



J. WALTER THOMPSON COMPANY NEWS



VOLUME XXI, NO. 4

FOR STAFF MEMBERS ONLY

FEBRUARY 7, 1966

Norman Strouse to receive top honor

Award initiated in 1925 for outstanding service *Named recipient of annual Gold Medal Award*

WASHINGTON—At one time the only formal honor to be bestowed upon advertising practitioners, the Gold Medal Annual Advertising Award is today one of several dozen such citations.

But it remains by far the most cherished and most prestigious of all advertising awards.

In 1924, Edward Bok of the *Ladies' Home Journal* expressed the belief that the contributions of advertising people were not only not fully understood or appreciated by the general public, but by advertising people themselves. Advertising, he had written, was by way of becoming one of the most important factors

(Continued on page 3)

WASHINGTON—Advertising's most distinguished award will be presented here Monday evening to Norman H. Strouse.

The Advertising Gold Medal Award for 1965, sponsored jointly by the Advertising Federation of America, the Advertising Assn. of the West and *Printers' Ink*, will be awarded JWT's board chairman at the Feb. 7 dinner during the AFA-AAW annual conference on advertising-government relations.

Mr. Strouse will be the 34th recipient of the Gold Medal Award which is presented annually "for a lifetime of achievement in the advertising community."

In his address accepting the award, Mr. Strouse is scheduled to discuss his concepts of advertising's role and how it can fulfill its objectives. (Pertinent extracts appear in this issue, starting elsewhere on this page.)



Norman H. Strouse

Executive Committee to meet in Washington

WASHINGTON — The entire JWT Executive Committee will be present here Monday evening to attend the ceremonies connected with the presentation to Norman Strouse of the Gold Medal Award.

The following day, for the first time in JWT history, the committee will hold a meeting in this city. Attending his first Executive Committee session will be

Tom Sutton, recently named Executive Vice President-International, who arrived in New York early this week to assume his new duties.

In addition to Messrs. Strouse and Sutton, among those attending the meeting will be:

Dan Seymour, George C. Reeves, Edward G. Wilson, Henry Schachte, William D. Laurie, John Monsarrat, Howard D. Brundage and John F. Devine.

Excerpts from Strouse speech

WASHINGTON—Following are some excerpts from the address Norman H. Strouse is scheduled to deliver here Monday evening, in accepting the annual Gold Medal Award:

The greatest strength of the agency business is its diversity. With only a handful of companies dominating the major classifications of American business, isn't it noteworthy that the U.S. Census of Business in 1963 recorded a total of 7,432 advertising agencies operating in this country, 123 of them servicing a volume of more than \$5 million annually, and that the largest single agency in the business probably does not exceed in volume more than 6% of the total industry figure. In what other industry would you find this the case?

More exciting, I believe, is the fact that of the 100 largest agencies 14 of them have come into existence since World War II. It is a truly entrepreneurial business, open to anyone with talent and courage who wishes to pit his organizing and selling skills against a truly formidable field. There are failures of course, but the successes have been goodly in number, note-

worthy in their output and financially rewarding to those who took the risk.

* * *

We praise the pluralism of our society as contributing to its vitality and greatness. Nowhere is this pluralistic trait more evident than in the agency business. Literally, no two agencies are quite alike. Each agency has a corporate personality reflecting the blend of gifted individuals who make up its leadership, with their particular ideas of how advertising can best be created, and how their business should be conducted. In the early stages of an agency's development, it often bears the stamp of one or two personalities.

But success breeds size, and no business enterprise remains small by choice. With growth, these founders of an agency surround themselves with senior staff to support continued growth. If the agency success and growth continues for a second generation this cadre is succeeded by professional management groups who operate somewhat like those in industry, but even more in the manner of professional partnership as in law firms and medical clinics, or as among architects and management consultants.

(Continued on page 2)

