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1895 Ogilvy
9693 to McCann-Erickson

COKE
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Bowen tackles Coke ads

AUTHOR(S) Lafayette, Jon PUB. DATE July 1991
SOURCE Advertising Age; 7/8/91, Vol. 62 Issue 28, p4
SOURCE TYPE Trade Publication
DOC. TYPE Article

1991 McCann-Erickson

ABSTRACT Reports that advertising executive Gordon Bowen has joined the McCann-Erickson Worldwide as vice president-chief creative officer in its New York office. Views on handling the advertising campaigns of Coca-Cola Co.; Foundation of Bowen's work; Information on American Express' advertisements created by Bowen while at Ogilvy & Mather.

affidavit: worked only on
Coke account
found Gorbunov to a lead
in his apt. noted, faces
& head on him.

What's ahead for Bowen

AUTHOR(S) Wells, Melanie PUB. DATE December 1992
SOURCE Advertising Age; 12/21/92, Vol. 63 Issue 52, p28
SOURCE TYPE Trade Publication
DOC. TYPE Article

1992 " COKE

ABSTRACT Announces that Gordon Bowen was named to the post of in-house creative consultant at McCann-Erickson Worldwide on the agency's flagship Coca-Cola Co. account. Bowen's background; Comments; Bowen is said to have begun tentatively exploring opportunities outside the agency; Details.

← fired to lead (work)

1993 FIRED

Feb 22, 1993 NEW YORK--The hunt for a new top creative on the Coca-Cola Classic account at McCann-Erickson/ N.Y. is kicking into high gear, with several top admen in line to replace the fired Gordon Bowen.

JOHN DOONER FIRED JAN 23 00

March 15, 1993 McCann-Erickson/N.Y. is in the nascent stages of forming a new worldwide creative team to work on the Coca-Cola account.

Sources said that with the departure of Gordon Bowen several weeks ago, the agency is considering expanding the duties of several McCann creatives who work on the Coke Classic business.

At the same time, sources said that McCann is still in negotiations with several top-level creative's at other agencies

Bowen could help Y&R chase AmEx
AUTHOR(S) Sloan, Pat PUB. DATE October 1995
SOURCE Advertising Age; 10/2/95, Vol. 66 Issue 40, p2
SOURCE TYPE Trade Publication
DOC. TYPE Article

Young & Rubicam 1995

for a
agency

McCann North America
248-203. 8050
SAH Lde -

GEORGE PARKER

ABSTRACT Informs about the appointment of Gordon Bowen as executive vice-president of Young & Rubicam. Expected functions; Highlights of his career.

95-97 (Y+R)

1999 - stepped down
chairman UIC
was SA in 2003
won 64

David Warden

Capping Coke woes
AUTHOR(S) Lafayette, Jon PUB. DATE February 1992
SOURCE Advertising Age; 2/17/92, Vol. 63 Issue 7, p55
SOURCE TYPE Trade Publication
DOC. TYPE Article

ABSTRACT This article reports on the appointment of David Warden as worldwide director of the advertising account of McCann-Erickson Worldwide as of February 1992. McCann will consolidate that account under supervision of Warden and Gordon Bowen, chief executive officer on the worldwide Coca-Cola account and chief creative officer for the agency's office in New York. Previously separate account and creative teams worked on the international and domestic business. Warden and Bowen are well-acquainted. Bowen, who joined McCann in July 1991, had been executive director at Ogilvy & Mather Worldwide, where he worked with Warden on the American Express Co. (AmEx) account. Warden, who moved to McCann as director of marketing in December 1991, had been senior executive director on AmEx.

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written: "Always there, Always new, Always real, Always you—Always Coca-Cola." In secret, Bergin had even created a "steal-a-matic," working over an old McDonald's commercial showing a Taiwanese little league team visiting the United States, which he now showed. Bergin staged a coup. Peter Sealey ordered both CAA and McCann to create their own ads, using the "Always" theme.

On **October 15, 1992**, both teams came to Atlanta for the final shoot-out. This time, Roberto Goizueta would join Don Keough to view sample ads. It was clear from the outset that CAA would win. Peter Sealey had flown to California in order to escort the CAA team back to Atlanta. Ovitz tantalized Goizueta by promising that famous directors like Francis Ford Coppola and **Rob Reiner** would create Coke spots. Then they rolled the sample CAA spots. As John Bergin watched, he was dismayed by their uneven quality and scatter-shot approach. **There was the dog digging up the Coke bottle.** In another one, space men identified an alien by asking him trivia questions about Coke. The only appealing ad, Bergin thought, was one in which computer-animated polar bears admired the northern lights and drank Coke.

