.

I'll plan on phoning your office next week to see if this is acceptable to you and, if it is, to schedule a time when I can come up to New York and conduct the interview. In the meantime, if you have any questions about the project, please feel free to write or phone me here at the Smithsonian; my number here is 202/357-3270. I've enclosed a few brochures.

Thank you for your time--and I hope that we will have a chance to talk sometime soon.

Sincerely,


Scott Ellsworth
Historian

Encls.

THE NEW YORK OBSERVER

Business

May 23, 1988

Independent Thinker Finds a Home

By Anthony Vagnoni

Malcolm MacDougall has worked for five ad agencies in his 34-year agency career. Two fit the mega-agency description, one is a small but growing creative hot shop, one he helped found and one is a mid-sized player in the land of the giants. Guess where he's happiest? If you picked the last, congratulations.

Presently vice chairman of Jordan McGrath Case & Taylor, Mr. MacDougall is a 58-year-old, plain-talking, no-

ADVERTISING

nonsense ad man. Jordan McGrath seems to be a likely home for an independent thinker like Mr. MacDougall. The agency was founded by Jim Jordan, Gene Case and Pat McGrath in 1979, and today it bills in the neighborhood of \$322 million. It employs more than 300 people in its Park Avenue offices—no frontier SoHo locales for these folks. Among the brands the agency creates ads for are Quaker Oats, Aetna Insurance, Zest soap, Life cereal, Chap Stick and Nestle's Crunch bars.

The agency is fiercely independent and intends to stay that way. Privately held, it makes an issue of not being for sale, not being interested in merging with some competitor so that it can grow by acquisition, and not falling victim to the lure of going public, which would mean enriching its principals but handing over its autonomy to a handful of key stockholders and analysts.

For Mr. MacDougall, coming to JCMT meant a reunion with Mr. Jordan, with whom he shared a cubicle at BBDO in New York when he, fresh from Harvard, and Mr. Jordan, fresh from Amherst, broke into the ad business in 1954. Mr. Jor-

dan went on to become president of BBDO's New York office, where he was responsible for Campbell's "Manhandlers" ad campaign and the introduction of Chunky Soups; he also came up with memorable campaigns for Schaefer beer and Delta Airlines, not to mention coining "Ring around the collar" for Wisk. Laugh if you will, but that campaign is still running, a mere 23 years later. It's sold a lot of soap.

Mr. MacDougall, meanwhile, went to BBDO in Boston, left to form Humphrey, Browning MacDougall (now BHM/Creamer), moved to New York to take a top post at SSC&B (now Lintas) and then became president of the New York office of Boston's Hill Holliday before he joined JMCT about six months ago. The creator of "Diet Coke, just for the taste of it," Stanley Tools' "We want to help you do things right" and "Come to think of it, I'll have a Heineken," he claims to be happier than he's been in years.

One of the things that he recalled made him unhappy at such places as SSC&B and even, for a while, at the shop he cofounded, was the tendency for "agency managements to see their jobs as managing the agency and not the client's business." They became more concerned with the agency's profit performance and less concerned with its advertising.

As Mr. MacDougall sees it, as an agency gets bigger it becomes increasingly controlled by financial people, not ad people. In turn, the ad people who are called on to help run big agencies themselves become financial people, too. In short, he said, "Those at the top are not in the business of what advertising should be"—creating ads that sell a client's goods or services.

But Messrs. Jordan and MacDougall share a philosophy in which results are the only statistics worth reporting, their sole measure of success or failure. "Our enthusiasm comes from the power of advertising to move products into the consumers' hands," Mr. MacDougall said.

The JMCT folks have a plan for doing that, which they call the Ownership Position. It entails finding a niche for a brand and then developing a selling concept that delivers that position. Once the ownership position is established, it's followed with a clear consistency that forever links the product and its angle in the consumer's mind. Perhaps the best example is the current campaign for Quaker Oats, in which a grim-faced Wilford Brimley reminds us that one eats Quaker "because it's the right thing to do."

The Ownership Position also comes in handy when selling products that people don't care about much, Mr. MacDougall said, as with packaged goods such as pain relievers and other categories where there are few significant product difference. That's when finding a small niche can make or break the campaign, and the brand.

These days, Mr. MacDougall spends his time writing ads, as does his old partner Mr. Jordan. He "doesn't give a damn" about managing people or sitting in operational committee meetings—something he "hates," and something he spent too much time doing in his previous posts. In his six months at JCMT he has never had to attend a management meeting, he said with obvious delight.

Soon, new JMCT campaigns that he's worked on all the way from research to production will be airing. "I feel very comfortable here," he said. "Philosophically, it's like I've found a home," suggesting that, provided you believe in what you're doing, you can go home again.

RE: MAL MacDougall

212/326-9105

FACT SHEET

JORDAN, MCGRATH, CASE & TAYLOR INC.

**445 Park Avenue
New York, NY 10022**

**Contact: ~~Toni Lee~~/Robin Gorman
(212) 682-6300**

326-~~9600~~ 9100

Background

Quaker Oats' "It's The Right Thing to Do," Procter & Gamble's "Zestfully Clean," and "Chocolate Is S-CRUNCH-OUS When It Crunches" for Nestlé Crunch are just a few of the recent advertising campaigns from Jordan, McGrath, Case & Taylor. With an impressive degree of consistency, the advertising created by Jordan, McGrath has helped its clients increase sales.

Jordan, McGrath, a New York-based agency with estimated 1988 billings of \$322 million, is one of a vanishing breed of full-service independent advertising agencies owned and managed by top-level advertising professionals. Its principals devote their time to attending to their clients' businesses. This means that Jim Jordan, Mal MacDougall, Pat McGrath and Jack Taylor spend their time and energies developing advertising strategies, creating executions, and managing accounts. Their "hands-on" approach is a major ingredient in the agency's ability to establish and build on long-standing client relationships.

Jordan, McGrath, Case & Taylor Clients

Jordan, McGrath creates advertising for many of the nation's leading consumer products and financial services companies.

The Ownership Position

There is a reason why Jordan, McGrath's advertising consistently produces results. At the foundation of its work is a creative process called the OWNERSHIP POSITION.

WHAT IS AN OWNERSHIP POSITION?

In its simplest form, a true ownership position is the marriage of the three most critical elements in successful advertising:

1. Defining the strongest advertising strategy for the product or service.
2. Creating advertising executions that inextricably lock that strategy to the brand name.
3. Extending the advertising campaign into promotions, P.O.P, and other sales tools that influence the purchase decision.

At the heart of any ownership position is the understanding that even the soundest strategic position is useless if nobody knows it's yours. In fact, true ownership can only be established by bonding the advertising strategy so strongly to the advertiser's name that the consumer cannot separate them -- and a competitor, no matter how large his advertising budget, cannot buy the position back from the minds of consumers.