Previous winners, Advertising Gold Medal Award

1924 National Vigilance Committee	1940 Henry T. Ewald President, Campbell-Ewald Co.	1955 Leo Burnett Chairman, Leo Burnett Co.
1925 Earnest Elmo Calkins President, Calkins & Holden	1941 Paul B. West President, Assn. of National Advertisers	Fairfax M. Cone President, Foote, Cone & Belding
1926 O. C. Harn President, Audit Bureau of Circulations	1942 Chester J. LaRoche Chairman of Board, C. J. LaRoche & Co.	1956 Charles G. Mortimer President, General Foods Corp.
1927 James H. McGraw Chairman of Board & President, McGraw-Hill Publishing Co.	1945 James Webb Young Chairman, The Advertising Council	1957 Ben Duffy Vice-Chairman, Board of Directors, Batten, Barton, Durstine & Osborn
1928 René Clarke Art Director, Calkins & Holden	1946 Ralph Starr Butler Vice-President in Charge of Corporate Relations and Research, General Foods Corp.	1958 Roy E. Larsen President, Time, Inc.
1929 Cyrus H. K. Curtis President, Curtis Publishing Co.	1947 Theodore S. Repplier President, The Advertising Council	1959 Dr. Frank Stanton President, Columbia Broadcasting System
1930 Frederick C. Kendall Publisher, Advertising & Selling	1948 Stanley Resor President, J. Walter Thompson Co.	1960 Bruce Barton Chairman of the Board, Batten, Barton, Durstine & Osborn
1935 William H. Johns Chairman of Executive Committee Batten, Barton, Durstine & Osborn	1949 Clarence D. Newell Senior Partner, Newell-Emmett Co.	1961 Neil Hosler McElroy Chairman of the Board, Procter & Gamble Co.
1936 A. W. Erickson* Chairman of Board, McCann-Erickson	1952 John Sterling Publisher, This Week	1962 Sigurd S. Larmon Chairman of the Board, Young & Rubicam
1937 Raymond Rubicam Chairman of Board, Young & Rubicam	Thomas d'Arcy Brophy Chairman of Board, Kenyon & Eckhardt	1963 Dr. George H. Gallup President, Gallup Organization
1938 Philip L. Thomson Director of Public Relations, Western Electric Co.	1953 Charles Leroy Whittier Former Vice-President and Chairman of Plans Board, Young & Rubicam	1964 Dr. Charles Harold Sandage Head of the Department of Advertising, University of Illinois
1939 John Benson President, American Assn. of Advertising Agencies	1954 Stuart Peabody Assistant Vice-President, The Borden Co.	

* Posthumous award

Excerpts from Strouse talk (Continued)

This diversity of the agency business, both in numbers, size and personality leads to a highly competitive situation. In fact it has created perhaps the most competitive segment in the American business scene today. In what other industry or profession would the gain or loss of a major client be treated as headline news in the trade press or even in the columns of major U.S. newspapers? We may not always relish it, but the American public is full of fascinated and somewhat envious spectators of our doings. They cannot keep their eyes away from this coliseum of gladiators, where excitement is the order of the day. Even my new dentist, the other day, admitted that he read the ad columnists regularly!

But in this rivalry, healthy though it unquestionably is, we must face up to some general responsibilities to our business as a whole. We often compete too hard and sometimes too irresponsibly for business. If we make gratuitous criticisms of the product of other agencies, either in conversation, in presentations or in speeches which reach the public print, we stamp ourselves as predatory operators and lessen the respect for all agencies.

* * *

Another of the great strengths of the agency business today is its access to an enormous amount of information, and its highly developed systems of information storage, retrieval and application through the advent of the computer. Yet here again lurks a potential source of danger. Too great a dependence on mechanized analysis of problems can easily lead to careless intellectual habits, lessening of respect for our intuitions, neglect of intangibles, deterioration of our healthy risk-taking instincts and abdication of our decision-making responsibilities. Such paths could lead to the loss of the very characteristics that have identified the great marketers all through business history.

A vast volume of information is vital. The way we put it to use is even more important. To say a man has a pile of

lumber on his lawn is not the same as saying he has built a house. We must be architects, not hod carriers of all these bits of knowledge.

* * *

We must continue our climb toward higher standards of practice, greater self-discipline, and greater sensitivity concerning the outer boundaries of public tolerance. These are responsibilities which we cannot shift to someone else. The agency initiates creative ideas—the client approves them—the media accept them in final form. All must accept responsibility for clearing the air of any advertising that offends public taste, irritates sensibilities, intentionally misleads, or denigrates a competitor.

* * *

As we approach a \$25 billion dollar business the most urgent task of the advertising business as a whole is the recruitment of outstanding men and women. Over the next 10-year period we must find at least one person for each one now in our employ: two-thirds of them for growth and one-third for replacement of those retiring. Each year we must find ten new people for every hundred we have now.

Here again, the spirit of competition can be carried beyond rational bounds. We are short-sighted if we try to fill our personnel requirements largely by raiding each other, rather than by substantially enlarging the pool of talent through adequate recruitment and development programs. Seventy per cent of an agency's gross operating revenue is paid out in compensation of one sort or another. If we deliberately contribute to the spiraling costs of talent by following the practices of the professional football recruiters, we will have only ourselves to blame if we find it increasingly difficult to produce an acceptable return on our investment.

The need to recruit in these years ahead is a broad industry responsibility. It demands top management attention and involvement. It must be met by advertisers, media and related services, as well as by advertising agencies.

(Continued on page 3)

Thompsonites stress need to reach today's man

Language must be modern, Rai Senior tells Canadians

MONTREAL — "Relevant creativity demands that agencies free themselves from the substitutes for thinking that they have leaned on for so long, the artistic layout, the balanced areas of typography, the clever pun and the slick, meaningless slogans that passed for good advertising a few years ago . . ."

