

When Howard Shultz created Starbucks, he was as intuitive a businessman as Salvador Assael. He worked diligently to separate Starbucks from other coffee shops, not through price but through ambience. Accordingly, he designed Starbucks from the very beginning to feel like a continental coffeehouse.

The early shops were fragrant with the smell of roasted beans (and better-quality roasted beans than those at Dunkin' Donuts). They sold fancy French coffee presses. The showcases presented alluring snacks—almond croissants, biscotti, raspberry custard pastries, and others. Whereas Dunkin' Donuts had small, medium, and large coffees, Starbucks offered Short, Tall, Grande, and Venti, as well as drinks with high-pedigree names like Caffè Americano, Caffè Misto, Macchiato, and Frappuccino. Starbucks did everything in its power, in other words, to make the experience feel different—so different that we would not use the prices at Dunkin' Donuts as an anchor, but instead would be open to the new anchor that Starbucks was preparing for us. And that, to a great extent, is how Starbucks succeeded.

GEORGE, DRAZEN, AND I were so excited with the experiments on coherent arbitrariness that we decided to push the idea one step farther. This time, we had a different twist to explore.

Do you remember the famous episode in *The Adventures of Tom Sawyer*, the one in which Tom turned the whitewashing of Aunt Polly's fence into an exercise in manipulating his friends? As I'm sure you recall, Tom applied the paint with gusto, pretending to enjoy the job. "Do you call this work?" Tom told his friends. "Does a boy get a chance to whitewash a fence every day?" Armed with this new "information," his