How does Jordan, McGrath gather the insights and information needed to create an ownership position? The cornerstone of its process is to identify a meaningful, leverageable point of difference that the advertiser's brand can OWN. Sometimes this can be done through a new, innovative strategy that becomes ownable in and of itself.

Such was the case when Jordan, McGrath positioned Underalls (the first female undergarment to combine panties and hosiery in one) as the solution to an unsightly, sensitive problem the agency dubbed "panty lines." By coupling this strategy with the Underalls name and packaging, also developed by Jordan, McGrath, the agency created a pre-emptive ownership position that helped build an \$85 million business from scratch.

For more information contact the Archives Center at archivescenter@si.edu or 202-633-3270

Many times, particularly in the case of parity brands, a real product difference on which the agency can base an ownership position does not exist. In these instances, it is necessary to create the perception of difference or superiority and then lock that perception to the client's name. Sometimes the agency does this by addressing a perceived consumer problem with a solution the client's brand can OWN. Other times the agency may seek to OWN an emotion, or an occasion, or a lifestyle, or a mind-set.

For example, when research for Nestlé Crunch discovered that consumers viewed the product's chocolate taste and crunchy texture as one single benefit -- they said they could "taste the crunch" -- Jordan, McGrath felt they had identified a consumer mind-set that could form the basis of a strong ownership position. In looking for a way to state this combined taste/textural uniqueness of Nestlé Crunch, the agency's creative team invented the word S-CRUNCH-OUS, a pre-emptive definition of taste and texture that put the brand name CRUNCH squarely in the middle.

The campaign "Chocolate Is S-CRUNCH-OUS When It Crunches" has given Nestlé Crunch a powerful ownership position in the chocolate bar market, which in turn has helped to generate a 67% sales increase for the brand over the last three years.

It is this kind of thinking that has also helped Tums convincingly overtake Roloids to gain leadership of the antacid category; that has helped Quaker Oats stop a 30-year decline in the oatmeal category and generate double digit sales increases for their flagship Quaker Oatmeal brand; that has helped Oxy surpass Clearasil to become the leader in the acne remedy business; and that has made and kept ChapStick the undisputed leader in the lip balm category.

The sales success of these and other brands Jordan, McGrath advertises have one strong element in common ... the presence of an OWNERSHIP POSITION that locks the strongest strategic position irrevocably to the client's name.

Strategic Planning and Research

Jordan, McGrath's strategic research department, headed by Nancy Jo Kimmerle, plays an integral role in defining creative strategic direction, and importantly, in the broader marketing context of identifying and prioritizing overall opportunities for clients (line extensions, new products, special niche targets, etc.)

In order to provide this strategic direction, it is critical to completely understand and monitor four key elements:

1. The consumer audience -- demographically, psychographically and behaviorally.
2. The competitive arena to determine if it is intercategory only (e.g., one brand of salty chips versus other salty snacks) or if it is intracategory (all snacks including sweet snacks, healthy, etc.) as well, and to identify where the strategic opportunities may lie.
3. The client's products in order to understand its strengths and weaknesses vis-a-vis the competition. Does a real difference exist or must we create a perceived difference?
4. Societal trends. Jordan, McGrath believes it's impossible to position products in today's marketplace without being abreast of changing values and lifestyles.

A thorough understanding of the dynamics in these four areas forms the basis for developing the strongest possible strategy and the eventual OWNERSHIP POSITION.

Media and Programming Services

Creating advertising clout, regardless of media budget, is the major objective of Jordan, McGrath's media and programming department. With a staff of over 70 professionals with expertise in research, planning, national and local broadcast buying and programming, this group delivers advertising clout in four ways:

1. Hard-nosed negotiation in all media areas from broadcast to print.
2. Creative use of media to provide our clients with merchandising and promotional benefits in addition to the basic media buy.
3. Program development with the agency functioning as executive producer. By developing unique programming vehicles suitable for network, syndicated and cable television, Jordan, McGrath is able to increase the effectiveness of clients' media and marketing efforts. Some examples include, "The Caine Mutiny Court-Martial," a CBS special created for Aetna; "Circus of The Stars," a perennial network special sponsored by Procter & Gamble; and "The Neutralizer Award" program for Tums that honors the NFL defensive player of the week.
4. Utilization of the most sophisticated resources available to analyze the marketplace and develop up-to-date approaches. The Agency subscribes to all major syndicated media, marketing, and competitive spending services. It has in-house and on-line computer systems that permit it to perform detailed analyses of media data.

Creative Systems Group

Going the extra mile in servicing clients is an integral part of Jordan, McGrath's operating philosophy. It is this kind of thinking that has established the Agency as a pioneer and industry leader in the use of computers in the creative department.

Through the collaborative efforts of Peter Farago, V.P. Creative Director, and Cliff Hughes, V.P. Systems Designer, Jordan, McGrath has married the creativity of art direction to the science of computer programming. The result is a proprietary software package developed in-house and called C.L.I.P.[™] (CLIENT LINKED IDEA PRESENTATION).

This innovative program puts a new tool in the hands of the creative staff, allowing them to spend more time creating bright advertising ideas and less time executing layouts and storyboards. For example, C.L.I.P™ permits the art directors to assemble finished print comps with type in place in a fraction of the traditional time. It uses less manpower, and substantially reduces type costs while maintaining critically high quality standards.

C.L.I.P™ can also produce entire TV commercial animatics, complete with music and voice tracks, in about half a day. Using telephone modems, these animatics can be instantly relayed to a client's conference room or desk for immediate review on their monitor. C.L.I.P™ can also produce traditional presentation boards, or video cassette dubs, for offsite viewing.

As a result of Jordan, McGrath's utilization of computers in the creative process, the agency can spend more time developing ideas for its clients, dramatically decrease response time in making changes and revisions, and potentially save money for advertisers. All of this translates to better service for Jordan, McGrath's clients.

Stawasz Public Relations

Stawasz Public Relations is a full-service public relations agency offering its clients comprehensive marketing communications programs. Stawasz typically produces direct media placement campaigns, major market media tours, special events, mall promotions, video news features, info-mercials, booklets, brochures and press kits. As a wholly-owned subsidiary, Stawasz Public Relations works with clients of Jordan, McGrath to expand their total communications programs.

PEOPLE

Jim Jordan, Chairman, may have more Clios (which he likes, because they recognize great creativity) and Effies (which he loves, because they recognize great marketing successes) to his credit than any individual in the business.

He wrote "Schaefer Is The One Beer To Have When You're Having More Than One" ... the only beer campaign included in the official compilation of the great campaigns of the 20th century (*Advertising Age*). He personally wrote "The Manhandlers" campaign for Campbell's and subsequently introduced Chunky Soups for the same company ("Soup So Chunky You'll Be Tempted To Eat It With A Fork"). Campbell's still regards Chunky as the most successful new soup product in the history of the company.