This was the major theme of a message delivered last week to a meeting of the Assn. of Canadian Advertisers here by Rai Senior, president, JWT-Canada.

"It must," he continued, "begin to strive with 90% perspiration, 10% inspiration and a few cupfuls of genius for that most elusive creative result of all, an exciting credible idea that has the imperfections of humanity . . . We must put human, contemporary language back into our communications."

Basing his premise on the concept of a contemporary atmosphere of rapid change, the JWT executive noted that "the pro-

tective veils" are gone. "You may feel," he said, "that your interests are the same—reading, visiting friends, going to church on Sunday—but they are not. The books are different, their tone of voice is new, a

Raimond D. Senior



popular radio show is direct, brutally earthy . . . the world witnesses a real murder on TV . . .

"In this environment of change," he continued, "the concept of man's communications is probably close to being out of date . . . Only through participation

(Continued on page 6)

Gold Medal Awards started 41 years ago

(Continued)

in daily living, a great new economic force that was improving the living standards of everyone.

"Your work," he said to advertising men, "has become so potential a force that it has become an art of itself, carrying a stewardship and responsibility that should be encouraged, so that advertising standards may be raised."

The first awards initiated by Mr. Bok in line with his conviction that public attention should be focused on outstanding advertising people were sponsored by the Harvard Graduate School of Business Administration in 1925.

List highly selective

Over the years since that date, the list of award winners (see accompanying box) reads like a "Who's Who in Advertising," and includes the names of outstanding industry leaders who have made important contributions to the development of advertising as it exists today.

Norman Strouse is the third Thompsonite in this 34-recipient series of awards; James Webb Young in 1945 and Stanley Resor in 1948 are the other JWT leaders to share this honor with him.

The Gold Medal Award, currently co-

sponsored by the Advertising Federation of America, the Advertising Assn. of the West and *Printers' Ink*, is given not for a single achievement within the sphere of advertising practice, but rather for "a lifetime of outstanding service" in the field. The award winner is selected annually by a jury of advertising and business executives, representing advertisers, agencies, media and associations.

Chairman of this year's award jury is Sigurd S. Larmon, former head of Young & Rubicam, and himself a winner of the Gold Medal Award in 1962. His associates on the jury included:

Richard J. Babcock, president, Farm Journal, Inc.; John P. Blair, chairman of the board, John Blair & Company; Norman L. Cahners, chairman of the board, Cahners Publishing Company; Ralph Carson, president, Carson/Roberts/Inc.; Charles Farran, president, The Griswold-Eshleman Company; John E. Farrell, president, P. Ballantine & Sons; Arthur Hull Hayes, president, CBS Radio Division.

Also, Myra E. Janco, president, Draper Daniels, Inc.; William F. May, chairman of the board, American Can Company; Donald G. Mitchell, chairman of the board, General Time Corporation; Neal W. O'Connor, president, N. W. Ayer & Son, Inc.; Gene Robb, publisher, *Albany Times-Union and Knickerbocker News*; Robert A. Wilson, president, Cargill Wilson and Acree.

Creative arts are bulwark, SF copy group head says

LOS ANGELES—Advertising and commerce depend upon the creative arts of our cultural times as never before, John A. Odell, copy group head of JWT-San Francisco, told the Los Angeles Society of Art Center Alumni last week.

In a talk titled, "What's New Pussy-cat?," Odell stressed the close tie between the cultural arts and the commercial world today.

Based on Dan Seymour talk

Dramatized with tape recordings of the sounds of the modern world, and illustrated with slides of contemporary treatment of art, color and design, the talk was based on the address delivered by Dan Seymour early last year at the 10th Annual Visual Communications Conference in New York.

The Seymour talk, based on the conference theme of "The Next Decade," has since been distributed in tape and slide form to JWT offices throughout the world, and has been heard in personal delivery adaptations such as the one delivered here by John Odell.

Popular touch needed

"To communicate effectively," he said, "business must stay right up to the minute in the vast kaleidoscope of our creative and cultural world for two reasons: first, we must make timely use of art techniques whether they be the Big Beat of popular music, Op art, Pop art, or now Kinetics. But, more important, cultural expression is the seismograph that helps us decipher what changes mean in the tenor of American life so we can communicate in terms of popular thought, taste and mood.

"Through the earlier ages of man, learning, art, music, and finely-made things were the sole property of a very tiny, ruling fraction of the population," he continued. "Then mass production, for the first time in all the history of civilization, made practical the precise duplication of an object—almost any object—at first, only those of raw utility but now, objects of infinite form and number. Today we have 195 million American consumers who are smart, aware, and ready to swing with our most creative minds. That's what's new, Pussy-cat!"

