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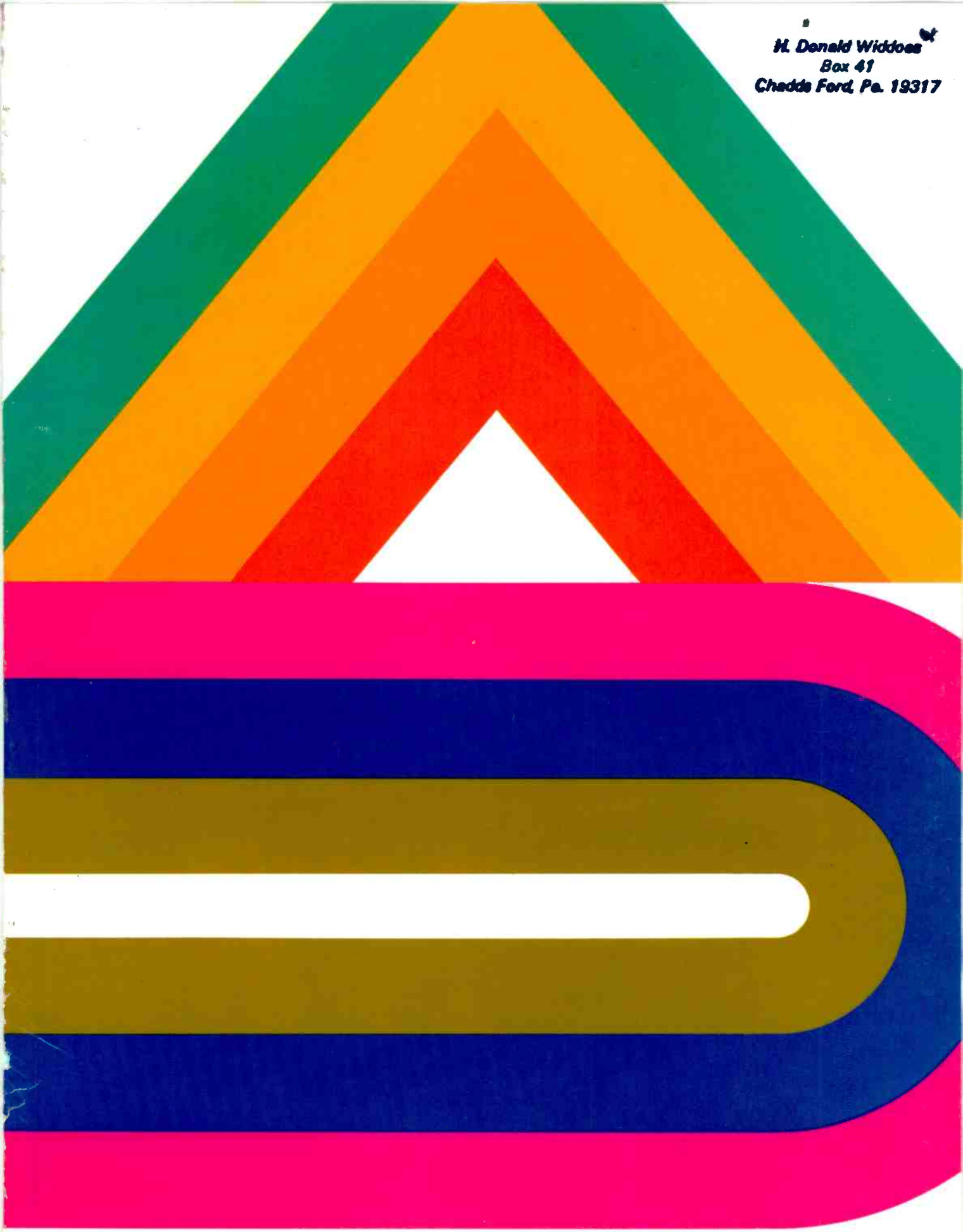

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CONTENTS

Gold Medal Awards
37
Complete Advertising Unit
57
Advertising Art
165
Complete Editorial Unit
191
Editorial Art
267
Sales Promotion
317
Television and Multi-Media
389
Art Directors Club
523
Advertising
551

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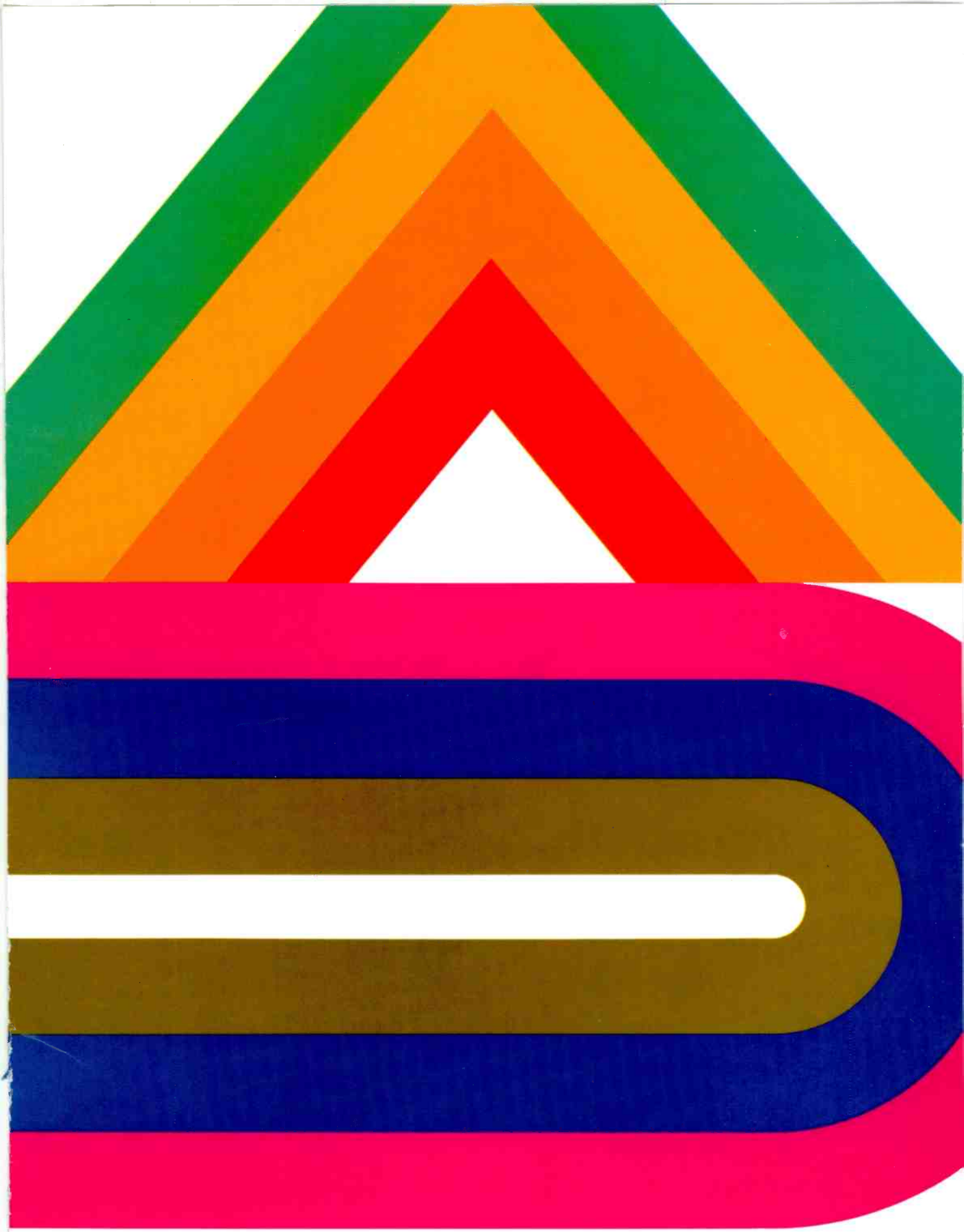
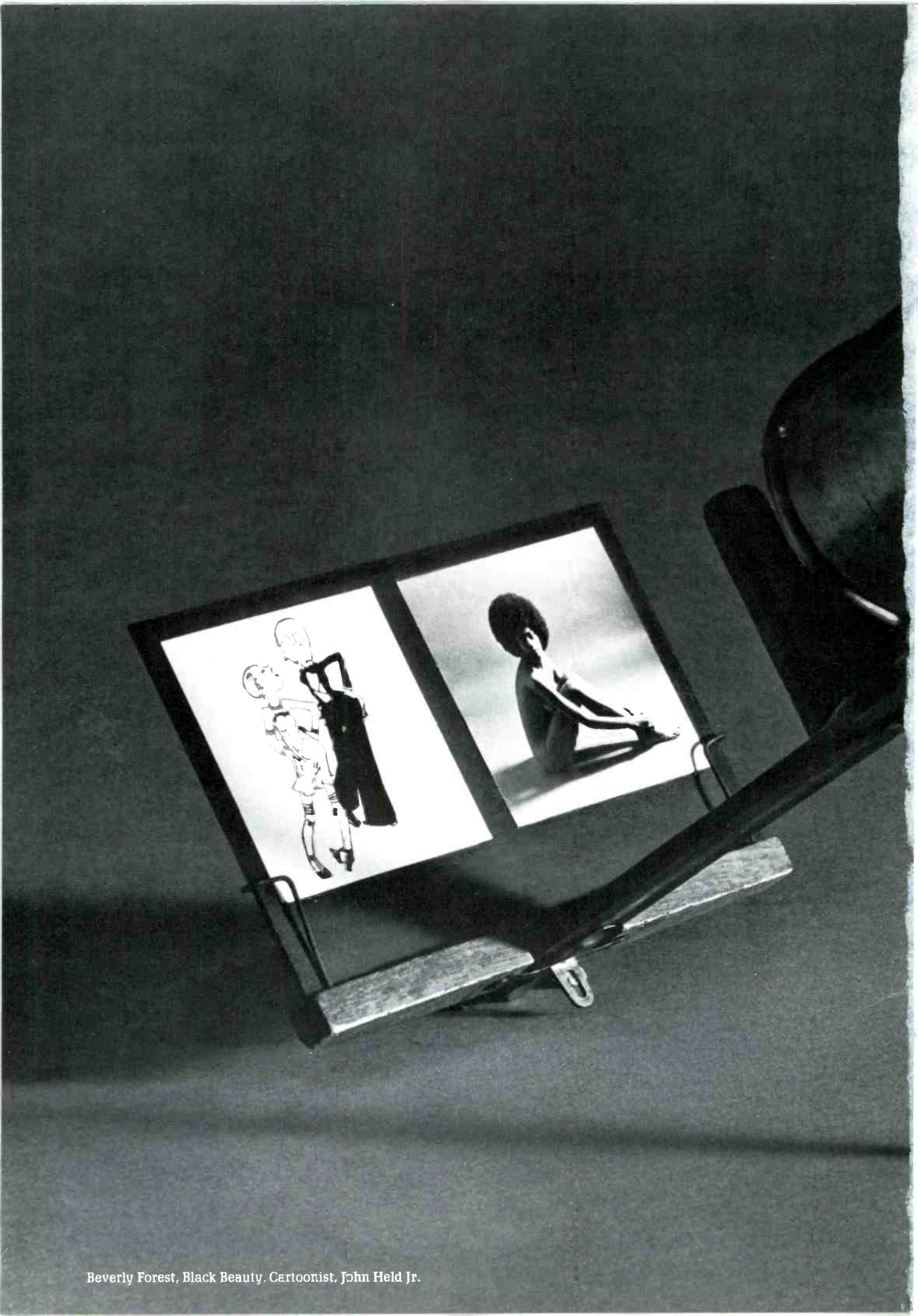


The Art Directors Club 1920-1970



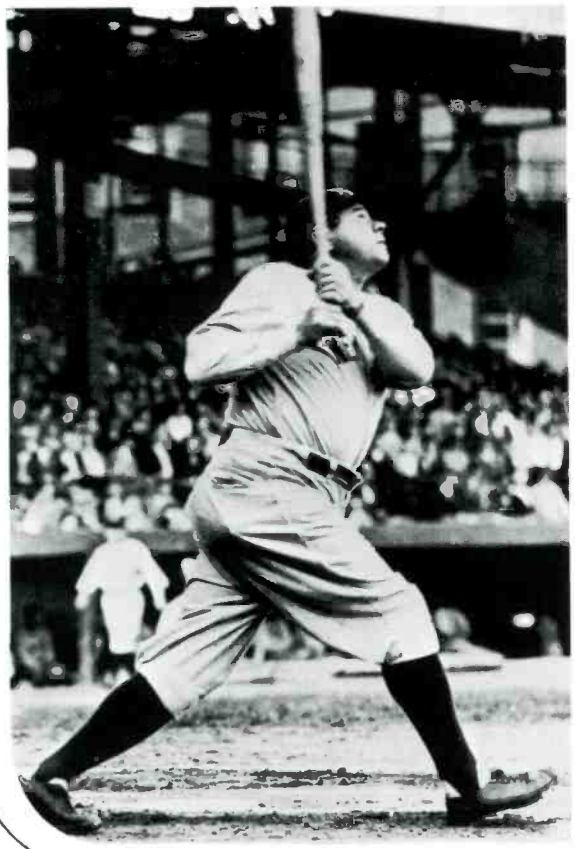
Beverly Forest, Black Beauty. Cartoonist, John Held Jr.

The Art Directors Club of New York is fifty years old. Since the Twenties its members have worked and lived along the streets of New York, observing and absorbing its multifaceted culture, and in return using the marketplace to sell not only to the city but to the country at large. For fifty years of changing styles and trends, the Art Director—at the beginning called the Art Superintendent—has had to reflect and project each change visually for client and country. The following pages are not so much a cavalcade of advertising history as a sentimental journey through a half century of American life.

Produced by Tony LaRotonda, text by Herbert Kupferberg and prepared by Parade magazine's editorial staff

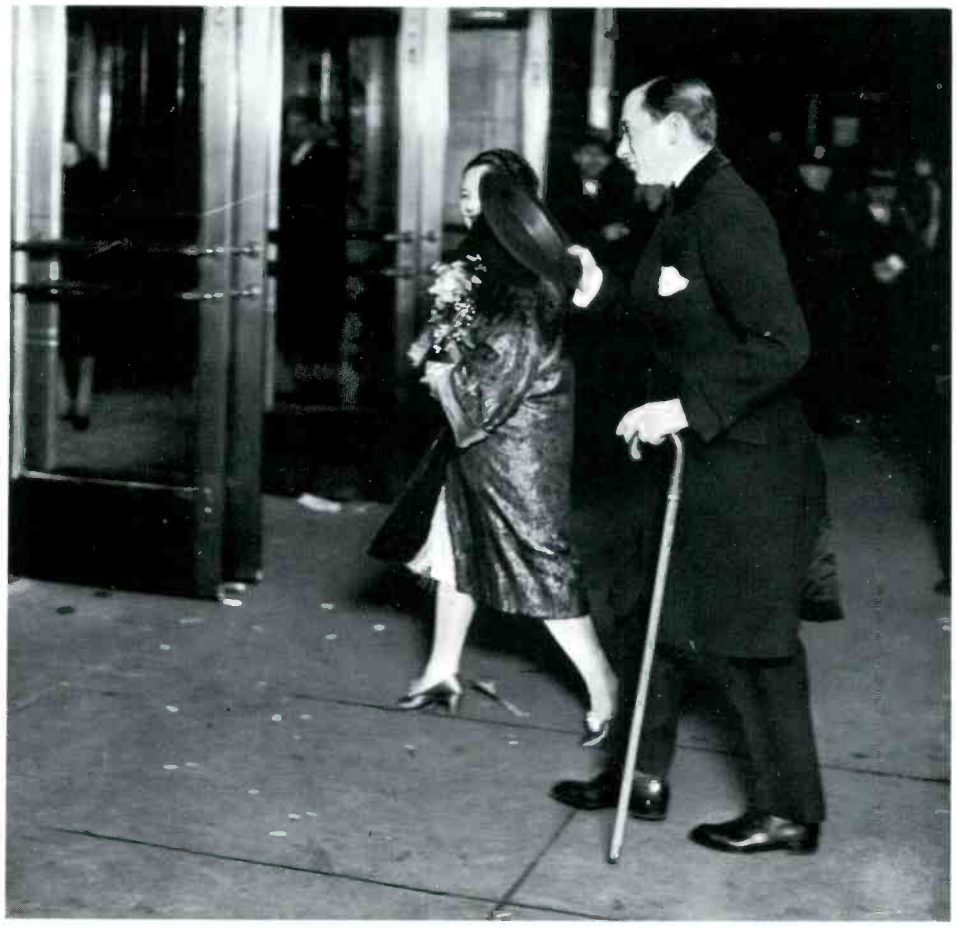
"The street" was the place to be in the Twenties, and that didn't mean Wall Street, either. It meant Bleecker, Canal, Delancey or Mulberry, where there was action all the time—buying, selling, playing, fighting, loving—you name it. There was uptown, too, far from the pushcarts and tumult—high-class shopping on 34th Street, high-class living on Park Avenue. The subway was the best way to get anyplace (still is), and for a special treat there was the open-top Fifth Avenue bus, which charged a dime (a dime!) but guaranteed you a seat. And don't forget, around the corner, the hot dog man. . . .

"Women's Lib" was a few years ahead, but these gals were doing things their grandmothers didn't know about. Like the Charleston. Or voting (Progressive, yet). Or trying for the big time via the chorus line. There was Texas Guinan and her showgirls. Her line was "Hello, sucker!" If you couldn't make it into one of the fancy clubs there always was your neighborhood speakeasy.

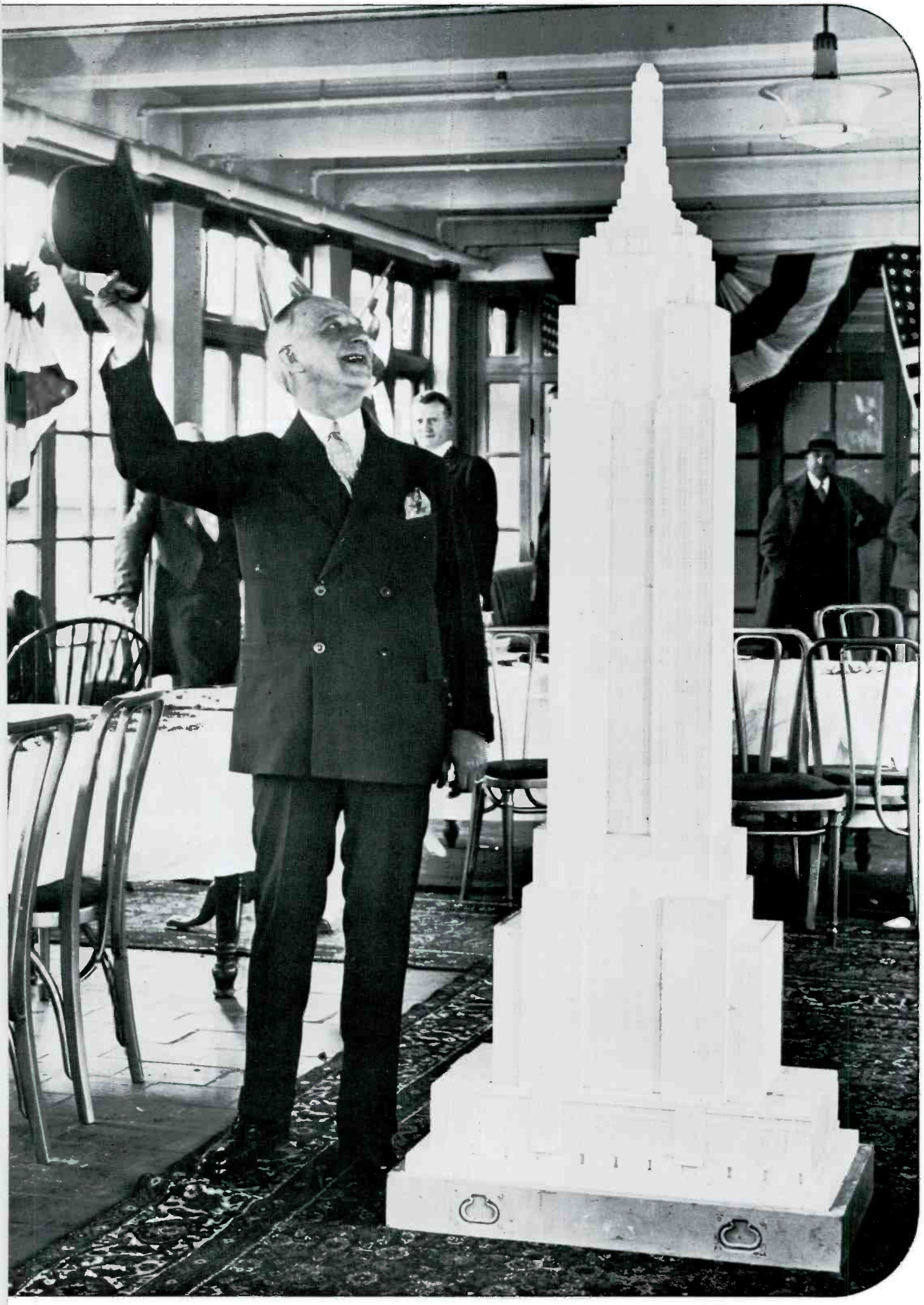


New York has never lacked heroes.
In the Twenties they included Jack Dempsey, Babe Ruth and Charles A. Lindbergh, who flew the Atlantic in solitude to Paris, then rode triumphantly up Broadway to City Hall. Other heroes have since had other ticker-tape processions including some who've flown all the way to the moon.

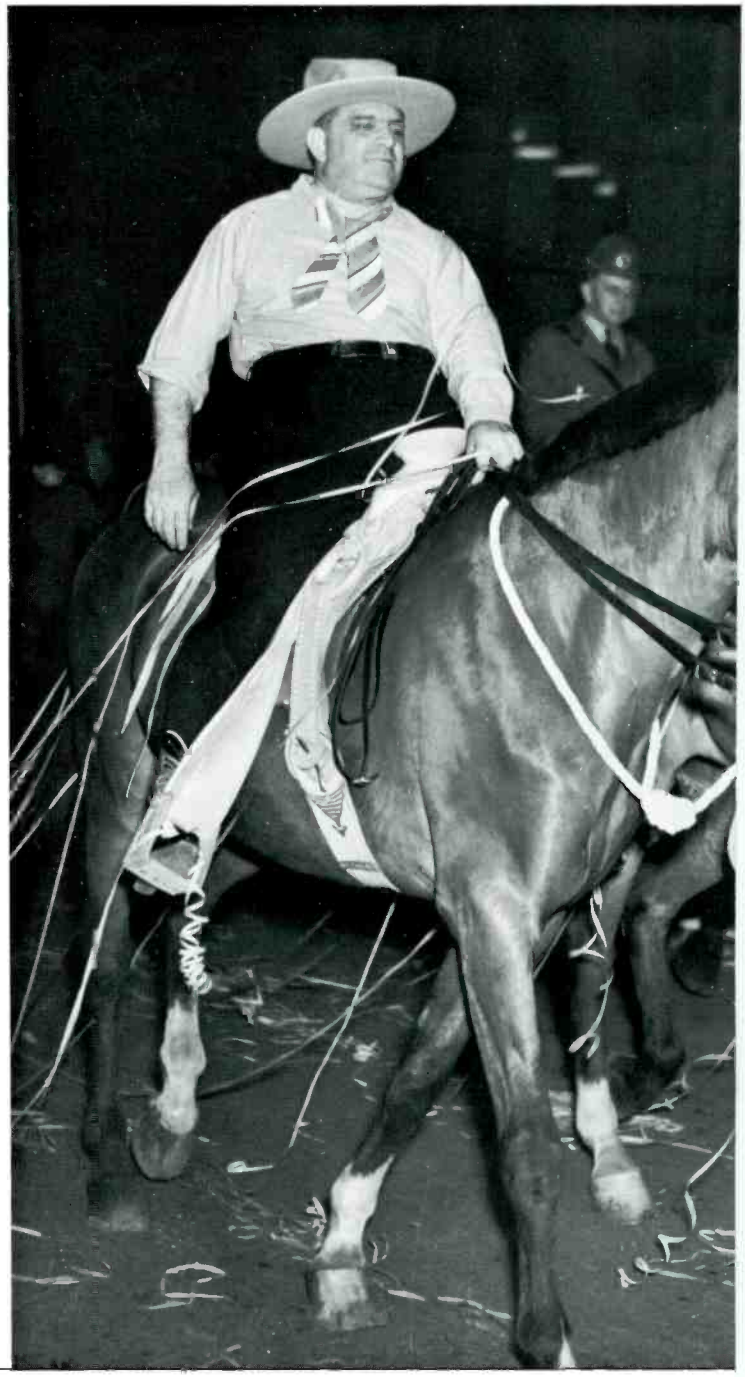
Everything kept going higher all the time—buildings, stock market quotations, high society. If you couldn't be sure of meeting an Astor or a Vanderbilt every time out, you could easily gawk at an anonymous dandy or two out for a stroll or attending an opening. And dandiest of all was Mayor Jimmy Walker who never missed a civic function, or a sporty occasion, or a chance to blarney the voters. Rougher days were ahead for him and everybody else, but who knew it, or cared?

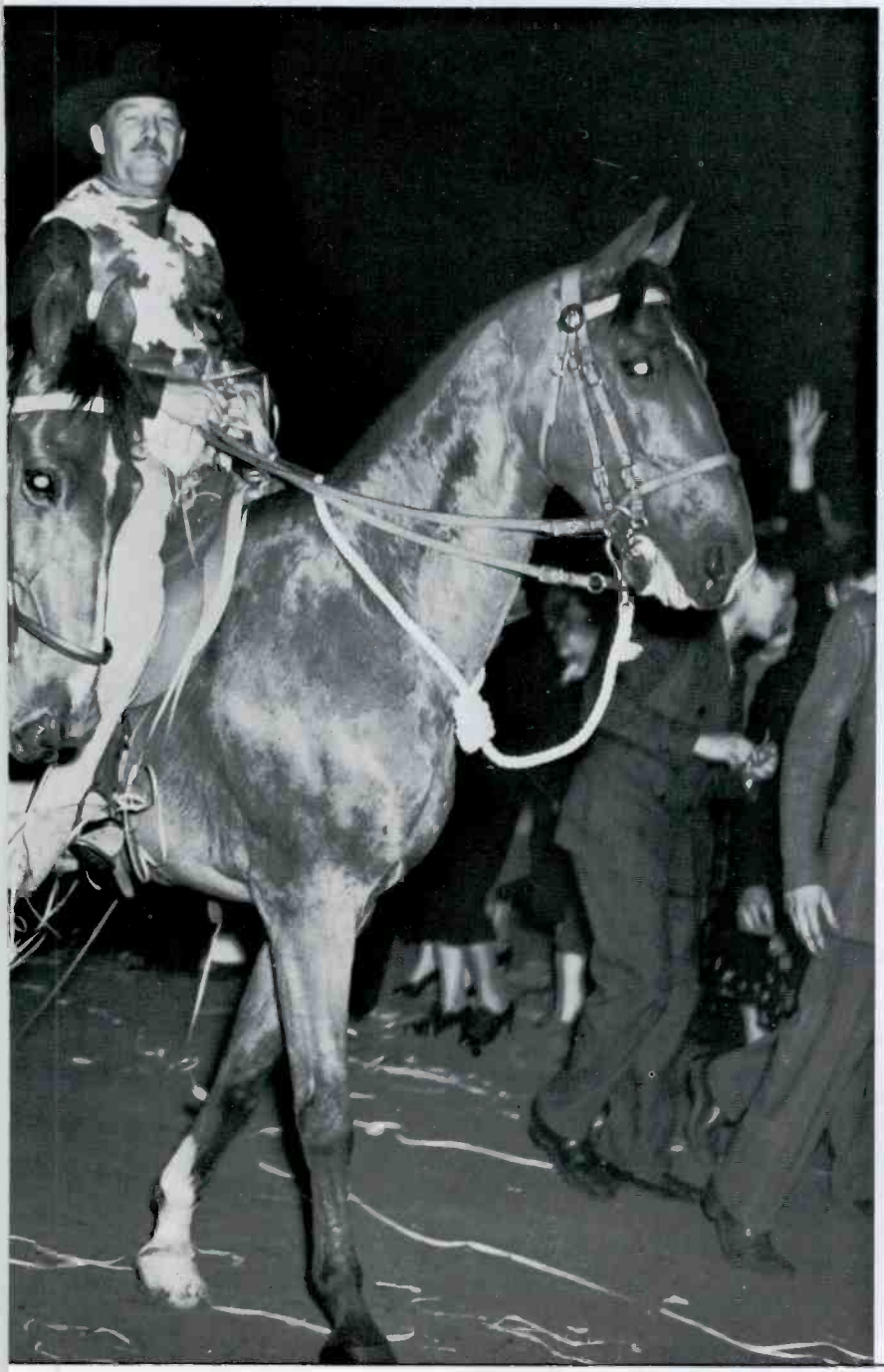


The Twenties were a ball, all right, but the Thirties were singing "After the Ball Is Over"—not to mention "Brother Can You Spare A Dime?" Men (and some women, too) sold apples in the street, and a good job was working for the WPA. Grass wasn't exactly growing in the streets, but sometimes gang warfare erupted there. Still, there were signs of progress, growth and an upward climb—like Al Smith's Empire State Building, which grew taller and taller, with a dirigible mooring mast that was never used. Nearly everybody got to the top of that, including King Kong.

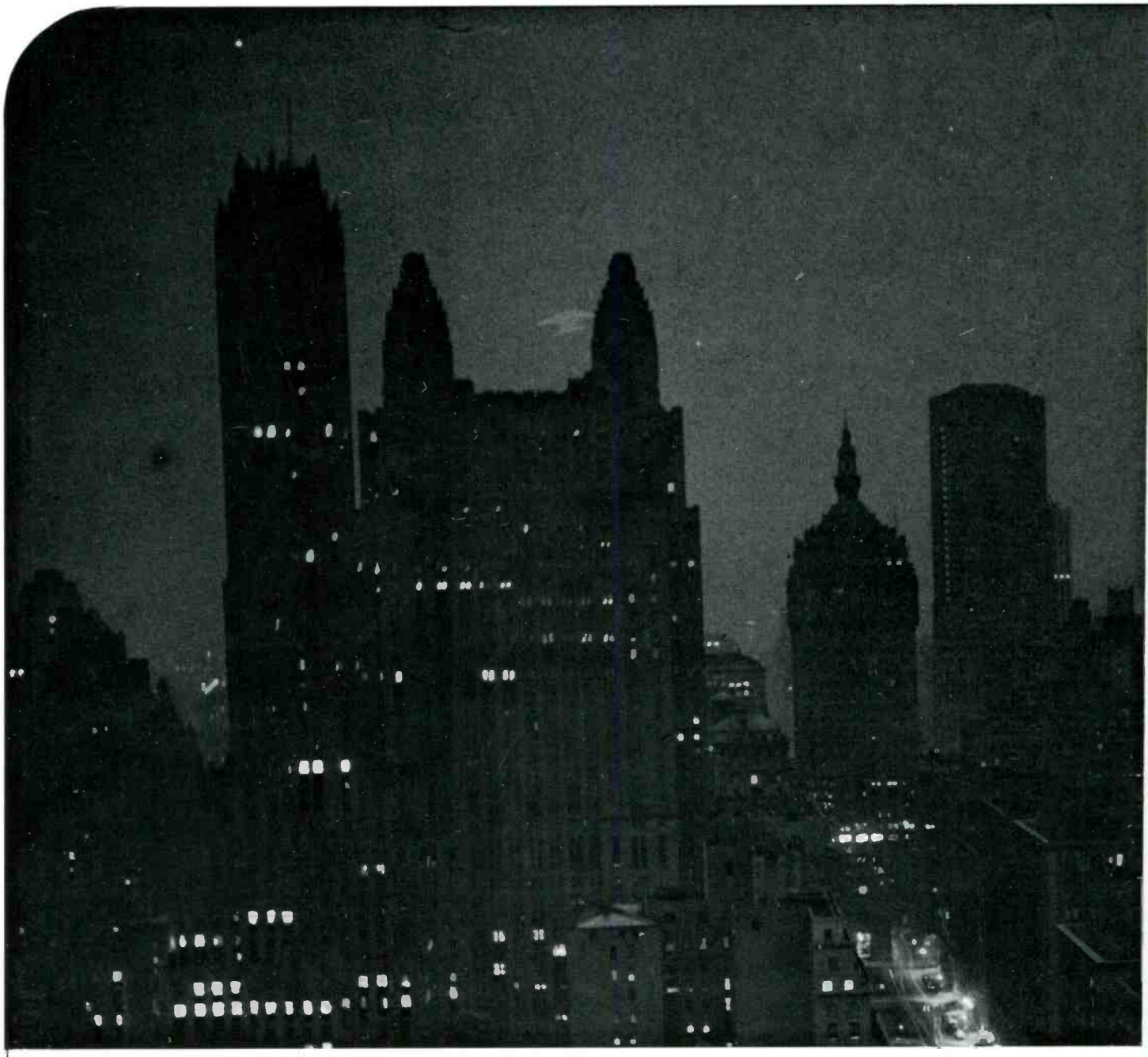


The Empire State was an edifice; Rockefeller Center was a complex—buildings, concourses, shops and statues. Atlas began staring across Fifth Avenue at St. Patrick's, and has been doing it ever since. The city also added a new kind of Mayor who was equally at home riding a fire engine or a horse, conducting a symphony orchestra or a budget hearing. They called him Butch, Fiorello, the Little Flower, and he loved practically everything about New York. Except maybe organ-grinders. Or burlesque. . . . Ah, well, Newark was just across the river.

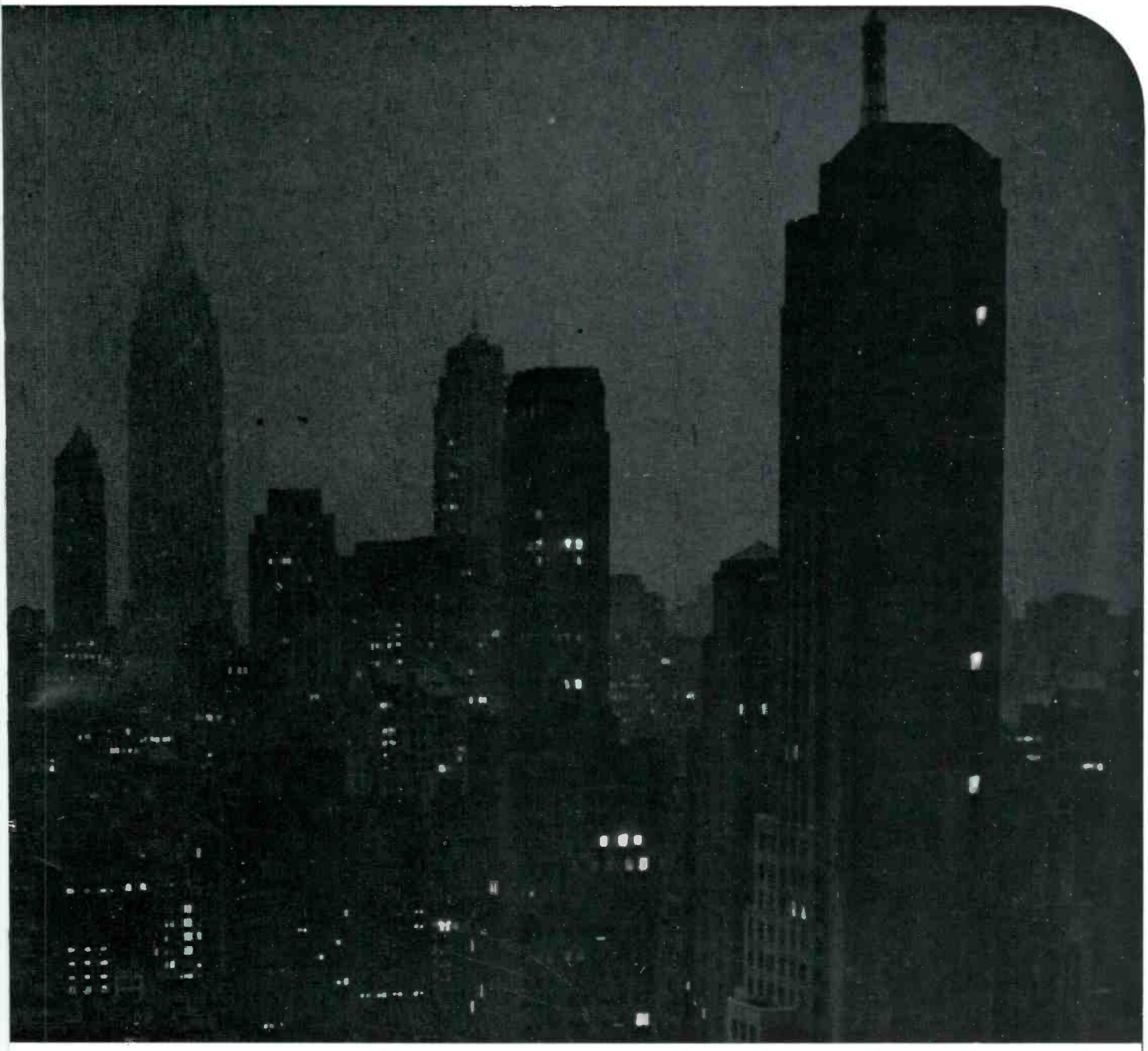




Life could be exciting . . . stimulating . . . terrifying. Nelson Rockefeller, in his pre-political era, helped make the Museum of Modern Art healthy, wealthy and famous. Benny Goodman kept them dancing in the aisles and screaming in their seats at the Paramount. Out in Flushing Meadow there was a Trylon and Perisphere to symbolize a World's Fair and the hoped for progress of the future. New York also heard the sound of Bundists marching but most people turned their ears to the likes of Fibber Magee and Molly, Inner Sanctum and the Shadow.




"THAT GOVERNMENT--BY THE PEOPLE SHALL NOT PERISH FROM THE EARTH"
THAT THESE MAY FACE
A FUTURE UNAFRAID
BUY DEFENSE BONDS AND STAMPS NOW!