He wrote "Delta Is Ready When You Are." He did "Ring Around The Collar" for Wisk -- a campaign beloved by very few people except the Lever sales and marketing folks. He made "Rather Fight Than Switch" part of the American language -- and Tareyton, for eight heady years, the fastest-growing cigarette in the business.

He was president of BBDO for the three most profitable years in the history of that agency. Then in 1978 he left to form his own agency. Today, ten years later, he is Chairman of Jordan, McGrath, Case & Taylor Inc.

Jim continues to create great advertising. His campaign "Chocolate Is S-CRUNCH-IOUS When It Crunches" -- helped arrest a decline in Nestlé Crunch sales and increased volume 67%. He wrote the successful "Zestfully Clean" campaign for Zest, for Procter & Gamble. He wrote the Quaker Oats campaign, "It's The Right Thing To Do," which helped the brand halt a 30-year sales decline and achieve gains of almost 30% in less than six months. (America's oldest cereal is now literally its fastest-growing cereal!) This campaign was honored in 1988 by the American Advertising Federation as the best advertising campaign among all categories of business and won the 1988 Grand Effie award because of its effectiveness.

Mal MacDougall, Vice Chairman. Making memorable advertising is still what Mal does best. But it is not all he does. He is an inspired strategic thinker. He redefined the prime prospects for diet soft drinks, taking them away from Beach Blanket Bingo and into the mainstream of American Life. He insisted on positioning Diet Coke as a mainstream taste, instead of "not bad for a diet drink." And then he personally wrote the advertising: "Diet Coke, Just For the Taste Of It." It is far and away the No. 1 diet soft drink, and, in fact, No. 3 among all soft drinks.

Somebody else invented Burger King's Whopper, but it was Mal who made it famous. Remember "It Takes Two Hands To Handle A Whopper"? He also wrote "Come To Think Of It, I'll have Heineken"; "Revlon Lips Never Lie"; and "She's Very Charlie," to name a few.

As a leader of agencies, he has a record "second to no one." He was a founding father (primary builder) of Humphrey, Browning, MacDougall in Boston. He was both president and creative director of SSC&B, and prior to joining JMCT nine months ago, he was president and the main moving force behind the success of Hill Holliday in New York. In the short time Mal has been with Jordan, McGrath, he has made significant contributions to his clients and to the agency.

Pat McGrath, President. Like Jim Jordan, Pat McGrath gets personally involved with Jordan, McGrath clients. He is genuinely and deeply interested in building his clients' businesses. Business-building through ideas is his profession. He has been instrumental in helping Tonka become a dynamo on wheels. More than wheels, in fact; he helped Tonka expand its traditional focus on trucks and prosper with action toys (Gobots) and stuffed animals (Pound Puppies), each of which became the top-selling toy in America in successive years.

Pat McGrath is a strategy man. He has the uncanny ability to identify the extra marketing twist that gives a client or advertising campaign that added edge. With Bounty Microwave paper towels, for example, he quickly keyed in on the concept that microwaving foods in paper towels offered a low cholesterol alternative. This became a focus of the advertising.

For more information contact the Archives Center at archivescenter@si.edu or 202-633-3270

Prior to forming his own agency, which later merged with James Jordan, Inc., Pat McGrath handled all the Procter & Gamble business (as he does now at Jordan, McGrath) at Benton & Bowles, including Crest, Scope, Pampers, Prell and Zest.

A long-term client of Jordan, McGrath put it this way when describing Pat: "He's always there when you've got a problem, but he's one of the few agency presidents I've ever encountered who's there even when you don't have a problem."

Jack Taylor, Executive Vice President. Jack Taylor builds businesses. He does it by getting deeply involved -- by identifying the right issues and making sure they get the right answers; by working directly on clients' businesses, not just by managing other people. And he's been doing it throughout his career.

NyQuil, Trac II and Brim are all thriving brands today because of strategic insights Jack contributed in the early stages of their development. This happened during his 22 years at Benton & Bowles, where he rose to Senior Vice President, Group Executive and member of the Board, and ran the General Foods and Richardson-Vicks accounts.

Since 1980, he has been our top account person -- responsible for Nestlé (which has grown from one small assignment, Deer Park Spring Water, to a major responsibility including Nestlé Crunch, Raisinets, and a group of other confection and beverage assignments). Deer Park, by the way, was sold by Nestlé to a group of its managers and is now owned by Clorox -- and still a JMCT account. He also works directly with Welch's, A.H. Robins, Block Drug and GE Capital -- all of which are growing business both for themselves and for the agency.

Jack is able to do this effectively because he believes that the advertising business is all about building businesses for clients. And by doing that, he has certainly helped this agency build its business as well.

JORDAN, McGRATH, CASE & TAYLOR INC.
CLIENT LIST

<u>Client</u>	<u>Date Acquired</u>	<u>Product(s)</u>
<u>American Home Foods Products, Inc.</u> New York, New York	1987	Chef Boy-Ar-Dee Gulden's Mustard Dennison's Chili Mamma Leone's Jiffy Pop Popcorn
<u>Block Drug Company, Inc.</u> Jersey City, New Jersey	1981	Nytol Caffree Toothpaste Tegrin Medicated Shampoo
<u>Borden, Inc.</u> Columbus, Ohio	1986	Wise Potato Chips N.Y. Deli Potato Chips Spirals Corn Chips Krunchers!
<u>The Clorox Company</u> Oakland, California	1987	Deer Park Spring Water Aspen Drinking Water
<u>General Electric Capital</u> Stamford, Connecticut	1985	Corporate Advertising Financial Products
<u>L'eggs Product, Inc.</u> Winston-Salem, North Carolina	1975	Underalls Slenderalls Winteralls Coloralls
<u>Midlantic Corporation</u> Edison, New Jersey	1977	All Corporate and Product Advertising
<u>Morse Shoe, Inc</u> Canton, Massachusetts	1985	Fayva Shoe Stores
<u>Nestlé Foods Corporation</u> Purchase, NY	1970	Nestlé Crunch Nestlé Crunch Ice Cream Bar Raisinets Nestlé Hot Cocoa Mix
<u>Norcliff Thayer Inc.</u> Tarrytown, New York	1974	Tums Antacid Tablets Oxy Acne Products
<u>Ogden Corporation</u> New York, New York	1983	Ogden Corporate Advertising and Business Services

(Cont'd)