And—we need far more than mere numbers. We must trade up in the market. We must interest the exceptionally gifted young man or woman who now tends to be attracted to some other sort of career.

* * *

Among these young people there are many who are highly idealistic, many with yearnings they cannot quite define. We may not attract them simply by telling them that advertising is a good way to make a living or even by the much stronger

point that we provide a challenging career among creative and stimulating associates.

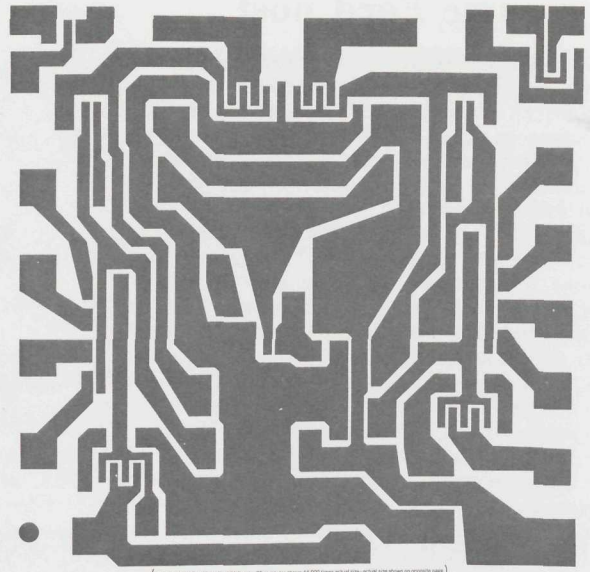
We will interest them far more if they understand that advertising is, or at least has the possibility of being, a business of bringing untold boons to mankind, if vision, creativity, originality and intellect are applied.

(Not) all young people who enter advertising will do so principally because it does so much to make a better world . . . (but) those who join us can feel that their work has an importance that transcends the horizons of their daily task.

With this tiny chip, RCA launches the biggest

revolution in TV circuits since the coming of color.

(Solid Integrated Circuit shown actual size, as small as pencil tip illustrated by needle—enlarged 100 times—actual circuit pattern 26 transistors and diodes and an interconnecting wiring.)



(Solid Integrated Circuit used in RCA Spectra 70 computer shown 45,000 times actual size—actual size shown on opposite page.)

RCA uses Solid Integrated Circuits in space vehicles...and in Spectra 70 Computers...is now building them into the sound systems of some RCA Victor color TV and black and white TV sets. Solid Integrated Circuits are the latest in a series of space age advances over old-fashioned handwiring.

What's an RCA Solid Integrated Circuit? It is a tiny block of silicon incorporating millions of transistors, resistors and diodes. Formed at 2000 degrees F. and hermetically sealed against the elements, these virtually indestructible circuits are mounted on RCA Solid Copper Circuits of proven dependability. RCA Solid Integrated Circuits are such a giant step toward the future that they will ultimately prove more meaningful than the big leap from vacuum tubes to transistors. It was the reliability of integrated circuits that caused them to be designed for use in the electronic systems of space vehicles where size, weight and reliable performance are absolutely critical. The use of these new circuits in RCA Victor TV is but one of the early steps in this electronic revolution—a step that was vital to approach the perfection we seek in circuit function performance. RCA engineers and scientists are now engaged in the task of broadening the application of this new space age marvel. Out of their efforts will come a new and even higher standard of reliability for all RCA Victor home entertainment and other RCA products.

COME INTO THE SPACE AGE WITH  THE MOST TRUSTED NAME IN ELECTRONICS

Technological advance:

RCA spread presages pocket-size television

With the two facing full pages shown above, run on Wednesday of this week in the *Wall Street Journal*, RCA introduced to the business community the third generation of an electronic family that began with the vacuum tube and then went on to transistors.

The solid integrated circuits—already in use in space vehicles and in the client's Spectra 70 series of computers—are now being built into the sound systems of some RCA Victor color and b&w television sets.

As dramatically and graphically portrayed in the left-hand page, above, the tiny circuit is so small that it can actually fit through the eye of an ordinary sewing needle. Yet, it can perform the functions of as many as 26 standard components.

Hailed by RCA officials as "opening the way to the most revolutionary advances in set making since the introduction of color," the incorporation of these integrated circuits into TV design and construction is seen by RCA as "the first major move toward the microminiaturization of consumer products for the

home."

The new circuits will be used in combination with RCA's copper circuits, and will thus replace dozens of today's standard components, such as vacuum tubes, transistors, diodes, resistors, capacitors and connecting wires.

The diagrammatic scheme on the right-hand page, above, shows a 1,700-time enlargement of the miniature integrated circuit, while the headlines immediately below it carry out the RCA theme featured in recent advertising: the assurance that the client's scientific and technological experience and reliability as the maker of components in America's space vehicles can be carried over by the consumer into the area of the home entertainment products made for his use.