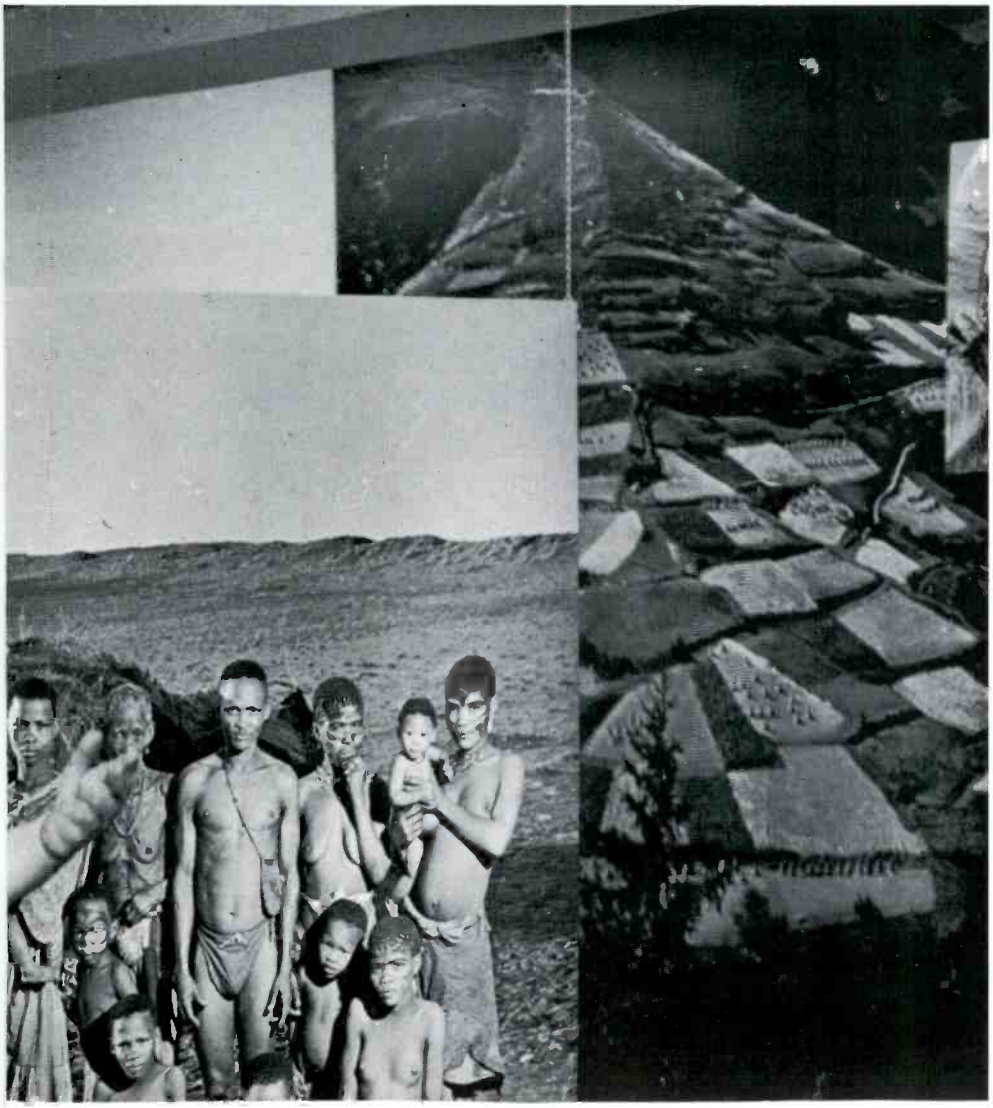
For many, World War II really seemed to mean that lights had gone out all over the world. To New York, it at least brought a blackout, or brownout, or dimout—or whatever you chose to call that eerie time of low-burning lights and dark shades and curtains. Signs of war were all over town, from slogan-draped Grand Central to the gold stars in sad windows of all five boroughs. Stage-door canteens and servicemen's centers sprang up in unexpected places, civil defense helmets and armbands appeared on unlikely looking people, everybody hung on radio news bulletins and newspaper casualty lists. But mostly, it was the servicemen themselves that made it a town at war; New York was a Port of Embarkation, and the streets were filled with soldiers, sailors and marines, some having their last fling at life. . . .


WELCOME
HOME
WELCOME
HOME
WELCOME
HOME
EDDIE

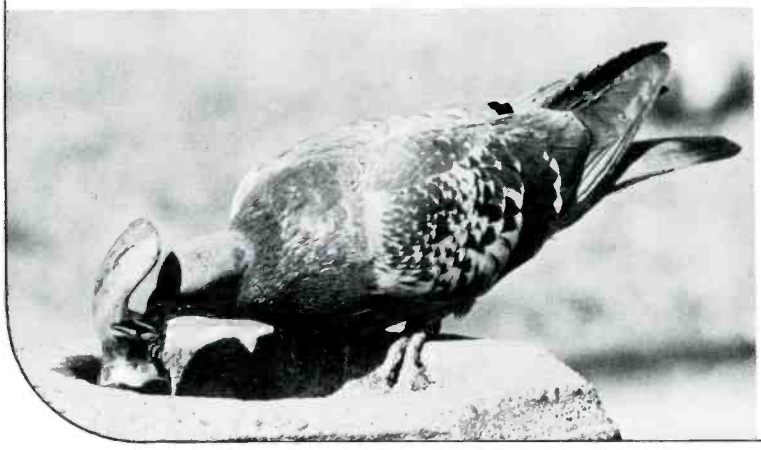
In '45 they began coming home by the thousands—Kilroy and Goldberg, Iannucci and Diaz—to bands, parades, speeches and, most cherished of all, the warmth of a family welcome. What kind of town did they find? On the surface, at least, it was the same, with a Mayor as energetic and spectacular as ever. But post-war problems weren't long in surfacing. When LaGuardia read the comics to the kiddies on the radio, for instance, he did so because there was a newspaper strike—the first of many . . . tune in tomorrow for news of the latest strike, breakdown and power blackout.

But the more it changes, the more it remains the same. . . . New York during the 1950's would have been recognizable to New Yorkers from many other decades . . . Kids playing ball in the park and cooling off at street hydrants. . . . Parades on St. Patrick's Day, Columbus Day, Pulaski Day and many another Day. . . . The stores were crowded and tourists poured in by train, bus, car and plane. . . . The street was still a great place to play in, and you could still find a sidewalk photographer who could preserve a bit of childhood forever.

New York has always been a world center for the lively arts, but the cultural explosion really rocked the town in the fifties. Broadway musical shows boomed—and their prices skyrocketed—as never before. At the Radio City Music Hall the Rockettes somehow never got older no matter how the audience aged. The old Metropolitan Opera on 39th Street—at last on its way to demolition, though nobody quite believed it yet—glittered brilliantly as the Johnson regime yielded to the age of Bing. Things were humming at Carnegie Hall and City Center, too. And at the Museum of Modern Art, Edward Steichen put on one of the most famous of all photography shows, "The Family of Man," delivering a graphic message that's still very much alive.

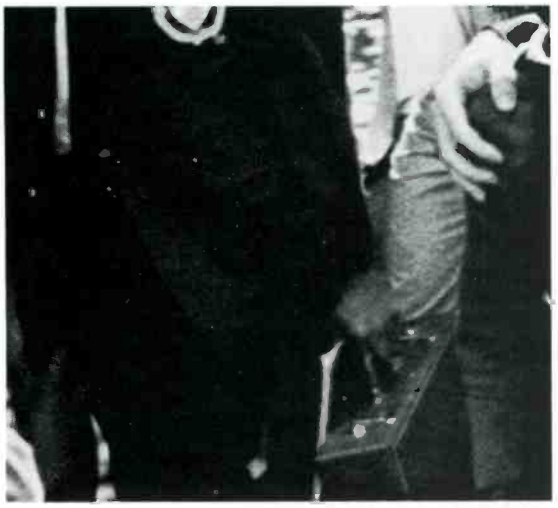


In the city the great outdoors means the Park, and the Park is many things—a sleighride for kids, a hansom cab for lovers, a jungle for nature-lovers, a theater for Shakespeare or for Streisand, a haven for Sunday afternoon nappers. . . . a place where you can turn off the rest of the city.




POLICE

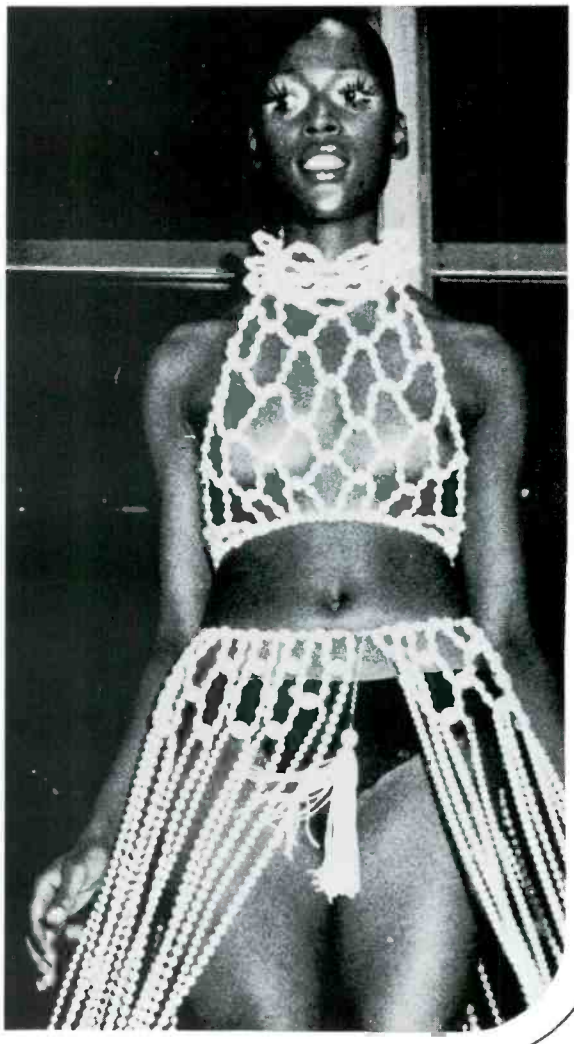



In the sixties youth took over—or tried to. The city was a sea of thighs and tresses, with girls providing the former and boys the latter. Styles in thinking changed as much as styles in dress. The old vice squad would have had apoplexy at what was to be seen in the movie houses and off-Broadway—not to mention those Times Square "bookstores." Confrontation was the order of the day, from campuses to construction sites, with issues that left the town divided as never before: race, poverty, Southeast Asia. . . .

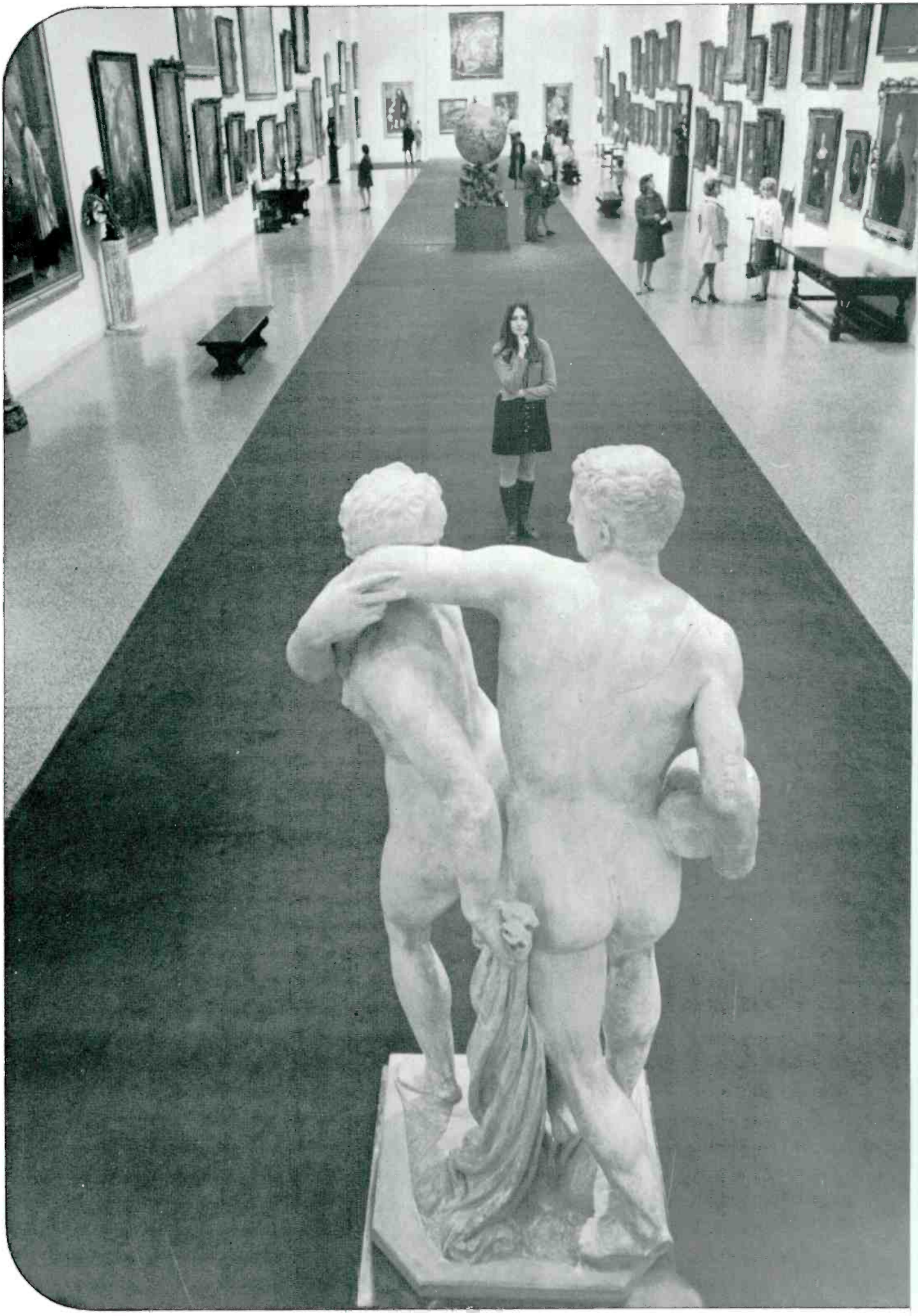




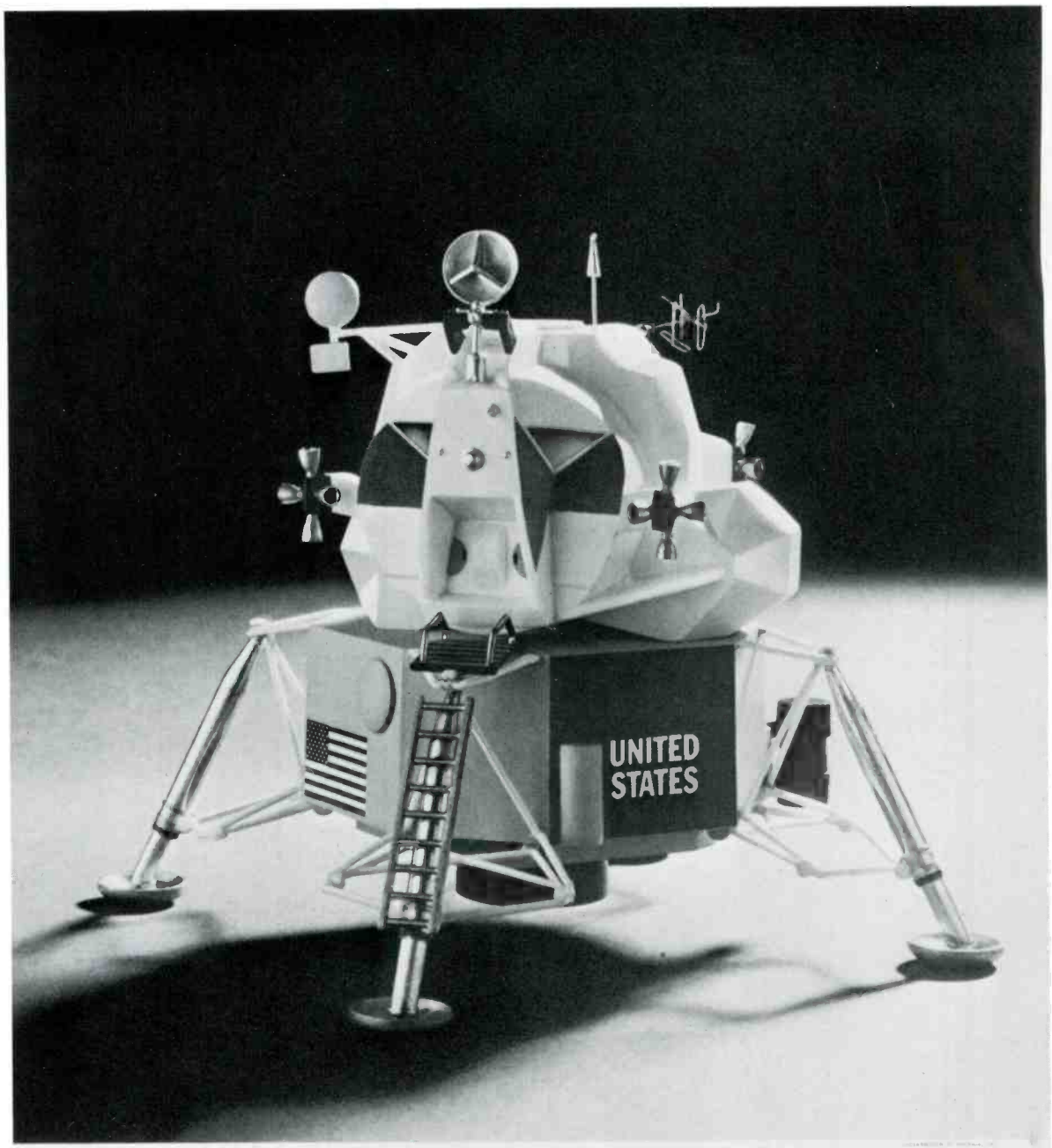



The list of problems is almost endless—congestion, pollution, unsightliness, drugs, inflation, crime. . . . The richer we got, the more harried we became. But New York had learned to cope ever since it had to contend with Indians lurking in the woods. On a brisk and sunny day there still was no place like it in the world, even if you sometimes weren't certain which piper to follow.

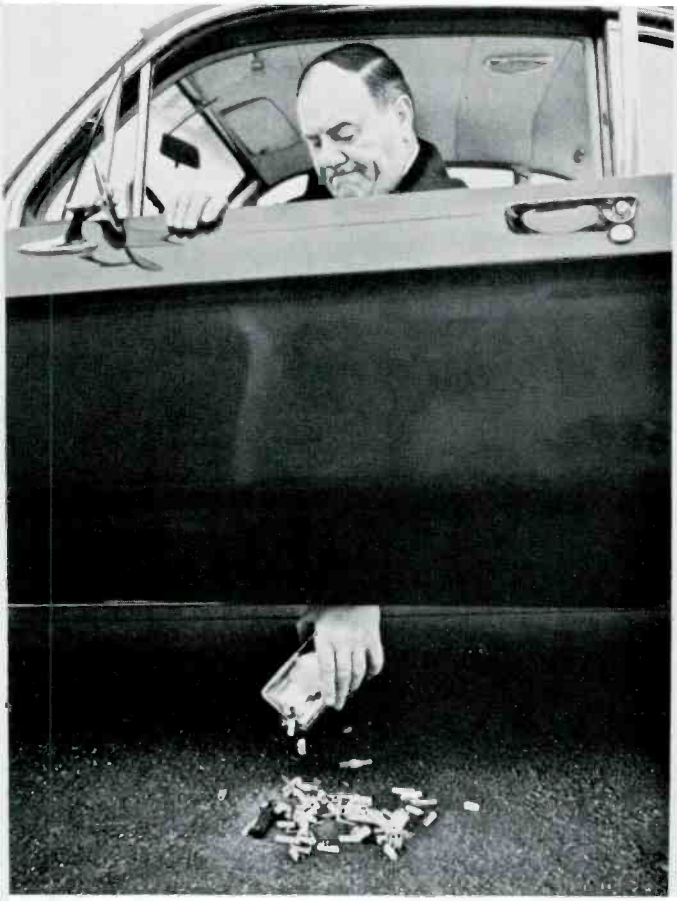

BAR



And eternal values were always there,
as a quiet afternoon at The Metropolitan Museum
would show. So perhaps nothing has
really changed. You can still get that
nickel hot-dog from the man at the corner.
. . . even though it may cost you 30 cents.



It's ugly, but it gets you there.



What have you done to your country lately?

Cigarette butts. Gum wrappers. Candy paper. Don't drop them in all the wrong places. Like a sidewalk. Or the highway. Or on somebody's lawn. Or in the gutter.

Every once in a while, make a deposit in a waste can at your Shell station. It's a great way to save. The landscape.

Now you can visit your Shell dealer when your tank is empty, or when your ash tray is full.

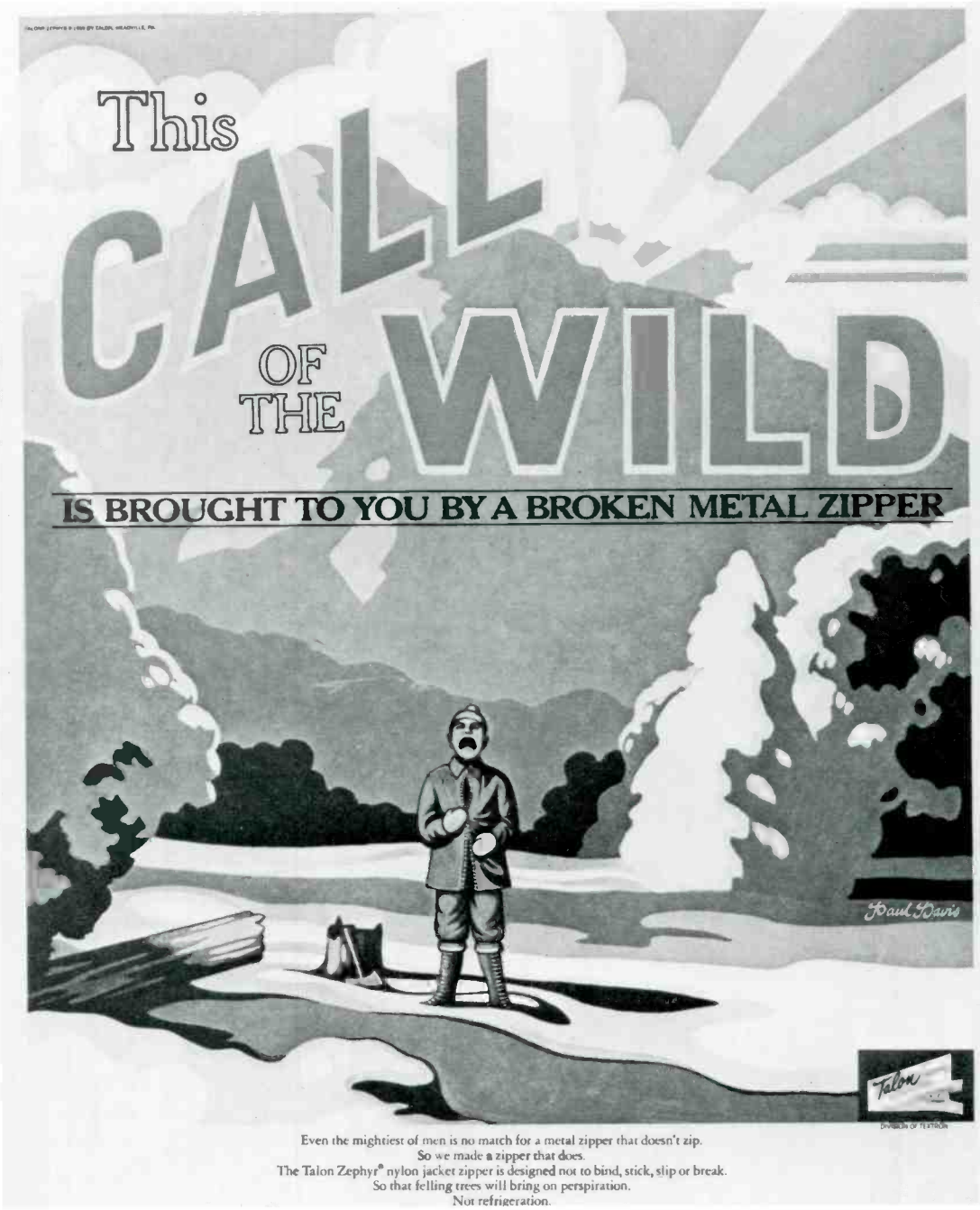
That way, you not only keep a tidy car. You get a tidy country to drive it in.

Please keep this in mind: if we keep throwing trash away on the streets and highways, we're throwing something else away.

A nice place to live.

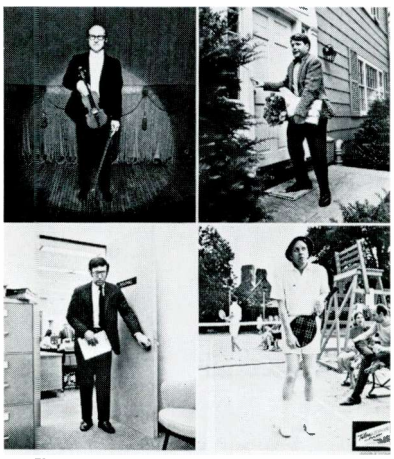
15
Art Director/Designer: Jim Brown
Photographer: Allen Lieberman
Copywriter: Larry Levenson
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

38
Art Director/Designer: Bert Huebener
Photographer: Frank Cowan
Copywriter: Milton Schwartz
Agency: Kenyon & Eckhardt Advertising, Inc.
Client: Shell Oil Company



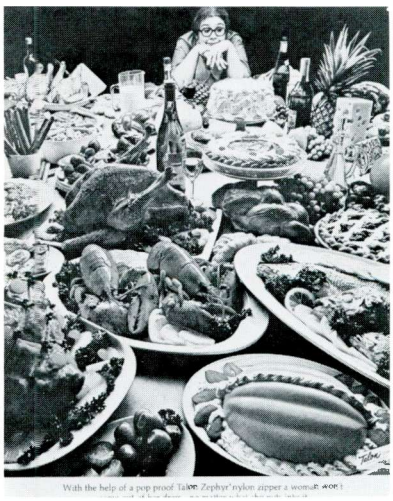
68

68
Art Director/Designer: Paul Jervis
Artists: Paul Davis, Arnold Varga
Photographers: Cailor/Resnick, Horn/Griner, Tony Petrucelli
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

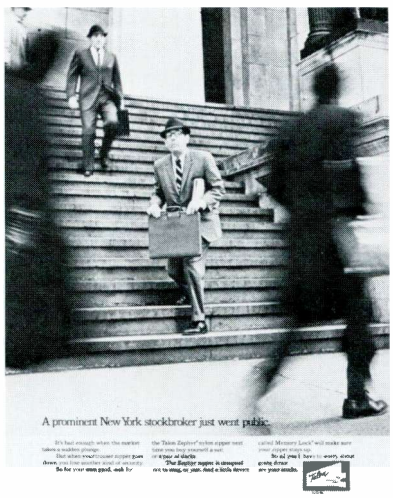


What will you be getting ready to do the next time your zipper breaks?

The not so good old days.

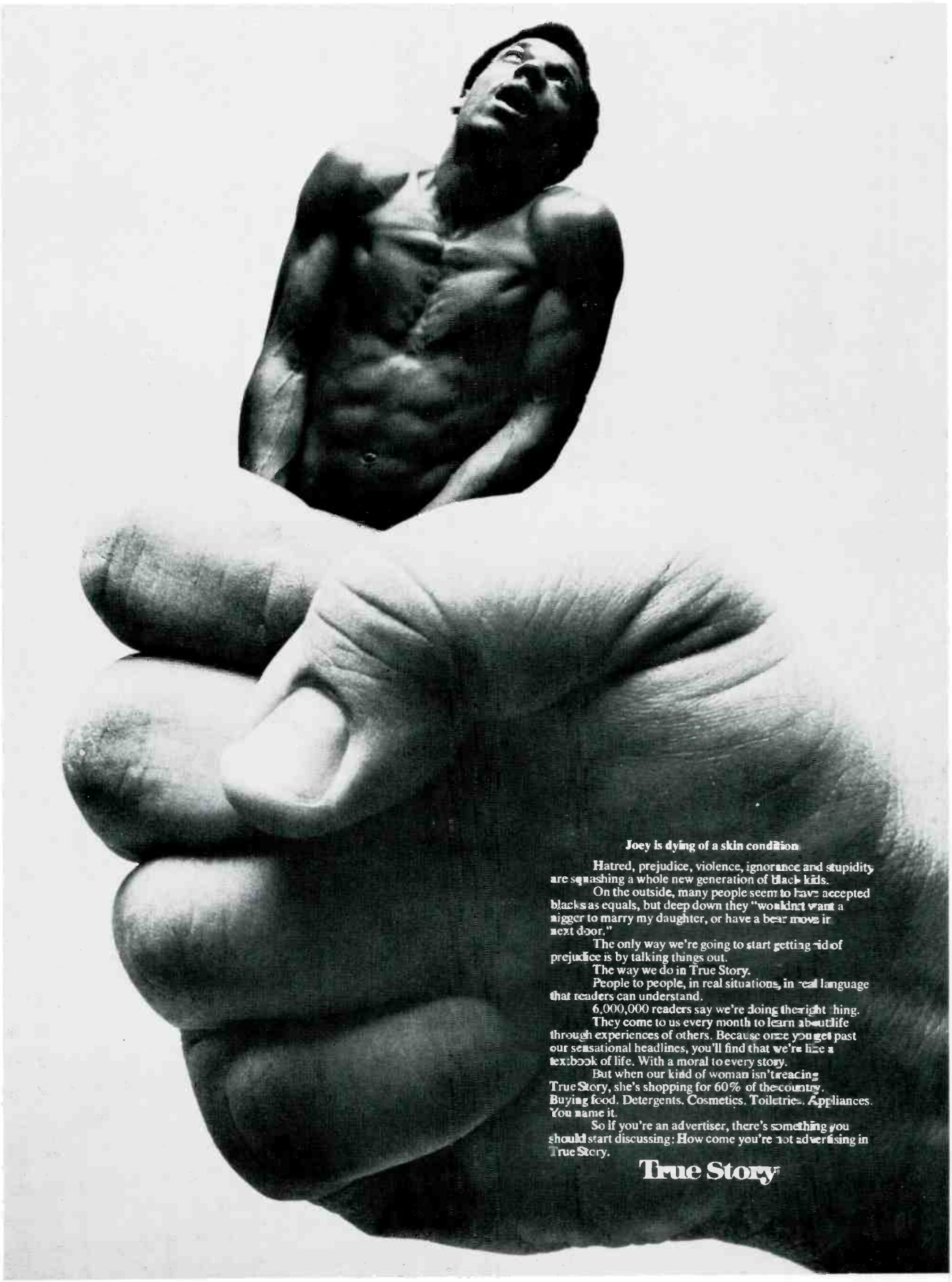


With the help of a pop proof Talon Zephyr nylon zipper a woman won't



A prominent New York stockbroker just went public.

LAST NIGHT MRS. MARY POWERS OPENED ON BROADWAY.


Joey is dying of a skin condition
Hatred, prejudice, violence, ignorance and stupidity are squashing a whole new generation of black kids.
On the outside, many people seem to have accepted blacks as equals, but deep down they "wouldn't want a nigger to marry my daughter, or have a bear move in next door."
The only way we're going to start getting rid of prejudice is by talking things out.
The way we do in True Story.
People to people, in real situations, in real language that readers can understand.
6,000,000 readers say we're doing the right thing.
They come to us every month to learn about life through experiences of others. Because once you get past our sensational headlines, you'll find that we're like a textbook of life. With a moral to every story.
But when our kind of woman isn't reading True Story, she's shopping for 60% of the country. Buying food. Detergents. Cosmetics. Toiletries. Appliances. You name it.
So if you're an advertiser, there's something you should start discussing: How come you're not advertising in True Story.
True Story

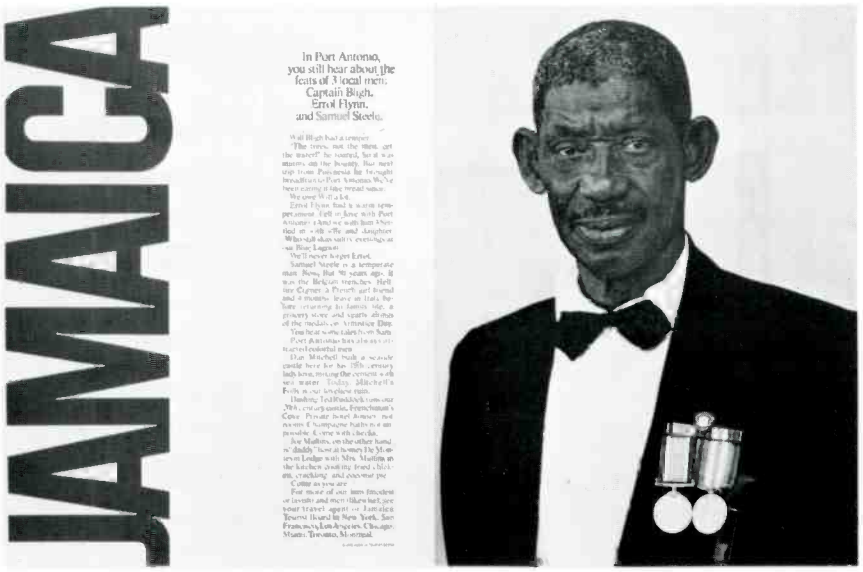
.76

91
Art Director/Designer: David Wiseltier
Photographer: Harold Krieger
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: MacFadden Bartell Media

176
Art Director/Designer: Thomas Tawa
Artist: Charles White III
Copywriter: Thomas Hansen
Agency: Edward H. Weiss & Company
Client: General American Transportation Corp.