<u>Client</u>	<u>Date Acquired</u>	<u>Product(s)</u>
<u>The Procter & Gamble Company</u> Cincinnati, Ohio	1985	Zest Deodorant Beauty Bar Bounty Paper Towels
<u>The Quaker Oats Company</u> Chicago, Illinois	1986	Life Cereals Quaker 100% Natural Cereal Quaker Oat Squares Old Fashioned Quaker Oats Quick Quaker Oats Instant Quaker Oatmeal Quaker Fruit & Cream Instant Oatmeal Puss 'n Boots Cat Foods
<u>A.H. Robins Company</u> Richmond, Virginia	1978	ChapStick Sergeant's Pet Care Line Donnagel
<u>Sega Of America</u> So. San Francisco, California	1987	Video and Arcade Games
<u>SmithKline Consumer Products</u> Philadelphia, Pennsylvania	1988	Ecotrin Sine-Off
<u>Sterling Drug Inc.</u> (Lehn & Fink Division) Montvale, New Jersey	1985	Wet Ones Chubs Ogilvie Home Permanent Tussy Deodorant
<u>Tonka Corporation</u> Minnetonka, Minnesota	1982	Toy Vehicles Maple Town Pound Puppies
<u>Welch Foods Inc.</u> Concord, Massachusetts	1979	Welch's Grape Juices Welch's Jams and Jellies Welch's Orchard Juices

MAL MAC DOUGALL
VICE CHAIRMAN

Jim Jordan remembers when he and Mal Mac Dougall were both cub copywriters, starting their careers in the same creative group at BBDO.

"The only trouble," says Jim, "is that I can remember more of Mal's campaigns than I can of my own."

Making memorable advertising is still what Mal does best. But it is not all he does.

He is an inspired strategic thinker. He re-defined the prime prospects for diet soft drinks, took them away from Beach Blanket Bingo and into the mainstream of American life. He insisted on positioning Diet Coke as a mainstream taste, instead of not bad for a diet drink. And then he personally wrote the advertising: "Diet Coke, Just For The Taste Of It." It is far and away the No. 1 diet soft drink, and in fact No. 3 among all soft drinks.

Somebody else invented Burger King's Whopper, but it was Mal who made it famous. Remember "It Takes Two Hands To Handle A Whopper?" Mal wrote that (with his own two hands!)

He is currently on the air with "Come To Think Of It, I'll Have A Heineken"; "Revlon Lips Never Lie"; and "She's Very Charlie," to name three among a dozen. And it is also fair to say that the advertising successes of Stanley Tools has been largely the work of Mal Mac Dougall.

He is swift, he is decisive, he is energetic beyond belief. He is a catalyst. He is an outstanding leader of creative people because he is quick and enthusiastic to push other people's ideas (and gives them the credit, too!)

As a leader of agencies, he has a record second to virtually nobody's. He was a founding father (and primary builder) of Humphrey, Browning, Mac Dougall in Boston. He was both president and creative director of SSC&B. And prior to recently joining us, he was president and main moving force behind the success of Hill Holliday in New York.

NEWSMAKERS

MacDougall Can Have His Cake And Eat It, Too

With the Opening of His New Shop, the Party is Just Beginning for the Creative Veteran

By Stephen Battaglio

Last week, Malcolm MacDougall was up at the crack of dawn for his daily run in Central Park. At the age of 60, the copywriter says he needs the exercise for the long day ahead.

A few hours later, however, he guiltlessly piled bacon on his plate at a hotel breakfast buffet. "This is great," he says. "At home my wife will only give me two pieces."

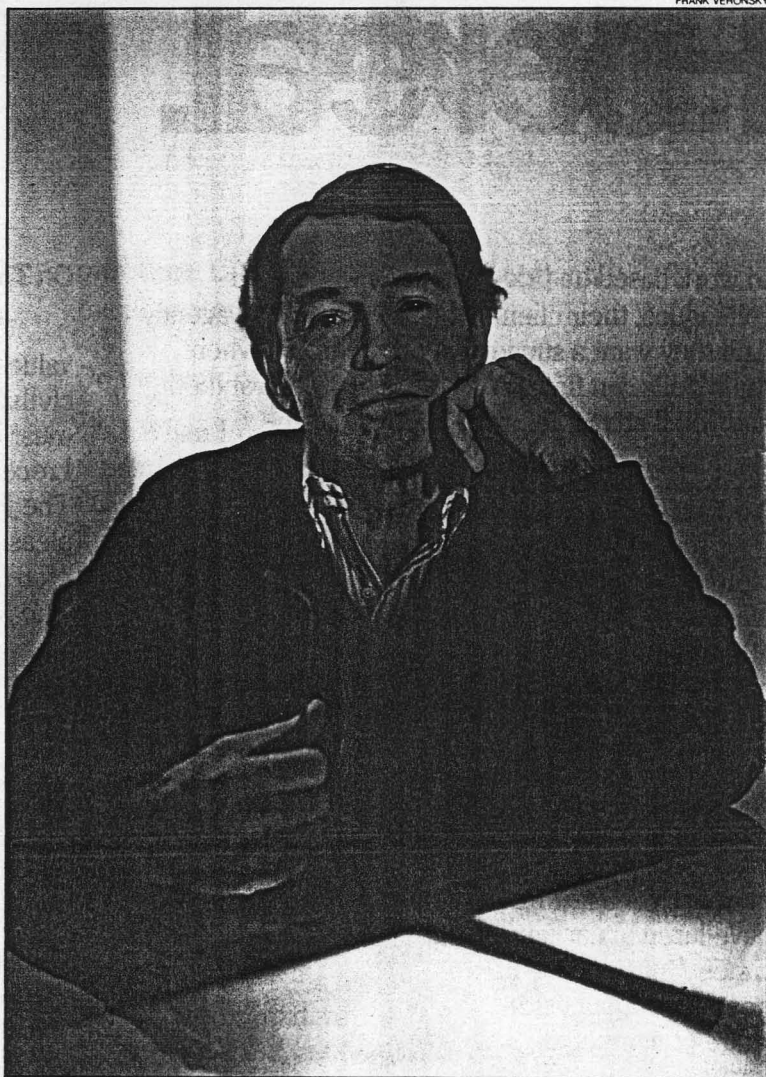
MacDougall isn't much different in his approach to advertising. He'll do whatever is necessary to get results for the client, but he still gets away with having some fun. And now he plans on doing both at his own agency, The MacDougall Co., which opened its doors last week. It's the 35-year veteran's first time out on his own, even though he was once creative front-man at Humphrey Browning, MacDougall in Boston. "My name was on the door there, but not on the stock certificate," he says.

MacDougall has spent the last few years as vice chairman of Jordan, McGrath, Case & Taylor, which has a minority interest in his new shop. And MacDougall will still be a resource at JMC&T, where he led the agency's pitch for the Reebok ad account last week.

MacDougall's style was always considered a little left of the middle-of-the-road creative work at JMC&T, often prompting rumors he'd leave the shop. However, like that agency, MacDougall is wholly committed to the kind of advertising that makes the sales needle move.