The new tiny devices are expected, according to RCA, "ultimately to make possible pocket-size television sets and thin-screen wall television sets no more than two or three inches thick."

The *WSJ* two-pager was written by Jim Wells and Gene Dickinson with Bob Hungerford serving as art director.

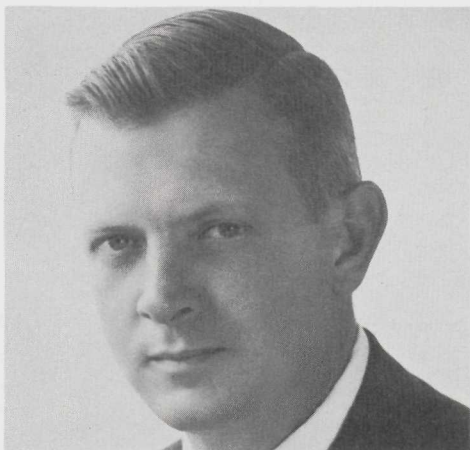
John Morrissey leaves to assume Ford post

NEW YORK—John J. Morrissey, a JWT-bred advertising man, celebrated his 39th birthday two weeks ago. This week he was preparing to leave the New York office to take up his new position as Director of Advertising & Sales Promotion for the Ford Motor Company.

John's appointment broke prematurely in newspapers last week. Norman H. Strouse announced his departure to the New York staff in a memorandum last Friday. Ford put out an official announcement over the weekend.

John will become one of the youngest advertising chiefs in the nation. Ford is the third largest advertiser in the U.S., and John's responsibility will be a corporate one, covering all divisions.

Ford is, of course, familiar territory to John. He was JWT's account supervisor on Ford cars in the Detroit office before transferring to New York at the end of 1964. A member of the Management Committee of the New York office, he has



John J. Morrissey

been serving as management supervisor on Whitehall Laboratories.

Prior to going to Detroit in 1962, John was an account supervisor at JWT-Chicago and a representative at JWT-San Francisco. He originally joined Thompson in the Chicago office in 1947. He met his wife, the former Jean Johnson, in the Chicago office; she was a JWT secretary. They now have eight children.

JWT's loss is Ford's gain. He brings to the client leadership ability, marketing acumen and a healthy respect for the creative component.

Chunky, Rowntree join in U.S. sales

NEW YORK—Rowntree & Co. of England—a long-time JWT-London client—and Chunky Corp.—a JWT-NY client—have set up a joint organization for the sale of Rowntree's candies in the U. S.

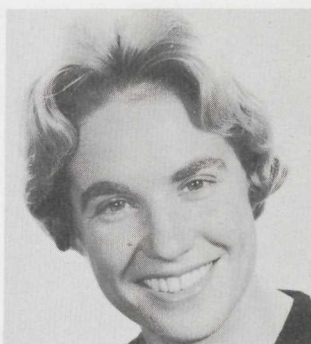
JWT-NY will handle the new account, Rowntree Candy Co. Chunky has distributed Rowntree's Kit Kat bar in the U. S. for the past 10 years.



Katherina von Fraunhofer



Barbara Moller



Gisela Keuffel

Thompson sets pace with three distaff reps

NEW YORK—The odds against a woman becoming an account executive, according to 1965 survey in *Western Advertising*, are 500 to 1!

These odds were lessened somewhat this month by the appointment of two distaff members of the JWT-NY staff, Barbara Moller and Gisela Keuffel, as account representatives on Pan Am, North American Division.

Together with Katherina ("Kiki") von Fraunhofer, who has been a representative here on Chesebrough-Pond's since May, 1963, this distaff trio comprises, as far as can be ascertained, the largest group of women representatives on the staff of of any single office of any advertising agency.

Although she originally intended to be an artist, Barbara Moller entered the advertising field as a "gal Friday" in the broadcasting department at Cunningham & Walsh. After studying advertising and marketing at night at Pace College, she came to JWT in May of 1955, and was soon deeply involved in budgets and newspaper scheduling for Pan Am. Gradually she assumed more responsibility in all phases of print, radio and TV and in her new position will be responsible for overall budgeting with specific control of newspapers.

Takes it calmly

An administrative assistant on the Pan Am account for the past eight years, Barbara occasioned no surprise with her new appointment among those who have worked with her during that time, and who have learned to value her quiet efficiency and good-natured calm in the face of crisis. When asked about her hobbies, one co-worker replied, "Working late nights!" Her other, evolved from her earlier interest in art, is interior decorating which she practices at her home in Rockville Center, Long Island.