207
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board

262
Art Director: Willy Fleckhaus
Photographer: Hans Feurer
Publisher: Redaktion twen



207

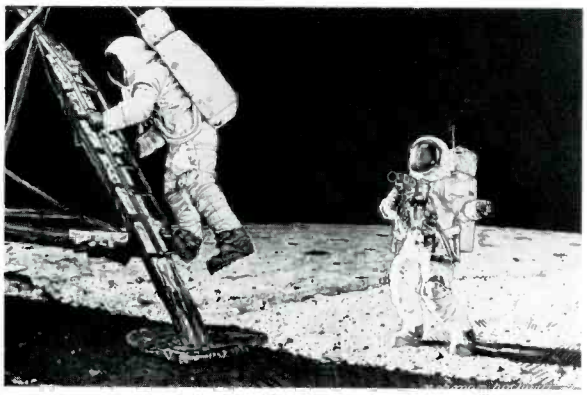
„Radfahrer sind bessere Menschen. Sie symbolisieren einen Fortschritt in der Entwicklung vom Autofahrer zu Höherem wie die Metamorphose von der Fortbewegung auf allen vieren zum aufrechten Gang des Zweibeiners!" (Desmond Morris, „Der nackte Affe", S. 372 unten)

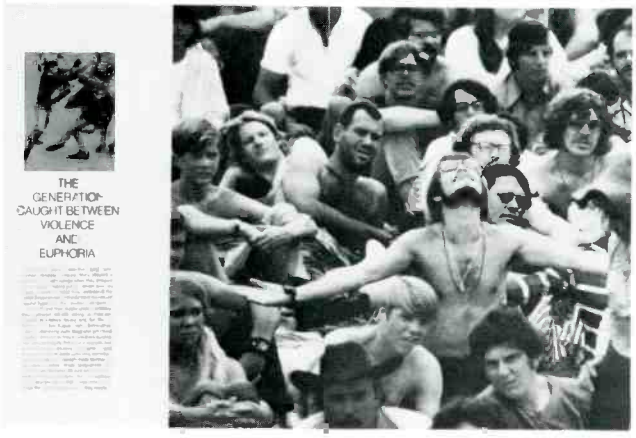
262

THE SIXTIES

OUR UNBELIEVABLE DECADE

PRODUCED BY PATRICIA COFFIN AND ALLEN HURLBURT

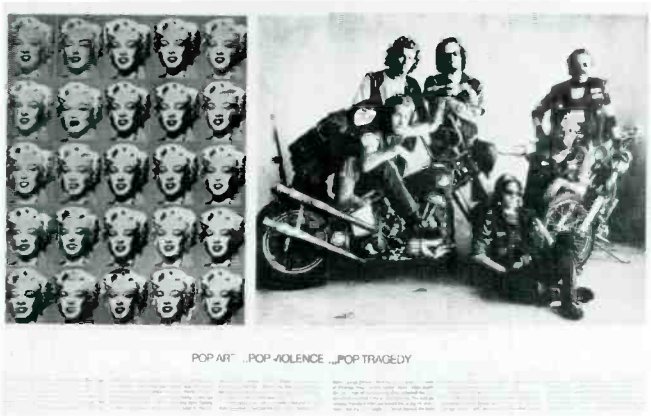


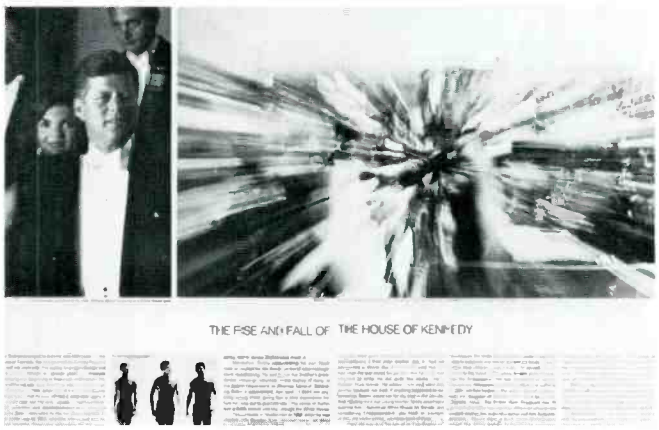


THE GENERATION CAUGHT BETWEEN VIOLENCE AND EUPHORIA

THE ULTIMATE CONFRONTATION: THE FLOWER AND THE BAYONET

THE FINAL IMPOSSIBILITY: MAN'S TRACKS ON THE MOON

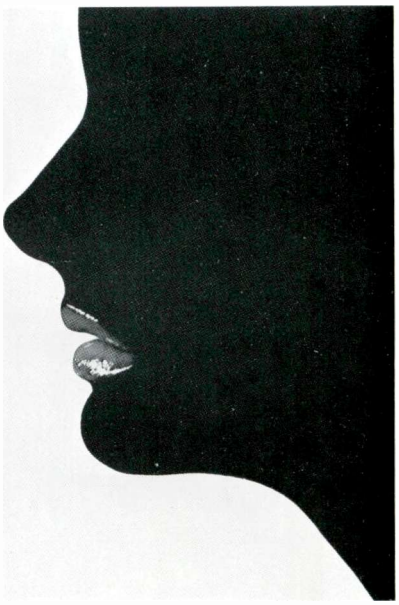


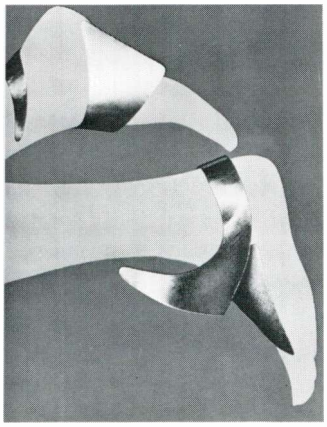


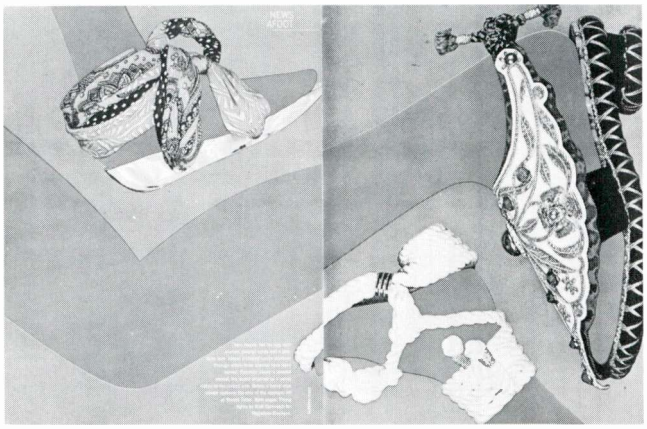
287
Art Director/Designer: Allen Hurlburt
Artist: Norman Rockwell
Photographers: Marvin Newman, Fred J. Maroon, Douglas Jones, Steve Schapiro, Charles Harbutt, Michael A. Vaccaro, Richard Avedon, Peter Turner, NBC, Paul Fusco, Thomas R. Koeniges, Joel Baldwin, Gilbert, Ken Heyman, James J. Robertson, Art Kane, Bob Adelman, James H. Karales, Richard Saunders, Irving Penn, Stanley Tretick, Dan McCoy, Mark Riboud, NASA
Publisher: Cowles Communications, Inc./ Look Magazine

298
Art Director: Bea Feitler
Designers: Bea Feitler, Ruth Ansel
Photographer: Alberto Rizzo
Publisher: Harper's Bazaar

298 A
Art Director: Ruth Ansel
Designers: Ruth Ansel, Bea Feitler
Photographer: Hiro
Publisher: Harper's Bazaar







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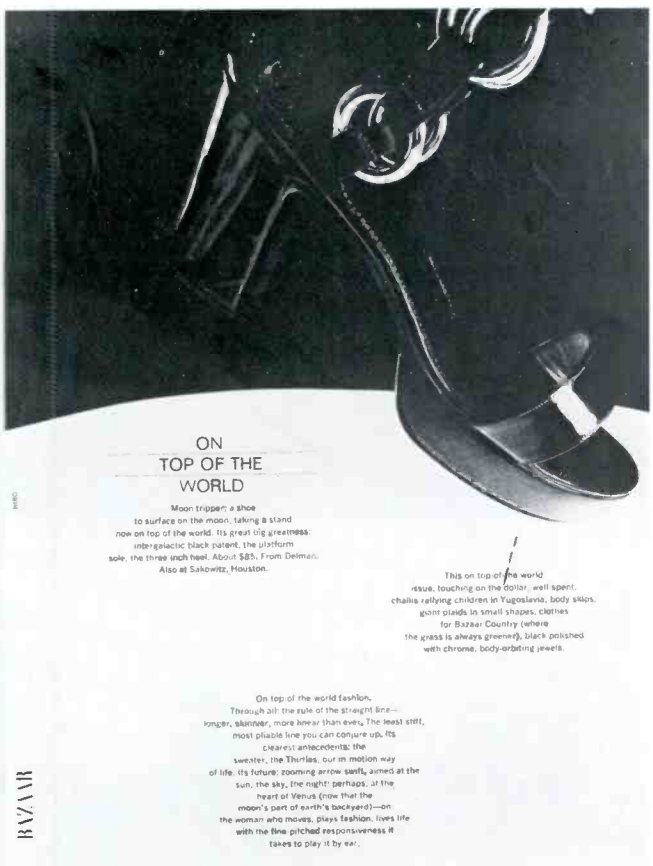
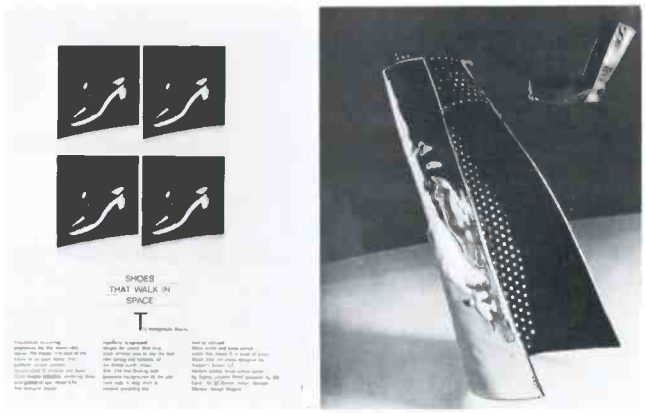

ON
TOP OF THE
WORLD
Moon tripper: a shoe
to surface on the moon, taking a stand
now on top of the world. Its great big greatness:
intergalactic black patent, the platform
sole, the three inch heel. About $85. From Delman.
Also at Sakowitz, Houston.
This on top of the world
issue, touching on the dollar, well spent,
chalks rallying children in Yugoslavia, body skips,
giant plaids in small shapes, clothes
for Bazaar Country (where
the grass is always greener), black polished
with chrome, body-orbiting jewels.
On top of the world fashion.
Through all: the rule of the straight line—
longer, skinnier, more linear than ever. The least stiff,
most pliable line you can conjure up. Its
clearest antecedents: the
sweater, the Thinlies, our in motion way
of life. Its future: zooming arrow swift, aimed at the
sun, the sky, the night: perhaps, at the
heart of Venus (now that the
moon's part of earth's backyard)—on
the woman who moves, plays fashion, lives life
with the fine-pitched responsiveness it
takes to play it by ear.
BAZAAR

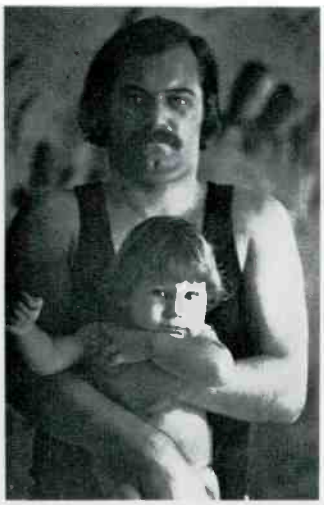

THE
INTERGALACTIC
BLACKS


SHOES
THAT WALK IN
SPACE

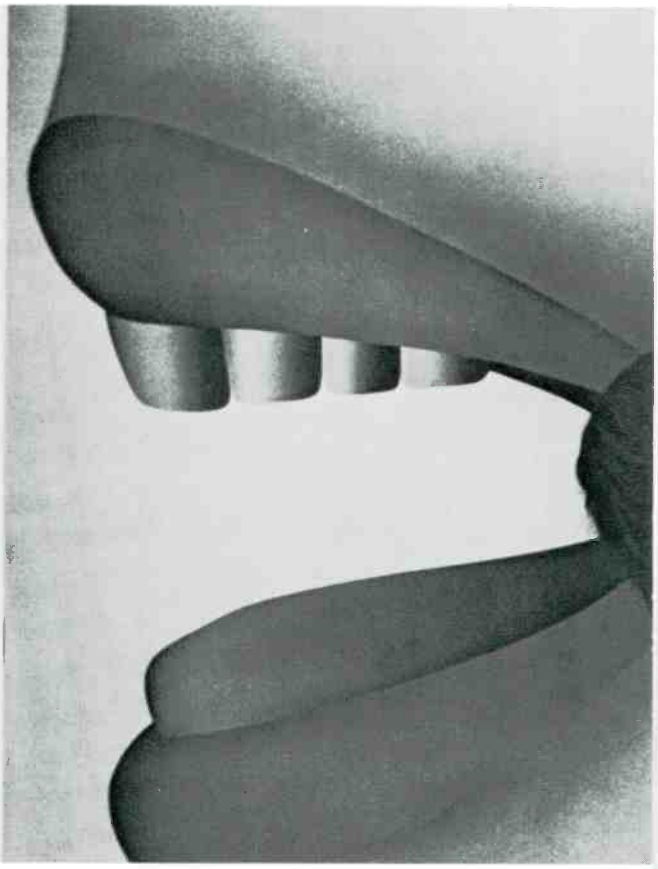

SHOES
THAT WALK IN
SPACE

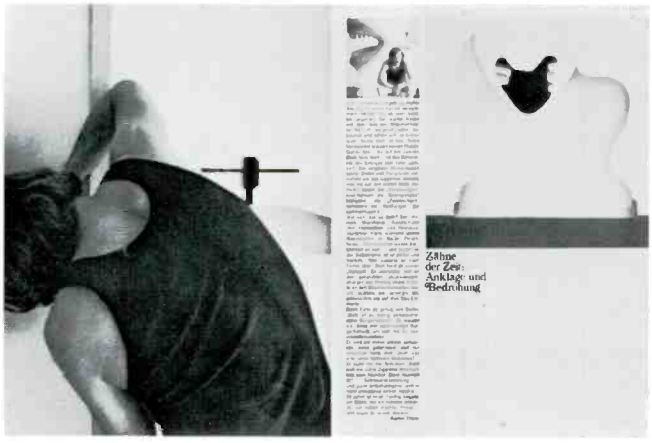

SHOES
THAT WALK IN
SPACE

298 A

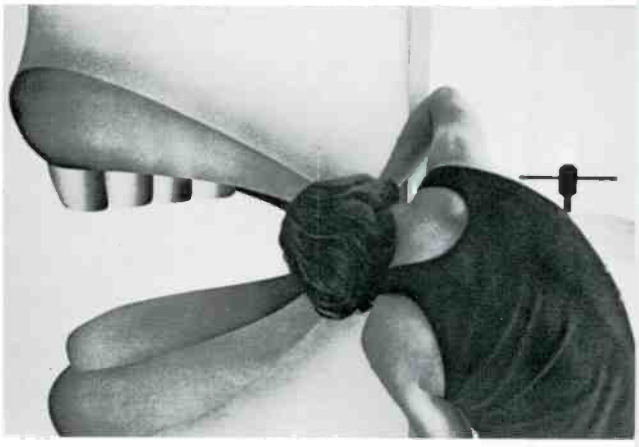


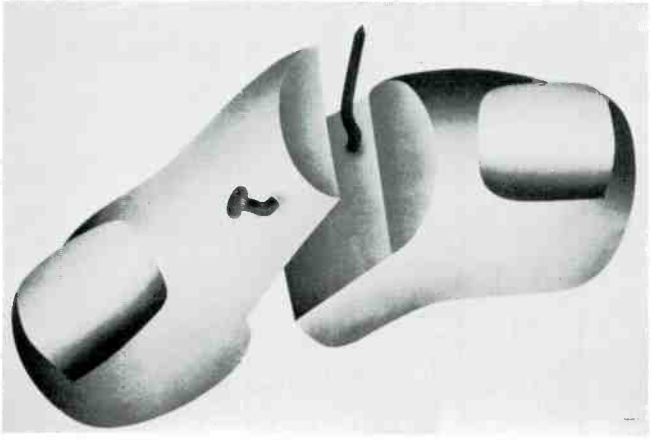
Wintersberger und Sohn: Nestwärme ohne Plüsch

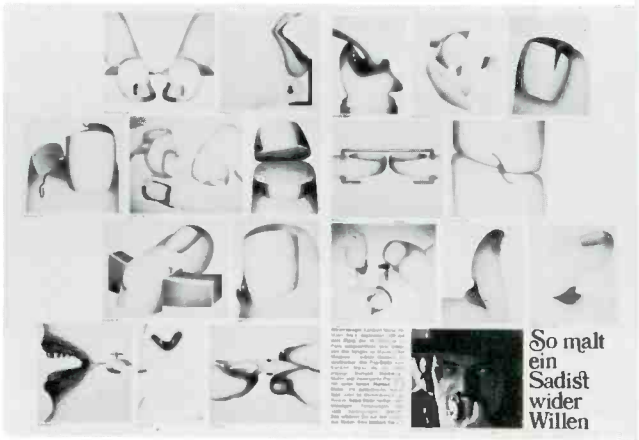




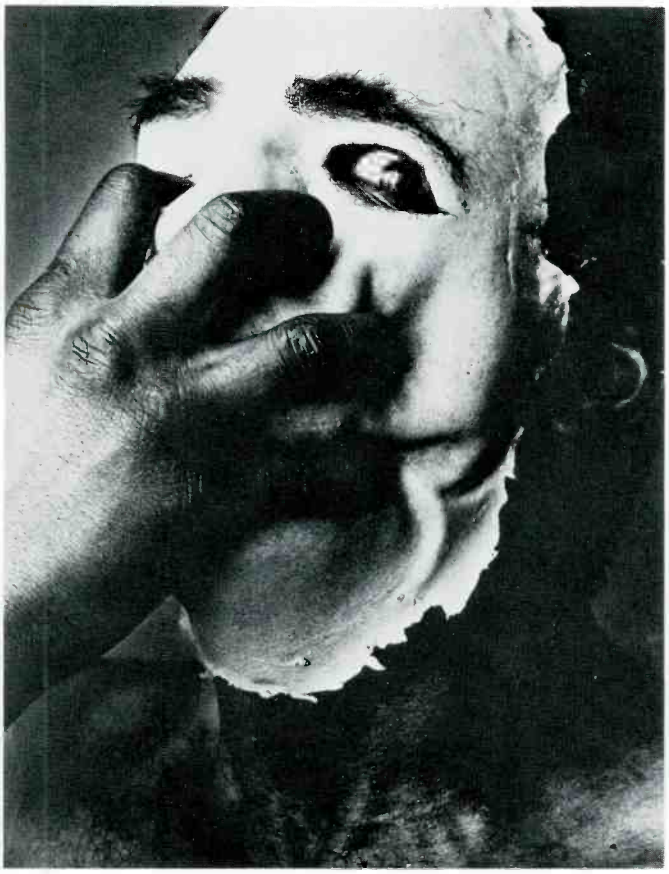
Zähne der Zeit: Anklage und Bedrohung







So malt ein Sadist wider Willen

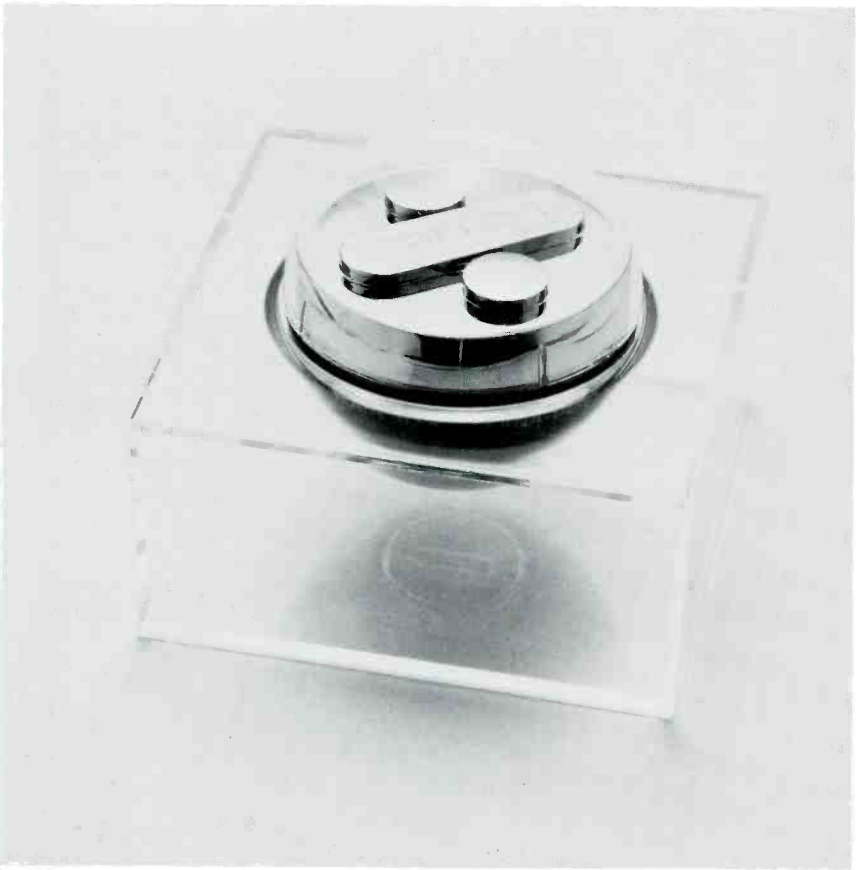


394

Black Theatre: The American Tragic Voice

by John Lahr

The black playwright—shut out from the nation's destiny—has a freedom and a chosen role similar to Hamlet's in the Danish court: holding the mirror up to the ugliness and paradox of our society.



484

377
Art Director: Willy Fleckhaus
Artist: Lambert Maria Wintersberger
Photographer: Guido Mangold
Publisher: Redaktion twen

394
Art Director/Designer: Kenneth R. Deardoff
Photographer: Peter Papadopolous
Publisher: Grove Press/Evergreen Review

484
Art Director/Designer: Ira Schwartz
Artist: Charles Boyd
Agency: Schwartz/Wassyng
Client: Faberge

599

(SFX: Voices)

625

Anncr: Once in a while, we all overeat.

653

I, Maxwell E. Snavely, hereby bequeath

718

(SFX)

599
Art Director: Sal Auditore
Director: N. Lee Lacey
Writer: Charlie Ewell
Producer: Joanne Ruesing
Agency: Jack Tinker & Partners, Inc.
Production Company: N. Lee Lacy
Client: Miles Laboratories/Alka-Seltzer

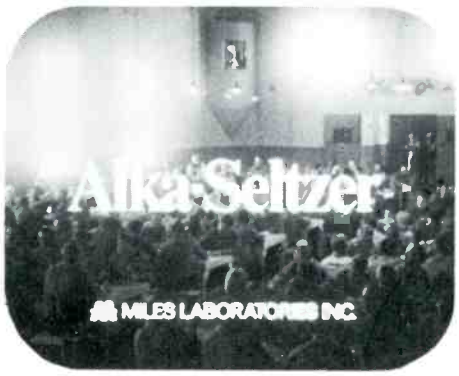
625
Art Director: Sal Auditore
Director: George Gomes
Writer: Charlie Ewell
Producer: Joanne Ruesing
Agency: Jack Tinker & Partners, Inc.
Production Company: Gomes-Lowe
Client: Miles Laboratories/Alka-Seltzer

653
Art Director/Designer: Roy Grace
Director: Howard Zieff
Writer: John Noble
Producer: Don Trevor
Agency: Doyle Dane Bernbach, Inc.
Production Company: Howard Zieff Productions
Client: Volkswagen

718
Art Director/Designer: Bob Gage
Director: Howard Magwood
Writer: Marvin Honig
Producer: Ernie Hartman
Agency: Doyle Dane Bernbach, Inc.
Production Company: Rose Magwood Productions
Photographer: Ernie Capparros
Client: Cracker Jacks

(SFX: Slamming of cup)

Alka Seltzer, Alka Seltzer.



Alka Seltzer, . . .

Fixed something special . . .

And everything that's been through it.

T.V. Voice: Uhl is still trailing.

To my business partner Jules . . .

Finally, to my nephew Harold . . .

I leave my entire fortune . . .

(SFX)

(SFX)

You can still taste them.

723 Volvo in Saudi Arabia has a tough life

729 Father: be sure your water is hot.

819 Animals wear leather all their lives.

723
Art Director: Sam Scali
Director: Jacques Letellier
Writer: Edward A. McCabe
Producers: Scali/McCabe
Agency: Scali, McCabe, Sloves, Inc.
Production Company: Televideo
Client: Volvo, Inc.

729
Art Director/Designer: Allan Beaver
Director: Howard Zieff
Writer: Larry Plapler
Producer: Bertelle Selig
Agency: DKG, Inc.
Production Company: Howard Zieff Prod.
Client: Remington Electric Shaver Division/
Sperry Rand Corp.

819
Art Director/Designer: Vincent A. Daddiego
Director: George Koblasa
Writer: Mike Becker
Producer: Neil Tardio
Agency: Young & Rubicam, Inc.
Production Company: The Petersen Co.
Client: Union Carbide Corp.

Volvo paint inspectors come here

Volvos in Lapland

A nice place like this . . .

Put on a lot of lather.

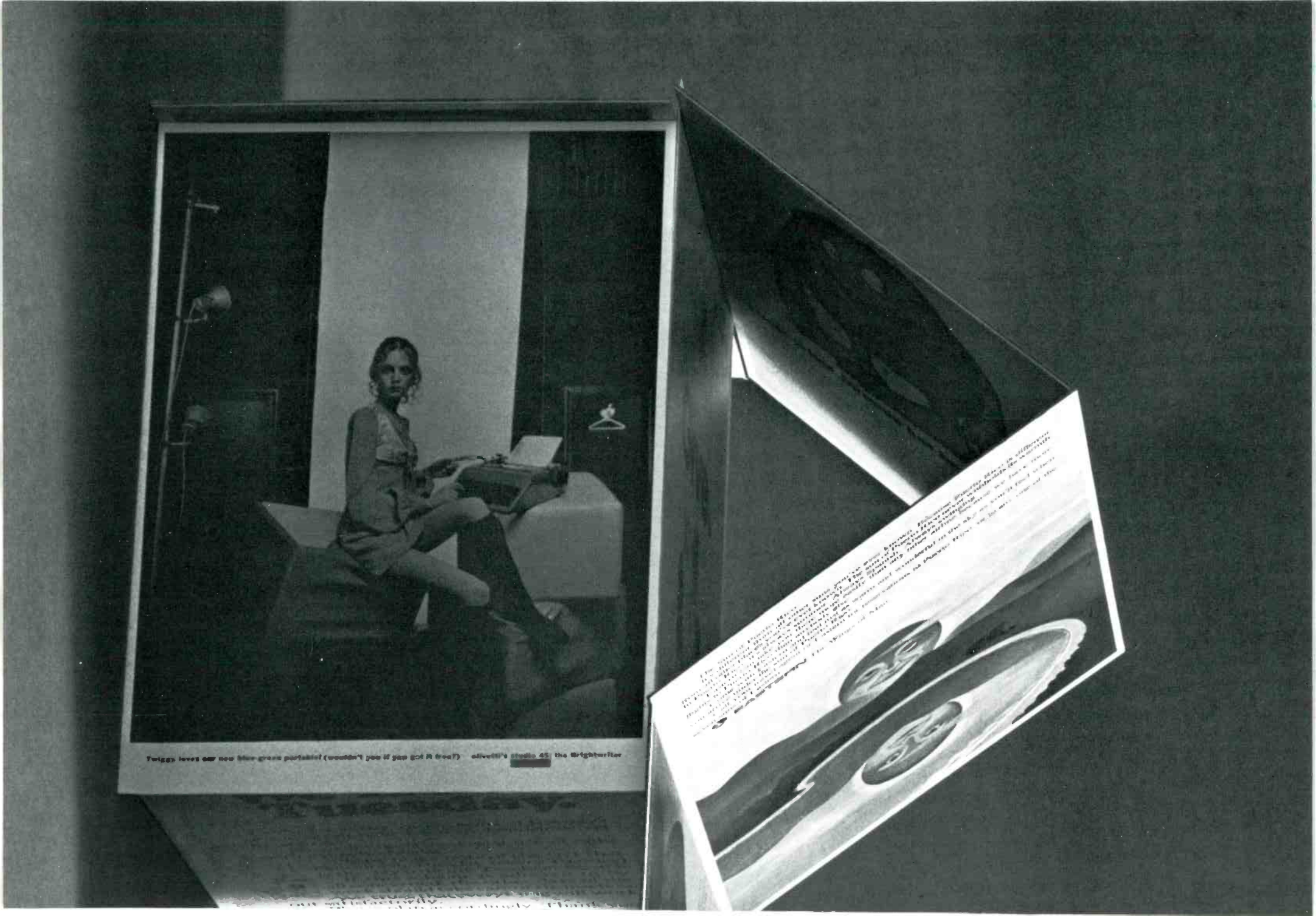
When you work over here, be careful.

This thing is a styptic pencil.

Losing their hides, trouble starts.

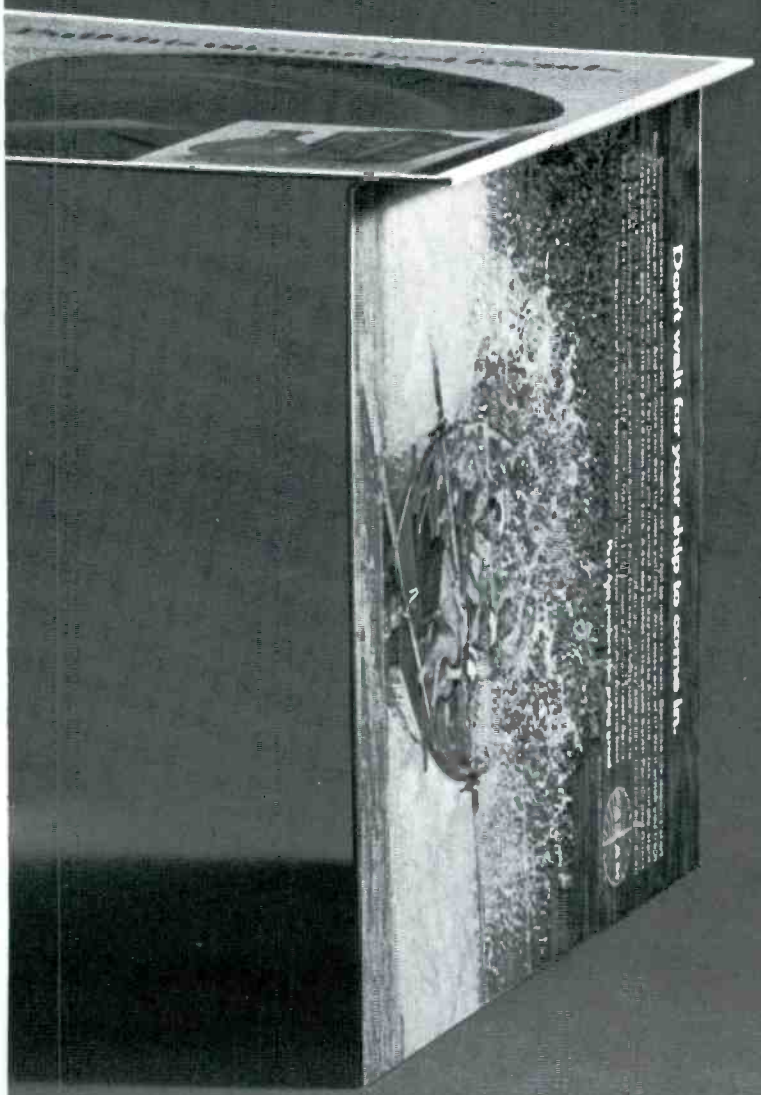
Union Carbide took Glutaralde-Hyde . . .

. . . Why should it shrink on your back?


Twiggy loves our new blue-green portable! (wouldn't you if you got it free?) olivetti's studio 45, the lightwriter

Complete Advertising Unit

57



1
Art Director/Designer: Edward Bianchi
Photographer: Dick Stone
Copywriter: Louis DiJoseph
Agency: Young & Rubicam, Inc.
Client: Liggett & Myers Tobacco Co.

2
Art Director/Designer: Mel Rustom
Photographer: Leon Kuzmanoff
Copywriters: Dave Altschiller,
Kay Kavanaugh
Agency: Carl Ally, Inc.
Client: The Hertz Corporation

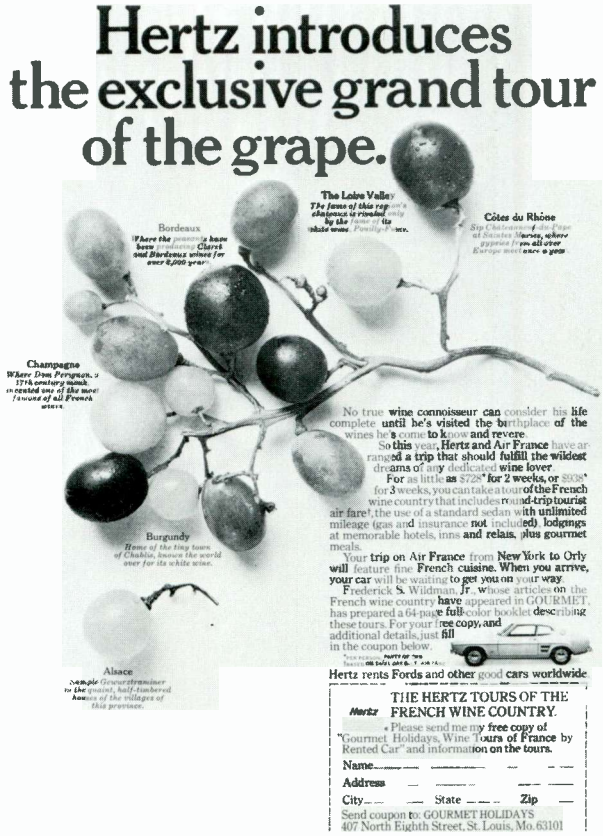
3
Art Director/Designer: Dick Levy
Photographer: Arnold Beckerman
Copywriter: Don McCaig
Agency: Gilbert Advertising Agency
Client: After Six Formals, Inc.

4
Art Director/Designer: Len Sirowitz
Photographer: Dick Richards
Copywriter: Bob Levenson
Agency: Doyle Dane Bernbach, Inc.
Client: El Al Airlines

5
Art Director/Designer: Gennaro Trainello
Photographer: Richard Avedon
Copywriter: Barbara Siegel
Agency: Waterman Advertising
Client: Reid-Meredith

6
Art Director/Designer: Bert Huebener
Photographer: Arthur Beck
Copywriter: Ed Hiestand
Agency: Kenyon & Eckhardt Advertising, Inc.
Client: Quaker State Motor Oil

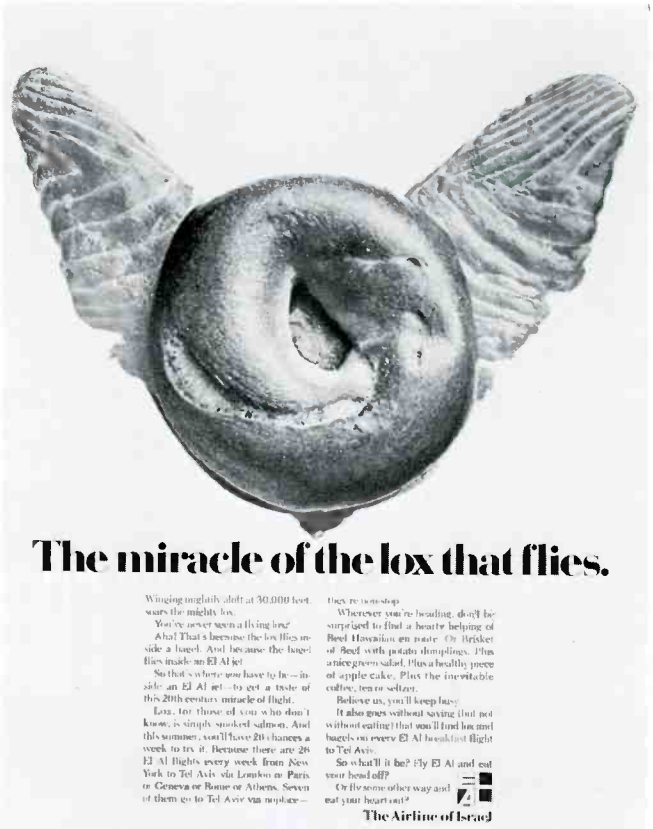
1



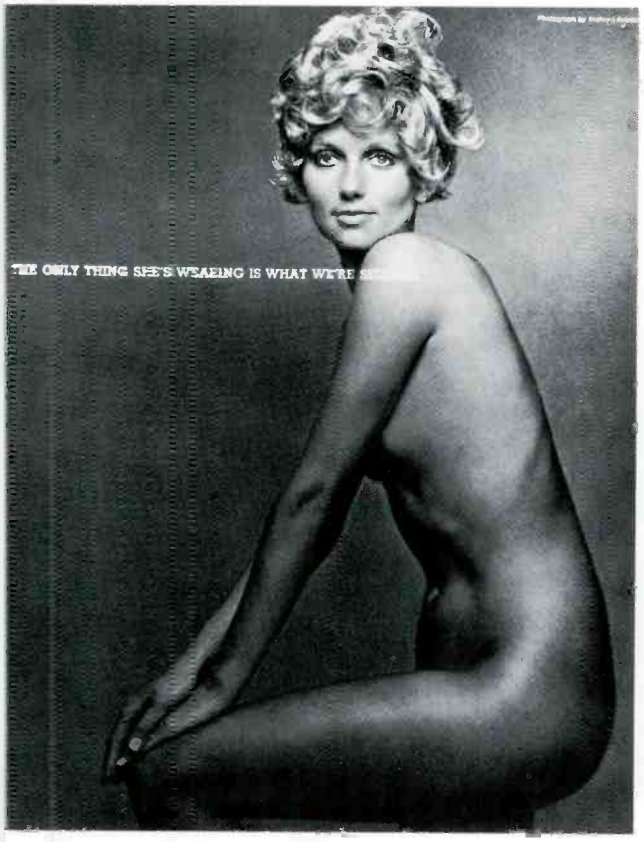
2

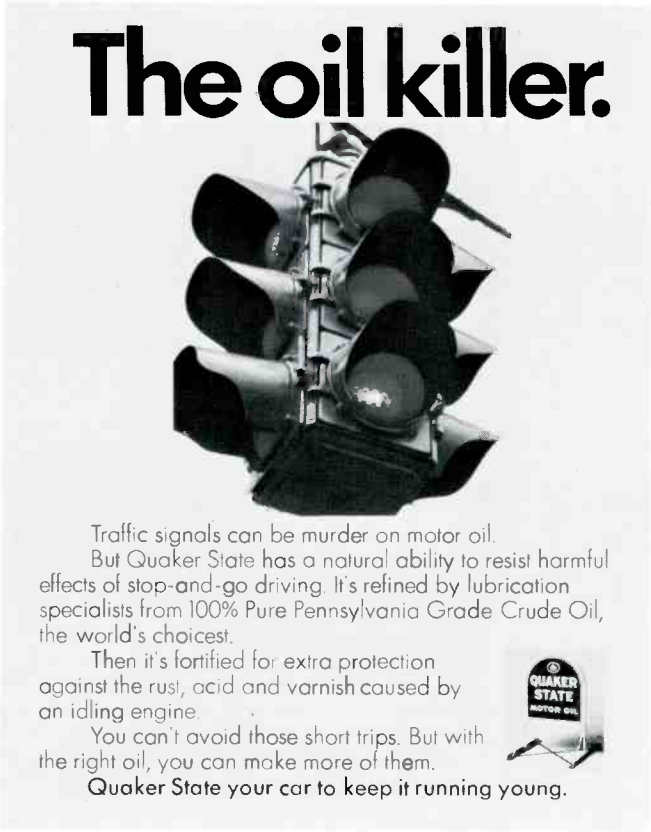

Premier Kosygin, we'd like to give you a free tuxedo.
Frankly, Mr. Kosygin, your tailor should be exiled. What he does to your clothes shouldn't be done to anyone except Joseph Stalin and maybe not even him.
Your kind of clothes do not make you look jolly.
Now we, at After Six, are peaceful, capitalistic tailors. Trying to make a buck here and there. Outfitting people with happy clothes. Like our fancy colored informal formals. Our good-looking dinner jackets. Our natty accessories.
We make clothes that make people smile at you.
So when, Mr. Kosygin, was the last time someone smiled at you?
So we would like to give you one of our deluxe tuxedos, or a nice dinner jacket. (With a pair of matching formal trousers.) Free.
It is first of all, very stylish and very comfortable. It is also stain resistant so if you spill a little vodka on it, who will notice? It is colorful enough so you can review parades and be seen by all the people. And it is sturdy enough for a villa on the Crimea, somewhere after you retire. (Which, after all, may come at any minute.)
And you can pick from seven gorgeous colors. Red, dark blue, light blue, gold, burgundy, green or black.
Or, for you, we'll make it up in red.
after Six

3

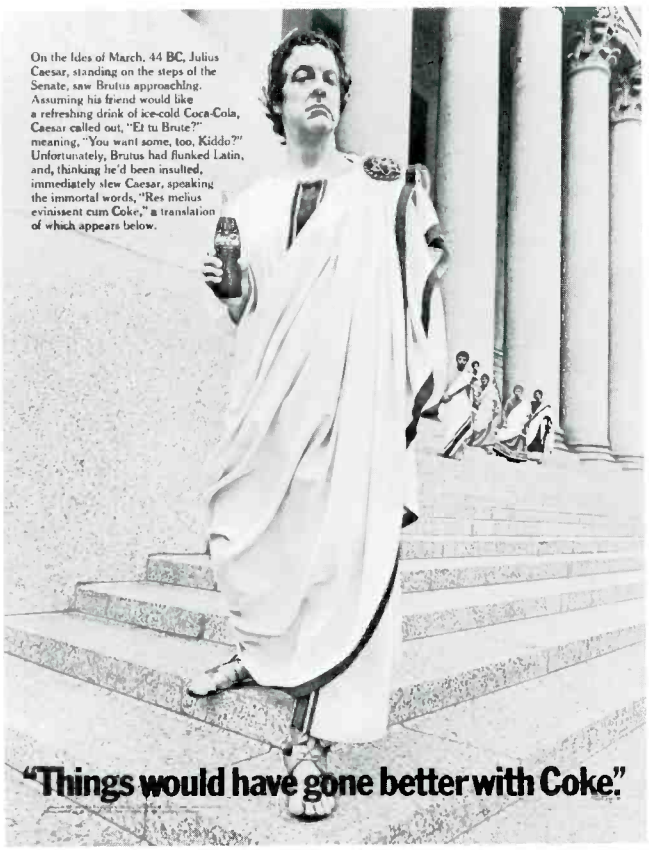

The miracle of the lox that flies.
Winging mightily aloft at 30,000 feet, soars the mighty lox.
You've never seen a flying lox?
Aha! That's because the lox flies inside a bagel. And because the bagel flies inside an El Al jet.
So that's where you have to be—inside an El Al jet—to get a taste of this 20th century miracle of flight.
Lox, for those of you who don't know, is simply smoked salmon. And this summer, you'll have 28 chances a week to try it. Because there are 28 El Al flights every week from New York to Tel Aviv via London or Paris or Geneva or Rome or Athens. Seven of them go to Tel Aviv via nonstop—they're nonstop.
Wherever you're heading, don't be surprised to find a hearty helping of Beef Hawaiian en route. Or Brisket of Beef with potato dumplings. Plus a nice green salad. Plus a healthy piece of apple cake. Plus the inevitable coffee, tea or seltzer.
Believe us, you'll keep busy.
It also goes without saying (but not without eating) that you'll find lox and bagels on every El Al breakfast flight to Tel Aviv.
So what'll it be? Fly El Al and eat your head off?
Or fly some other way and eat your heart out?
The Airline of Israel

4


THE ONLY THING SHE'S WEARING IS WHAT WE'RE


The oil killer.
Traffic signals can be murder on motor oil.
But Quaker State has a natural ability to resist harmful effects of stop-and-go driving. It's refined by lubrication specialists from 100% Pure Pennsylvania Grade Crude Oil, the world's choicest.
Then it's fortified for extra protection against the rust, acid and varnish caused by an idling engine.
You can't avoid those short trips. But with the right oil, you can make more of them.
Quaker State your car to keep it running young.
QUAKER STATE MOTOR OIL

6


On the Ides of March, 44 BC, Julius Caesar, standing on the steps of the Senate, saw Brutus approaching. Assuming his friend would like a refreshing drink of ice-cold Coca-Cola, Caesar called out, "Et tu Brute?" meaning, "You want some, too, Kiddo?" Unfortunately, Brutus had flunked Latin, and, thinking he'd been insulted, immediately slew Caesar, speaking the immortal words, "Res melius evinissent cum Coke," a translation of which appears below.
"Things would have gone better with Coke."