"He thinks about the client's sales and not about his awards, and that's a dying art," says Chris Miller, executive vice president/director of national sales at *Newsday*, who worked with MacDougall at Hill, Holliday, Connors, Cosmopolis/N.Y. MacDougall is so serious about results-oriented advertising that he's tying his fees into sales increases. "If I can't create campaigns that make a difference—and most advertising today doesn't make a difference—then it's no fun being in the business," he says.

But history shows he has reason to be confident. He still chortles when recalling how the creative community scoffed at his glitzy first commercial for Diet Coke, now regarded as one of the most successful. For more information on history, the MacDougall Center at archivescenter@edn or 202.633.3270 with the "Just for the taste of it" campaign after looking at 17 years of diet-product advertising.



FRANK VERONSKY

"It was the most amazing thing," he recalls. "They only wanted to characterize diet drinks as something very special for women only." But by stressing taste—and not just emphasizing low calories—in the advertising, MacDougall exploited an untapped male market for diet soft drinks.

MacDougall grew up in the Jackson Heights section of New York City, where his family was in the real-estate business. (The company, Queensborough Corporation, created the first radio ad in history, airing on WEAJ in 1924). He entered the advertising business after graduating from Harvard University, where he honed his writing skills on the *Lampoon*. Choosing a copywriting job at BBDO over a reporting slot at *Time* magazine was a decision made out of laziness, MacDougall says. "I figured, what's the best living you can possibly make with the least amount of work," he says. "Clearly it was advertising. Reporters had to write a story every day and didn't get paid nearly as well." When his boss tore up the first ad he ever wrote (for the *New York Times*), MacDougall found out copywriting wasn't all that easy.

But he persevered, managing to produce memorable campaigns while at BBDO ("It takes two hands to handle a whopper"), Hill, Holliday ("She's very Charlie") and SSC&B Lintas ("Come to think of it, I'll have a Heineken"). "Stanley helps you do things right," written in 1972, is still the toolmaker's theme line today. *Good Housekeeping* had a faded Seven Sisters image that MacDougall revived when he glorified the values of house and home in last year's "New Traditionalist" campaign for the magazine. He was asked to work on the advertising campaign for President Ford, who came out of the Republican convention down 30 points

(Continued on page 21)

NEWSMAKERS

Malcolm Forbes May Rule the Roost, But Son Tim Hatches 'Egg' Magazine

By Jane Weaver

NEW YORK—Timothy Forbes, sitting beneath a portrait of General Ulysses S. Grant, doesn't immediately look like the co-creator of *Egg*, the latest entry in publishing's hip club of avant-garde magazines.

But underneath his sober suit Forbes sports silver Indian jewelry and cowboy boots. And even though his family name is an institution in financial publishing, Forbes himself chose a more offbeat route into magazines: semiotics and filmmaking. So it may come as little surprise that Forbes is the family member taking his father's company into eclectic new directions. The 36-year-old Forbes engineered the turnaround of *American Heritage*—acquired by Forbes Inc. in 1986—and he's still president and publisher of the bimonthly. Now with this month's hatch of *Egg*, Tim Forbes seeks to bring his love of time and people to cultural history in the making—the au courant world of music, fashion and the club scene.

"Understanding history allows people to look at things with a cagier eye. [*American Heritage* and *Egg*] are dramatically different, but they're tapping into the same sentiments," says Forbes, who is *Egg*'s president.

Egg was conceived over a lunch last April. Tim and Malcolm Forbes met with Hal Rubenstein—former food columnist for *Condé Nast's Details*—and invited him to edit *Interview*, the trendy book they were trying to buy from the Andy Warhol estate. Although the buyout was unsuccessful, Malcolm Forbes was intent on diversifying his publishing empire with the addition of a hip lifestyle magazine. So by last summer, Rubenstein had put together a young launch team that included editorial talent from competitors like *Details* and the *Village Voice*. A surprise contributor to *Egg* is the decidedly

more mainstream Linda Ellerbee, better known for her biting TV commentary than for her writing.

Veteran party-goer Malcolm Forbes is capturing attention for *Egg* by canvassing nightclubs and posing for pictures with rock bands. Editor Hal Rubenstein has been hosting press parties. While Tim Forbes prefers to remain in the background, he's no less enthusiastic about the launch.

"I don't want to be high profile per se," says the younger Forbes. "I am more intrigued by the idea of creating a magazine a

little ahead of the curve. We wanted to avoid the jaded, bored scene with *Egg*. We wanted to turn people on to things, not off."

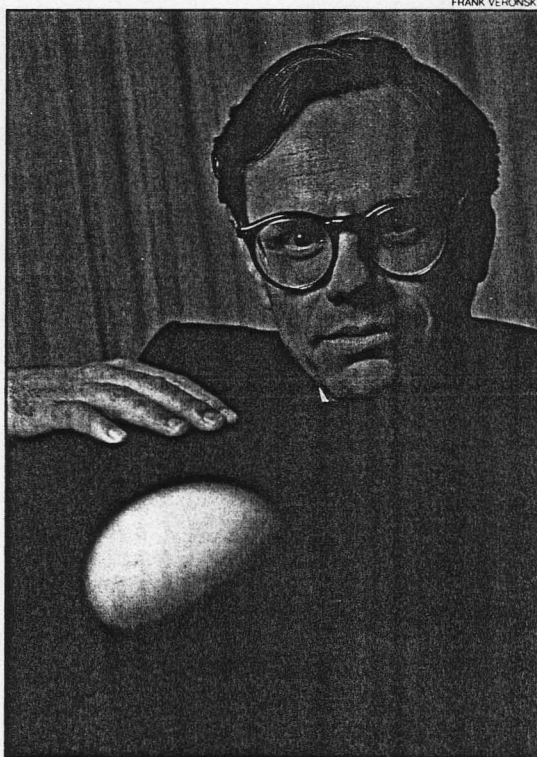
Even though Forbes heads up *Egg*'s business side, he has his own history as a curious observer of people and society. As an undergraduate at Brown University, he studied semiotics in the mid-seventies. He describes his chief interests at that time as signs and linguistics, the philosophy of language and film. In fact, after graduating in 1976 and attending UCLA's film and television program he entered the movie business as an independent producer and screenwriter. He made a documentary, *Some Call It Greed*, which traced America's economic history and celebrated the 60th anniversary of Forbes Inc.

But it was his family's acquisition of *American Heritage* that provided a transition from film to print. "I always thought *American Heritage* had great stories and great characters," he says.

And thanks in part to Forbes, that magazine now has advertisers. Some predict Forbes can repeat that *American Heritage* success at *Egg*.

"I know there are a lot of long-term commitments from advertisers," says Gina Callan, vp/media director at McNamara, Clapp & Klein. "[*Egg* has] an upscale target audience and advertisers are always looking for something new, magazines more on the cutting edge."