A graduate of Wellesley where she majored in art history and minored in German and French literature, Gisela Keuffel joined JWT in August 1964 after completing three semesters of graduate study in those fields at the University of Munich. First a secretary, and then an administrative assistant responsible for client requests, on the Massachusetts Mutual account, she has also worked on Mentholatum and American Petroleum Institute. Her early work on these ac-

counts was excellent preparation for her present responsibilities, Gisela believes, for it enabled her to become involved in all

(Continued on page 6)

Now we
have Jets
straight-through
to Uganda.



And a dozen
other places
throughout
Africa.

Now you can board a Pan Am Jet Clipper* in New York any Friday evening at 7* and fly straight through to Entebbe, Uganda.

Stop over on the way, if you like, in Dakar, Monrovia or Lagos. At no extra fare.

Or continue on from Entebbe to Nairobi in Kenya. We're the only airline with this convenient no-change-of-plane service to East Africa.

And it's all part of our extensive service throughout all Africa. In addition to the cities above, we can fly you straight through to Rabat, Conakry, Abidjan, Accra, Cotonou, Douala, Leopoldville, Johannesburg.

And if you're shipping to East Africa, don't forget our convenient Jet Clipper Cargo service.

See a Pan Am Travel Agent or call us direct for all the information you need in getting that business or pleasure trip started. We'll know you'll know.

EVER-WIDENING SERVICE—Pan American Airways' new jet clipper service to Entebbe, Uganda, starting Friday, Feb. 4, was announced in advertisements last week in New York and Washington newspapers.

Rai Senior stresses language needs *(Continued)*

in life, only through the awareness of constant change can we talk to people so they will listen."

But, he warned, advertising will really only be profitable if it becomes creatively relevant to all that is happening. "Creative relevance," his definition read, "is the ability to throw away the slide rule without losing it, to break out of the committee room and to get inside the skulls and visceral systems of the younger, wildly untraditional and not always rational diverse public that is beginning to grow up around us."

"For advertisers to create messages that are creatively relevant means not just new thoughts and visions but an entirely new language." But, "the greatest single factor about relevant advertising is that it must be fully alive, and as a living thing it is constantly changing. Today's success, literally, may be next year's disaster."

A youthful land

Canada, Rai Senior pointed out, is "a youthful country with broader horizons than ever, where youthful ideas influence everyone. . . . More art galleries, more noisy entertainment, more luxuries, more soup, soap, cars, planes, hotels, vacations, clothes, boats, houses than ever has been dreamed of."

Referring to Expo 67, a world's fair scheduled to open next year in Montreal, he said, "In a country that is going to produce the greatest show on earth in 1967, we cannot afford to lack courage in our advertising. If we do, we will pay the awful price of being second rate."

And thus, he concluded, "Advertising that will reach people in the future will be different, aware, credible, relevant, and have chemistry that will touch people, grab them at the quick. It will often break the rules; great campaigns always have."

Thompson a pace-setter with three woman reps *(Continued)*

phases of account work.

Born in Germany, she came to the United States in 1949 and has since traveled extensively in Europe, Africa, Greece and the Middle East. Her enthusiasm for travel extends to her work for Pan Am where she will deal primarily with magazine advertising.

An avid skier, Gisela also enjoys tennis and sailing. She lives in Manhattan and takes full advantage of its art museums and galleries, attends the opera and teaches English to foreign students at the Midtown International Center.

Dick Jones elected

NEW YORK—Richard Jones, JWT-NY media director, has been elected chairman of the Traffic Audit Bureau.

A switch: Jim Young needs help!

JAMES WEBB YOUNG

800 East Garcia Road
Santa Fe, N.M. 87502

January 26, 1966

Editor, JWT News,
New York.

Dear Sir:-

This is a call for help!

I am buried in a snowstorm of letters, cards, telegrams and cablegrams from the uttermost parts of the earth, received on my 80th birthday.

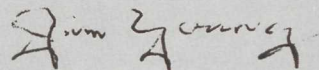
I intend to answer each one of them, but my ancient typewriting fingers will need weeks in which to do it.

As about half of these messages are from worldwide JWT personnel, will you please, meantime, publish a notice of my very great appreciation of this enormous outpouring of goodwill, and assurance of eventual personal response?

It reminds me of a day in the New York dining room when a new, young copywriter was at the table. The talk turned to the keeping of proofs of ads one had worked on, and I said I had never kept one in my life. And this young man said: "Why, Mr. Young, whatever would you do if you had to look for a job?"

Now I am in a position to correct that deficiency, and all these birthday messages, including ones from other agency heads, advertisers, and media, are going into a portfolio that I can be proud of.

Sincerely yours,

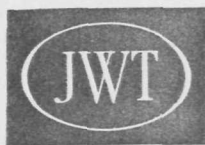


U. S. newspapers chalk up record ad volume in 1965

NEW ORLEANS—The most money ever invested in a single medium in any one year—\$4.4 billion—was spent in U.S. newspapers by advertisers during 1965.