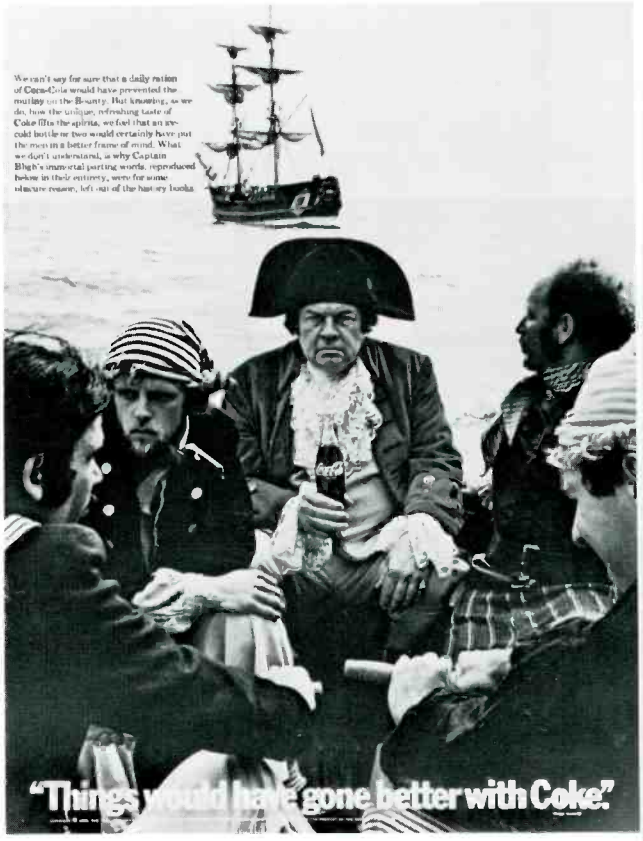
7


A broken zipper can take the ho ho ho out of anyone's Christmas.

8


Nobody's baby.
One day soon you'll be all grown and independent and ready for a place of your own.
And your mother will probably go right on telling you what to do.
For years your mother has been coaxing vitamins and iron into you. She has also pushed vegetables and brushing your teeth and getting to sleep on time.
But once you're nobody's baby, you discover for yourself how much these things matter.
That's why it makes sense to take over for yourself on vitamins and iron, now, especially if you don't always eat the way you should.
Grown women take One-A-Day® Brand Multiple Vitamins Plus Iron.
It's a small pill.
But it gives you the important vitamins you usually need to take. And it gives you the extra iron women have to have.
That's almost twice as much as men need.
Take One-A-Day Plus Iron, every day. Start being nobody's baby now.

9


We can't say for sure that a daily ration of Coca-Cola would have prevented the mutiny on the Bounty. But knowing, as we do, how the unique, refreshing taste of Coke lifts the spirits, we feel that an ice-cold bottle or two would certainly have put the men in a better frame of mind. What we don't understand, is why Captain Bligh's immortal parting words, reproduced below in their entirety, were for some obscure reason, left out of the history books.
"Things would have gone better with Coke."

10

7
Art Director/Designer: Harvey Gabor
Photographer: Richard Noble
Copywriter: Anthony Hertz
Agency: McCann-Erickson, Inc.
Client: Coca-Cola

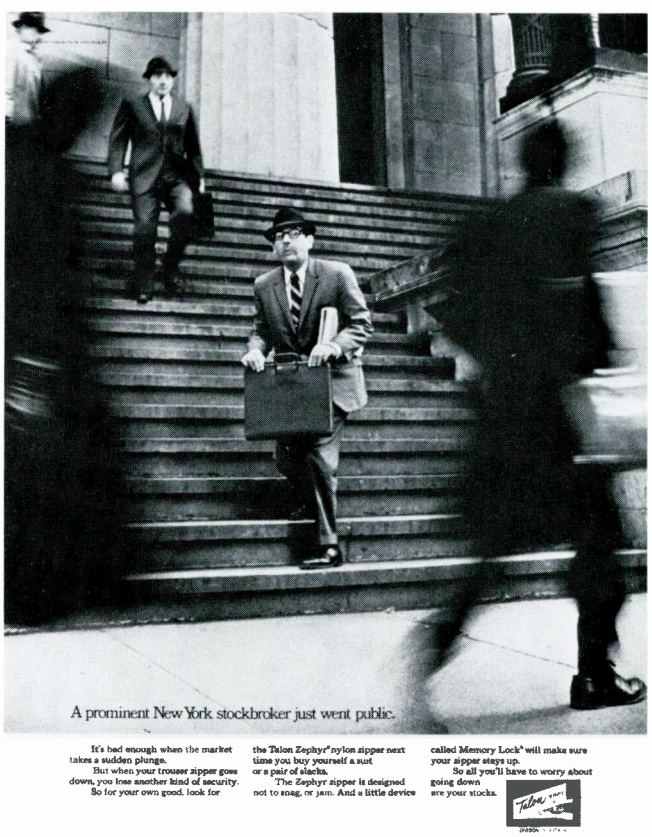
8 DISTINCTIVE MERIT AWARD
Art Director/Designer: Paul Jervis
Artist: Arnold Varga
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

9
Art Director/Designer: John Lucci
Photographer: George Elliot
Copywriter: Anne Foster
Agency: J. Walter Thompson Company
Client: Miles Laboratories, Inc.

10
Art Director/Designer: Harvey Gabor
Photographer: Richard Noble
Copywriter: Anthony Hertz
Agency: McCann-Erickson, Inc.
Client: Coca-Cola

11
Art Director/Designer: Dick Levy
Photographers: Richard Noble, Arnold Beckerman
Copywriter: Don McCaig
Agency: Gilbert Advertising Agency
Client: After Six Formals, Inc.

12
Art Director/Designer: Paul Jervis
Photographer: Cailor/Resnick
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.



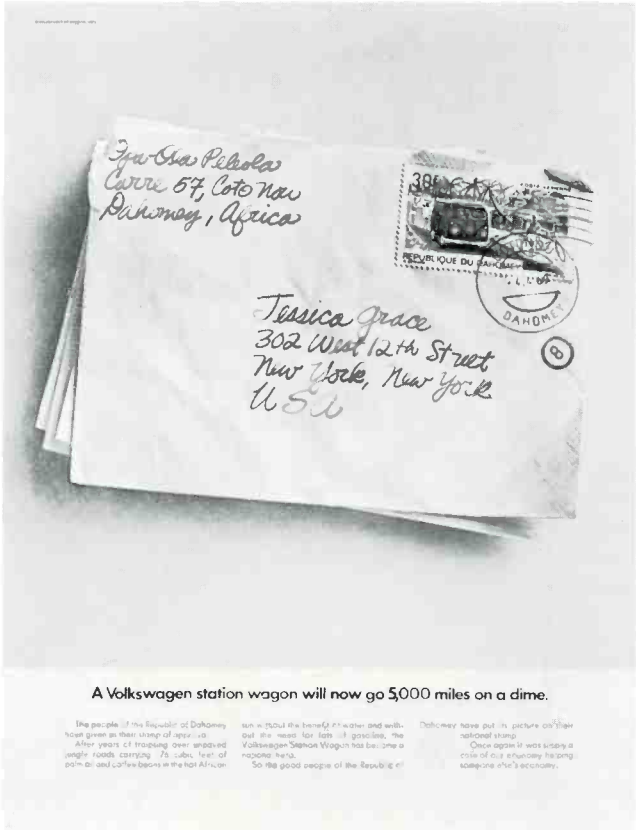
11

12

Suzy says, "A red hot columnist needs a blue/green typewriter."

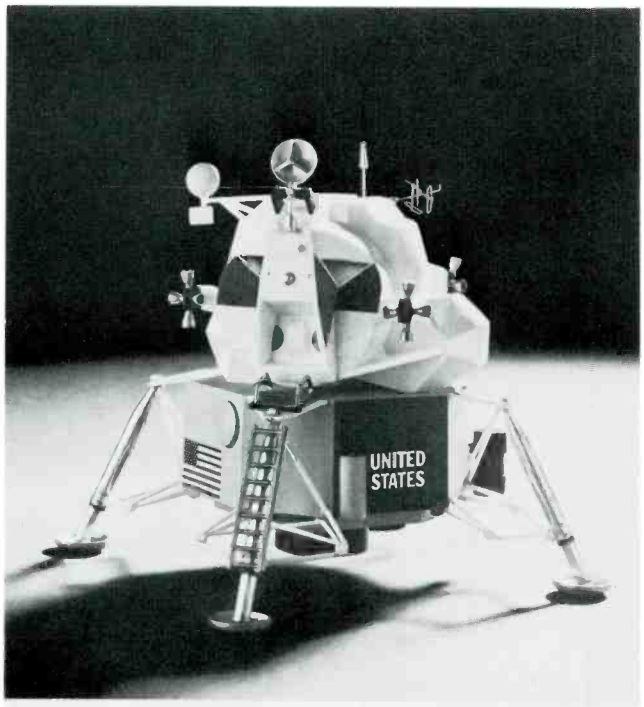
olivetti's studio 45: the Brightwriter

13



A Volkswagen station wagon will now go 5,000 miles on a dime.

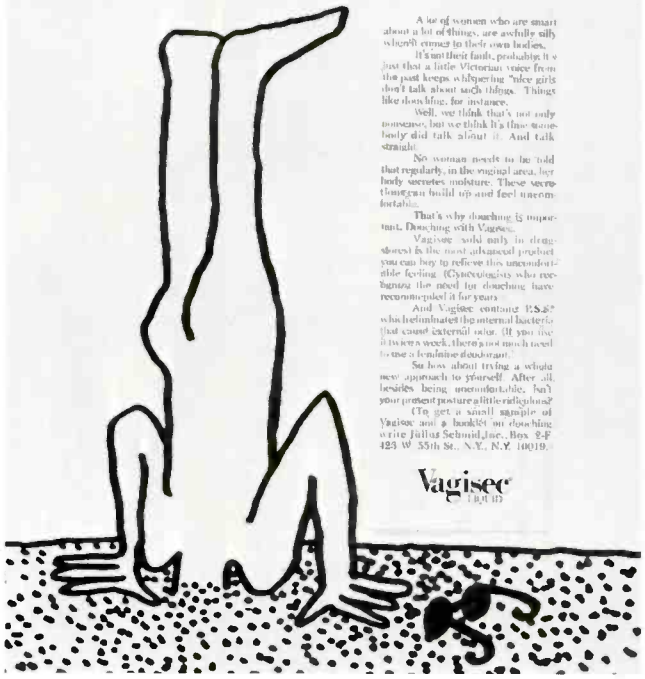
14



It's ugly, but it gets you there.

15

We'd like to say a few words about the modern woman's approach to her body.



A lot of women who are smart about a lot of things, are awfully silly when it comes to their own bodies.

It's not their fault, probably. It's just that a little Victorian voice from the past keeps whispering "nice girls don't talk about such things." Things like douching, for instance.

Well, we think that's not only nonsense, but we think it's time somebody did talk about it. And talk straight.

No woman needs to be told that regularly, in the vaginal area, her body secretes moisture. These secretions can build up and feel uncomfortable.

That's why douching is important. Douching with Vagisec.

Vagisec, sold only in drugstores, is the most advanced product you can buy to relieve this uncomfortable feeling. (Gynecologists who recognize the need for douching have recommended it for years.)

And Vagisec contains P.S.S.® which eliminates the internal bacteria that cause external odor. (If you use it twice a week, there's not much need to use a feminine deodorant.)

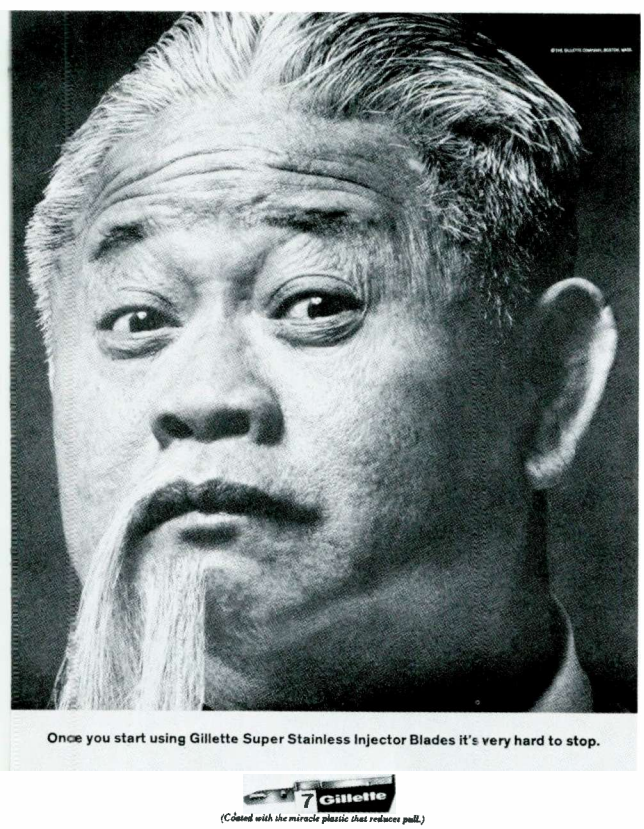
So how about trying a whole new approach to yourself. After all, besides being uncomfortable, isn't your present posture a little ridiculous?

(To get a small sample of Vagisec and a booklet on douching write Julius Schmid, Inc., Box 2-F 423 W. 55th St., N.Y., N.Y. 10019.)

Vagisec

16

7



8

13
Art Director/Designer/Photographer: Henry Wolf
Copywriter: Jane Trahey
Agency: Trahey/Wolf Advertising, Inc.
Client: Olivetti-Underwood

14 DISTINCTIVE MERIT AWARD
Art Director/Designer: Roy Grace
Photographer: Henry Sandbank
Copywriter: John Noble
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

15 MEDAL AWARD
Art Director/Designer: Jim Brown
Photographer: Allen Lieberman
Copywriter: Larry Levenson
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

16
Art Director/Designer/Artist: Frank Camardella
Copywriter: Helen Nolan
Agency: DKG, Inc.
Client: Julius Schmid

17
Art Director/Designer: Gary Geyer
Photographer: Horn/Griner
Copywriter: Peggy Courtney
Agency: Doyle Dane Bernbach, Inc.
Client: Sony

18
Art Director/Designer: David Clark
Photographer: Carl Fischer
Copywriter: Rudy Fiala
Agency: Doyle Dane Bernbach, Inc.
Client: Gillette

19
Art Director/Designer: John Baeder
Artist: Ames-Appel
Photographer: Phil Marco
Copywriter: Rudi Golyn
Agency: Smith/Greenland Company, Inc.
Client: Muscular Dystrophy Associations of America

20
Art Director/Designer: Jon Guliner
Photographer: Dick Richards
Copywriter: Joann Mond
Agency: Campbell Ewald
Client: Forbes

21 DISTINCTIVE MERIT AWARD
Art Director/Designer: Kurt Haiman
Photographer: Leonard Nones
Copywriters: Richard Earle, Mary Jo Clayton
Agency: Grey Advertising
Client: National Institute of Mental Health

22
Art Director/Designer: Roy Grace
Photographer: Tony Petrucelli
Copywriter: John Noble
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

23
Art Director: Sam Scali
Photographer: Steve Horn
Copywriter: Edward A. McCabe
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

24
Art Director: Sam Scali
Photographer: Mike Cuesta
Copywriter: Edward A. McCabe
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

19

Do old ladies look like old ladies because they want to, or because they have to?

What do old ladies look for at the drugstore? If you just said toothpaste, you're as off base as most American businessmen. And something to Forbes. The little misconception is costing businesses $1 billion dollars. That being the latest estimate of the buying power of elderly dowagers.

The fact is, older women tend to spend more on cosmetics than their fresh-faced grandchildren. Why? The answer is in the fresh face, fresh laughter have nothing doesn't. So all she goes to shop for expensive antiaging cosmetics. But what does she find? Lots of dollars for fresh-faced grandchildren.

And so, says Forbes, a giant of a market slumbers on while businessmen keep aiming courting youth. Arguments, the average business man doesn't understand his own parents any more than his children understand him.

Recently Avenue claims a woman's interest in fashion dies past 65. What's more likely is that it's killed by decreasing trips to the Women's Department, where racks of fresh dresses offer no buying incentive.

A major developer properly gauged the huge potential in recreational housing, but he neglected to look one thing: older people like to be near the action. He built his model community too far from the madding crowd. And now it's in trouble.

The only solution, says Forbes, is research. The same kind that taught business what youth was all about.

We don't always get the chance to help businessmen learn. So when we do, we tell the whole story, since you and us.

And of course, when we turn business on to business, business is bound to turn on to us. Which explains why some half a million of our readers are business leaders. And why we're turning on more readers of a faster rate than any other news or business magazine.

Maybe turning people on is our thing.

Look what we're doing for little old ladies.

Forbes: capitalist tool

20

A Pot Primer for Parents.

Know enough basic facts about marihuana to talk to your son and daughter about it.

As a parent, you're concerned. You read that college, high school, even junior high students smoke marihuana. What about your own son or daughter? Have they tried it? Would they tell you? Do you just keep quiet and hope—do you talk?

Your youngsters may joke about grass, tea, joint, roach, head—words that mean something different to you. They seem to know more about drugs than you do—that's their side of the generation gap. But not all their "facts" may be facts.

Can you talk frankly to your child about pot?

As frankly as about other important matters, with tact and mutual respect. It may be easier to start by discussing marihuana experiences he's heard of from his friends. You won't want to come across as accusing or angry—it's as risky to assume he does "turn on" as to assume he doesn't. Keep it simple, direct. And make sure your concern for him, and what happens to him, shows.

Who uses pot, and why?

More boys than girls. Girls are likelier to try if their boyfriends smoke it. A majority of young people have not tried it, and have enough self-assurance to resist trying it. A number have tried it once or twice out of curiosity or boredom. A smaller number "turn on" just on weekends. A small percentage become "heads"—their lives centered around marihuana or other drugs, with very little interest in anything else.

What proven facts about marihuana can you tell him?

1. Individuals react very differently to this drug, which is why you hear stories of extreme reactions, and stories of no reactions.

2. Reactions vary according to setting, expectation, pattern of use, and the strength of the marihuana (which varies greatly).

3. Because of all these variables, little has been proven conclusively about specific effects of marihuana on the mind and body. This does not mean there are no ill effects, but that they cannot be catalogued and predicted exactly.

4. Involvement with this drug during the years while the young personality is finding and shaping itself, and learning how to deal with life's problems, is an intangible danger to try to measure, but of deep importance. That's a hard fact for the young to understand.

5. The possession of marihuana is illegal under local laws. In many states, it is a felony, equivalent to the possession of heroin. The laws provide severe penalties. Even being in the company of someone who possesses marihuana may make your child liable for arrest.

Easy answers to hard questions.

There aren't any. If your children ask, "What about parents' drinking and smoking?" a partial answer is that your body and personality have matured. Once anyone becomes dependent on any drug, including alcohol and cigarettes, it can be difficult to stop. Even if you're convinced they're harmful.

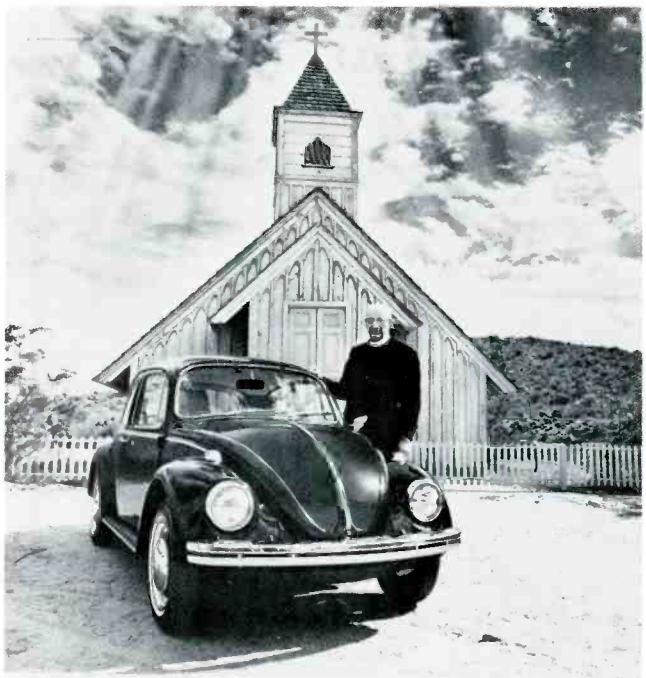
"Why do adults say marihuana leads to stronger drugs when that hasn't happened to my friends?" A teen-ager's experience is limited. It has happened. While marihuana itself does not lead to other drug use, association with "dealers" and drug users may be the first step to experimenting with LSD, speed and even heroin. And these drugs are far more than a stronger form of pot.

"What about the people who say pot is OK?" To be honest, scientists still don't know everything about the specific effects of marihuana. But certainly, the "authorities" your children quote, know even less. Not a expert is saying today that pot should be legal.

It boils down to this. Marihuana is a risk nobody has to take. Least of all somebody you care about.

For more detailed facts about marihuana and other drugs, write for free booklets to:
National Institute of Mental Health
Box 1980, Washington, D.C. 20013

21



After 30 Volkswagens, Father Bittman still believes.

In the beginning, Father Aloysius Bittman bought a bug.

That was in 1957 when he joined the staff of St. Anthony's Indian Mission in Manderee, North Dakota.

Since then, Father Bittman has gone a long way. In 30 Volkswagens.

Owning two or three at a time, the Bittman staff travels 600 miles per week in each. Over dirt and gravel roads and in temperatures that have been known to go to 55 below.

A couple of Volkswagens ago, Father Bittman's '55 broke through the Garrison Reservoir ice.

"It was a good time for praying," he said.

Luckily, one 255 pound priest and one 1808 pound bug floated to safety. After the ice was chopped away and a quick oil change, the good father and his faithful companion were on their way.

He was a bit peeved about the oil change though.

"It set the Mission back $1.80," complained Father Aloysius Bittman.

22

This building made possible by a grant from a five-year-old Volvo.

The only thing standing between you and a summer cottage on the water is a down payment of about $2000.

Unfortunately, between you and $2000 stands the car you drive.

By the time you get it paid for, you'll have to buy a new one. And a car that has to be replaced every three years is an expensive luxury.

What you need is a car that can drive you out of debt. A Volvo.

9 out of every 10 Volvos registered here in the last eleven years are still on the road.

Of course we don't guarantee that every Volvo will do that well. But then you don't have to keep a Volvo eleven years to profit from it.

Keep it just five years. Pay it off in two. Then take the next three years to make payments to yourself. At $90 a month you end up with $3240.

The $1240 is for the boat.

23

The execution is different, but the concept is basically the same.

Both vehicles are very difficult to destroy.

However, the M-48 (at right) was built to withstand slightly meaner treatment than the Volvo 144 (at left).

As a result, the M-48 weighs in at 50,000 lbs. And for all its bulk, carries only three men—in extreme discomfort we might add.

It burns two gallons to the mile and won't go over 30 miles an hour.

In other words, it's a tank.

The Volvo, on the other hand, weighs in at just 2,600 lbs. And for all its lack of bulk, carries five men—in extreme comfort.

It gets close to 25 miles to a gallon even with automatic transmission, and will go fast enough to attract police cars. Which are faster but not as strong.

In other words, a Volvo is strong in the way a tank is strong and has strengths where a tank has weaknesses.

Just how strong is a Volvo?

You could stack eight Volvos, one on top of another, without disturbing the Volvo on the bottom. That's a total of 10 tons. Six steel pillars, based for maximum strength, support the roof. (It's ironic that Detroit calls cars with no steel pillars "hardtops," when in reality they're just the opposite.)

Each side of the Volvo body is made from one solid piece of steel. There are no weak points because there are no seams. In other parts of the body, where seams occur, 3,000 spot welds fuse them together.

It's this kind of construction that led Car & Driver Magazine to make the following observation. "... the Volvo is possibly the toughest vehicle anywhere this side of the Aberdeen Proving Grounds and there is a growing legion of happy owners who will be glad to verify the point."

The Aberdeen Proving Grounds, incidentally, is where the Army tests tanks.

It even has armor-plating.

Volvo has a finish six coats thick. First the body is etched in zinc phosphate so the paint gets a vise-like grip on the metal. Then it's dunked in fusion-providing primer. The body then gets one undercoat, one sealer coat and three color coats of baked enamel, 33 lbs. of protection in all.

It's because of this that you hear stories like this . . .

One day a friend of this writer told of an encounter with a dent in the door of his Volvo. He had it repaired and noticed that the shop charged him a modest sum for body work but nothing for paint. Being honest, he raised the point. The body man explained that after banging out the dent, the paint was still undamaged—so there was no need for a repaint!

A Volvo doesn't self-destruct in three years.

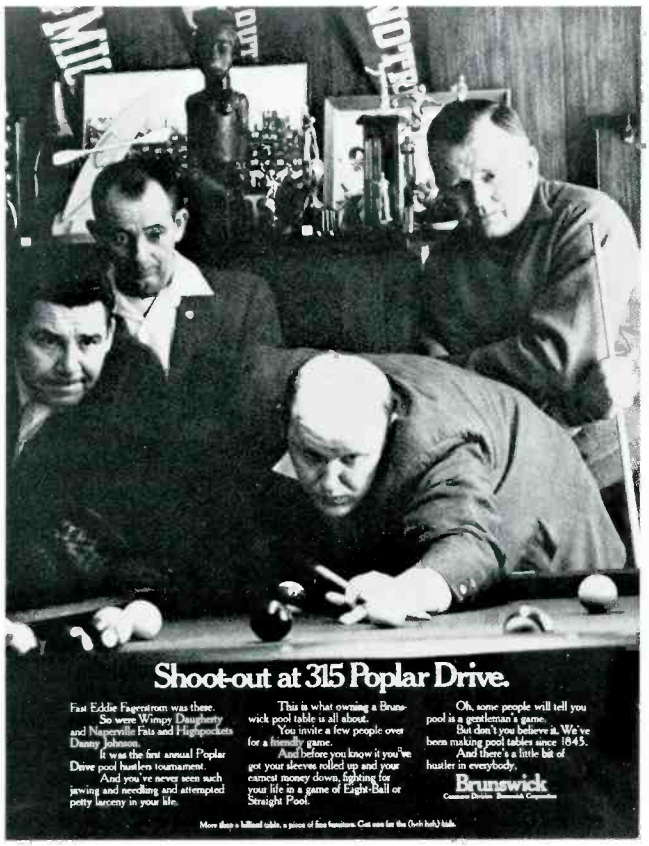
There is an obvious advantage in owning a car that's built like a Volvo. Once it's paid for, there's still something left to own.

A Volvo can help you fight off the impulse that drives you into debt every few years. Because by keeping it, you can begin making payments to yourself instead of the finance company.

Of course, if you're not interested in adding money to your coffers, you can sell your Volvo after three years. And delight in how little you lose.

Volvos don't exist as slowly as they disintegrate.

24



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26

27

DO THIS OR DIE.

Is this ad some kind of trick?

No. But it could have been.

And at exactly that point rests a do or die decision for American business.

We in advertising, together with our clients, have all the power and skill to trick people. Or so we think.

But we're wrong. We can't fool *any* of the people *any* of the time.

There is indeed a twelve-year-old mentality in this country; every six-year-old has one.

We are a nation of smart people.

And most smart people ignore most advertising because most advertising ignores smart people.

Instead we talk to each other.

We debate endlessly about the medium and the message. Nonsense. In advertising, the message *itself* is the message.

A blank page and a blank television screen are one and the same.

And above all, the messages we put on those pages and on those television screens must be the truth. For if we play tricks with the truth, we die.

Now. The other side of the coin.

Telling the truth about a product demands a product that's worth telling the truth *about*.

Sadly, so many products aren't.

So many products don't do anything better. Or anything different. So many don't work quite right. Or don't last. Or simply don't matter.

If we also play this trick, we also die. Because advertising only helps a bad product fail faster.

No donkey chases the carrot forever. He catches on. And quits.

That's the lesson to remember.

Unless we do, we die.

Unless we change, the tidal wave of consumer indifference will wallop into the mountain of advertising and manufacturing drivel.

That day we die.

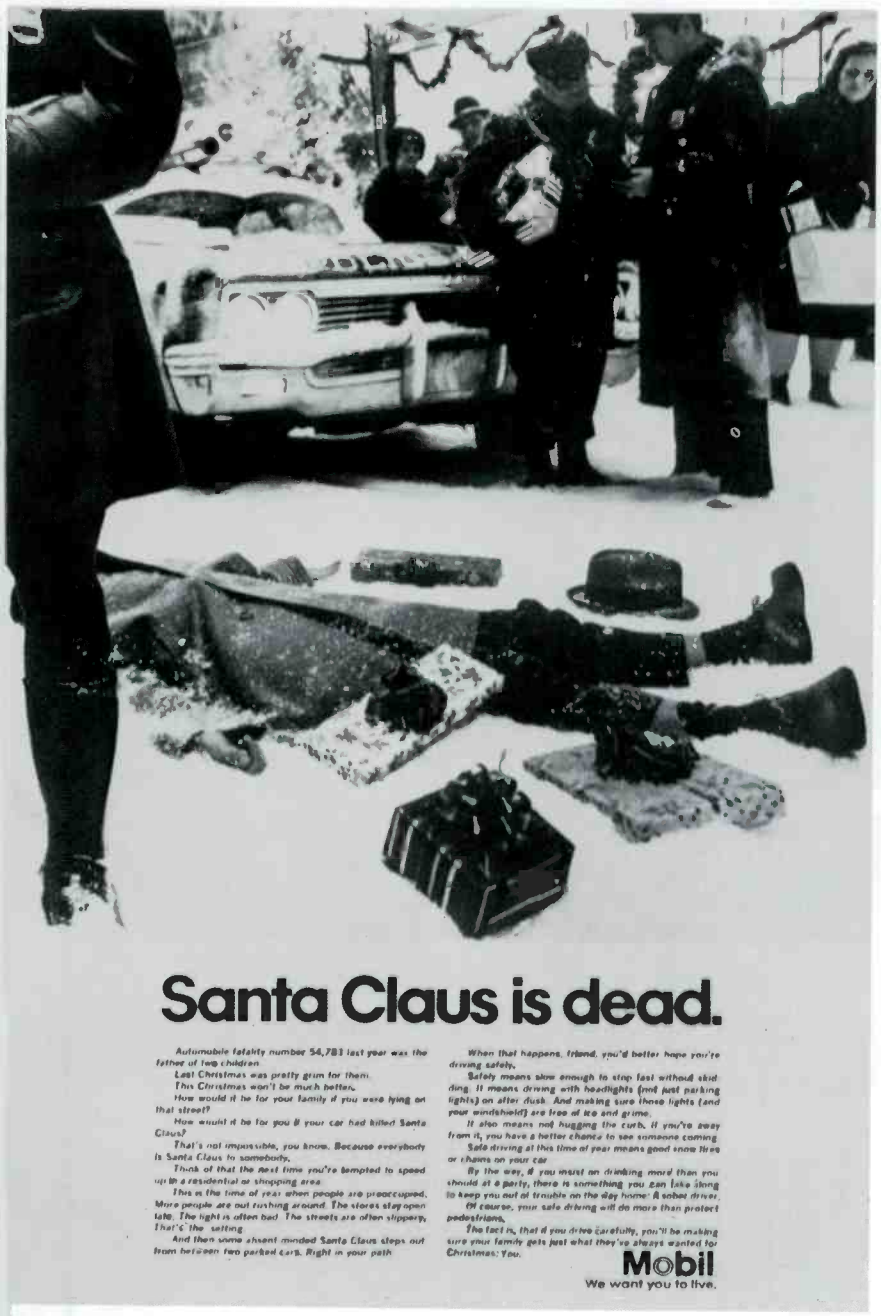
We'll die in *our* marketplace. On *our* shelves. In our gleaming packages of empty promises.

Not with a bang. Not with a whimper.

But by our own skilled hands.

DOYLE DANE BERNBACH INC.

28



9

25
Art Director/Designer/Artist: Mike Eakin
Photographer: Curt Burkhardt
Copywriter: Ray Thiem
Agency: Rink Wells & Associates
Client: Brunswick

26
Art Director: Joe LaRosa
Photographer: Ken Haak
Copywriter: Michael Butler
Agency: Waring & LaRosa, Inc.
Client: Guerlain, Inc.

27
Art Director/Designer: Dick Levy
Photographer: Henry Sandbank
Copywriter: Jeane Bice
Agency: Gilbert Advertising Agency
Client: Dreyfus Ashby & Co.

28
Art Director/Designer: Len Sirowitz
Copywriter: Bob Levenson
Agency/Client: Doyle Dane Bernbach, Inc.

29 **DISTINCTIVE MERIT AWARD**
Art Director/Designer: Len Sirowitz
Photographer: Dick Richards
Copywriter: Hal Silverman
Agency: Doyle Dane Bernbach, Inc.
Client: Mobil

A warning to people who make obscene phone calls.

You're sick. Not clever, but sick.

Because the calls you make aren't jokes. They're crimes. By local law and now, by Federal law.

Congress has just recently passed a bill that can fine you and send you to prison for 6 months if you're caught and convicted.

And you will be. Because now the odds are on our side, not yours.

We can say that because as General Telephone – the second largest telephone operating company in the country – we know what's being done about you.

Although we don't have it throughout our entire system yet, today's special telephone equipment can not only trace back and identify your phone from the receiving party's end; it can also identify any number you call from your end.

And don't think you can beat it by keeping your call short, either.

Because it can also prevent you from disconnecting. As long as the party you call doesn't hang up, the line will remain open. No matter what you do.

And while they keep the line open, they can make another call. To us.

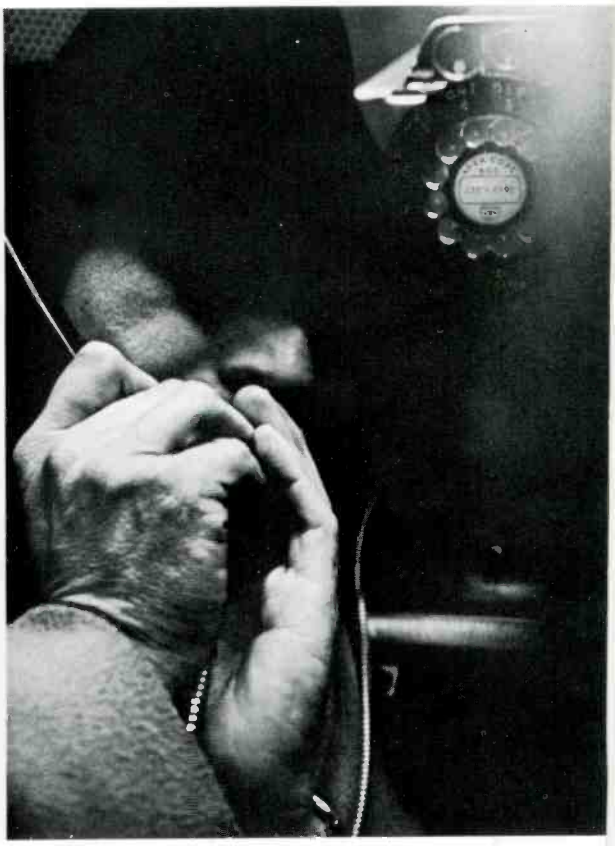
Then there's the work being done on the voice print—an electronic picture of the human voice.