Some are less convinced, however. "I don't know if there's enough business to go around," questioned Roberta Garfinkle, McCann-Erickson's vp/director of print media. "What is *Egg* going to do that's different?" □



Continuing the family heritage: Tim Forbes

The Party Has Just Begun for Malcolm MacDougall

(Continued from page 22)

in the polls. MacDougall came up with the theme, "He's making us proud again." The campaign improved Ford's bumbling image and went a long way in helping the nation get over the funk of the Watergate scandal.

MacDougall has the look and loquaciousness of a rumpled college professor. Those who have worked with him say they thrived on the exchange of ideas. "If I can't figure something out I call MacDougall," says Carl Casselman, executive vice president/creative director at BBDO, who was a college dropout when MacDougall gave him his first job 25 years ago.

Newsday's Miller says MacDougall provides contagious energy without a lot of ego.

"The happiest moment I have in advertising is when I come up with what I think is the answer to a problem and someone else tops me," MacDougall says. "I'd much rather be beaten than win."

For more information contact the Archives Center at archivescenter@si.edu or 202-633-3270

But it's also clear that the opinionated MacDougall likes to have things his way. He left the New York office of Hill, Holliday—after quickly building up its billings to \$60 million—when he felt the agency's principals in Boston were not letting him have control of the creative product.

MacDougall also has had a reputation as a hearty partygoer. (HBM threw a bash for Bastille Day, Halloween and every occasion in between, he recalls.) Now MacDougall says he's ended his lampshade-wearing days. "I used to be a hell-raiser," says MacDougall, who lives in Manhattan with his second wife Mimi. "I have given that up. I don't drink at all. I don't go to parties any more. I don't miss it and I don't regret it. I find people my age make asses of themselves if they continue to behave as if they're 30. It catches up with you, so I decided to break it altogether."

And he's still having fun? "I'm more happy now than I was then," he says. □

MALCOLM D. MAC DOUGALL
VICE CHAIRMAN

Malcolm Mac Dougall joined Jordan, McGrath, Case & Taylor in September 1987, as Vice Chairman.

Before joining Jordan, McGrath, Mal was President and Creative Director of the New York office of Hill, Holliday, Connors, Cosmopolus. He helped establish that agency's New York office in 1984, and was instrumental in building that business from \$2 million to \$80 million. While there, he created national campaigns for 7-Eleven Stores, Revlon, Oppenheimer Mutual Funds, Springmaid Sheets -- and many more.

Before joining Hill, Holliday, Mal served as President and Director of Creative Services at SSC&B:Lintas where his work on the Diet Coke account helped the brand to become the third largest selling soft drink after only seven months on the market.

Prior to his three and a half year tenure with SSC&B, he served for ten years as Creative Director and co-founder of the Boston agency, Humphrey Browning Mac Dougall. Before that, he served as Associate Creative Director of BBDO, New York and also as Creative Director of BBDO's Boston office.

In 1983, Mal won a Grand Effie, the single most coveted marketing and creative award in the business, for his work in introducing Diet Coke. His campaigns have won over 20 first place awards in major international competitions.

Well known campaigns he has created include Diet Coke, Heineken Beer, Burger King, Cover Girl, Carnation Pet Food, Noxzema, Lipton Tea, Parker Brothers Games, Citibank, Stanley Tools, Steak and Ale, Bennigan's, Bayer Aspirin, Lysol, Armstrong Floors, A&W Root Beer, 7-Eleven Stores, and Revlon.

Mal has worked on several political campaigns and was Creative Director of the President Ford campaign against Jimmy Carter in 1976, and ran a successful "Vote Republican For A Change" campaign for the Republican National Committee in 1980.

He is author of the book, *We Almost Made It*, an account of the presidential race. A political novel by Mr. Mac Dougall, *The Kingmaker*, was published in 1978.

MacDougall, Vick Depart N.Y. Shops

By Robyn Griggs
and John McManus

NEW YORK—Two resignations took the New York advertising industry by surprise last week as former Jordan, McGrath, Case & Taylor vice chairman Mal MacDougall announced he is opening his own shop and Edward Vick stepped down as president/ceo of Ammirati & Puris/N.Y.

While Vick will leave A&P immediately and is keeping quiet about his plans for the future, MacDougall will remain with JMC&T on a part-time basis to oversee creative direction of the agency's Rockport shoes, Milton Bradley and Hearst publishing accounts.



Mal MacDougall

The MacDougall Co., in which JMC&T has a minority interest, will be primarily a "creative consultancy"—providing case-by-case help for troubled brands and new products—and will not

compete with the larger agency, MacDougall said. The agency will work on a "results-driven" basis, he said, with a bonus attached to a reduced fee if a troubled brand picks up market share or a new product takes off.

MacDougall's first client is Righa Royal, a luxury hotel that will open in midtown Manhattan in June. The \$2-3-million account will be followed by others within the next few weeks, said president Curtis Giesen.

"Mal's going to do a few of his own things, and hopefully, some of those will turn into opportunities for us," said JMC&T president Pat McGrath, who stressed the agency is pleased with the arrangement.

Vick, who expects to announce his post-resignation plans within a month, chose to avoid a long-term commitment with A&P as the agency finalizes its buyback from the Omnicom Group. "This whole thing has been triggered by the impending financing commitments of the buyback," he said. "Whatever the term of the loan, you've got some major commitments to consider and you tend to think a little harder about things you might want to be doing in the next several years."

Other sources have suggested that Vick wanted a larger ownership position in the agency than the chief partners, Ralph Ammirati and Mal MacDougall, had.



Ed Vick

HOTLINE/2

(Continued from "Hotline" on page 3)

business is reviewed this spring. "At this point, no decisions have been made. We'll have to take a look at the new proposal," said O&M spokesperson Paul Costello. The overcharge will not prevent O&M/Atlanta, however, from participating in the review, CDC spokesperson Ann Sims said. The U.S. Attorney's office in San Antonio said last week it audited Sosa's CDC contract, was satisfied with the results and considers the matter closed. The CDC has asked for an inspector general's audit of the contract with O&M/Atlanta and its other subcontractors.

► Ayer/London Chief Resigns

LONDON—The chief executive of Ayer's London office abruptly resigned last week, reportedly over his inability to make the agency a significant player in the U.K. market. Although Ayer Europe chairman David Dodd said that Michael Williams' departure from Ayer was "entirely amicable," he said the agency's performance during William's three-year tenure was not all he had hoped it would be.

► JWT/Chicago Sails With Premiere

NEW YORK—J. Walter Thompson USA/Chicago has been selected to handle the \$8-10-million ad account for **Premiere Cruise Lines**, Cape Canaveral, Fla.

► Lintas:MCM Lands Insurance Broker Account

NEW YORK—**Lintas:Muir Cornelius Moore** has been assigned the \$1-million advertising and sales-promotion account of insurance brokers **Seabury & Smith**.

