On her birthright:

"My father was an electrical engineer and my mother was a warm, charming lady who was fascinated with people. They fell in love in New York's Little Italy when they were six years old and they married at 29. I'm grateful they finally got around to it because I owe everything to them. I got her right brain for creativity and imagination, and I got his left brain, which accounts for my love of technology and my need to organize. I was a classic middle child and I grew up negotiating everything."

On early ambitions:

"At Brooklyn College, I majored in English literature and writing and had minors in history and psychology. But what I really wanted to do was write plays, so I spent most of my time working in the theater department. I wound up mostly doing backstage stuff and I loved stage managing, especially complicated musical productions. I learned how to manage huge egos, orchestrate complex tech maneuvers and concentrate on three or four things at the same time. It was a perfect training scenario for the ad business. I still love to study people, discover what motivates them, what makes them joyful, what makes them perform better than they ever thought they could. If people are your passion, you can never be bored with life."

On the estrogen factor:

"McCann-Erickson is an agency brand that advertising people know and respect, but it has been, historically, collaboration, building, and empathy. That's the new paradigm for effective leadership, and mothers and wives have been doing this since time began. We're still competitive, but now we compete as to who is more collaborative."

On effective advertising:

"I want to do ads that will move people and change the way they think and behave. That's what effective advertising is all about. It's not about test scores. Good creative people only take pride in work that works. The choice isn't to be creative or to be effective. It isn't worth a plugged nickel if it doesn't work, and that's how you lose great creative campaigns. They get pulled. I tell my creative people to use their talent and judgment to solve the problem, because if the advertising isn't uncommon and imaginative, no one will like it. Only your mother. And even she will get bored in time."

On working globally:

"The obvious problem with global assignments is the difficulty of moving from one culture to another. But, in the final analysis, that's precisely what leads you to the solution. You need to tap into the universal emotions that are common to all people and can be interpreted by all cultures. And when you do that right, people everywhere can be moved by your message. McCann has done that time and again in New York and in offices throughout the world."

On keeping the momentum going:

"When you tell creative people that their ad will appear in The Wall Street Journal, it adds a little bit of flutter to their nervous state. They'll display a little more angst working on it, and that's the biggest compliment any medium can offer their advertisers. The Journal is a big-time medium, and only a few media can qualify as big time. If I had my career to live over, I'd be a journalist. For example, I can see myself working for The Journal, going into dangerous places, reporting the story and getting out
ically, a man’s agency. When I came back here from Chicago, I wanted the agency to add estrogen, for people to ’get in touch with their female side.’ I’m not suggesting men should weep in meetings, but they should embrace what we usually think of as female attributes: teamwork, relationship

“A turnaround leader focuses on fixing problems and building a team. That’s relatively simple (but not necessarily easy), especially for a driven person with a short attention span. Focus on what needs to be done in order to make it through the day. But to keep the

alive. (Something like what I do now.) I can’t imagine a more exciting way to earn a living. What a great medium, don’t you think?”