If yours is taken, it's as good as getting your fingerprints. That's how distinctive your voice is. No matter how good you are at disguising it.

And if all that isn't enough to stop you, remember this the next time you get the urge to call:

We haven't told you everything.

General Telephone & Electronics



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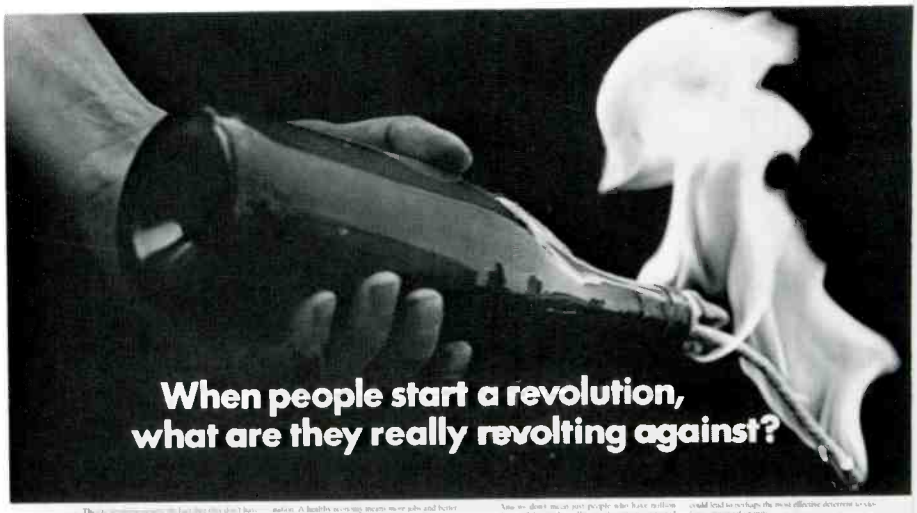
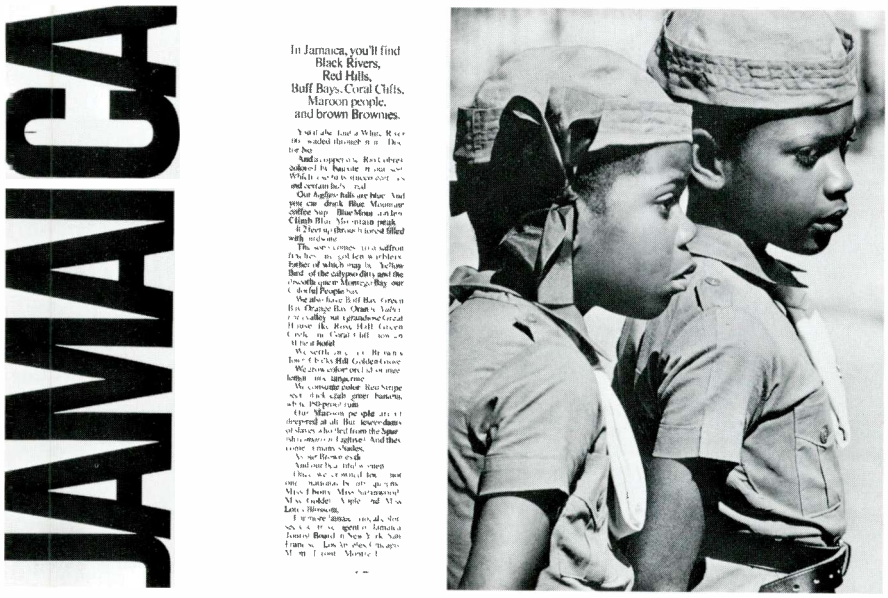


IOS

35



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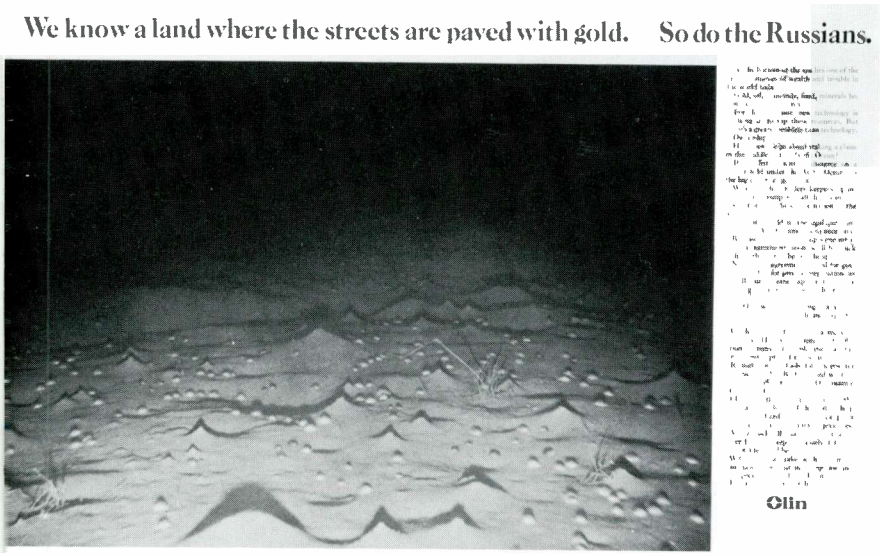


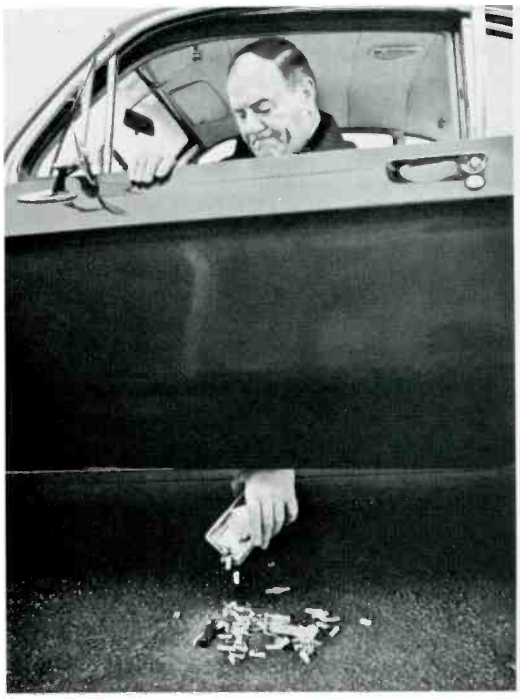
37

34 DISTINCTIVE MERIT AWARD
Art Director/Designer: Frank Camardella
Photographer: Art Kane
Copywriter: Chuck Kallewe
Agency: Doyle Dane Bernbach, Inc.
Client: General Telephone

35
Art Director/Designer: Peter Petronio
Photographer: Art Kane
Copywriter: Dick Raboy
Agency: Carl Ally, Inc.
Client: Investors Overseas Services

36
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board

37
Art Director/Designer: Lee Epstein
Photographer: Allan Hancock Foundation, USC
Copywriter: James Lawson
Agency: Doyle Dane Bernbach, Inc.
Client: Olin



What have you done to your country lately?

Cigarette butts. Gum wrappers. Candy paper. Don't drop them in all the wrong places. Like a sidewalk. Or the highway. Or on somebody's lawn. Or in the gutter.

Every once in a while, make a deposit in a waste can at your Shell station. It's a great way to save. The landscape.

Now you can visit your Shell dealer when your tank is empty, or when your ash tray is full.

That way, you not only keep a tidy car. You get a tidy country to drive it in.

Please keep this in mind: if we keep throwing trash away on the streets and highways, we're throwing something else away.

A nice place to live.

38

JAMAICA

In 1905, Dan Mitchell built a Jamaican palazzo for his love—mixing the mortar with seawater. When the walls went, so did Alice.

Old Dan was so smitten that not till his 80 room love nest was all furnished and gardened did he send for Alice.

The child bride arrived. As she stepped onto the patio facing the sea, crash, the story goes, a wall crumbled.

She burst into tears. He collapsed with a heart attack. And home Alice sailed, vowing never to return.

Thus, the legend of Folly. (And a lesson in cement-making.)

Jamaica is and always has been A Romantic Place.

We name spots Lover's Leap and Virgin Valley and Cuckold's Point.

We paddle through a "Tunnel of Love" rafting the Rio Grande.

We have mountain inns with candlelit terraces, waterfalls, orchids and violins.

And restaurants with atmosphere that's thickly Italian (Terranova) or Chinese (House of Chen) or groovy (Erna).

You can lodge romantically. (In movie-set hotels like Miranda Hill.)

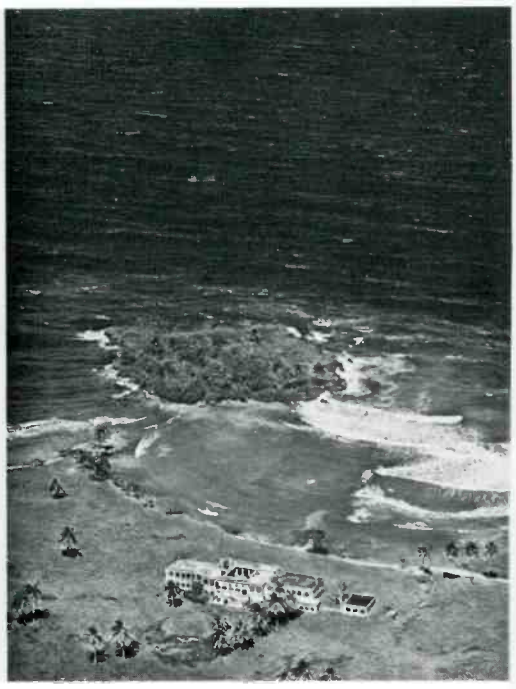
Swim romantically. (At Negril—with *nobody* in sight and water the colors of opals.)

You can lavish a girl with carats (see jeweler Cooper).

Marry within 24 hours (apply Ministry of Home Affairs).

Or just fall in love (Byron observed it: "What men call gallantry and gods adultery...is much more common where the climate's sultry.")

For more of schmaltzy Jamaica, see your travel agent or Jamaica Tourist Board in New York, San Francisco, Los Angeles, Chicago, Miami, Toronto, Montreal.



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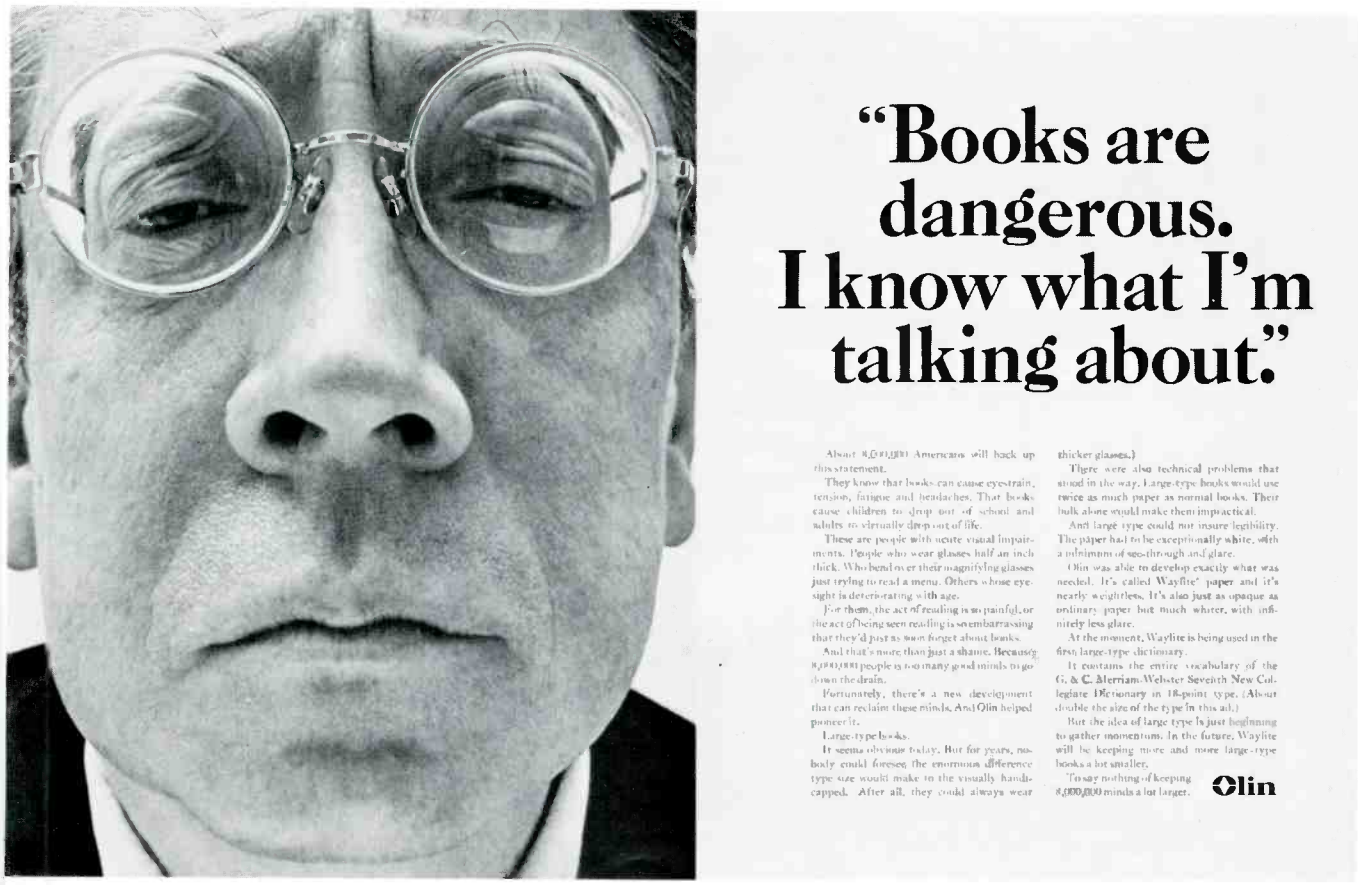

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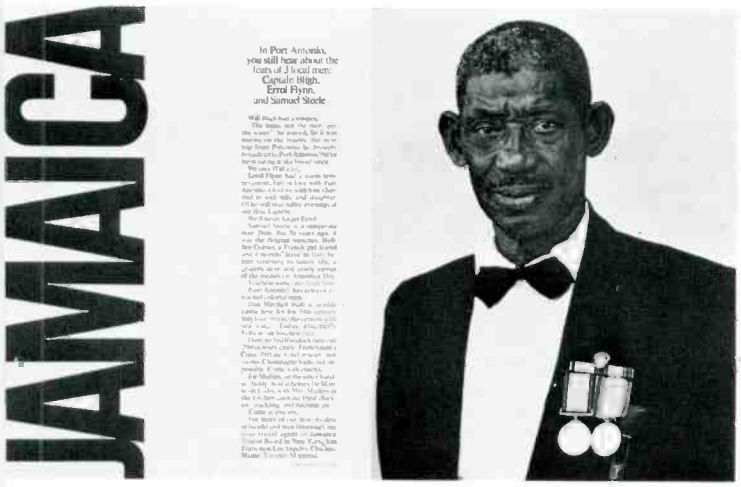


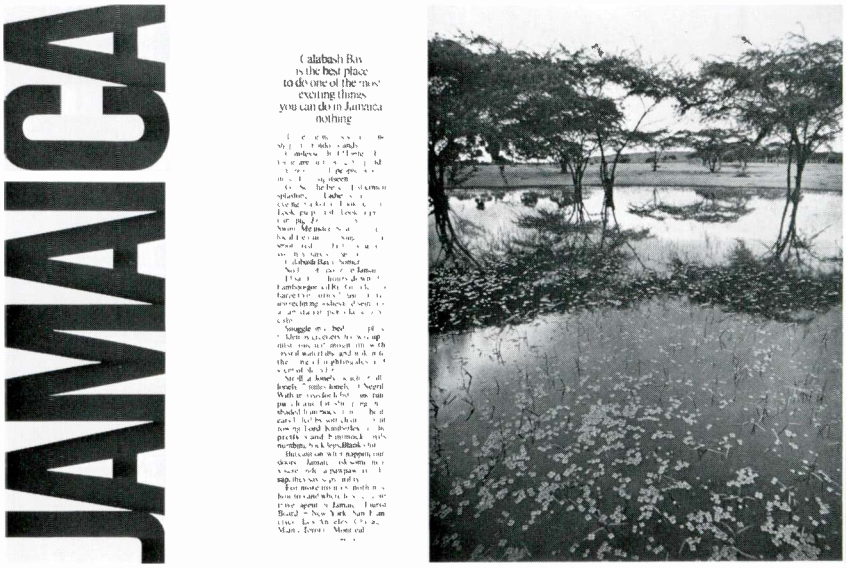
41

38 MEDAL AWARD
Art Director/Designer: Bert Huebener
Photographer: Frank Cowan
Copywriter: Milton Schwartz
Agency: Kenyon & Eckhardt Advertising, Inc.
Client: Shell Oil Company

39
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board

40 DISTINCTIVE MERIT AWARD
Art Director/Designer: Lee Epstein
Photographer: Dick Richards
Copywriter: James Lawson
Agency: Doyle Dane Bernbach, Inc.
Client: Olin

41
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board



42

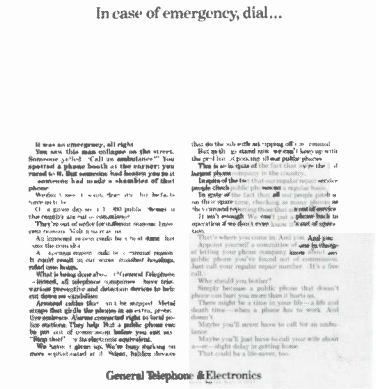
42
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board

43
Art Director/Designer: Hal Nankin
Photographer: Dave Langley
Copywriter: Leon Meadow
Agency: Doyle Dane Bernbach, Inc.
Client: General Telephone

44
Art Director/Designer: Joe Phair
Photographer: Joe Ruskin
Copywriter: Arthur Tuohy
Agency: Ketchum, MacLeod & Grove
Client: McGraw-Hill, Inc.

45
Art Director/Designer: James Millman
Photographer: Steve Nichols
Copywriter: Michael Becker
Agency: Young & Rubicam, Inc.
Client: Puerto Rico Government

46
Art Director/Designer: George Euringer
Photographer: Dick Richards
Copywriter: Jerry Hubschman
Agency: Carl Ally, Inc.
Client: Investors Overseas Services



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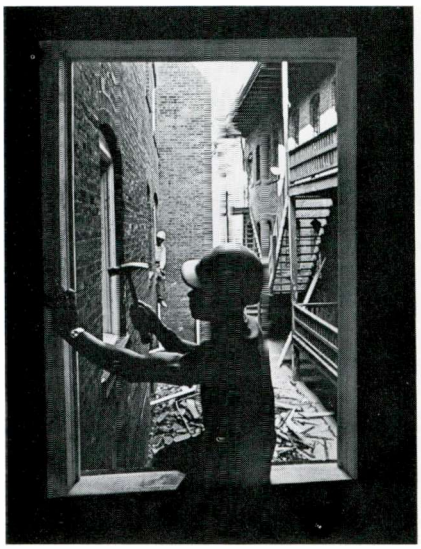


44

It's a shame so many people have seen San Juan and have never been to Puerto Rico.

You won't see a rain forest in San Juan.

You won't see a giant sinkhole in San Juan.

You won't see a phosphorescent bay. You really have to see it at night to believe it.

You won't see sausage trees or mangroves or pineapples or bamboo or cactus or tobacco.

You won't ride a little paso fino horse or catch a 1,000 pound marlin and win $10,000.

You won't see surfing on 25-foot peaks or beaches where there are more palm trees than there are people.

You won't see distilleries where they turn sugar cane into rum and welcome you with open vats, or cross the Río Grande de Loíza on a hand-poled ferry.

You won't see a 700-year-old Indian ceremonial ground or a church that's older than St. Peter's or marine salt beds that look like glistening snow.

You'll want to bring your sunglasses.

You won't see a golf course carved from a coconut grove or take a short siesta on top of Toro Negro. Wake up and see the Atlantic to the north, the Caribbean to the south.

You won't see devout pilgrims climb a flight of stairs on their knees to a church on a hill or smell a coffee harvest in Yauco or get to a place where English isn't spoken.

You won't try a little seafood place named Villa Cofresí in Rincón on the west shore. There won't be any tourists at the next table because it's never been mentioned before in any travel folder.

You won't see the lair that once was the home of the pirate Roberto Cofresí or the foundations of Ponce de Leon's first house or the huge hotel built on a three-hundred-foot cliff in the middle of nowhere. To get down to the beach you have to ride a tramway.

You won't see the place where the Marines landed during the Spanish-American War or the spot Christopher Columbus dropped anchor.

You won't have the fun of the dime ferry ride from behind the post office in San Juan to Cataño.

You won't see or do a lot of things you can see and do outside of San Juan.

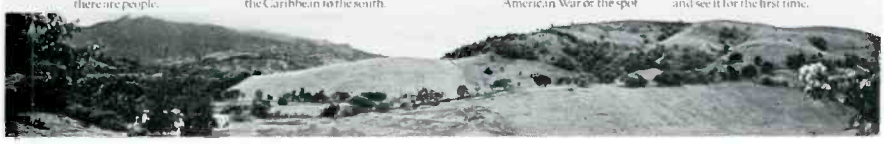
The island isn't that big. You can drive anywhere and back in a day.

Puerto Rico is a strange and not-so-distant land. And it's nice to know you don't need a passport or a visa or vaccinations or customs or an international driving license.

You don't even have to change the bucks in your pocket.

If you visit Puerto Rico before December 14th, San Juan isn't crowded. Puerto Rico isn't even a little bit crowded. And the hotels don't cost as much.

Go to Puerto Rico again and see it for the first time.



45

These people are negotiating for a better way of life.

It's true. The street is becoming a conference table.

People who don't have a share in the prosperity that surrounds them want an opportunity to have that share.

And when they feel there's no hope of getting that chance any other way, they turn to violence. And they actually expect to realize something by their actions.

As for the people who do have a share, too many of them are granting token concessions merely to prevent that violence. Instead of correcting the cause of it.

The result is, we've been dignifying force and destruction. Instead of dignifying men.

We don't think it has to be this way.

What men reasonably want is an opportunity to be able to prosper through their own efforts. And the knowledge that their prosperity will not be vulnerable to attack.

We believe the two can be accomplished at the same time. Because by giving men a chance to share in the wealth that surrounds them, you give them the desire to protect that wealth. Not destroy it.

That chance can come through business expanding to create more and better consumer goods. More and better jobs. And in so doing, more opportunities for people to gain a stake in that expansion.

Through IOS alone, more than a million families in more than 100 countries throughout the free world have gained a stake in the prosperity that surrounds them. By investing in businesses throughout the world.

To date, their combined investment totals almost two billion dollars. Much of it coming from people sharing ownership for the first time.

From this, businesses throughout the world are receiving fresh flows of capital. Economies of entire nations are being strengthened.

And people are living a lot better than they did.

Right now, IOS does business on six continents—in mutual funds, banking, investment banking, insurance and real estate.

It's profitable business. Profitable for us. Profitable for the people who invest through us.

Our goal is to do business in every country of the free world, and to give more people than ever the opportunity to share in its prosperity.

You might say we'll be negotiating for a better way of life.

IOS

46

Go to Puerto Rico again and see it for the first time.

Last time you went to San Juan, did you ever leave the city limits?

Did you see the crazy-looking red, black, green and yellow firehouse in Ponce?

Did you hike 3,525 feet up El Toro?

Did you eat a lobster at Bolo's Place in Mayaguez on the western shore?

Did you catch a 20-pound fresh water bass? That's right. A 20-pound fresh water bass.

Did you stop at a lechonera for a slice of barbecued pig? It's the equivalent to our hot dog stand.

Did you sweat in the Lajas Valley desert or get a little wet in the El Yunque rain forest?

Did you see the view from Fajardo? On a clear day, you can see St. Thomas.

Did you stop a kid and ask him how long it takes to get to the next town? You might be surprised at the answer if you've never been in a car.

Did you squeeze into a store in Florida where the cows and chickens are allowed to walk in and help themselves to a snack?

Did you run into the ice cream man, Pablo Martinez, on the road to Arecibo? Instead of making ice cream with cow milk, he makes ice cream with coconut milk.

Did you take a swim at El Combate? There are no people. No bathhouses. No rain clouds. The only thing that rains on this beach is coconuts.

Did you watch old men carving santos or Gaspar Ayala of Moliemia Alta make a devilish mask?

Did you see the Museo de Arte in Ponce or the Indian caves near Arecibo or the jungle canyons of Maricao?

Did you see a house made of tobacco in the mountains near Cayey or wind around a road with 364 curves on the way to Guayama?

Did you try a nice fresh plátano from the banana man of Manati? Daniel Russe's banana stand is right next to the only ballfield in town.

Did you drive more than a mile off the main road and not see a man with a machete cutting cane or coconuts?

Did you stop at 60 tiny restaurants standing in a row on the way to Luquillo? Try bacalao, alcapurria, tostones, lechonillo, coco frio, everything.

Did you spend the night in the hills of Barranquitas? You'll never need an air conditioner up there.

Did you beach bed or ride glass bottom boats at Las Cucubas or hydrofoil to the unspoiled beaches on the island of Vieques?

Did you walk through the town of Las Vegas? Forget your money. There isn't any gambling there.

Did you cross the Rio Grande de Loiza on the hand-poled ferry or see livestock living under the brightly painted houses on cement stilts in La Parguera?

Did you get far enough away from the city to hear someone say, "esta es su casa"?

Did you do any of a thousand things you could have done if you left the city limits?

The island isn't that big. You can go anywhere and back in a day.

Puerto Rico is a strange and not-so-distant land. And it's nice to know you don't need a passport or visa or vaccinations or customs or an international driving license.

You don't even have to change the bucks in your pocket.

Land in San Juan. See San Juan. Enjoy San Juan. And then get out of San Juan.

The island has six good-sized airports. Thousands of rental cars. Lots of motor bikes. Buses. Taxis. And tours.

It's a shame so many people have seen San Juan and have never been to Puerto Rico.

47

Portrait of a man headed for a stroke.

The portrait you're looking at is a thermogram, a "heat map" of the patient's skin.

It reveals a blockage in the carotid artery, often signifying an impending stroke. Fortunately, when so forewarned, doctors can prevent such strokes.

Thermography is remote scanning and measurement of infrared radiation which indicates surface temperatures, and their positional translation into black-and-white or color values on film.

It is only recently that the benefits of thermography as a medical diagnostic tool have become apparent. It is totally nondestructive, as opposed to X-ray or operative methods.

And it is of significant, even dramatic, diagnostic value in such areas as trauma, arthritis, and screening for early detection of breast cancer.

Of the growing number of hospitals and diagnostic centers in the United States currently equipped for thermography, virtually all use Polaroid Land film.

In cases where time is critical, the advantage of instant picture development is obvious.

In any case, the Polaroid Land photographic process offers the doctor the opportunity to retake a shot, when necessary, without having to recall the patient and having to re-create a specific temperature environment; and to make diagnostic or prognostic decisions without delay.

Medical authorities are confident that in the near future many more medical centers will be equipped for clinical thermography. Its importance as an early detection device is clear.

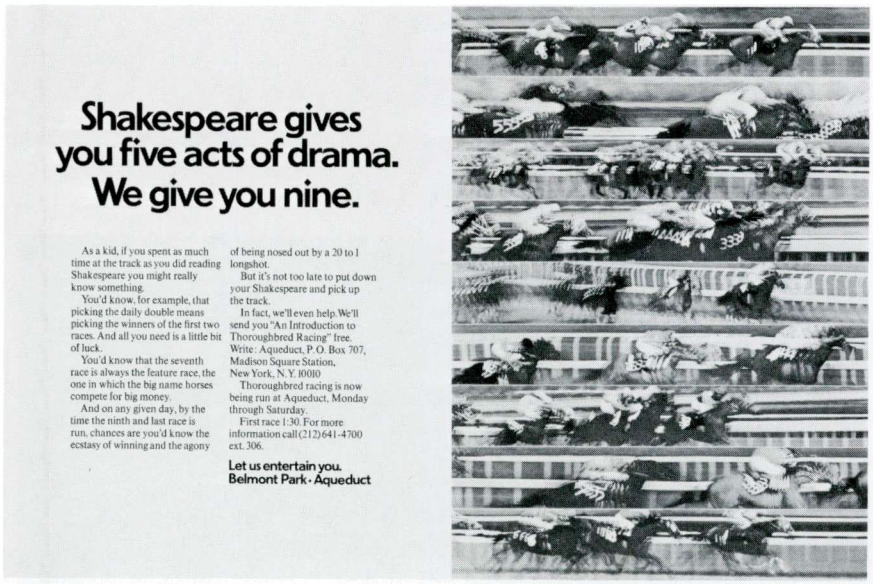
And Polaroid Land film is the visual part of the picture.

Polaroid Corporation

Thermogram by Barnes Engineering Company

Polaroid®

48



49

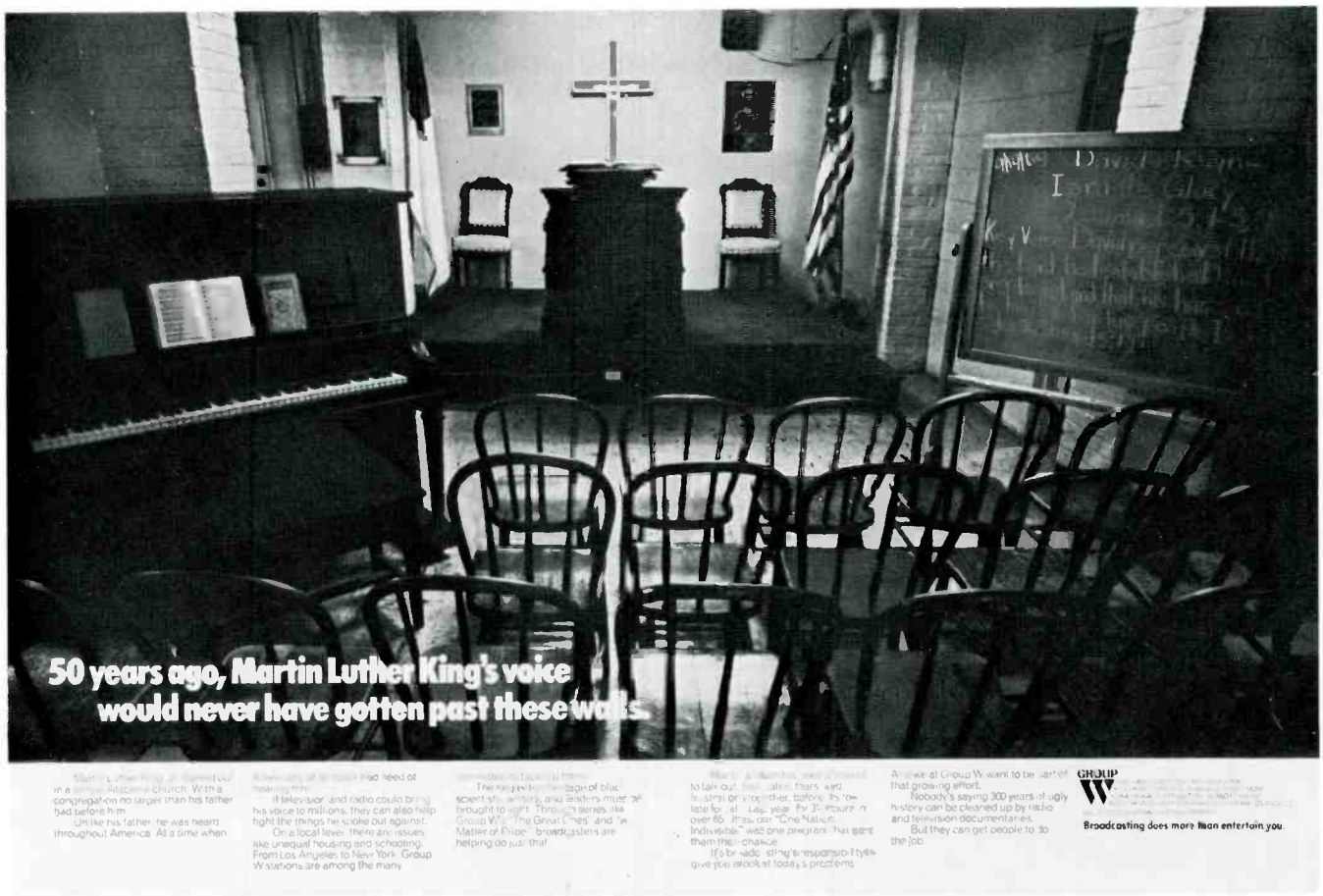
50

47
Art Director/Designer: James Millman
Photographer: Steve Nichols
Copywriter: Michael Becker
Agency: Young & Rubicam, Inc.
Client: Puerto Rico Government

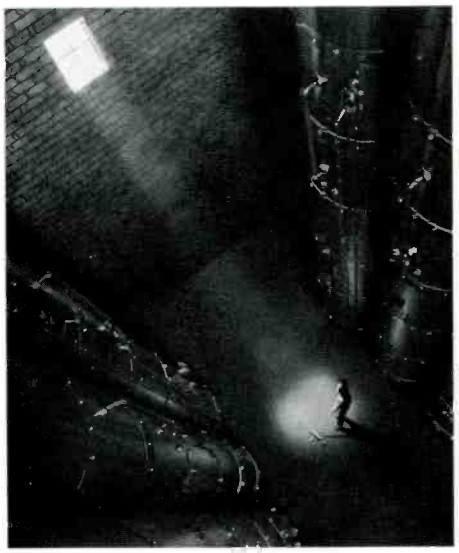
48
Art Director/Designer: John Assante
Photographer: Barnes Engineering Company
Copywriter: Fred Udall
Agency: Doyle Dane Bernbach, Inc.
Client: Polaroid Corporation

49
Art Director/Designer: Bob Kuperman
Photographer: Phillip Leonian
Copywriter: Irwin Warren
Agency: Doyle Dane Bernbach, Inc.
Client: New York Racing Association

50
Art Director/Designer: Mel Platt
Photographer: Henry Sandbank
Copywriter: Charles Burch
Agency: Leonard Sacks Advertising
Client: Alexandra de Markoff



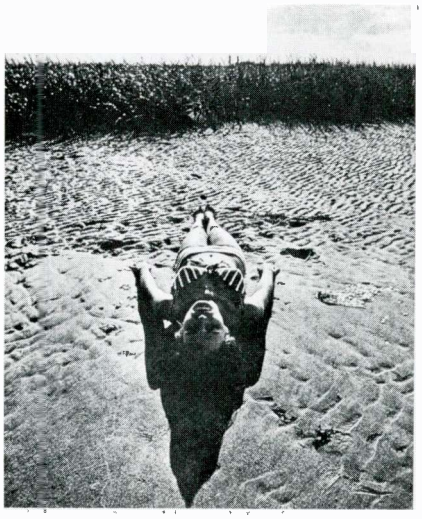
51



American industry can no longer be an asylum for illiterates.

Olin

52



Some girls have developed a lot more than just their minds.

We're all for the expansion of your grey matter. But we'd like, for a moment, to discuss the expansion of other matters.

It appears that more and more small girls are getting bigger and bigger. In certain places, that is. In fact, it isn't at all uncommon these days to find a frail size 32 needing a healthy C or D cup.

The uncommon thing is finding a great looking swimsuit in that size.

Roxanne makes great-looking swimsuits. In 32D, as well as a dozen or so other specific proportioned cup sizes. What's more, we're the only ones who do.

If you're a well-endowed small-boned creature, Roxanne will fit you snug enough at the bottom and full enough at the top to keep everything that belongs inside the suit inside the suit.

If you're a 36A, a Roxanne will still fit you every where. Full enough in the 36 part and contoured just enough in the A part.

Now, if we can make not-so-perfect figures look good, can you imagine what we'll do for a perfect 34B? Roxanne is the one swimsuit that will make the most of every pretty curve. And for the same reason. Fit Roxanne will fit your well-proportioned figure as no other swimsuit ever has. Or ever could.

The way we see it, the key to success is to cultivate your mind and wear a Roxanne.

Something is bound to develop somewhere.

Roxanne Swimsuits A,B,C&D bra-sized.

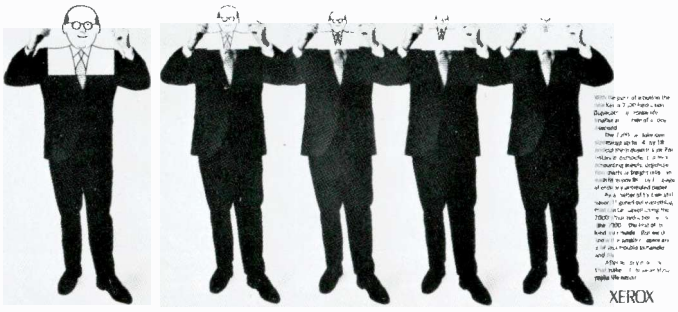
53

Mary Randolph Carter: a new girl in the village

The Villager

54

Xerox announces copies smaller than life.