► Settlement in Bridges' Case

CHICAGO—A final settlement was entered last week in a court case involving actor **Lloyd Bridges** that attorneys say will have "chilling effects" on celebrity endorsers. Bridges was charged with misrepresentation after appearing in ads airing in the mid-1980s for the now-defunct mortgage company **A.J. Obie & Associates**. Obie filed for bankruptcy in 1986, triggering an investigation that showed Obie officials used investors' funds to pay off other investors or for their own gain. Several investors sued Bridges; actor **George Hamilton**, a spokesperson for a related mortgage broker; and **Yaffe & Co./Southfield, Mich.**, the agency that placed the Obie spots. In a non-binding opinion earlier in the case, a bankruptcy court judge said celebrity endorsers must take reasonable steps to ascertain whether the advertiser's claims are true.

► Reebok Contenders Lining Up

STOUGHTON, MASS.—Contenders for **Reebok International's** \$40-million ad account include **Hill, Holliday, Connors, Cosmopolis/Boston**, and New York agencies **Levine, Huntley, Schmidt & Beaver**; **BBDO**; **Jordan, McGrath, Case & Taylor**; **Backer Spielvogel Bates** and **Ogilvy & Mather**.

► Continental Contenders Still Up in Air

HOUSTON—Sources last week added **Messner Vetere Berger Carey Schmetter**/N.Y. to the list of agencies being considered by **Continental Airlines**. The only other agencies confirmed in the review are **Lintas:New York, Wells, Rich, Greene** and **TBWA**, all New York. Sources said **Hal Riney & Partners**, San Francisco, is also talking to Continental.

► Proposed Kentucky Ad Tax Now A Bill

FRANKFORT, KY.—The bill containing Gov. Wallace Wilkinson's proposed tax on services including advertising was introduced Friday in the **Kentucky** legislature. Also, a bill to roll back tax exemptions for all advertising in **Kansas** has been submitted to the state legislature.

► FCB to Sell Interest in South African Agency

CHICAGO—**Foote, Cone & Belding Communications** is holding negotiations with several parties about selling its 24% share of **Lindsay-Smithers**, a South African advertising agency. An FCB corporate spokesperson said FCB, which has held a minority interest in the South African agency since 1975, has been trying to divest for nearly two years. The spokesperson said the decision was not made because **FCB/Leber Katz & Partners** is vying for the \$8-10 million **Jamaica Tourist Board** ad account.

(See "National Newswire" on page 61)

VOL 1 NO. 6

ADWEEK'S

NOVEMBER

\$5.00

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JEFF STARK WHY HIS
COMEDY IS SO CONTROVERSIAL



WHEN BORING IS SEXY

*Mal MacDougall explodes
the packaged goods myth*

For more information contact the Advertising Center at adcenter@stl.edu or 202-633-3270. Mal MacDougall, Vice Chairman of St. Louis, MO, is a member of the Advertising Center.



MAL CONTENT

Jordan McGrath's new creative head, Mal MacDougall, sees no reason to feel boxed in by packaged goods

By Sherrie Shamoon

Packaged goods. Most creative people tremble at those words. It means selling boring products to a hostile audience. It means dealing with clients who put rigid disciplines, sometimes questionable restrictions, on creativity. It means you will be judged not on your brilliance at creating award-winning advertising but on your genius at creating customers. It is the toughest challenge in advertising—and most packaged-goods advertising is still embarrassing testimony to the fact that few agencies and few advertisers are up to the challenge."

-Mal MacDougall, vice chairman
Jordan, McGrath, Case & Taylor/N.Y.

Mal MacDougall likes packaged goods. He considers them a challenge. It's not shocking, then, that after years of working on some of ad land's sexiest accounts—The Plaza hotel, Diet Coke, Revlon—MacDougall decided last month to join Jordan, McGrath, Case & Taylor, an agency touting unglamorous products, including Tums, Bounty, Zest and Quaker Oats.

MacDougall sees tremendous opportunity in a category often neglected by the industry. "Most creative people don't do windows," he says. "[Award-winning agencies] won't take 90 percent of the products that are sold in supermarkets. Cars are fast, beer is fun. Toilet-bowl cleaners are icky."

Creatives who feel constrained by packaged goods may find MacDougall's remarks insulting. "Don't tell me that

all advertising has to be stylish or funny," he counters. "Stylish advertising is not going to make people take aspirin."

MacDougall comes from the tough school of selling. Both he and Jim Jordan, chairman of JMC&T, worked as copywriters at BBDO in the 1950s, where product-pushing was preached. (Jordan, in fact, is a champion of mnemonics—i.e. Tum-Ta-Tum-Tum.)

In his 34 years in the advertising business, MacDougall has not strayed far from his early training. Five years ago he told the audience at the Effies: "We're door-to-door salespeople who happen to knock on a lot of doors."

But if MacDougall were all steak and no sizzle, he would be in the coupon business. Obviously, he cares about creativity. He has been responsible for some of the most successful non-packaged goods campaigns in recent history, including Burger King's "It takes two hands to handle a Whopper."

And under his creative direction, his former agency, Humphrey Browning MacDougall (now HBM/Creamer) in Boston, placed first in the Hatch awards for eight years—1972 to 1980. Memorable campaigns from HBM included "Nothing unimportant ever happens at The Plaza" for the New York hotel.

"I never saw anybody better at getting good work other than [Bill] Bernbach," says David Herzbrun, who worked with MacDougall at HBM and recently retired from Saatchi & Saatchi DFS Compton/New York.

It was not until 1980, when MacDougall left Boston to become creative director and

president of SSC&B/New York, that he began working on packaged goods. SSC&B's clients include Lever Brothers, makers of detergent, toothpaste and deodorant. Not only did MacDougall turn the stodgy packaged-goods agency around, but his success with so-called boring products helped him win several sexy accounts, including Diet Coke.

By the time MacDougall left the agency in 1984, billings had jumped from \$250 million to \$500 million and creative awards were trickling in.

MacDougall is credited with Diet Coke's "Just for the taste of it" campaign, considered to be among the most successful product launches of all time. In the Diet Coke *Premiere* commercial, which introduced the brand, a larger-than-life Coke can dances onstage to a cheering, star-studded audience.

"[MacDougall's] style is total commitment to the product," says Stone Roberts, SSC&B group evp.

MacDougall's next gig was as president of Hill Holliday, Connors, Cosmopolis/New York, where he was credited with convincing Springmaid, a conservative bed sheets manufacturer, to go with a sexually provocative campaign. "Do You Sleep in the Nude?" was a finalist in the Kelly awards this year.

MacDougall's unbridled advertising is matched only by his non-stop enthusiasm. Michael Mark, vp/senior copywriter at HHCC, talks of the "temperature going up" in a room whenever MacDougall walked in. Mark, who is

about half the age of 59-year-old MacDougall, admits he had a hard time keeping up with his former boss.