This figure was revealed here by Charles

T. Lipscomb Jr., president of the Bureau of Advertising, in an address to the annual convention of International Newspaper Advertising Executives. It represents, he said, a gain of 6.5% over 1964 revenues.



February 7, 1966

FOR STAFF MEMBERS ONLY

Art Exhibits

• *Corridor Gallery, 10th Floor, Feb. 4-18* — An exhibit of the works of Milton Glaser, Seymour Chwast and Jim McMullan of the Push Pin Studios, well known New York graphic design group.

Ex-classmates at Cooper Union, Mr. Glaser and Mr. Chwast helped found the Studios in 1954 and publish the *Push Pin Graphic*, a graphic arts magazine that has 4,000 subscribers. Milton Glaser has an international reputation for his work in packaging and advertising, editorial illustration, and poster and book design and is one of the 20 American members of Alliance Graphique International. Mr. Chwast works in a variety of styles and techniques, including woodcut and three-dimensional papier-mâché. His designs have appeared on television, book jackets, record album covers and brochures.

A free-lance illustrator before joining Push Pin Studios, Jim McMullan's work has appeared in *Esquire*, *Show*, *Made-moiselle* and other major magazines. A comprehensive article about his work was published in *Print* magazine.

Forum

• *Eyes on Thompson*—Stever Aubrey will discuss New Business Development on both short-term and long-term bases on Wednesday, Feb. 9 at 1 p.m. in the 10th floor Conference Room. He will show slides and special case history films pertaining to Mustang and Kodak Instamatic which will illustrate the type of material used for discussions with prospective clients.

Note: *The Eyes on Thompson series* will be presented regularly on Wednesdays for the remainder of the program.

Classified

WANTED—Woman or student for light house-keeping in Rye, 5 days a week. Afternoon hours flexible, prefer 2-8 p.m. or sleep-in. Start in March. One 4-year-old boy. MU 5-2511, Mrs. Gould.

FOR QUICK SALE—1964½ VW sedan, dark green, white walls, radio, etc. 23,000 miles. Good condition. Make me an offer! X2722.

ROOMMATE WANTED—Male in 20's. Furnished, 3 rooms at 33 St. between 2nd & 3rd. \$80 per month. Call CL 2-2149 between 5:30-7:30 p.m.

HAND MADE ITALIAN SKIS. "Gently used." Two pair, one 6'2", one 6'4", with permanent plastic base, metal edges, Meergan release bindings. Originally \$69. per pair, now only \$25. each, with ski poles. SKI BOOTS: Men's, Italian, size 7½, originally \$25., now \$10., with trees. Women's, Kastinger, size 7½, originally \$35., now \$15., with trees. MU 5-4939.

HAIL AND FAREWELL

—This huge caricature, executed in living color by Jack Seigel, was eventually signed by all of Rudy's associates and presented to him as a remembrance.



Rudy Dusek retires after 33 years with JWT

"We are advertised by our loving friends."

—WILLIAM SHAKESPEARE.

By that standard Rudy Dusek is probably one of JWT's best known products. Rudy retired last week after 34 years with the Art Department at Thompson and was feted by those friends on Thursday, Jan. 27, at the Society of Illustrators.

Thirty-four years spans a lot of people and they were all there—young and old from all corners of the creative world that is the heart of advertising—artists and writers, studio owners and photographers. And his friends in JWT: Ed Swan, John Cook, George Schoenberger, Scotty Innes, Lee Pavao, George Gorycki and Ron Nonkin — and outside JWT: George Adams and Clyde Bartel of *Reader's Digest* —tailored the party to fit Rudy—gay, warm and witty.

Even those who have been at Thompson a short time have probably heard a great deal about that "crazy Hungarian" art director. The stories are legendary, like "the time Rudy calmed 12 screaming secretaries in a stalled elevator by whistling the Hungarian Rhapsody," for example. But the facts are these:

One of four art-directing Dusek brothers (one of them his twin), Rudy began his career at Thompson in the paste-up room at \$10.80 a week. His skill as an artist led from there to the drawing board where he earned the title of art director. Since then, except for a period in the art department of the Toronto Office and service with the Army, Rudy has used his ability to visualize ideas on almost every account at JWT-NY.

His deftness as an artist and his expedient service proved invaluable to many a

(Continued on next page)

Friends say 'Viszontlátásra' as Dusek ends career (Continued)

copywriter, but more than this is woven into the relationship a man has with his co-workers, Rudy's wit and *joie de vivre* are integral parts of his personality. As his talent for clever repartee, the fast quip and the hilarious monologue became known, he was unofficially appointed master of ceremonies for every party. Just as his sense of humor made each day more pleasant, his many acts of kindness and thoughtfulness enriched the lives of many who knew him.