XEROX

55

51
Art Director/Designer: Larry Osborne
Photographer: George Rosenblatt
Copywriter: Bill McCullam
Agency: DKG, Inc.
Client: Westinghouse—Group W

52
Art Director/Designer: Lee Epstein
Photographer: Carl Fischer
Copywriter: James Lawson
Agency: Doyle Dane Bernbach, Inc.
Client: Olin

53
Art Director/Designer: Edward Rostock
Photographer: Silano
Copywriter: Anita Baron
Agency: Andrew M. Weiss Inc.
Client: Roxanne Swimsuits

54
Art Director/Designer: Hal Davis
Photographer: Michael Raab
Copywriter: Franchellie Cadwell
Agency: The Cadwell Davis Company
Client: Villager

55
Art Director/Designer/Artist: John Murray
Photographer: Cailor/Resnick
Copywriter: Hal Heisler
Agency: Needham, Harper & Steers, Inc.
Client: Xerox

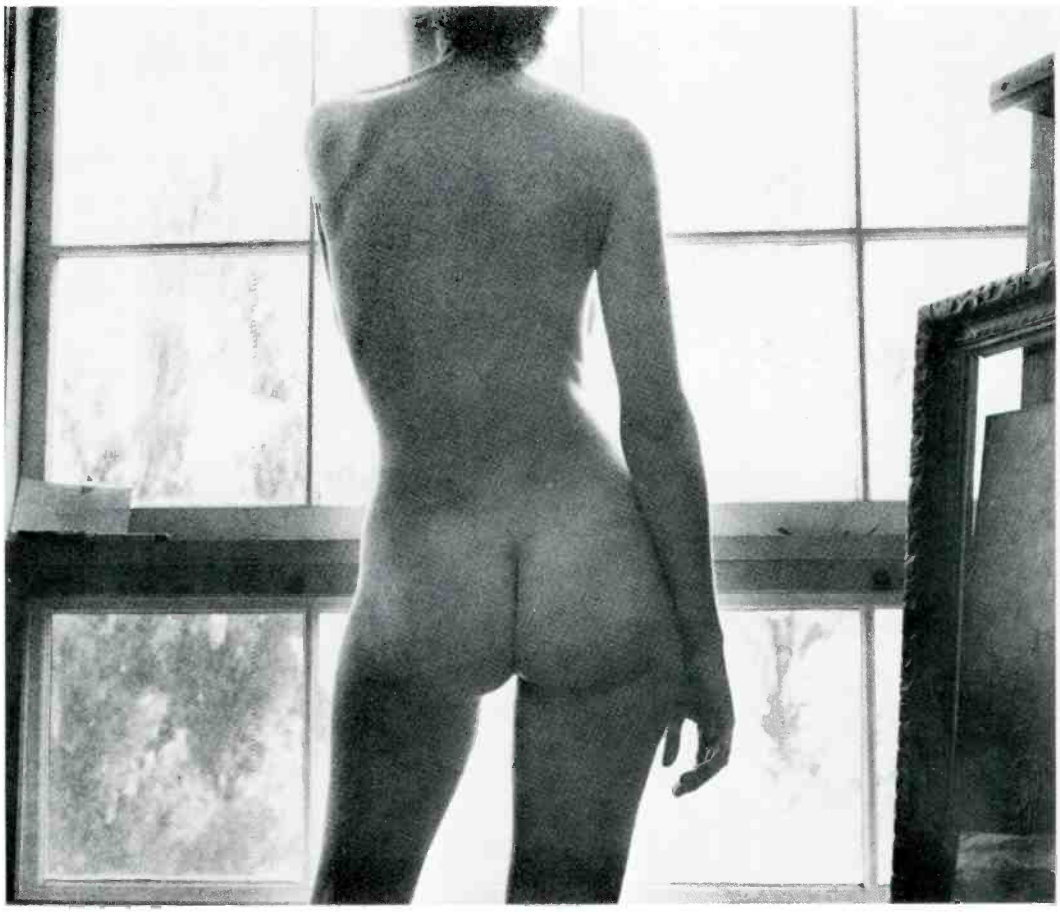


Photo-impressionism

Many a good photograph has been taken with the simplest of cameras. But this one wasn't. Because when you take the light away from its "ideal" spot over your shoulder it's a different story. With any ordinary camera this lovely example of impressionism would've been nothing but a two-dimensional silhouette.

But the Nikkormat FTN is no ordinary camera. For one thing, it has a meter system that's prepared for tough lighting conditions like this. Of course it's not the *only* system which can handle backlit scenes, but it is the simplest, most logical and most reliable. It has to be — it's the system that's in the world famous Nikon Photomic FTN.

Spot vs. averaging

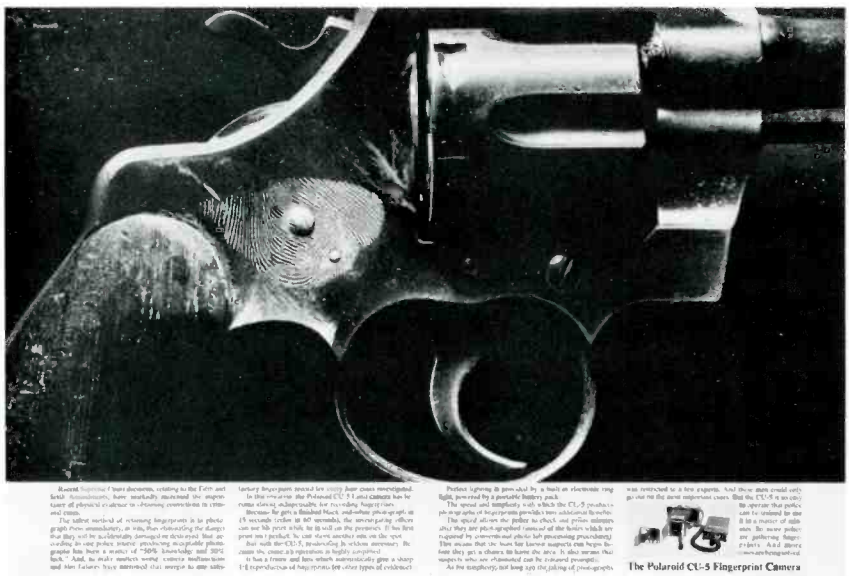
It's an old argument. One kind of meter averages the brightness of the whole scene, corner to corner. Works fine for most normal picture situations, but easily fooled by lighting like this. Then there's the spot system, which measures a very small section of the scene. To get an accurate reading, you'd often have to take two or three separate readings, and average them yourself. Great for some unusual occasions, but a lot of bother otherwise. And there's even a camera with one of each. If you really want to complicate things.

But the FTN System is both. And it's neither. It's a center-weighted system. Reads the entire scene, but concentrates 60% of its sensitivity on the circle that's in the center of the finder screen. Without getting into a lot of complexity, suffice it to say, that you can point it at just about anything photographable and get a picture.

A good one too, because the Nikkormat is also prepared in other ways. It accepts all the 30-some lenses (from 6mm through 1200mm) and most of the accessories of the Nikon System — the most versatile in 35mm photography. And offers just about every conceivable convenience. All for less than $270, with 50mm f2 lens. See it at your dealer, or write Nikon Inc., Garden City, New York 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc. In Canada: Anglophoto Ltd. PQ.

There's a lot of Nikon in every Nikkormat.

56



Recent Supreme Court decisions, relating to the Fifth and Sixth Amendments, have markedly increased the importance of physical evidence in obtaining convictions in crime and crises.

The safest method of retaining fingerprints is to photograph them immediately, as with, thus eliminating the danger that they will be accidentally damaged or destroyed. But according to one police source, producing acceptable photographs has been a matter of "50% knowledge and 50% luck." And, as many amateur-world camera enthusiasts and also failures have uncovered that energy is one ultra-factory fingerprint treated for many hour cases investigated.

In the meantime the Polaroid CU-5 Land Camera has become already indispensable for recording fingerprints.

Because the print is finished black and white photograph in 15 seconds (when it's 60 seconds), the investigating officer can see his print while he is still on the premises. If his first print isn't perfect, he can shoot another one, on the spot.

But with the CU-5, re-shooting is seldom necessary. Because the camera's operation is highly simplified.

It has a frame and lens which automatically give a sharp 1:1 reproduction of fingerprints for other types of evidence.

Perfect lighting is provided by a built-in electronic ring light, powered by a portable battery pack.

The speed and simplicity with which the CU-5 produces photographs of fingerprints provides two additional benefits.

The speed allows the police to check and prove alibis, since they are photographed instead of the finder which are required by conventional photo lab processing procedures. This means that the team for known suspects can begin before they get a chance to leave the area. It also means that suspects who are eliminated can be released promptly.

As for simplicity, not long ago the taking of photographs was restricted to a few experts. And these men could only go over the most important cases. But the CU-5 is so simple to operate that police can be trained to use it in a matter of minutes. In some police are gathering fingerprints. And there's no reason why fingerprinting

The Polaroid CU-5 Fingerprint Camera

57

If you won't hire her, don't complain about supporting her.

She has a couple of kids, no husband, no job. She's as likely to be white as not. And has to depend on Welfare for a living.

American business has a strong need for her but probably can't hire her because chances are she doesn't know how to do anything. Or if she does, her children keep her from doing it.

Well, something has to be done.

And we think that something is Occupational Rehabilitation.

The sigh O.R. people could be trained. And which of training paid an incentive allowance rather than being taxed 100% by Welfare for any earnings as is true in many states.

We also believe there must be child care facilities for the mother who can't take care of her children and work at the same time.

Now, who's going to pay for all this?

We believe all should have a share. City, State, and Federal governments alike. With a continuing flow of funds made available for research and improvement.

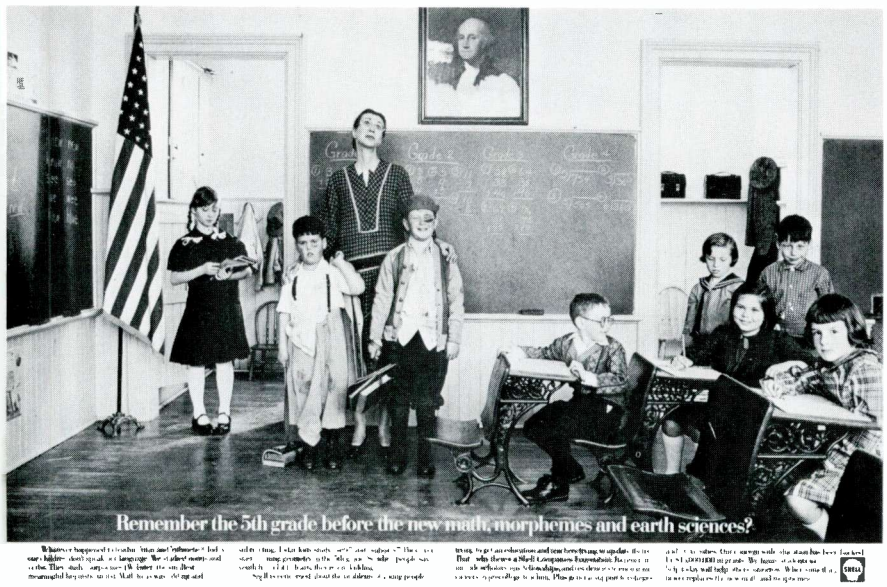
Of course, there are also those people who can't work.

Their help should also be shared. But based exclusively on local standards of living.

If you think the above programs are as workable as we do, write us.

For your own welfare. And the people on Welfare's welfare.

Chamber of Commerce of the United States
Washington, D.C. 20006



59

56
Art Director/Designer: Bo Zaunders
Photographer: Jacques Hutzler
Copywriter: Bill Irvine
Agency: Gilbert, Felix & Sharf Inc.
Client: Nikon Inc.

57
Art Director/Designer: Lee Epstein
Photographer: Henry Sandbank
Copywriter: Hal Silverman
Agency: Doyle Dane Bernbach, Inc.
Client: Polaroid

58
Art Director/Designer: Hy Varon
Photographer: Harvey Lloyd
Copywriter: Gary Marcus
Agency: Conahay & Lyon, Inc.
Client: United States Chamber of Commerce

59
Art Director/Designer: Bert Huebener
Photographer: Anthony Petrucelli
Copywriter: Milton Schwartz
Agency: Kenyon & Eckhardt Advertising Inc.
Client: Shell Oil Company

How to fight inflation.

It looks like a piano. And it sounds like a piano. But it's more than a piano. It's a Steinway. And that means that it's not only a fine musical instrument. It's a fine investment as well. So fine, that people with 30 year old Steinways are selling them today for more than they originally paid.

What makes a Steinway such a blue chip investment?

Work. Experience. Work. Caring. Work. Using mortised joints where butt joints could get by. Making each individual hammer instead of buying them from someone else. Voicing each piano for 8 full hours. A thousand other details.

It takes a full year of this kind of work to complete one Steinway grand. A year that pays dividends in tone, touch and power year after year after year.

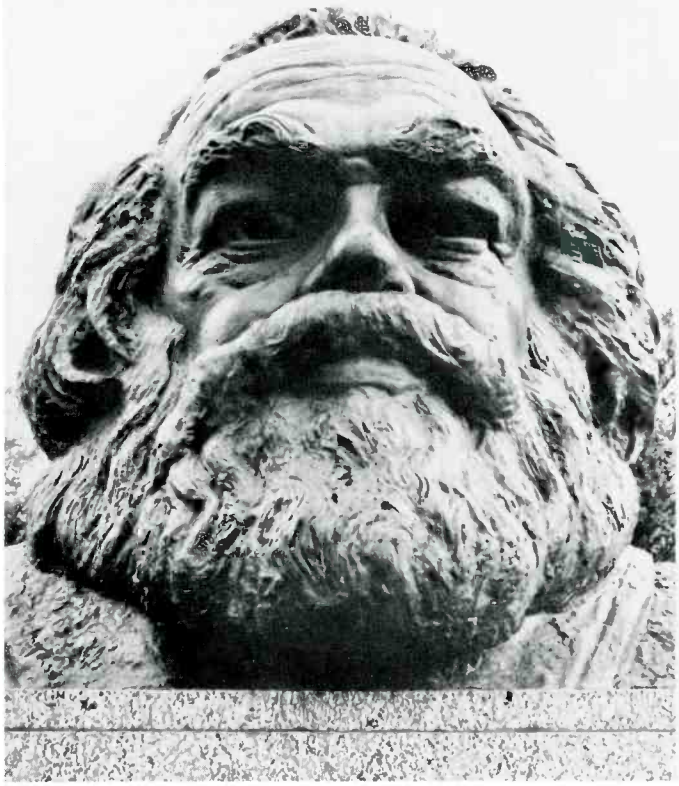
What this means is that although you pay more, a Steinway doesn't really cost more.

Because no matter how you decide to play it, a Steinway outperforms the market.

For more information write to John H. Steinway, Steinway Hall, 109 West 57th St., N.Y., N.Y. 10019.

Steinway & Sons

60



If Africa, Asia and South America go communist, don't blame him.

Karl Marx is not responsible for famine in Asia or epidemics in Africa. It is not his fault that the overthrow South American arms is today.

All he did was predict the consequences.

That a population [illegible] would turn to communism as a way out. Unless something [illegible] state these conditions.

But the countries themselves [illegible] have the economic or technical resources to make these changes. The U.S.S.R. doesn't. Even the United States doesn't.

They need the help of world money. Particularly U.S. industry.

Industry is in an ideal position to do this. It can deal directly with the people of a country. It can know their lives in a way no government can.

A small case in point: in 1928, Hinckley & Olin, a subsidiary of Olin, located a paper mill in Igarassu, a small town in the remote interior of Brazil.

Igarassu was the kind of town on which communism thrives. A dirt living roll, no doctor, no electricity, children working an 84-hour week, etc.

It was hard to convince the production of the mill established, to lower hours and raise wages to return of the workplace. But that wasn't enough.

We hired a doctor, nurses, teachers, expanded the school, built a [illegible] a childhouse, provided free medical and dental care and medicine, a [illegible] to employees, [illegible] of housing loans and helped set up a cooperative store.

And then the people joined in. They rebuilt their own homes, [illegible] paid for their own teachers, built and operated their own dispensary, [illegible] the whole town.

But the people weren't the only ones to benefit. Olin Hatt [illegible] enough from the mill to build an extensive expansion program.

Igarassu [illegible] and employment.

But this is only one [illegible].

Imagine the kind of [illegible] multiplied by ten or thousands of companies and towns all over Africa, Asia and South America.

The [illegible] of industry may well be as important as the gospel of democracy.

Olin

61

62

63

60
Art Director/Designer: Thierry Da Rold
Photographer: Stettner-Endress
Copywriter: Sandy Geil
Agency: Lord, Geller, Federico & Partners
Client: Steinway & Sons

61
Art Director/Designer: Lee Epstein
Photographer: Tony Elliot
Copywriter: James Lawson
Agency: Doyle Dane Bernbach, Inc.
Client: Olin

62 DISTINCTIVE MERIT AWARD
Art Director/Designer: Roy Grace
Artist: A Good Studio
Photographer: Henry Sandbank
Copywriter: John Noble
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

63
Art Director/Designer: Mike Lawlor
Photographer: George Hausman
Copywriter: Mike Mangano
Agency: Doyle Dane Bernbach, Inc.
Client: Uniroyal

64
Art Director/Designer: Roy Grace
Photographer: Henry Sandbank
Copywriter: John Noble
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

65
Art Director/Designer: William Harris
Photographers: Rudy Legname,
Marshal Henis
Copywriter: Mike Mangano
Agency: Doyle Dane Bernbach, Inc.
Client: Chivas Regal

64

When serving Chivas Regal, do you suddenly become exceedingly generous with your ice cubes?

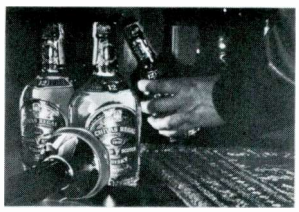
Did you know
that the average income of
the readers of this magazine
is in the country's top
20% bracket?

This reminder of our financial status is brought to you, with diverse motives, by Chivas Regal.

Look at it this way.
You didn't lose a bottle of Chivas:
you gained a few friends.

Naturally, Chivas drinkers aren't the only ones who try to squeeze the last drop out.
However, they are a bit more patient about it than the rest.

"It's not the gift,
it's the thought."

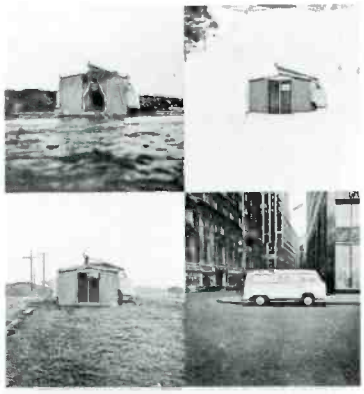


The following events actually took place.
Only the names have been changed.

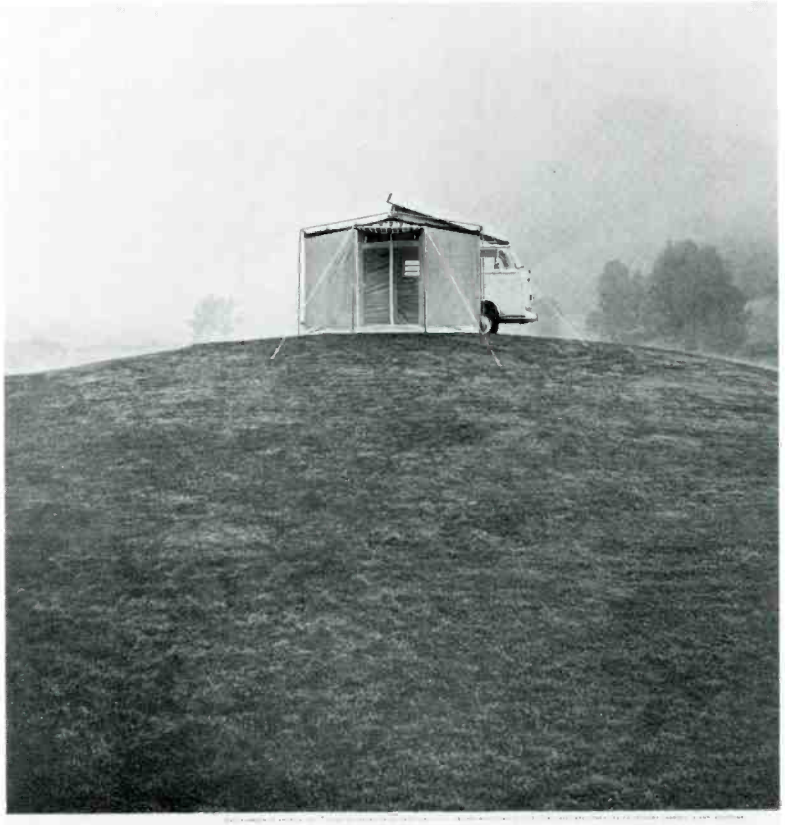
65

66
Art Directors/Designers: Jim Brancaleone, Frank Camardella
Photographer: Tony Petrucelli
Copywriters: Hans Kracauer, Ray Myers
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

67 DISTINCTIVE MERIT AWARD
Art Director/Designer: Kurt Haiman
Photographers: Leonard Nones, Alan Brooks
Copywriters: Richard Earle, Mary Jo Clayton, Michele Byrd
Agency: Grey Advertising
Client: National Institute of Mental Health



Volkswagen presents the United States of America.



The house that Volkswagen built.

It may be no glittering mansion. But it can provide what any good house can provide.

If you want rest, you'll find rest. It has enough sleeping accommodations for a family of 5.

If you want to wash up, you can wash up. It has a sink and a 4½ gallon supply of water.

If you want to eat, eat. It has a pantry, a dining room table and a 2.7 cu. ft. icebox.

It has a closet for linen. A closet for clothes. And no less than 3 large storage cabinets for all your other stuff.

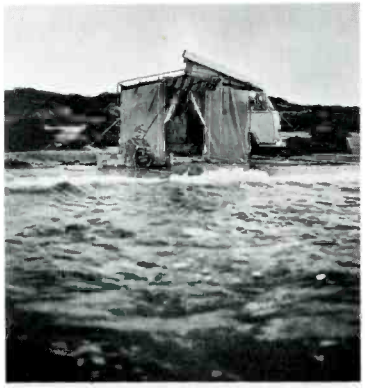
Compared to the other houses built, the house that Volkswagen built costs very little. $3,382.*

Of course, there's one trait that really sets it apart.

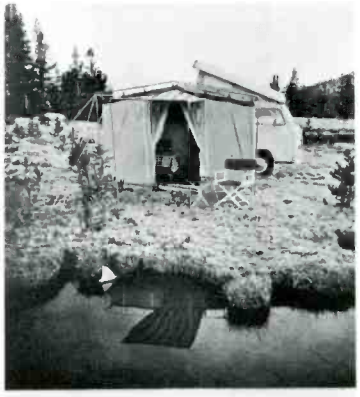
If you become unhappy with the place you're in, VW Campmobile can do something no other house ever built can do:

It can move you to greener pastures at about 23 miles on a gallon of gas.

The 60 mph motel.

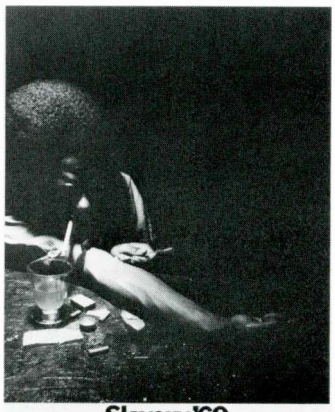


In 5 minutes it had better turn into a station wagon.

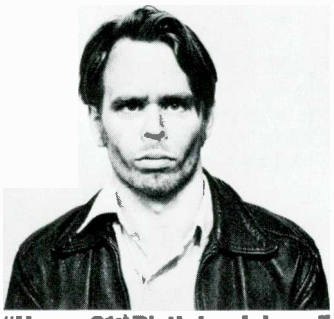


Instead of a second car, get a second house.

If someone's selling you sacks of diet pills, he's not in business for your health.



Slavery '69



"Happy 21st Birthday, Johnny"

A Pot Primer for Parents.

Know enough basic facts about marihuana to talk to your son and daughter about it

As a parent, you're concerned. You read that college, high school, even junior high students smoke marihuana. What about your own son or daughter? Have they tried it? Would they tell you? Do you just keep quiet and hope—do you talk?

Your youngsters may joke about grass, tea, joint, roach, head—words that mean something different to you. They seem to know more about drugs than you do—that's their side of the generation gap. But not all their "facts" may be facts.

Can you talk frankly to your child about pot?

As frankly as about other important matters, with tact and mutual respect. It may be easier to start by discussing marihuana experiences he's heard of from his friends. You won't want to come across as accusing or angry—it's as risky to assume he does "turn on" as to assume he doesn't. Keep it simple, direct. And make sure your concern for him, and what happens to him, shows.

Who uses pot, and why?

More boys than girls. Girls are likelier to try if their boyfriends smoke it. A majority of young people have not tried it, and have enough self-assurance to resist trying it. A number have tried it once or twice out of curiosity or boredom. A smaller number "turn on" just on weekends. A small percentage become "heads"—their lives centered around marihuana or other drugs, with very little interest in anything else.

What proven facts about marihuana can you tell him?

1. Individuals react very differently to this drug, which is why you hear stories of extreme reactions, and stories of no reactions.

2. Reactions vary according to setting, expectation, pattern of use, and the strength of the marihuana (which varies greatly).

3. Because of all these variables, little has been proven conclusively about specific effects of marihuana on the mind and body. This does not mean there *are* no ill effects, but that they cannot be catalogued and predicted exactly.

4. Involvement with this drug during the years while the young personality is finding and shaping itself, and learning how to deal with life's problems, is an intangible danger to try to measure, but of deep importance. That's a hard fact for the young to understand.

5. The possession of marihuana is illegal under local laws. In many states, it is a felony, equivalent to the possession of heroin. The laws provide severe penalties. Even being in the company of someone who possesses marihuana may make your child liable for arrest.

Easy answers to hard questions.

There aren't any. If your children ask, "What about parents' drinking and smoking?" a partial answer is that *your* body and personality have matured. Once anyone becomes dependent on any drug, including alcohol and cigarettes, it can be difficult to stop. Even if you're convinced they're harmful.

"Why do adults say marihuana leads to stronger drugs when that hasn't happened to my friends?" A teen-ager's experience is limited, it *has* happened. While marihuana itself does not lead to other drug use, association with "dealers" and drug users may be the first step to experimenting with LSD, speed and even heroin. And these drugs are far more than a stronger form of pot.

"What about the people who say pot is OK?" To be honest, scientists still don't know everything about the specific effects of marihuana. But certainly, the "authorities" your children quote know even less. No expert is saying today that pot should be legal.

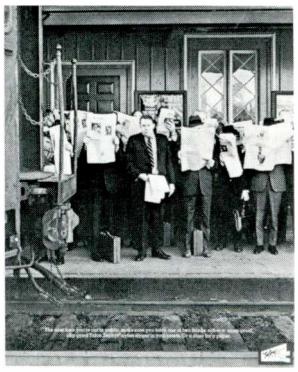
It boils down to this. Marihuana is a risk nobody *has* to take. Least of all somebody you care about.

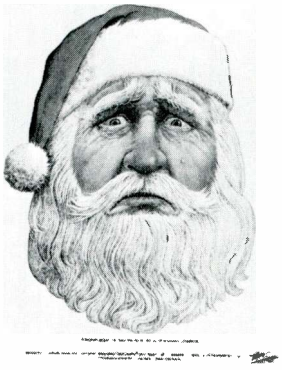
For more detailed facts about marihuana and other drugs, write for free booklets to:
National Institute of Mental Health
Box 1080, Washington, D.C. 20013

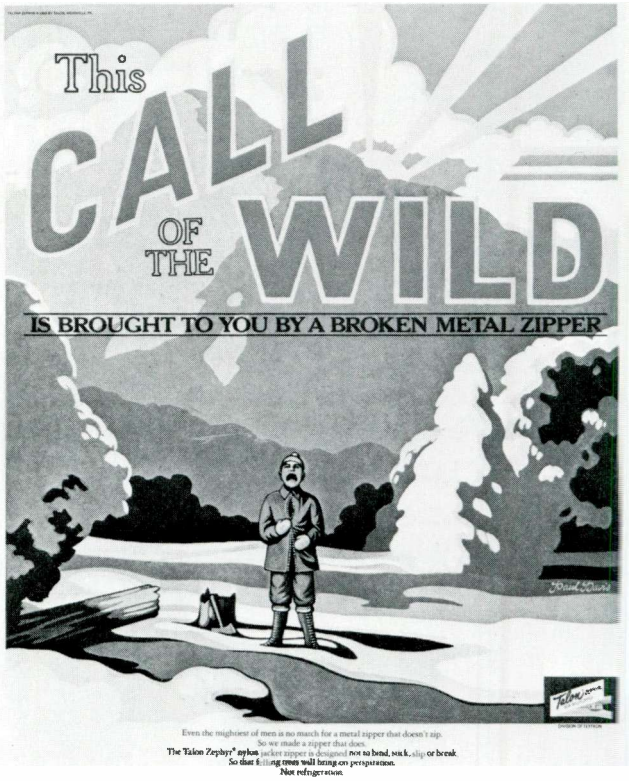
When are they going to legalize Pot?

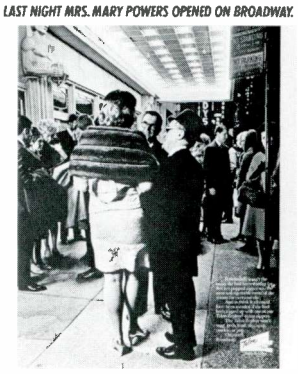
68 MEDAL AWARD
Art Director/Designer: Paul Jervis
Artists: Paul Davis, Arnold Varga
Photographers: Cailor/Resnick, Horn/Griner, Tony Petrucelli
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

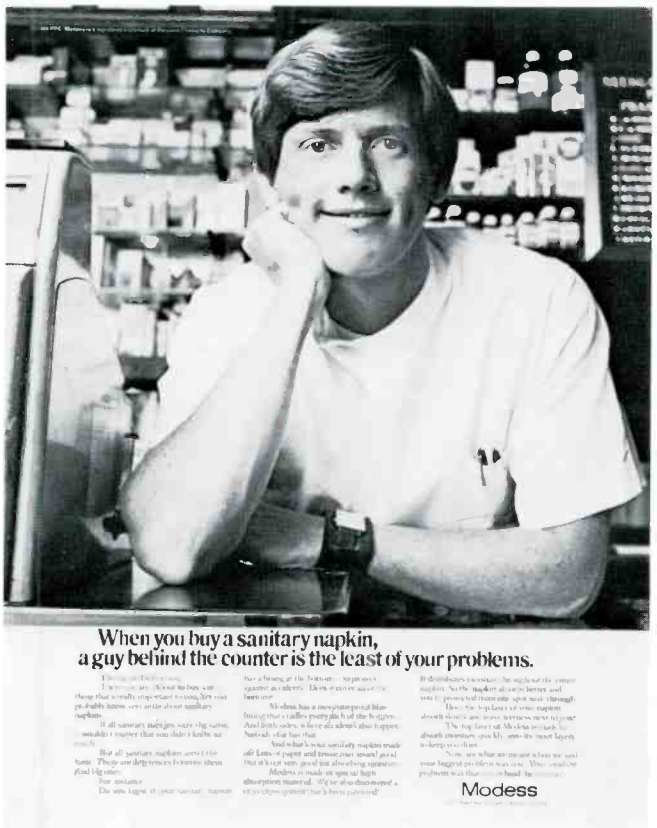
69
Art Director/Designer: Burton Blum
Photographer: Toto
Copywriter: Loretta Wakuya
Agency: Young & Rubicam, Inc.
Client: Personal Products Company









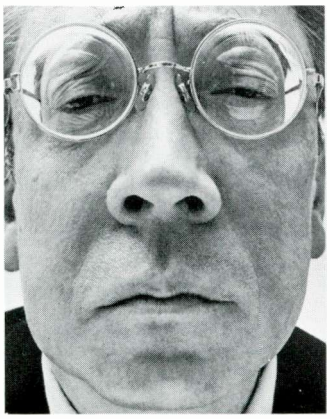

When you buy a sanitary napkin,
a guy behind the counter is the least of your problems.
Modess


You buy a grapefruit more intelligently
than a sanitary napkin.
Modess
BUILDER
APPLES


She knows as much as you do about sanitary napkins.
Modess

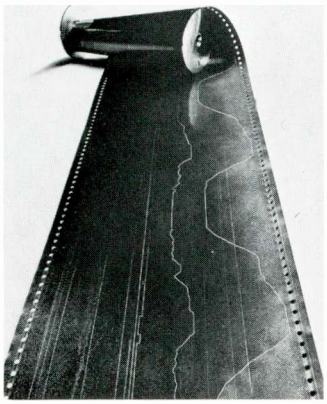

When your mother told you about sanitary napkins,
what did she say?
Modess


She knows as much as you do about sanitary napkins.
Modess



"Books are dangerous. I know what I'm talking about."

Olin



Do you fly?

You may owe your life to this tough roll of tape.

Olin

We know a land where the streets are paved with gold. So do the Russians.

Olin

If Africa, Asia and South America go communist, don't blame him.

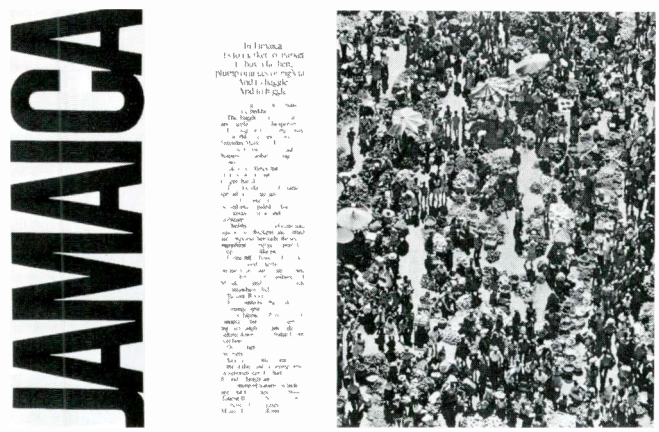
Olin

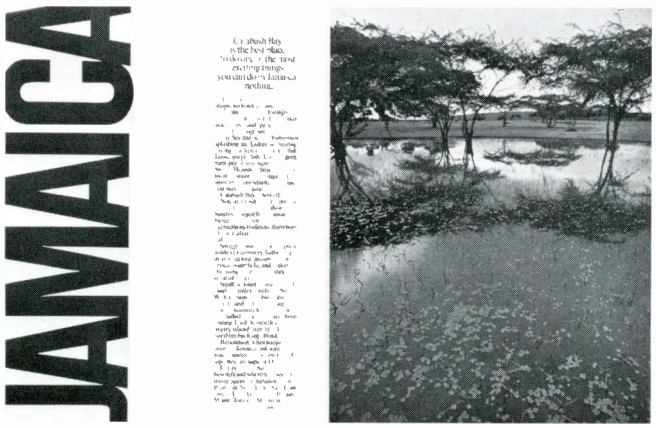
American industry can no longer be an asylum for illiterates.

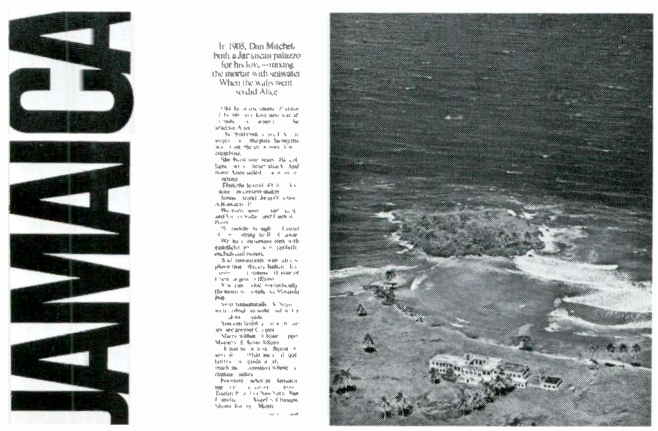
Olin

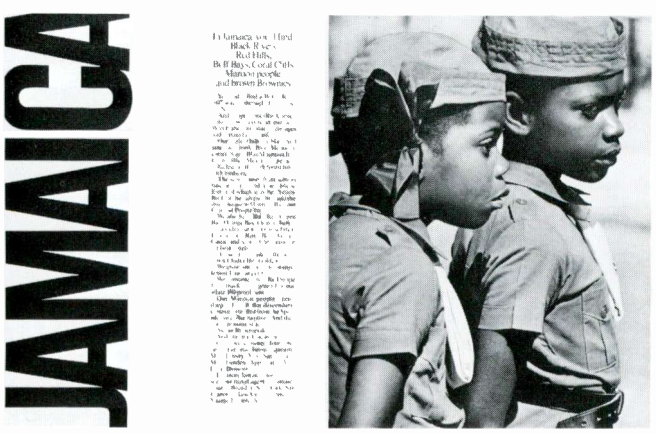
70
Art Director/Designer: Lee Epstein
Photographers: Tony Elliot, Carl Fischer, Dick Richards, Allan Hancock Foundation, Henry Sandbank
Copywriter: James Lawson
Agency: Doyle Dane Bernbach, Inc.
Client: Olin

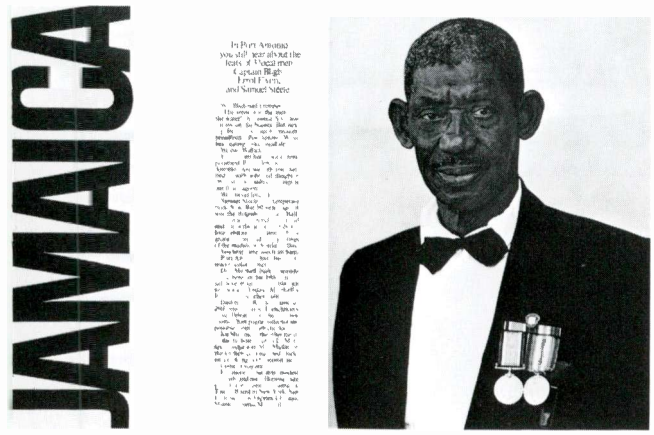
71 DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board











72
Art Directors/Designers: Peter Petronio, George Euringer
Photographers: Art Kane, Rapho-Ghillemette, Inc., Joe Toto, Dick Richards
Copywriters: Dick Raboy, Bill Adler, Jerry Hubschman
Agency: Carl Ally, Inc.
Client: Investors Overseas Services

73
Art Directors: Jerry Ranson, Tim Newman, Stan Dragoti, Larry Hammond
Designer: Stan Dragoti
Photographers: Peter Oliver, Stettner Endress
Copywriters: Charlie Ashby, Jeff Frey, Dorothy Fielding
Agency: Wells, Rich, Greene, Inc.
Client: American Motors

They're revolting against the fact that they don't have a stake in the success and prosperity of society. And because they feel they have no chance to earn it.

People don't want to destroy prosperity. They want to be part of it.

The problem is finding a way to give every man the opportunity to gain material well-being and achieve a greater sense of personal dignity without taking anything away from the people who already have it.

We believe this can be done through business. Private enterprise.

Successful businesses breed a healthy economy, in any nation. A healthy economy means more jobs and better pay for more people. With more buying power, people can afford the products that will give them a better standard of living.