The full explanation of why MacDougall left HHCC can only be surmised. During the three years he headed the branch office of the Boston agency, billings jumped from \$2 million to \$75 million. But, according to MacDougall, his role was becoming too administrative. For the type of person who takes 20-minute lunches at the corner hot-dog stand rather than power lunches at fancy restaurants, and who would rather write ads than create spreadsheets, an administrative role was not his idea of fun.

"I don't think creative people are terribly good at managing businesses," says MacDougall. "I'm a copywriter. I always have been, always will be."

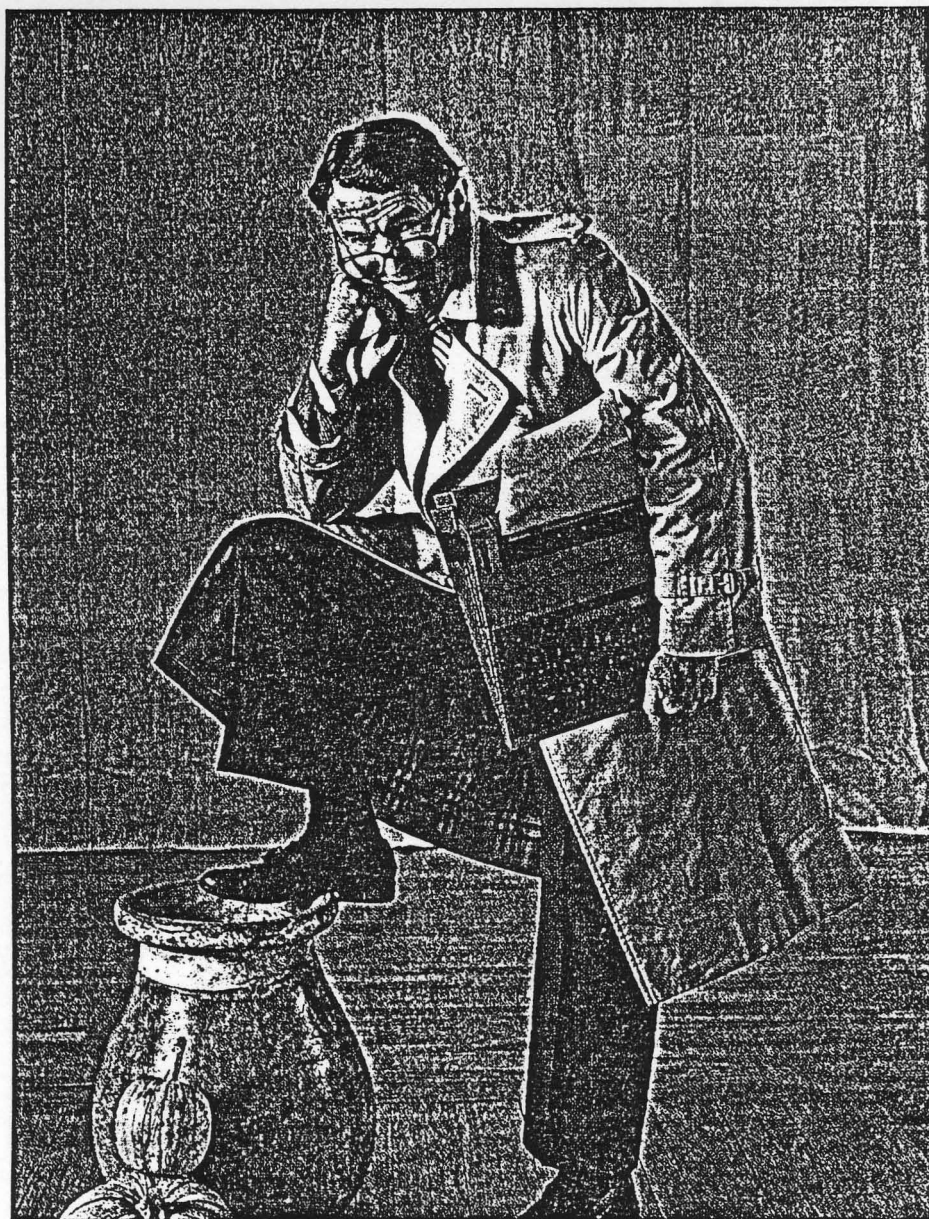
But sources believe that he also left because of philosophical differences with the creative directors, who previously worked at "boutique" shops. His hard-hitting product-as-hero approach might have clashed with their more conceptual style.

MacDougall won't comment directly on these differences, saying only that boutique agencies are a thing of the past. "The agencies that are going to make it are 100 percent professional—agencies that know how to sell hard."

Give MacDougall five or six hours and he will tell you that the problem with the advertising business in general is that too many creatives have lost sight of their purpose. They create ads to improve their reels and win awards, not to sell products.

"There's too much creative silliness. You don't get headlines in the trade press when Tums passes Roloids," MacDougall says. "I get so absolutely irritated when I go to awards shows and meaningless little campaigns or ads that never ran at all win. When one agency [Fallon McElligott] wins awards for a barber shop, I tremble. It's nice, but don't confuse it with building brands. That's the most important thing."

Clearly, MacDougall has no high regard for the proliferation of award shows. Having judged Cannes and other ad competitions, he can attest that a lot of commercials that win have little to do with selling—or, for that matter, the product. Of all the shows, he singles out the Effies for making an attempt to gauge marketing effectiveness. However, he realizes that inflated sales figures can be just as misleading as gimmicky executions, and that advertising is only



Mal MacDougall: master of the hard-hitting sell

one factor in measuring product sales.

JMC&T does not enter contests or care about awards. Nor does it pretend to. "I don't think Tums would win a Clio," says Jordan. "It could win an Effie." Consequently, the agency has a low profile.

Will MacDougall change that? "If Mal MacDougall didn't change the profile of this agency, I'd be amazed," he adds.

"Jordan McGrath is not an agency you expect leading-edge work from. Mal can only bring gutsy work to it," observed a New England creative who preferred to remain anonymous.

"It would be nice to have ads that people are talking about," admits MacDougall, but he won't enter JMC&T's work in shows for at least a few years. "I know what it takes to win awards. I'm

not going to bore the judges."

It might take three or four years before MacDougall makes a difference, but he's confident the neglected packaged-goods arena is on the verge of a breakthrough. Faced with increasing competition, major advertisers such as The Procter & Gamble Co. are opening up to creative ideas. As an example, MacDougall cites the award-winning commercial for Bounce fabric softener.

MacDougall is working on a new Quaker Oats commercial in which the selling message is strong but the product name doesn't appear until the last few seconds. Considering that most JMC&T spots repeat the product name ad nauseam, MacDougall may be making a difference sooner than he thinks. ●