

Much to the surprise of many Wall Street veterans, his efforts were a success. "I think people want to work for a great firm," Mack explains. "And if they want the firm to be the best, it has to be fair. I appealed to their sense of fairness and to their view that if you want to build a great firm, it's got to be everyone in the boat together. I think even the most cynical people bought into it. I'm very proud of them for doing it."

The efforts both to restore accountability and to bring CSFB's salary structure back into balance reflect Mack's belief that culture is the key to success in a commodity business like financial services. "How do you differentiate our firm from JP Morgan's Treasury 10-year note?" he asks. "The products are about the same. So it's the culture of the place. It's the leadership. It's how people work together as a team to serve clients. That's all about culture. Culture, management, and teamwork — that's the only way you can do it."

Most of us understand that culture is important, of course. But organizations do not change unless leaders clearly define the sort of culture they want to create and then articulate that vision to every member of the team, from senior management on down to the mail room. "The challenge," says Mack, "is to get my immediate reports involved, and then for them to get their immediate reports involved, so they become an extension of what I'm trying to do. Because in a firm of 20,000 people, one or two or three or four people are not going to change the culture. It has got to be top-down, and it's got to be bottom-up."

Mack cautions that the business of transforming an organization is an ongoing process. During his tenure he has indeed restored CSFB's good name and has returned the company to profitability. Does that mean it is now performing up to its full potential? Not yet, according to Mack. But he believes it's only a matter of time. "There are four points to my vision, he says, client focus; a team approach to problems and problem solving; a long-term perspective; and treating people, internally and externally, with respect and dignity. If we execute on those four points, we'll be cruising down the road." — *Dayton Fandray*

## Silva's Greens

On a chilly day, when everyone else is wearing sweaters or jackets, golf course architect Brian Silva, 50, is ready to tee off in Bermuda shorts. That he can and does wear shorts to work is one of several dozen reasons why the energetic, effusive 1999 *Golf World* Architect of the Year loves his job. Silva is more than an ambassador of his game and his profession. In a world often of glitz and surface charm, he delivers a big idea in honest terms that anyone can both appreciate and enjoy. He appeals passionately to time-honored design tenets that he has refined as he strives to make golf fun without gimmicks. "I'm a guy who got really lucky," Silva says, as if his success and the philosophy on which it is based came into being without a lot of old-fashioned hard work.

Silva began his training while he was still a boy living in Framingham, Mass., with his father, John Silva, a noted shaper of golf courses. After studying agronomy and landscape architecture at the University of Massachusetts, he taught for a couple of years in Florida and then worked for the Green Section of the United States Golf Association. In 1983, Geoffrey Cornish, who today at 89 is the dean of American golf course architects, took Silva on as a partner. His protégé's first solo design, the Captains Course in Brewster, Mass., won acclaim in 1985 from *Golf Digest* as the Best New Public Course in the country.

Success followed success in a series of popular designs, but Silva was not satisfied. "Life is a series of light bulbs going off," he says, and in the mid-1990s a very bright bulb went off in his mind. He underwent what he now modestly calls the kind of transformation that many people go through, and came to a bold conclusion: "I'm not sure my job is a hundred percent to do the safe thing that others expect."

Silva had long been enamored of the historic designs of Charles Blair Macdonald and Seth Raynor, whose courses, like the great links in Scotland, give golfers the option of running the ball along the ground instead of having to fly it to the green. Silva also liked such old effects as an occasional punch bowl green, where a blind shot hit in the right direction might bound to the ultimate target.

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Beginning with his breakthrough Cape Cod National near the Wequasset Inn on Cape Cod and continuing with such acclaimed courses as Black Creek in Chattanooga, Tenn., Silva has built on his big idea to create courses that make people feel good when they play. Instead of intimidating golfers with a pretty, but dauntingly difficult, design, a Silva course, says its creator, "without dumbing down, makes you think, 'My game can bite off a little more.'" — *Carl Vigeland*