A better living standard will give people a sense of accomplishment, and pride, and dignity.

And with it, a desire for social order that could be far stronger than the desire for violent disorder.

To accomplish that, for business to be healthy and expanding, it needs a constant flow of fresh capital.

At IOS, our job is to convince people all over the world to invest in businesses all over the world—for a profit.

And we don't mean just people who have million dollar portfolios with us. We are also vitally interested in the small investor—including the man who has never invested before.

If this vast source of potential investment capital can be put to work, IOS and our investors will, of course, make more money, but equally important, businesses and people and national economies all over the world will benefit from this much needed capital.

And, very importantly, we are convinced that we and others in the financial community will be participating in a sound business endeavor which, almost as a by-product, could lead to perhaps the most effective deterrent to violence—financial security.

Right now, IOS does business on six continents—in mutual funds, banking, investment management, insurance and real estate. In the 12 years we've been in business, more than 500,000 people have invested more than one billion dollars through us.

Our goal is to do business in every country in the free world and to convince more and more people to invest in businesses all over the world.

IOS

I.O.S., LTD. (S.A.) PANAMA
EXECUTIVE BRANCH OFFICE, 10 RUE DE LAUSANNE, GENEVA, SWITZERLAND

72


A Javelin for the track.
A Javelin for the road.
American Motors


A leading car magazine reveals the VW, the Maverick
the essential difference between and the new Hornet.
American Motors' Hornet
The Little Rich Car


Some people like it for what it is.
Some like it for what it can be.
American Motors' Javelin

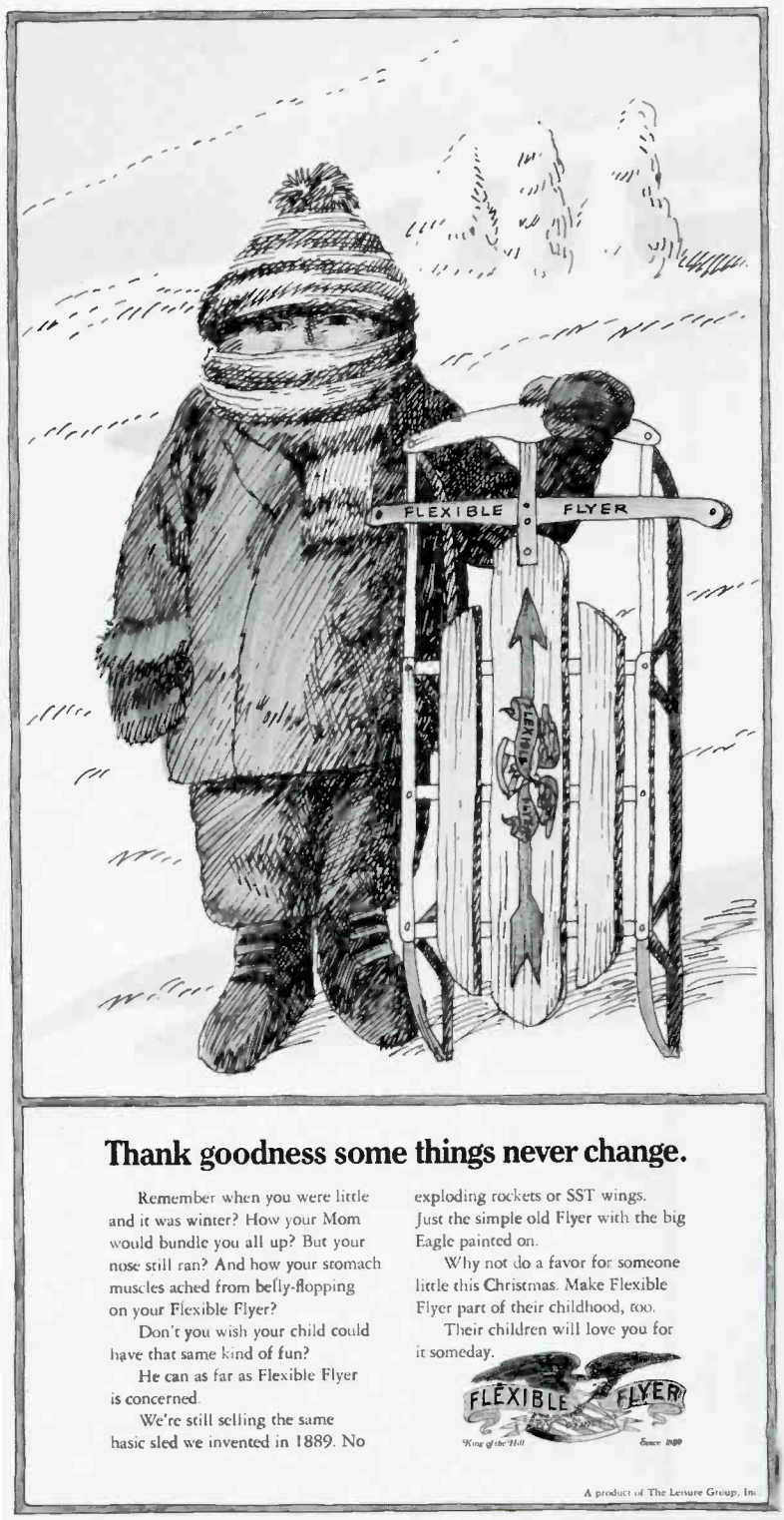

The little rich car.
American Motors' Hornet
$1,994 to $3,589


An unfair comparison between
the M-60A1 and the Javelin.
American Motors

74
Art Director/Artist: John Miyauchi
Copywriter: Jerry Roberts
Agency: Carson/Roberts/Inc.
Client: The Leisure Group

75
Art Director/Designer/Photographer: Henry Wolf
Copywriter: Jane Trahey
Agency: Trahey/Wolf Advertising, Inc.
Client: The Maysles Brothers

76
Art Director/Designer: Gary Geyer
Photographer: Peter Kaplan
Copywriter: Peggy Courtney
Agency: Doyle Dane Bernbach, Inc.
Client: Sony



74


THE MAYSLES BROTHERS' NEW FILM
SALESMAN
Opening in New York City in Mid-March at the 68th St. Playhouse

75


It's not a giant hand. It's a tiny radio.
SONY
RADIO
SONY
About 2 cubic inches tiny.
A little gem in black and chrome. But with integrated circuitry, tiny sounds as big as big. It runs on a built-in battery that's rechargeable. Comes with a battery charger, an earphone and carrying case. And goes for $39.95.* All in a gift box. A tiny gift box, that is.
The tiny Sony ICR-120

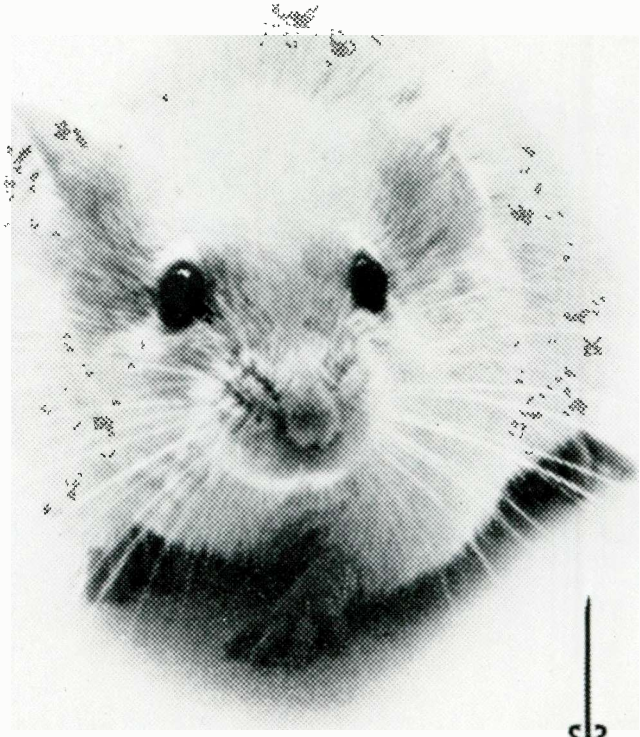
76

THIS SPACE CONTRIBUTED BY THE PUBLISHER

A mouse has already been saved from leukemia.

Help us save a man.

For years, you've been giving people with leukemia your sympathy. But sympathy can't cure leukemia. Money can. Give us enough of that, and maybe we'll be able to do for a man what has already been done for a mouse.



American Cancer Society®

77

77
Art Director/Designer: Joe Genova
Photographer: Henry Sandbank
Copywriter: Neil Drossman
Agency: DKG, Inc.
Client: American Cancer Society

78
Art Director: Joel Weisman
Artist: Milton Glaser
Copywriter: George Blevins
Agency: Gardner Advertising Co.
Client: Alitalia Airlines

Get lost in Italy for $360.

For $360 we'll give you a car, a thousand kilometers worth of free mileage a list of motels all over Italy that you can stay in for nothing, and two weeks to find your own way around. Just send us the coupon.

☐ Italy for Bargain Hunters, 2/3 weeks, from $360.

Other Super-Value-Vacation Tours. ☐ Sun & Fun Vacations in Italy, Portugal & Spain, 2/3 weeks, from $339. ☐ London & Britain for Bargain Hunters, 2/3 weeks, from $300. ☐ Portugal & Spain for Bargain Hunters, 2/3 weeks, from $300.

Extra-Value-Vacation Tours. ☐ Portugal & Madeira, 2 weeks, from $315. ☐ Portugal & Spain, 2 weeks, from $429. ☐ Portugal/Spain & Morocco, 3 weeks, from $579. ☐ Italy (Group), 2 weeks, $499. ☐ Italy (Independent), 2 weeks, from $587. ☐ Italy & Switzerland, 3 weeks, $599. ☐ Italy & Greece, 2 weeks, $699. ☐ European Shrines, 2 weeks, $599. ☐ Europe on the Town, 3 weeks, from $799. ☐ Holy Land, 2 weeks, from $774.

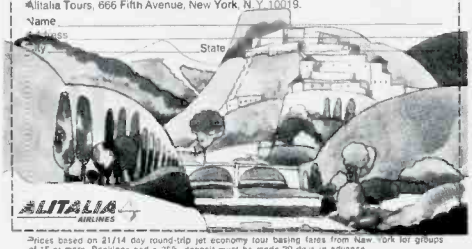
Other Alitalia Tours. ☐ Seascapes ☐ Africa ☐ Israel ☐ Student Tours

For free brochure on Alitalia tours, see your travel agent or mail coupon to Alitalia Tours, 666 Fifth Avenue, New York, N.Y. 10019.

Name_____

Address_____

City_____ State_____



ALITALIA AIRLINES

Prices based on 21/14 day round-trip jet economy tour basing fares from New York for groups of 15 or more. Bookings and a 25% deposit must be made 30 days in advance.

For $300 you can see England from the wrong side of the road.

We provide the car, unlimited free mileage, hotels, and two weeks to get used to driving the way the English do. All for $300. Send us the coupon and we'll give you all the details.

☐ London & Britain for Bargain Hunters, 2 or 3 weeks, from $300.

Other Super-Value-Vacations for Bargain Hunters. ☐ Sun & Fun Vacations in Italy, Portugal & Spain, 2 or 3 weeks, from $339. ☐ Italy, 2 or 3 weeks, from $360. ☐ Portugal & Spain, 2 or 3 weeks, from $300.

Extra-Value-Vacation Tours. ☐ Portugal & Madeira, 2 weeks, from $315. ☐ Portugal & Spain, 2 weeks, from $429. ☐ Portugal/Spain & Morocco, 3 weeks, from $579. ☐ Italy (Group), 2 weeks, $499. ☐ Italy (Independent), 2 weeks, from $587. ☐ Italy & Switzerland, 3 weeks, $599. ☐ Italy & Greece, 2 weeks, $699. ☐ European Shrines, 2 weeks, $599. ☐ Europe on the Town, 3 weeks, from $799. ☐ Holy Land, 2 weeks, from $774.

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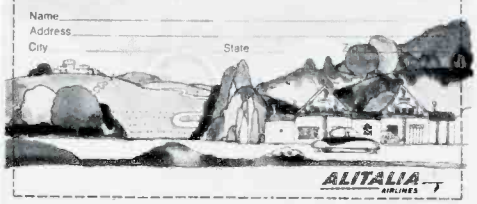

ALITALIA AIRLINES

Prices based on 21/14 day round-trip jet economy tour basing fares from New York for groups of 15 or more. Bookings and a 25% deposit must be made 30 days in advance.

Alitalia's $579 3-week tour of Portugal, Spain and Morocco has no name.

It's simply Alitalia's $579 3-week tour of Portugal, Spain and Morocco.

Send in the coupon and find out what's in a name. (Price includes all travel and accommodations, sightseeing in 26 places and most meals.)

☐ Portugal, Spain & Morocco, 3 weeks, from $579.

Other Extra-Value-Vacation Tours. ☐ Portugal & Madeira, 2 weeks from $315. ☐ Portugal & Spain, 2 weeks, from $429. ☐ Italy (Group), 2 weeks, $499. ☐ Italy (Independent), 2 weeks, from $587. ☐ Italy & Switzerland, 3 weeks, $599. ☐ Italy & Greece, 2 weeks, $699. ☐ European Shrines, 2 weeks, $599. ☐ Europe on the Town, 3 weeks, from $799. ☐ Holy Land, 2 weeks, from $774.

Super-Value-Vacations for Bargain-Hunters. ☐ London and Britain, 2 or 3 weeks, from $300. Sun & Fun—Italy, Portugal & Spain, 2 or 3 weeks, from $339. ☐ Italy, 2 or 3 weeks, from $360. ☐ Portugal & Spain, 2 or 3 weeks, from $300.

Other Alitalia Tours. ☐ Seascapes ☐ Africa ☐ Israel ☐ Student Tours

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Name_____

Address_____

City_____ State_____ Zip_____

ALITALIA AIRLINES

Prices based on 21/14 day round-trip jet economy tour basing fares from New York for groups of 15 or more. Bookings and a 25% deposit must be made 30 days in advance.

For $300 you can drive from Portugal to Spain to Portugal to Spain to Portugal.

Go back and forth and all over the place for 3 weeks. In your own car. ($300 includes mileage and lodgings.) Send us this coupon.

☐ Portugal & Spain, 2 or 3 weeks, from $300.

Other Super-Value-Vacations for Bargain-Hunters. ☐ London and Britain, 2 or 3 weeks, from $300. ☐ Sun and Fun—Italy, Portugal & Spain, 2 or 3 weeks, from $339. ☐ Italy, 2 or 3 weeks, from $360.

Extra-Value-Vacation Tours. ☐ Portugal & Madeira, 2 weeks, from $315. ☐ Portugal & Spain, 2 weeks, from $429. ☐ Portugal, Spain & Morocco, 3 weeks, from $579. ☐ Italy (Group), 2 weeks, $499. ☐ Italy (Independent), 2 weeks, from $587. ☐ Italy & Switzerland, 3 weeks, $599. ☐ Italy & Greece, 2 weeks, $699. ☐ European Shrines, 2 weeks, $599. ☐ Europe on the Town, 3 weeks, from $799. ☐ Holy Land, 2 weeks, from $774.

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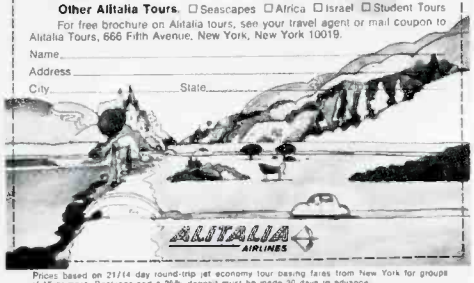

ALITALIA AIRLINES

Prices based on 21/14 day round-trip jet economy tour basing fares from New York for groups of 15 or more. Bookings and a 25% deposit must be made 30 days in advance.

After you run around in Portugal for a week, you can relax in Madeira for a week. $315.

Two weeks to live it up in two totally different beautiful places. Round trip airfare, hotels, most meals, and a lot of extras included. Send us this coupon.

☐ Portugal & Madeira, 2 weeks, from $315.

Other Extra-Value-Vacation Tours. ☐ Portugal & Spain, 2 weeks, from $429. ☐ Portugal/Spain & Morocco, 3 weeks, from $579. ☐ Italy (Group), 2 weeks, $499. ☐ Italy (Independent), 2 weeks, from $587. ☐ Italy & Switzerland, 3 weeks, $599. ☐ Italy & Greece, 2 weeks, $699. ☐ European Shrines, 2 weeks, $599. ☐ Europe on the Town, 3 weeks, from $799. ☐ Holy Land, 2 weeks, from $774.

Super-Value-Vacations for Bargain Hunters. ☐ Sun & Fun Vacations in Italy, Portugal & Spain, 2/3 weeks, from $339. ☐ London & Britain for Bargain Hunters, 2/3 weeks, from $300. ☐ Italy for Bargain Hunters, 2/3 weeks, from $360. ☐ Portugal & Spain for Bargain Hunters, 2/3 weeks, from $300.

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Address_____

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ALITALIA AIRLINES

Prices based on 21/14 day round-trip jet economy tour basing fares from New York for groups of 15 or more. Bookings and a 25% deposit must be made 30 days in advance.

Two weeks at home. $499.

Home to us is Rome to you. It's also Milan, Venice, Naples and 9 other Italian cities. Send this coupon and let us tell you more.

☐ Italy (Group), 2 weeks, $499.

Other Extra-Value-Vacation Tours. ☐ Portugal & Madeira, 2 weeks, from $315. ☐ Portugal & Spain, 2 weeks, from $429. ☐ Portugal, Spain & Morocco, 3 weeks, from $579. ☐ Italy (Independent), 2 weeks from $587. ☐ Italy & Switzerland, 3 weeks, $599. ☐ Italy & Greece, 2 weeks, $699. ☐ European Shrines, 2 weeks, $599. ☐ Europe on the Town, 3 weeks, from $799. ☐ Holy Land, 2 weeks, from $774.

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Other Alitalia Tours. ☐ Seascapes ☐ Africa ☐ Israel ☐ Student Tours

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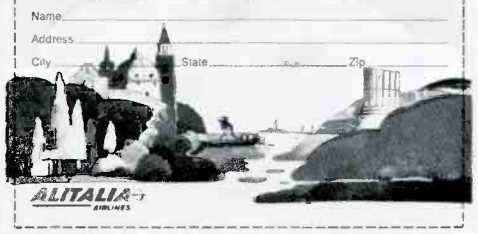
Address_____

City_____ State_____ Zip_____

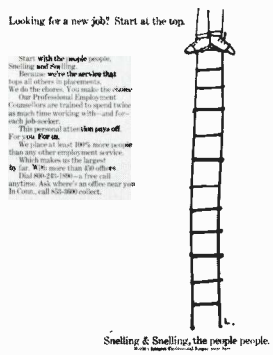


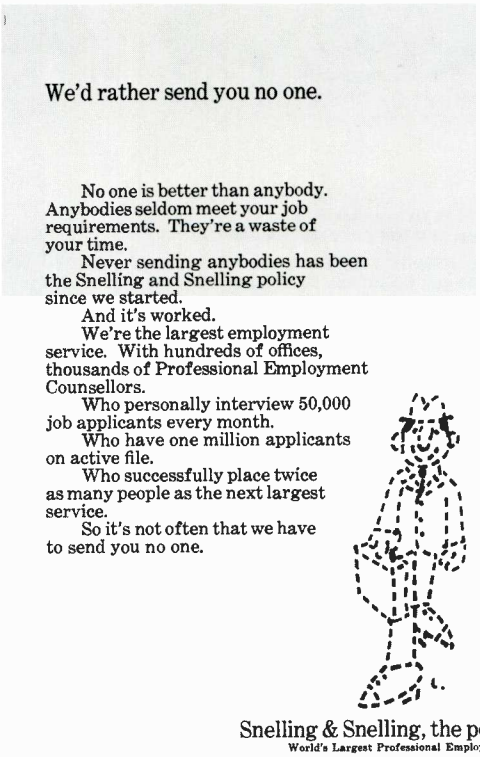
ALITALIA AIRLINES

Prices based on 21/14 day round-trip jet economy tour basing fares from New York for groups of 15 or more. Bookings and a 25% deposit must be made 30 days in advance.

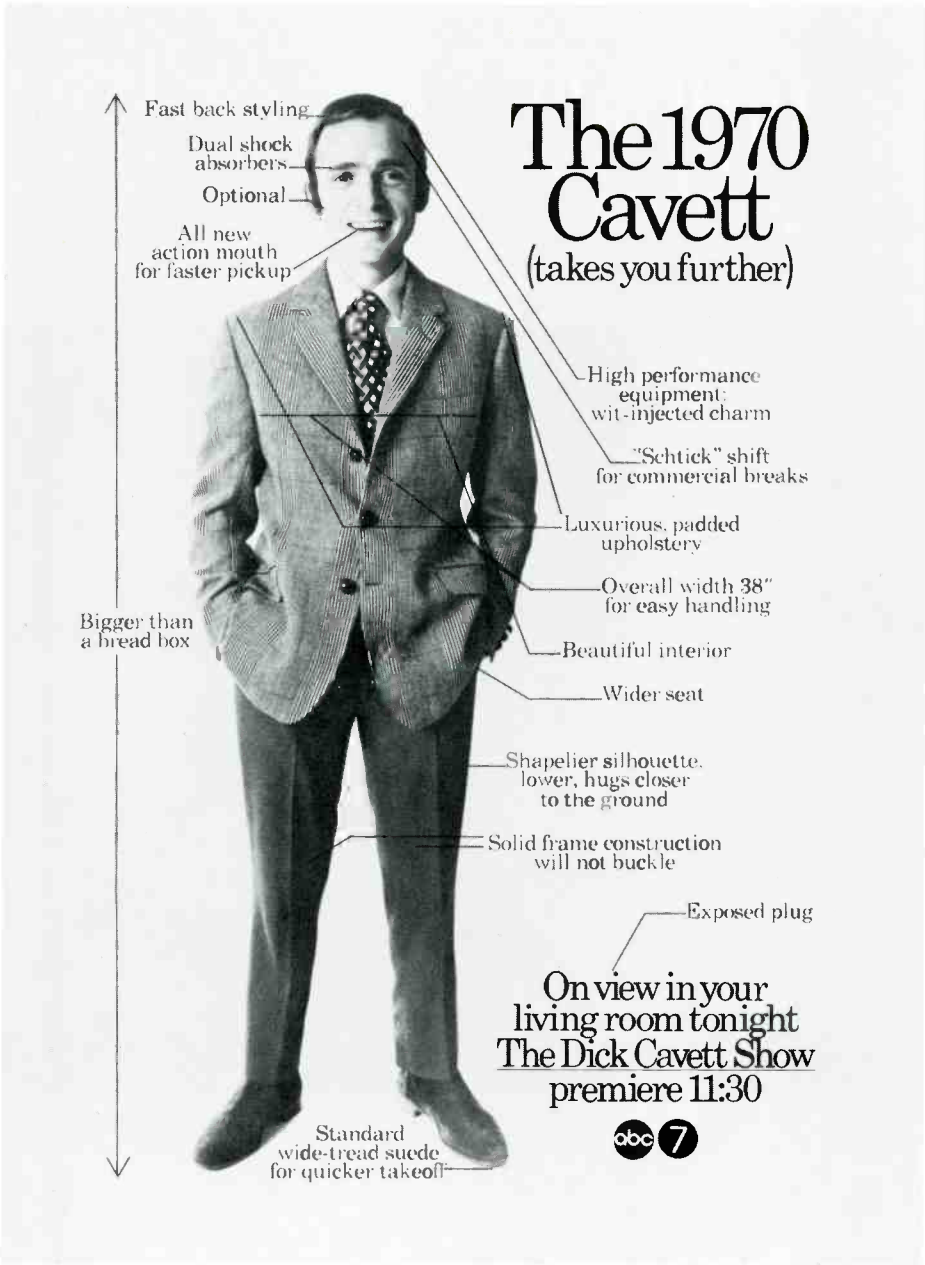
79
Art Director/Designer: Howard Kates
Artist: Lou Myers
Copywriters: Sam Norton, Don Sholl
Agency: N.W. Ayer & Son, Inc.
Client: Snelling & Snelling, Inc.

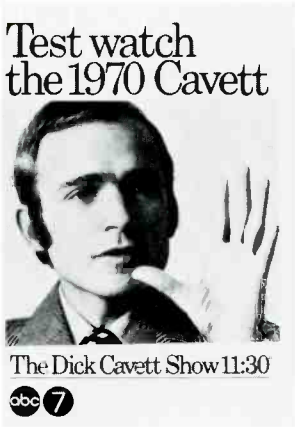
80
Art Director/Designer/Photographer:
Rolf Bruderer
Copywriter: Paul Hartnett
Agency: LaRoche, McCaffrey & McCall, Inc.
Client: ABC Network

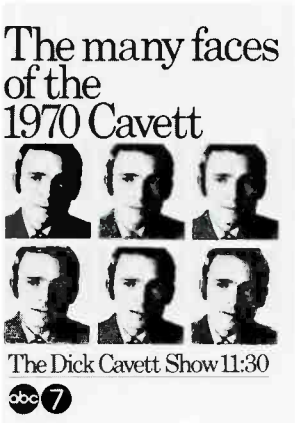


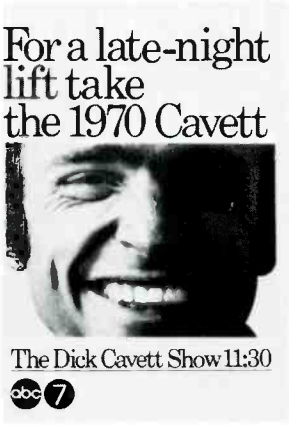


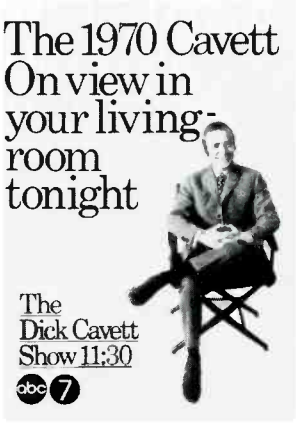
79

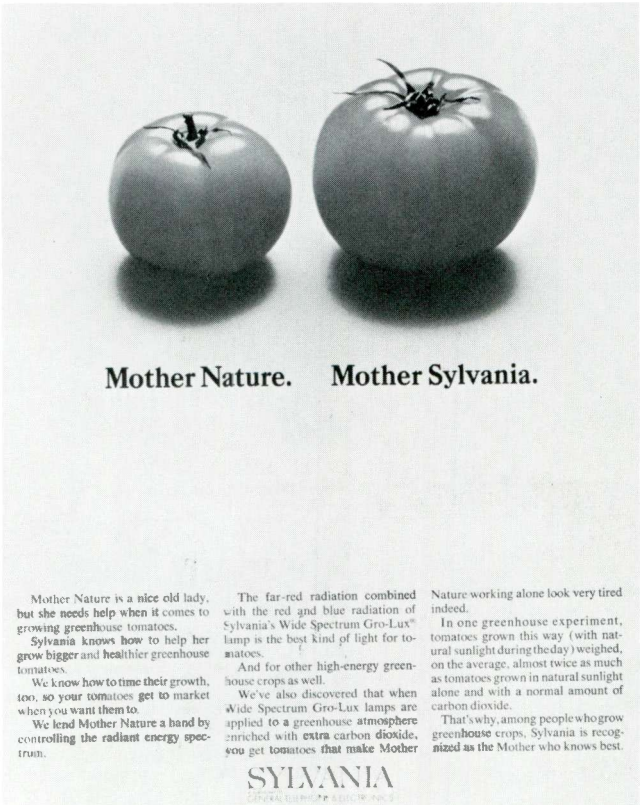

The 1970 Cavett
(takes you further)
Fast back styling
Dual shock absorbers
Optional
All new action mouth for faster pickup
High performance equipment: wit-injected charm
"Schtick" shift for commercial breaks
Luxurious, padded upholstery
Overall width 38" for easy handling
Beautiful interior
Wider seat
Shapelier silhouette, lower, hugs closer to the ground
Solid frame construction will not buckle
Exposed plug
Bigger than a bread box
Standard wide-tread suede for quicker takeoff
On view in your living room tonight
The Dick Cavett Show
premiere 11:30
abc 7


Test watch the 1970 Cavett
The Dick Cavett Show 11:30
abc 7

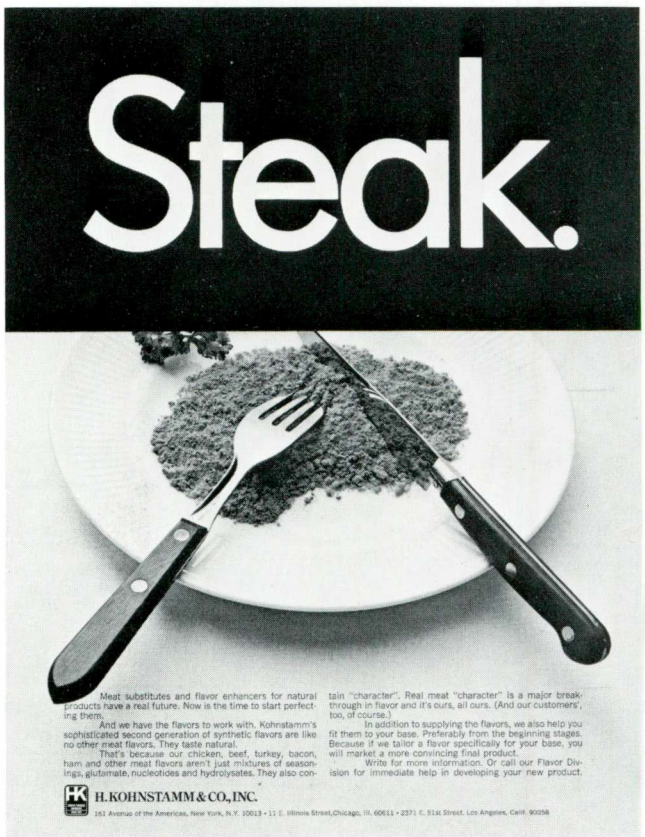

The many faces of the 1970 Cavett
The Dick Cavett Show 11:30
abc 7


For a late-night lift take the 1970 Cavett
The Dick Cavett Show 11:30
abc 7

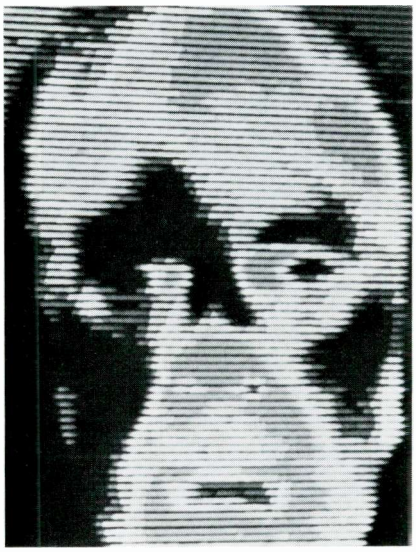

The 1970 Cavett
On view in your living-room tonight
The Dick Cavett Show 11:30
abc 7


Mother Nature. Mother Sylvania.
Mother Nature is a nice old lady, but she needs help when it comes to growing greenhouse tomatoes.
Sylvania knows how to help her grow bigger and healthier greenhouse tomatoes.
We know how to time their growth, too, so your tomatoes get to market when you want them to.
We lend Mother Nature a hand by controlling the radiant energy spectrum.
The far-red radiation combined with the red and blue radiation of Sylvania's Wide Spectrum Gro-Lux® lamp is the best kind of light for tomatoes.
And for other high-energy greenhouse crops as well.
We've also discovered that when Wide Spectrum Gro-Lux lamps are applied to a greenhouse atmosphere enriched with extra carbon dioxide, you get tomatoes that make Mother Nature working alone look very tired indeed.
In one greenhouse experiment, tomatoes grown this way (with natural sunlight during the day) weighed, on the average, almost twice as much as tomatoes grown in natural sunlight alone and with a normal amount of carbon dioxide.
That's why, among people who grow greenhouse crops, Sylvania is recognized as the Mother who knows best.
SYLVANIA

81


Steak.
Meat substitutes and flavor enhancers for natural products have a real future. Now is the time to start perfecting them.
And we have the flavors to work with. Kohnstamm's sophisticated second generation of synthetic flavors are like no other meat flavors. They taste natural.
That's because our chicken, beef, turkey, bacon, ham and other meat flavors aren't just mixtures of seasonings, glutamate, nucleotides and hydrolysates. They also contain "character". Real meat "character" is a major breakthrough in flavor and it's ours, all ours. (And our customers', too, of course.)
In addition to supplying the flavors, we also help you fit them to your base. Preferably from the beginning stages. Because if we tailor a flavor specifically for your base, you will market a more convincing final product.
Write for more information. Or call our Flavor Division for immediate help in developing your new product.
H.KOHNSTAMM & CO., INC.
151 Avenue of the Americas, New York, N.Y. 10013 • 11 E. Illinois Street, Chicago, Ill. 60611 • 2371 E. 51st Street, Los Angeles, Calif. 90058

82



Portrait of a man headed for a stroke.

The portrait you're looking at is a thermogram, a "heat map" of the patient's skull.

It reveals a blockage in the carotid artery, often signifying an impending stroke. Fortunately, when so forewarned, doctors can prevent such strokes.

Thermography is remote scanning and measurement of infrared radiation, which indicates surface temperatures, and their positional translation into black and white or color values on film.

It is only recently that the benefits of thermography as a medical diagnostic tool have become apparent. It is totally nondestructive as opposed to X-ray or operative methods.

And it is of significant, even dramatic, diagnostic value in such areas as trauma, arthritis and screening for early detection of breast cancer.

Of the growing number of hospitals and diagnostic centers in the United States currently equipped for thermography, virtually all use Polaroid Land film.

In cases where time is critical the advantage of instant picture development is obvious.

In any case, the Polaroid Land photographic process offers the doctor the opportunity to retake a shot, when necessary, without having to recall the patient and having to re-create a specific temperature environment, and to make diagnostic or prognostic decisions without delay.

Medical authorities are confident that as the near future many more medical centers will be equipped for clinical thermography. Its importance as an early detection device is clear.

And Polaroid Land film is the visual part of the picture.

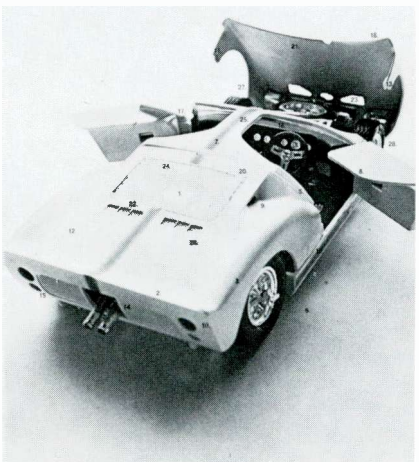
Polaroid Corporation

Thermagram by Barnes Engineering Company

Polaroid

83

How to get around the 60-second cut off.



Magazine Publishers Association

84

85

81
Art Director/Designer: Alan W. Davis
Photographer: Carmine Masadonia
Copywriter: Larry Levenson
Agency: Doyle Dane Bernbach, Inc.
Client: Sylvania

82
Art Director/Designer: Jean-Claude Goldberg
Photographer: Peter Mansfield
Copywriter: Mike Epstein
Agency: The Zlowe Company Inc.
Client: H. Kohnstamm & Co.