Bergin was even more dismayed by the reaction of the Coca-Cola executives. Already programmed to like the CAA efforts, they roared with laughter, nudged one another appreciatively, and acted "absolutely giddy," as another McCann man recalled later. Don Keough bounced happily to the lilting "Always Coca-Cola" tagline sung at the end of each spot. Bergin scribbled a note and passed it to a colleague: "We are dead." CAA had co-opted Bergin's two-word theme, but there was nothing left of his lyrics or core Coke concepts. When the new Coke ads debuted in February 1993, McCann made only two, while CAA produced 24 in what Peter Sealey dubbed a "new paradigm" approach to advertising.

The ads signalled the end of the traditional "one sight, one sound, one sell" approach. Instead, each of the disparate spots was supposed to represent a "rifle-shot" directed at one particular market segment. To some critics, they simply appeared uncoordinated. At least, however, they represented new energy and change. Though he called the two dozen commercials "flawed," critic Bob Garfield was basically impressed, calling them "the best Coca-Cola advertising campaign in at least a decade." He loved the polar bears watching

WHICH THE SUPER BOWL TOOK AROUND IN JANUARY 1992, COKE SHOCKED THE AD world by opting out of the \$1.7 million-per-minute commercials. Instead, Peter Sealey orchestrated "Hellos," the first truly global ad for Coca-Cola, in which McCann-Erickson demonstrated its worldwide capacity. Airing on the same day as the Super Bowl, happy Coke drinkers greeted viewers in twelve languages. The ad, which ran at 6 A.M. Eastern Standard Time on CNN, appeared simultaneously in some 130 countries to kick off the Company's 1992 Olympic coverage.

Meanwhile, Pepsi's much-hyped Super Bowl ads were an inexplicable departure from the venerable "Choice of a New Generation" theme, switching to a blander "Gotta Have It" slogan that was intended to appeal to all generations. Instead, as the ever-acerbic Bob Garfield noted, "out of nowhere, Pepsi has decided to be like Coke: to embrace everybody, to be all colas to all people." He objected to the new slogan's "licentious overtones," concluding that "it's the wrong message, to the wrong audience, at the wrong time."

With the traditional feel-good global campaign under way, it appeared that McCann may have found its footing again, at least internationally. But behind the scenes, the infighting continued. From the beginning, the enforced relationship between McCann and CAA was plagued by "suspicion, jealousy, resentment, and one-upsmanship," as Goizueta biographer David Greising observed. McCann had recently recruited Gordon Bowen from Ogilvy & Mather to save the domestic Coke account. But when Bowen suggested "A Spark of Life" as the new theme, Shelly Hochron of CAA blasted him. "That is the worst advertising idea I've ever heard of," she said, and Peter Sealey agreed with her.

Things only got worse for Bowen at a crucial July 1992 presentation in Atlanta. The CAA storyboards weren't particularly impressive, featuring a dog digging up a Coke bottle. Gordon Bowen stuck to his "Spark of Life." But veteran McCann ad man John Bergin, an old friend of Keough's, stole the show with a presentation that took Bowen completely by surprise. They were all missing the essence, the majesty of Coca-Cola, Bergin said. "Let the brand be itself." In his talk, he built up to the lyrics of a song he had

JOHN BERGIN JULY 92

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and holier-than-thou." Meanwhile, Diet Pepsi introduced Ray Charles singing, "You've got the right one, baby, uh-huh," surrounded by a chorus of slinky young black women. The Pepsi spots were enormously popular—a particularly bitter blow, since Georgia-born Ray Charles had once sung for Coke. Even Bill Cosby, Coke's former pitchman, included the slogan in a gag on his TV show. People in offices and schools across the country began to say "Uh-huh"—except in the corporate halls of Coca-Cola, where the expression was forbidden.

Pepsi gleefully mocked Coca-Cola's stodgy image. In one ad, after taking a sip of Coke, rap singer M. C. Hammer burst into a smarmy rendition of "Feelings." In another spot, when Pepsi accidentally arrived at a nursing home, the elderly imbibers boogied about and said "Awesome," while frat house boys who received Coke played a sedate game of bingo.

In this tense atmosphere, something had to give. Don Keough, who would retire in two years, didn't want his departing legacy to be a lame campaign. In the summer of 1991, he flew to Manhattan to plead with McCann-Erickson executives to come up with something spectacular. "If you don't pull this off, folks, you are staring at a loss of the business," he told them. In the meantime, Peter Sealey was talking to superagent Mike Ovitz, the founder of Creative Artists Agency (CAA), who was eager to do a deal with Coke. In the fall of 1991, Ovitz flew to Atlanta to make his pitch to Goizueta. "Here we've got the greatest star in the world, Coca-Cola," Ovitz told the CEO. "It's instantly recognizable, the most bankable star in the world." Ovitz proposed that CAA use Hollywood actors, directors, and writers to create innovative Coke commercials.

The Coke executives weren't yet willing to go quite that far. Instead, they wanted CAA to work with McCann to create a sure-fire new theme for Coca-Cola. The news of the Coke/CAA partnership terrified the ad industry late in 1991.