How do you tell this to a man who pretends to be as unsentimental as Rudy does? One way is to gather his family and friends, write a show that tells the story in skit and song, present it to him—and have quite a party!

3 Rudys appear

The show began with a parody of "To Tell the Truth." The three Rudys—Bill Dusek, Rudy and George Adams—were perfect foils for the questioning of a panel of experts—experts on Rudy. Sol Hyman, who started in the paste-up room with him; Art Blumquist, who retired in 1964 after 31 years with JWT's Art Department; Peggy King, former head of Women's Editorial who retired in 1963; Jane Collins, JWT copywriter on Singer, Rudy's last account; Bill Strosel, formerly with JWT and now a creative director at Wil-

Rudy
Dusek



liam Esty, and Bob Dusek as m.c.—all were on hand to "tell the truth" about Rudy.

Ed Buckley, JWT art director on Ford, led a song, "Hello, Rudy," which he wrote to the tune of "Hello, Dolly." An original poem was recited by Herman Spinadel, formerly with the Art Department at Thompson.

The spectacular highlight of the evening was the presentation of an unusual gift to an unusual man. Rudy and his wife Doris were helped into white jumpsuits, complete with helmets and goggles, and inscribed "Our Gypsy King" and "Our Gypsy Queen." As they stood bewildered, a Honda motorcycle, horn blowing and lights flashing, was driven in and presented to them. Rudy had been topped!

But not for long. Rudy stepped forward to say thank you and the show became his. For a full half hour he effortlessly regaled his audience with reminiscences of his experiences at JWT—all recalled with a wry and penetrating humor.

Even Rudy runs out of material and the party eventually ended—a gay and memorable evening for a gay and memorable man.



MIXED EMOTIONS—A captivated audience listens to Rudy deliver reminiscences and farewells with his usual style and wit, at his retirement party on Jan. 28 at the Society of Illustrators.



SURPRISE—For once Rudy is speechless as he and his wife Doris receive a most unusual farewell gift from their friends and associates—a Honda motorcycle!

New Arrivals

Donald Ayers



is an Associate Creative Supervisor in the Bill Seibert group. Don came aboard in December after six years with Cunningham & Walsh, where he was a V.P. and associate creative director, working on accounts such as Jaguar cars and the Yellow Pages. He had a hand also in the new Ballantine Scotch campaign, which has lifted sales 20% in 1965. At home in television (Don has served as a judge for the annual American Film Festival), he wrote previously at Fletcher Richards, BBD&O and Erwin Wasey. Graduate of Lafayette College. First job: Police reporter with the *Newark News*. He lives now in a rambling farm house in Pound Ridge, N.Y., populated by wife, four children (aged 5 through 12) and three horses (that's right). In his off-creative moments, he plays a hot trumpet in a jazz combo.

Russ Funkhouser



is an art group head on Radio Corp. of America. Formerly with Foote, Cone & Belding, he is a native of California and a graduate of U.C.L.A. and the Art Center of Los Angeles. Russ had the unique experience of serving in two branches of the armed services. He was with the Navy in WWII but was recalled into the Army during the Korean conflict and worked in psychological warfare, running "our own little advertising agency for propaganda." After living in Manhattan for two years, Russ, his wife and two children recently moved to Stamford, Conn. where he participates in civic activities. He enjoys painting, photography, skiing and gardening in his leisure time. X2563.

Frank Young



has joined JWT as an art director on Prince Matchabelli. Formerly an art director with the Regina Ovesey Co., he graduated from U.C.L.A. with a major in art history. He also studied at the Art Center in Los Angeles and served with the U.S. Army. Now living in Manhattan, Frank is a musician in his spare time, plays the piano and the zither and composes jazz, popular and folk rock songs, some of which have been published. He has also studied pottery making, writes poetry and paints. X2385.

Mary Linda Zonana



has joined JWT as a senior media analyst on Warner-Lambert, Chesebrough-Pond's and a variety of other accounts. Formerly with Kenyon & Eckhardt in research and Lennen & Newell as a media buyer, she is a graduate of Hofstra University with a major in social sciences. A skiing enthusiast, she lives in Manhattan with her husband and also enjoys sewing. X2200.

Also Welcome to:

Kathleen Kavanagh, Martha Stein, (Editorial); John Bush, (General Development); Olivia Milholland, (General Staff); David Henkel, (Mailing & Shipping).

Cagemen drop one

The JWT basketball team lost a close game to Ogilvy & Mather 60-51, on Tuesday, Feb. 1, bringing its season record so far to three victories and a like number of losses. The Cardinal League Series will continue next week with games scheduled for Tuesday and Wednesday.