COKE CALLING HOLLYWOOD

But the real problem, as Roberto Goizueta saw it, was his main brand's lackluster advertising. The Interpublic Group, which included McCann-Erickson, Lintas, and others, had produced all Coke product ads for decades. Since the 1985 New Coke debacle, however, the ads had lost fizz and focus. In

* Simultaneously, old-fashioned but quirky non-cola soft drinks such as Barq's Root Beer and Dr Pepper suddenly took off.

the fall of 1990, Goizueta complained that "Can't Beat the Real Thing" wasn't working. A Coke marketing executive noted that Pepsi's spots were "hipper" than Coke's. "Then go to a hipper source," Goizueta snapped.

Soon afterwards, Ike Herbert, Coke's veteran head of marketing, called Peter Sealey, who had fallen in love with Hollywood and the relaxed California lifestyle when he oversaw Columbia Pictures. Sealey had left Coke in 1989, staying in California when the Company sold Columbia to Sony. "I had a beautiful place on the ocean, a hot tub, Chardonnay. I was blissing out," Sealey recalled later. "I totally believed I would never return to Coke." But now Coke wanted him back, along with his Hollywood connections. Sealey agreed, though he had to move back to Atlanta and shave his beard because of Goizueta's Castro phobia.

Sealey took over as Coke's first director of global marketing just as Coke stumbled again. During the Superbowl in January 1991, Coke pulled its planned advertising to run a serious rolling text, explaining that frivolous ads were inappropriate because the Gulf War had just begun. Football fans were simply annoyed. One critic called the Coke ads "cheap, phony, patronizing

WHO IS THIS? PAGE WILSON ELLEN RICHARDSON

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The Richard on broop
Ellen 203 5000
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no
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sanity, their desirability and their femininity. After being his girlfriend for two years, I couldn't walk, feel myself or care for myself. I was completely debilitated. I was in bed for two years after. Gordon kept women as a shield. He stood me up and treated me abusively over and over again. There were some gay guys in SLC who said they should "out him" at his wedding, meaning they wanted to expose him, but I told them not to ruin the wedding. I have worried about you (Barbara) all these years. Gordon treats people terribly. He took me to Central Park at 2 a.m. and wouldn't take me back to the hotel. He just put me in a cab. With Gordon it's always someone else's fault. He lied about everything, even things he didn't have to lie about. He turned everything around. Gordon commits murder of one's professional life, soul, mental state and spirit. At one point Gordon said that there were evil spirits in his home because he was doing great work with the Church and he'd beg men at Bonneville to come stay at his home and always insisted that they sleep in the same bed with him. He had the bishop of the ward do an exorcism of the home. I went to his house and saw his clothing shredded with razor blades, potted plants thrown against walls, furniture destroyed. My friend, who is gay told me that it was such a classic example of a vindictive gay lover who was retaliating against Gordon

EXHAUSTION

UNWITTING

Gordon was involved with a group of young men, 10 or 11 year olds in a focus group where some strange things went on. I WONDER IF A LOT OF HIS MONEY GOES TO HUSH MONEY.

After he was fired from Bonneville, he went to the Triad Center and sat in front of the Bonneville Corporate Offices for two to three days without eating, bathing or shaving, waiting for Arch Madsen. I was the Human Resources V.P. and I was leaving for Great Britain, but got a call from the night watchman at 3 a.m. saying that Gordon was pounding on the door to let him in. I got up and met him at 5:00 a.m. and sat in his office as he put things in boxes. Dick Allsop called and asked, 'Did you ever have sex with Gordon Bowen?' I collapsed in laughter and said, 'Gordon doesn't do women.' Dick then said, 'Gordon is attesting that he got his job at Bonneville by sleeping with you.' Gordon would buy people off. He bought expensive gifts for Boyd K. Packer. Gordon wanted to take over the management of Bonneville and Dick Allsop started to see through him. Gordon can't stand people who begin to see through him. All of Bonneville was in peril because of him. Gordon is a Ted Bundy. He is so bright, but he is devoid of human conscience. His power over you is to make you doubt yourself. He mimics any emotion which serves him, rapture or spirituality. He learns the vernacular of what matters to you most and then speaks to you in that language, using it to manipulate you. Whenever you reveal an emotion or a concern, he maps out where to hit you next. He knows what will move you and he plays on it. Barbara, he wants power over you and the children. It's all about his image. He feeds on the blood of others in his energy, like a vampire. And he cannot energize himself if he is too long away from his victims. He has to create energy, chaos, blood to feed on. Every time he comes, he thrives on this. You are not dealing with a rational man. With a normal person, you could have a conversation and work things out. He knows how to manipulate you. He talks with you about spiritual things. He goes to your parents and works on the boys and others trying to convince them that you're not stable, reliable or lovable. He tries to convince you of this too. Gordon is sophisticated enough to manipulate the brightest and the best people in the highest circles, but after they want nothing to do with him. He is toxic to normal people. The

PACKER

Gifts

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