83
Art Director:/Designer: John Assante
Photographer: Barnes Engineering Company
Copywriter: Fred Udall
Agency: Doyle Dane Bernbach, Inc.
Client: Polaroid Corporation

84
Art Director/Designer: Jerry Siano
Photographer: Rudy Legname
Copywriters: Deanne Dunning, Blake Hunter
Agency: N. W. Ayer & Son, Inc.
Client: Magazine Publishers Association

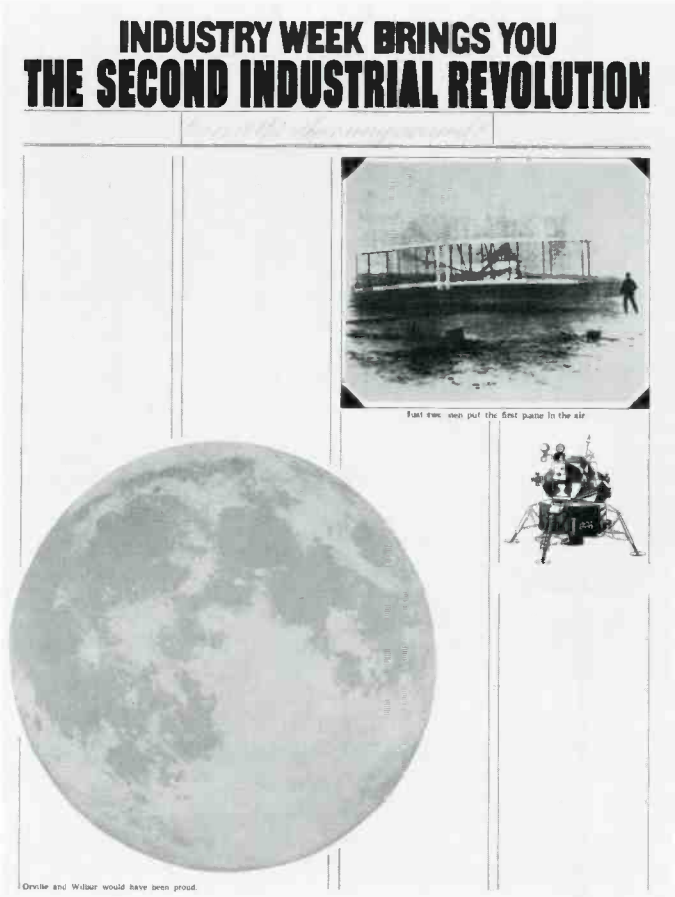
85
Art Director/Designer: Bob Czernysz
Photographer: Walter Ioosse, Jr.
Copywriter: Richard Olmsted
Agency: Young & Rubicam, Inc.
Client: Sports Illustrated

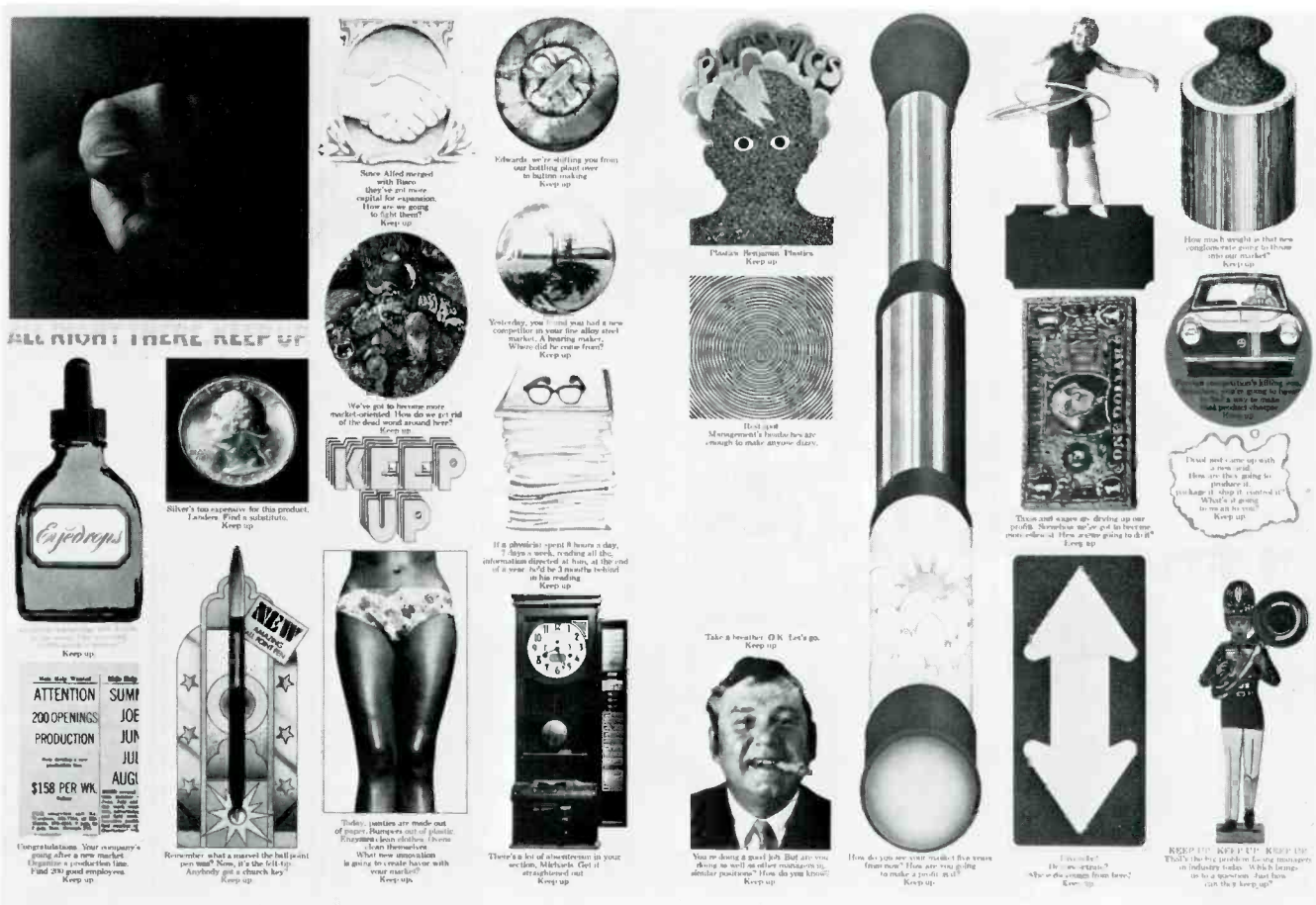
86
Art Director: Tom Ladyga
Designer: Don Trousdell
Artists: Janie Wright, Warren Weber, Christy Sheets
Photographer: Jan Czyrba
Copywriter: Doug McClatchey
Agency: Griswold-Eshleman
Client: Penton Publishing

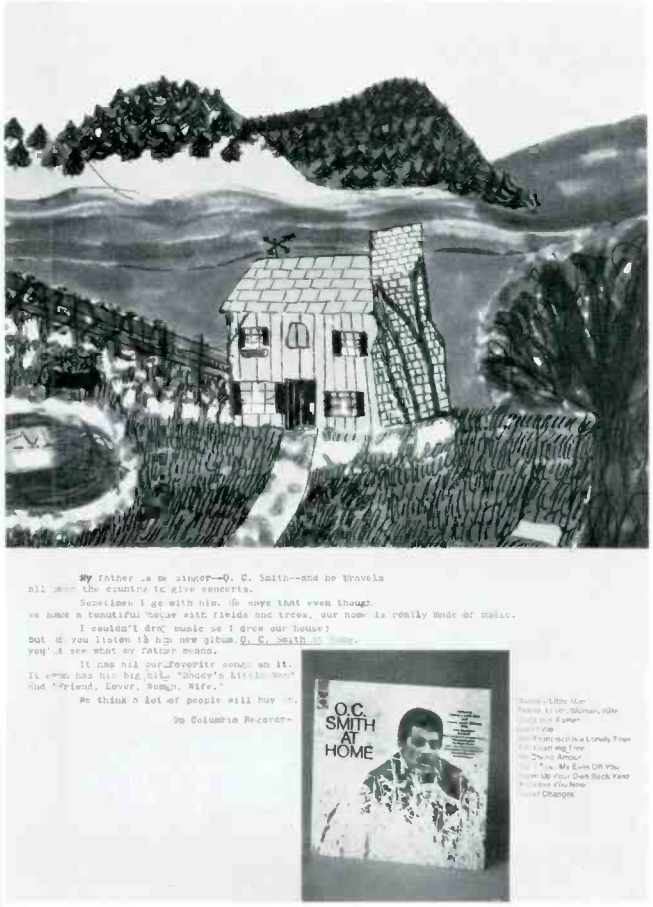
87
Art Director/Designer: William Schulein
Artist: Peggy Goldstein
Photographer: Sandy Speiser
Copywriter: Joel Steiger
Agency: Wunderman, Ricotta & Kline, Inc.
Client: Columbia Records

88
Art Director: Gene Beck
Photographer: Arthur Beck
Copywriter: Mike Drazen
Agency: Geer DuBois & Co.
Client: Oxford Pendaflex Corp.

89
Art Director: Alan Davis
Designer: Mark Gershman
Photographer: Stock (Alpha Photo Associates)
Copywriter: Hy Abady
Agency: Doyle Dane Bernbach, Inc.
Client: El Al Airlines







87

IF OUR FOLDERS COST FIVE TIMES MORE THAN ORDINARY FOLDERS, WE'D BETTER HAVE SOME DAMN GOOD REASONS WHY.

1. Because Pendaflex Hanging Folders suspend filed material, papers don't jam or slide to the bottom. Instead, they stay accessible. And accessibility is what increased operating efficiency is all about.

2. Because Pendaflex Hanging Folders are also sliding folders, the effort involved in filing and finding papers in an active file is no effort at all.

3. Pendaflex tabs come in a wide variety of colors, types and sizes, and can be placed in a number of different positions. All of which allows for incredible flexibility.

4. Pendaflex folders come in just about any size you'll ever need.

5. Pendaflex folders have a life span of from 10 to 15 years (how many ordinary folders would you have to purchase in that time?).

6. Look at it this way: Pendaflex folders may cost you five times more in the beginning, but they'll save you five times more in the end.

Oxford Pendaflex

88

The parting of the Red Sea, 1969.

A lot of your clients probably think that Israel is just one big kibbutz. Or someplace where only Jewish people go for sentimental reasons.

Well, surprise.

Israel has beaches that rival Acapulco. Discotheques with all the flavor of New York's upper East Side. A golf course in Caesarea. Snow skiing down Mount Hermon. Skin diving. And, yes, water skiing on the Gulf of Eilat, an arm of the Red Sea.

But for a country that didn't exist a little more than two decades ago, Israel has a lot of past.

Your clients can ramble through Roman ruins that date back to the time when Herod governed Judea.

Or visit Beth She'arim—a strange underground city of the dead that was alive 1800 years ago. Or spend a day floating on the Dead Sea.

And whether they're Christian, Moslem, or Jewish, they can worship in the old city of Jerusalem.

EL AL, the airline of Israel, flies to Israel 13 times a week. 7 non-stop, 5 direct.

Let us shatter a few myths.

The Airline of Israel

89

90
Art Director/Designer: Carmyn Farese
Photographer: Joe Giannetti
Copywriter: Jim Cornelius
Agency: Marsteller Inc.
Client: National Assn. of Businessmen

91 MEDAL AWARD
Art Director/Designer: David Wiseltier
Photographer: Harold Krieger
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: MacFadden Bartell Media

92
Art Director/Designer: Joe Genova
Photographer: Tony Petrucelli
Copywriter: Neil Drossman
Agency: DKG, Inc.
Client: Westinghouse—Group W

93
Art Director/Designer: Murray Smith
Copywriter: Neil Drossman
Agency: Daniel & Charles
Client: MacFadden Bartell Media

94
Art Director/Designer: Neil Costa
Photographer: Dick Richards
Copywriter: Gene Tashoff
Agency: Pritchard Wood Assocs.
Client: BOAC

It's not hard for a disadvantaged kid to get in trouble.

But it's often next to impossible for him to get a job.

Especially a summer job.

This summer lots of kids in Westchester and Rockland counties will be looking for jobs.

Kids from 16 to 21 years of age. Who are still in school.

To them, a summer job might be just the encouragement they need to stay in school.

And maybe even go to college.

And when they graduate, the boys or girls you hired for the summer might be just the ones you'll want to hire full-time.

So you're not only investing in their future.

But your company's too.

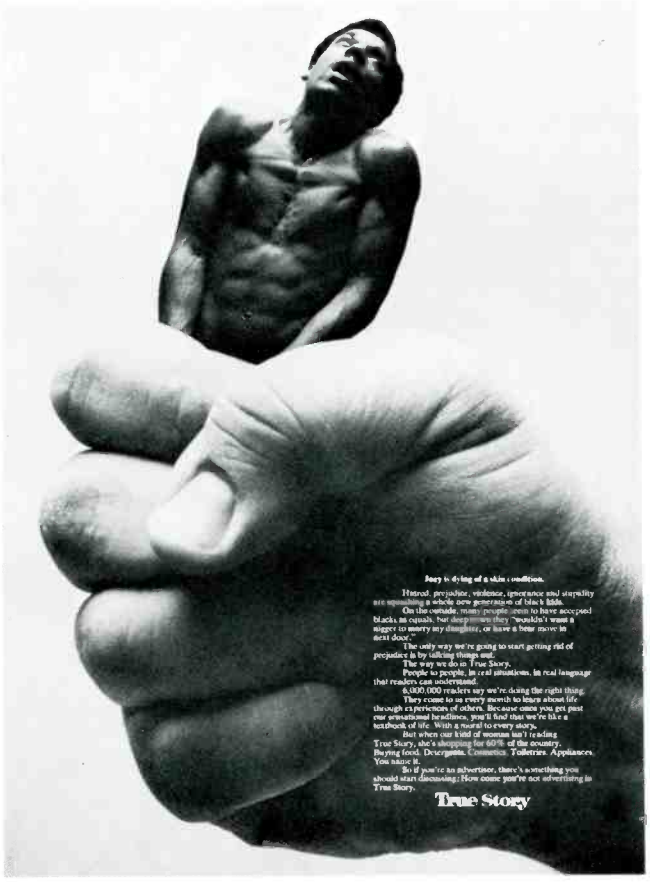
We know some disadvantaged kids who'd like to work for you this summer.

Please call (914) 948-8416 and ask to speak to Charles Mahoney.

They aren't your best friends' kids.
They don't go to an Ivy League college.
They don't live in a beautiful split-level house.
They just want to work for you this summer.

National Alliance of Businessmen 901 North Broadway White Plains, N.Y. 10603

90



91

All men are equal in the eyes of the law.
But how about in the eyes of the cops?

Whatever else you've heard about them, policemen are still human beings.

And when a human being gets hit by a bottle, or a fist, or a curse, he doesn't always turn the other cheek.

Besides, policemen have their bad moods and prejudices and peeves. Just like anybody else.

But they also have their guns and clubs and tear gas.

Which puts them in a very awkward position.

A position made even more awkward by people at both ends of the political spectrum who are either shoving them into action or holding them back.

We produced a program that gives you some idea of what it's like to be in that kind of position.

The program is called "The Blue Minority."

It was shot in a typical American city, Boston.

And it shows some typical American city policemen at work in a typical American city slum.

It also shows them at play and at home.

What emerges is a picture of policemen as people. Not as pigs or gods.

"The Blue Minority" is one of 52 prime time specials Group W is presenting this year.

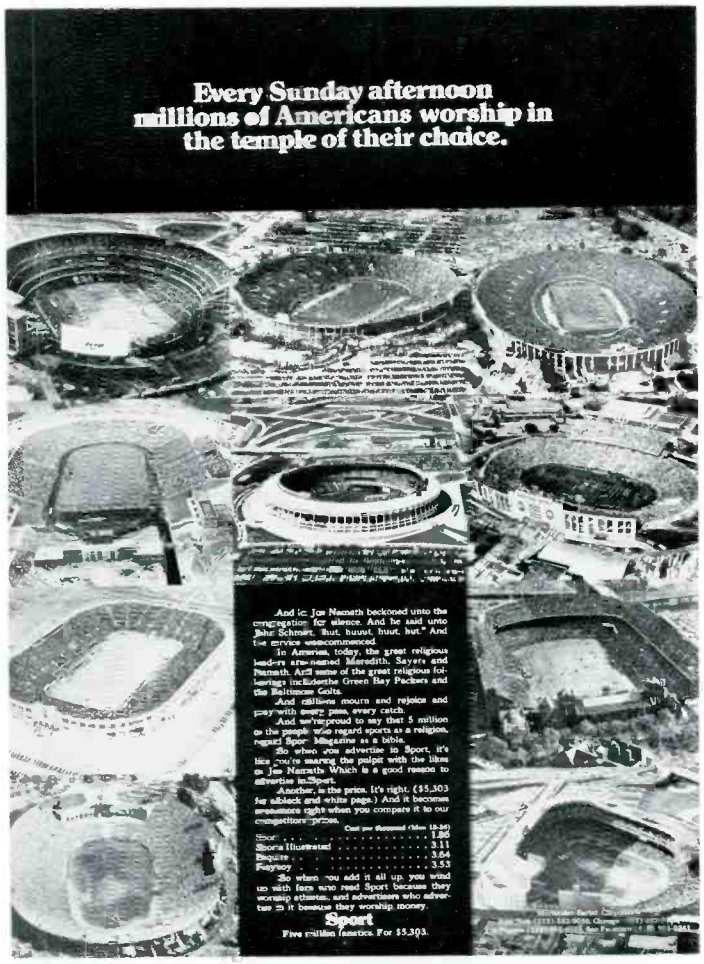
It was produced by Group W's Urban American Program Unit, which focuses its attention on the things that make today's cities not such nice places even to visit.

Maybe if some of our programs can get people to start looking at each other as people, not symbols, everybody will start having it a little easier.

Even the police.

GROUP W

92



93

The too weak tour of Europe. And how to avoid it.

You can offer your clients any number of whirlwind tours of Britain and Europe. Have them zipping from city to city. Darting in one museum and out the other. Running themselves ragged. And saying, "*This* is a vacation he sent me on?" In place of the usual "tours of," BOAC offers a program of Holidays in Britain and Europe. The difference: We'll show them a lot for their money—but we'll also show a little restraint. Afterall, we both want them to come back strong.

With our Combination Holidays in Britain & Europe.

A new holiday this year, it offers combinations of one week in London, followed by another week (or two) motoring through the British countryside or the most scenic parts of Europe. Inns, rented car, breakfasts, rail transportation, air fare are all part of the packages—which start at $315.*

With our Pageant Holidays in Britain.

Here, we have a selection of packages that give your clients the full sweep of Britain—London, the Lake District, Shakespeare Country, Devon, Edinburgh. Starting at $423.* including air fare, for 15 days.

With our Bonanza Holidays in Britain.

They start in London, where you can offer the choice of a Hertz car for two weeks, unlimited mileage, or three weeks with 1,000 miles to roam the countryside. Or unlimited rail transport on fast, efficient British Rail. Everything included for as low as $300.*

With our London Super Show Tour.

The mod, mod whirl of London that sold out last year has even more to offer this year. Special dining and shopping discounts have been added to the two weeks in London, the tickets to 8 hit shows, the guest membership in an exclusive sporting club and the 13 hearty British breakfasts. A steal for $315,* including air fare.

With our Special Interest Holidays in Britain.

You should always have something up your sleeve for those with a particular interest in antiques, gardening, fishing, history. Name it, we have it, starting at $643. And ask yourself: Who should know more about these aspects of Britain than we British?

With Val-U-Holidays in Europe.

These feature comfortable motorcoach travel through Britain and Europe—and value. The prices range from $362.* including air fare. All begin in Britain. The 2-star holidays skip the frills and select hotels cost-conscious Europeans choose. 3-star holidays include the "extras" many Americans have come to expect. In this, as in all the other holidays, you can assure your clients they can stretch out in the roomiest seats in the flying business on our Rolls-Royce 707's or VC 10's.

If you need additional booklets detailing our Spring/Summer Holidays, let us know.

BOAC
TAKES GOOD CARE OF YOU

*Based on 14/21 day Economy group excursion year fare from N.Y. Applies to groups of 13 or more. (You match forty the group.) Double occupancy in hotels. Surcharge may be made if less than 30 days prior to departure.

94

95
Art Director/Designer: Murray Smith
Copywriter: Jon Connolly
Agency: Daniel & Charles
Client: MacFadden Bartell Media

96
Art Director/Designer: Neil Costa
Photographer: Dick Richards
Copywriter: Jerry Weinman
Agency: Kelly and Weinman, Inc.
Client: Holiday Magazine

97
Art Director/Designer: Jon Guliner
Artist: Louis Glanzman
Copywriter: Joann Mond
Agency: Campbell-Ewald
Client: Forbes Magazine

98
Art Director/Designer: Jon Guliner
Photographer: Dan Rubin
Copywriter: Neil Quinn
Agency: Campbell-Ewald
Client: Forbes Magazine

99
Art Director/Designer: Paul Jervis
Photographer: Horn/Griner
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

100
Art Director/Designer: David Wiseltier
Photographer: Harold Krieger
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: MacFadden Bartell Media

95

THE S.O.B. AT HOLIDAY

There's an old saying in the publishing business that the biggest tyrants make the best editors.

Henry Luce, Harold Ross, Bruce Gould, Ted Patrick—to name just a few—were all tough, uncompromising men who believed that democracy is great for America, but has no place in the editorial office of a magazine.

Sharing this view is our own dictator in residence, Cookie Stinnett.

Cookie has never been accused of killing anyone with kindness. And no one, to our knowledge, has ever suggested he enter the diplomatic service.

He is a magazine editor, blunt, brusque, with strong opinions about his profession. He writes:

"We are firmly of the opinion that no great magazine will come from the deliberations of a conference... If it is to possess the invigorating qualities of honor and courage, a magazine must speak with a single voice and it must inevitably reflect the taste, the judgment, the boldness, and the scrupulousness of a single individual."

Open a copy of Holiday (the April issue, for example), and you'll discover one of the exciting magazines of our time.

A magazine that captures the beautiful, diverse experiences of travel.

A magazine that reflects the civilized pleasures of our day.

A magazine involved in man's cultural and artistic pursuits.

A magazine featuring the world's most distinguished writers and photo journalists.

A magazine run by a crusty, bad-tempered, difficult man who, every month when the book is put together, turns out to be not such a bad guy after all.

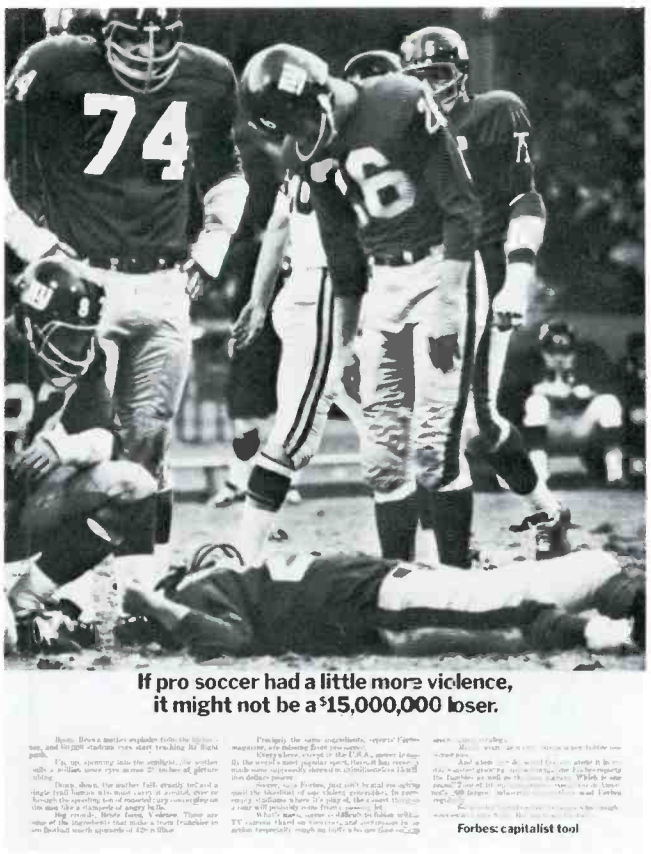
HOLIDAY

96

If it weren't for him, kids would probably get more toys.

Forbes: capitalist tool

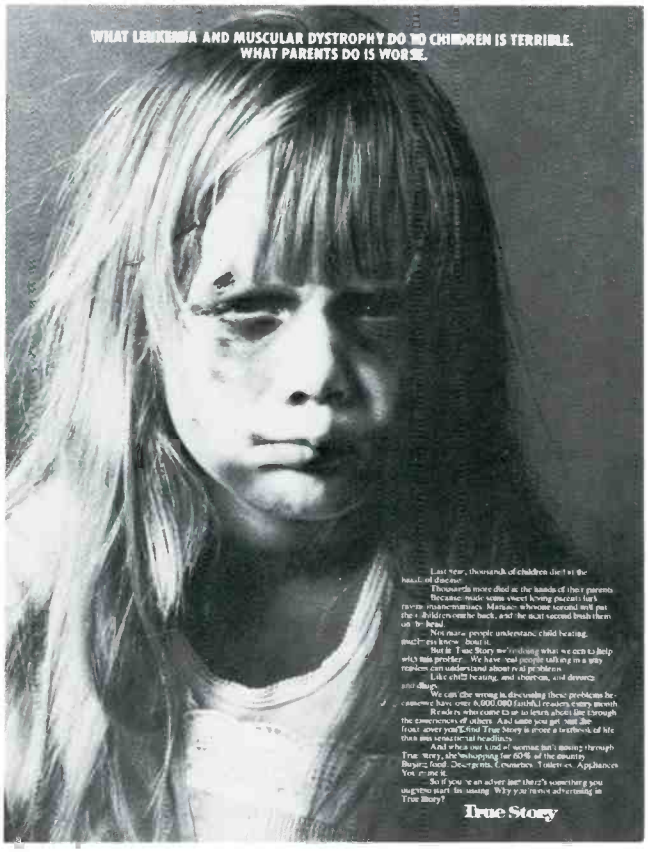
97


If pro soccer had a little more violence,
it might not be a $15,000,000 loser.
Forbes: capitalist tool

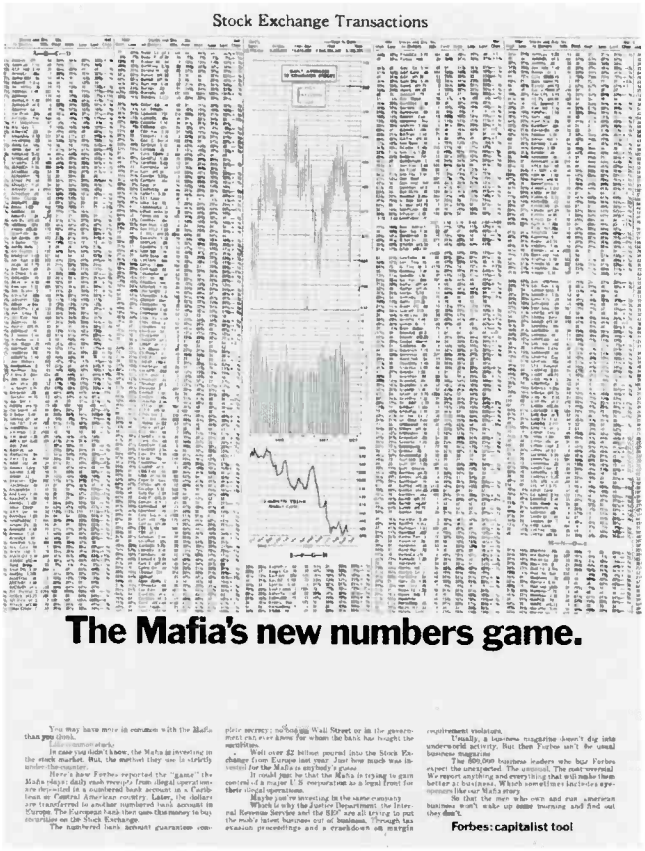
98


LAST NIGHT MRS. MARY POWERS OPENED ON BROADWAY.
It definitely wasn't the break she had been waiting for. But her popped zipper was the most unforgettable event of the season, for everyone else.
And to think it all could have been avoided if you had put our Talon Zephyr® nylon zippers into your dreams.
The Talon Zephyr is designed not to stick, grab, bind, slip, snap, crack or pop. On, or off.
Broadway.
Talon

99


WHAT LEUKEMIA AND MUSCULAR DYSTROPHY DO TO CHILDREN IS TERRIBLE.
WHAT PARENTS DO IS WORSE.
True Story

100



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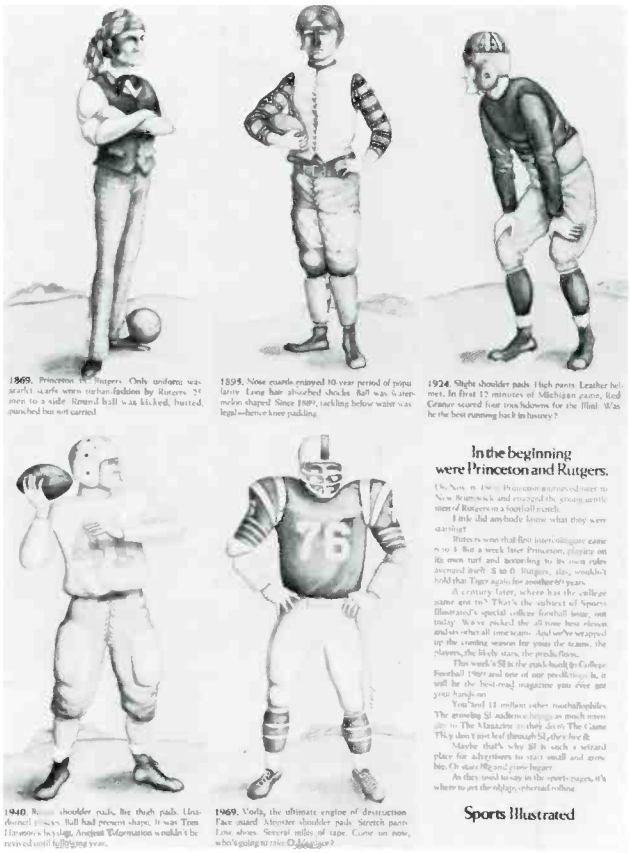

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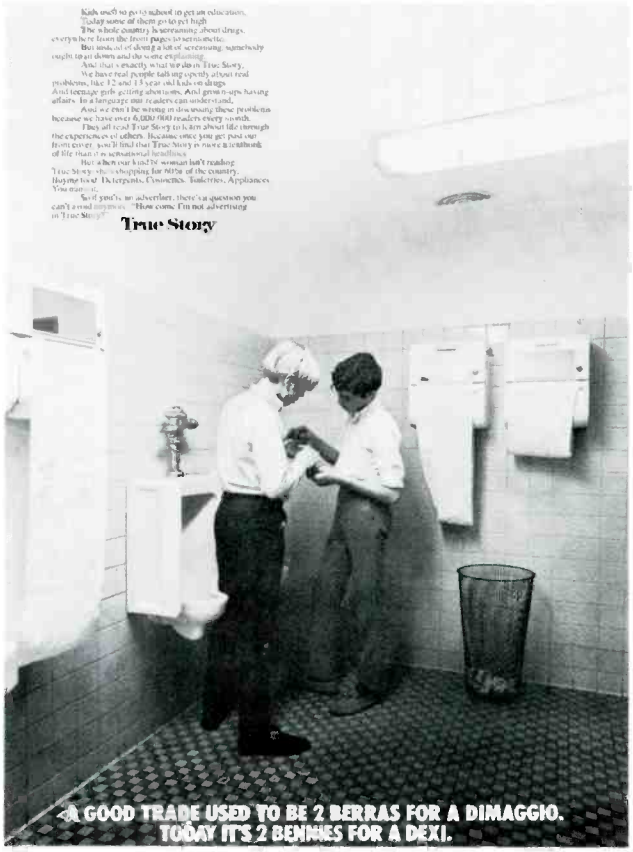

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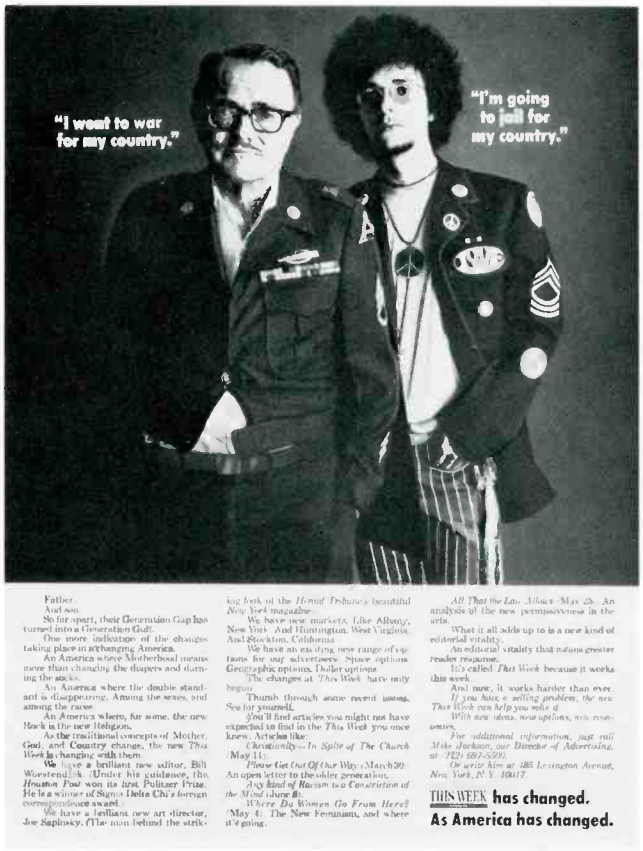

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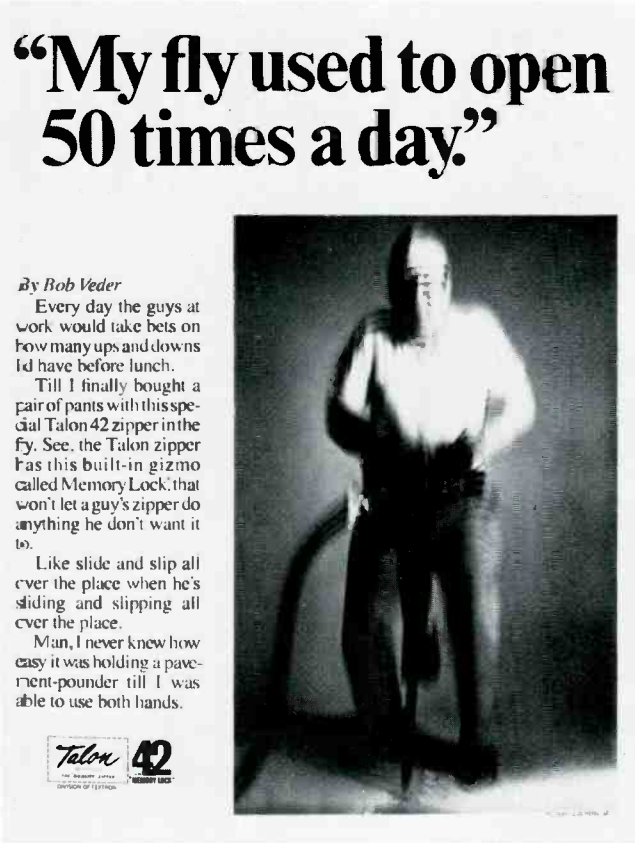


105

106

101 DISTINCTIVE MERIT AWARD
Art Director/Designer/Copywriter: John Zukowski
Artist: Irving Itzkowitz
Agency: Campbell-Ewald
Client: Forbes Magazine

102
Art Director/Designer: Bob Czernysz
Artist: Blake Hampton
Copywriter: Richard Olmsted
Agency: Young & Rubicam, Inc.
Client: Sports Illustrated

103
Art Director/Designer: David Wiseltier
Photographer: Harold Krieger
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: MacFadden Bartell Media

104
Art Director/Designer: Howard Brody
Photographer: George Hausman
Copywriter: Chuck Smith
Agency: Crothers & Smith, Inc.
Client: This Week Magazine

105
Art Director/Designer: Paul Jervis
Photographer: Stanford Smilow
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

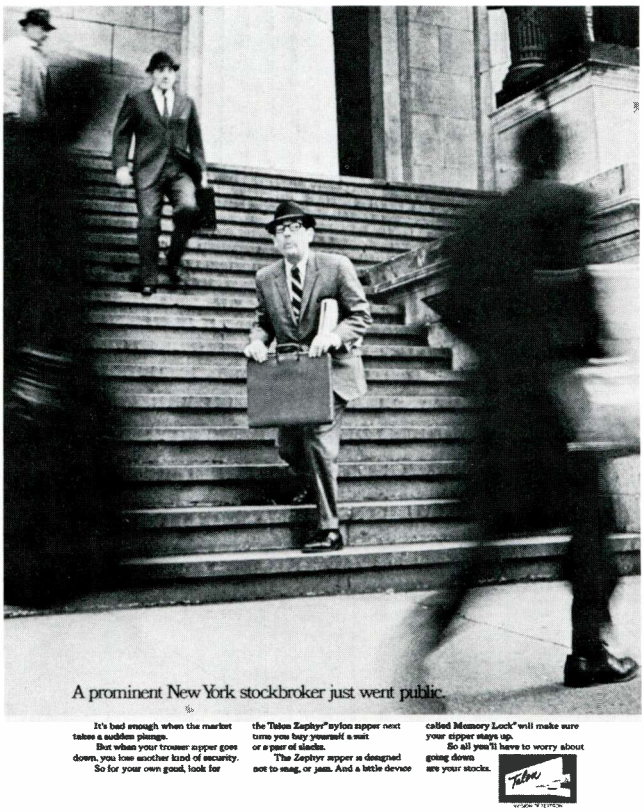
106
Art Director/Designer: Paul Jervis
Photographer: Cailor/Resnick
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

107
Art Director/Designer: Paul Jervis
Photographer: Cailor/Resnick
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

108
Art Director/Designer: Paul Jervis
Photographer: Tony Petrucelli
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

109
Art Director/Designer: Howard Benson
Photographer: Lincoln Center Library
Copywriter: Flora Goldenson
Agency: DKG, Inc.
Client: Westinghouse—Group W

110
Art Director: Ed Leahy
Artist: Tony Scarmato, Inc.
Copywriter: Baxter Lindsay
Agency: Gardner Advertising Co.
Client: Wheeling Corrugating Co.



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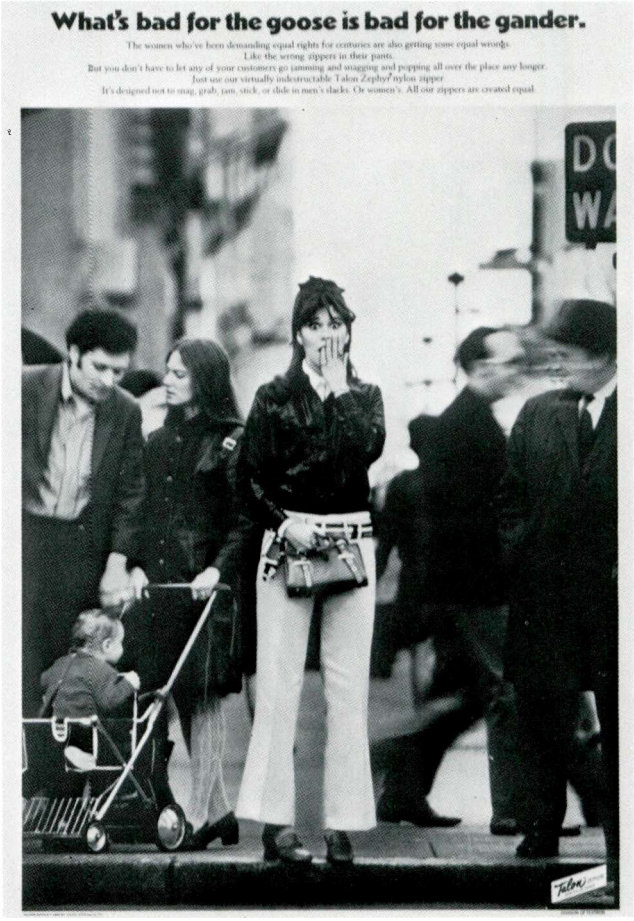


108

Isadora Duncan was the first great modern dancer.

Her dancing was, to say the least, avant-garde. But some consider it dull in comparison to her private life.

Back in the twenties she led a life that would make headlines even today. And this kind of living was reflected in her dancing.

You'll see what we mean when you see, "The Life and Loves of Isadora."

It's one in a series of 52 prime-time specials Group W is presenting on its five television stations this year.

We're doing a different special on a different subject each week. Some to inform. Others to enlighten. Still others to entertain.

We think it's part of a broadcaster's responsibility to bring interesting subjects into peoples' homes.

And who could be more interesting than someone who, 42 years after her death, is still ahead of the time.

GROUP W

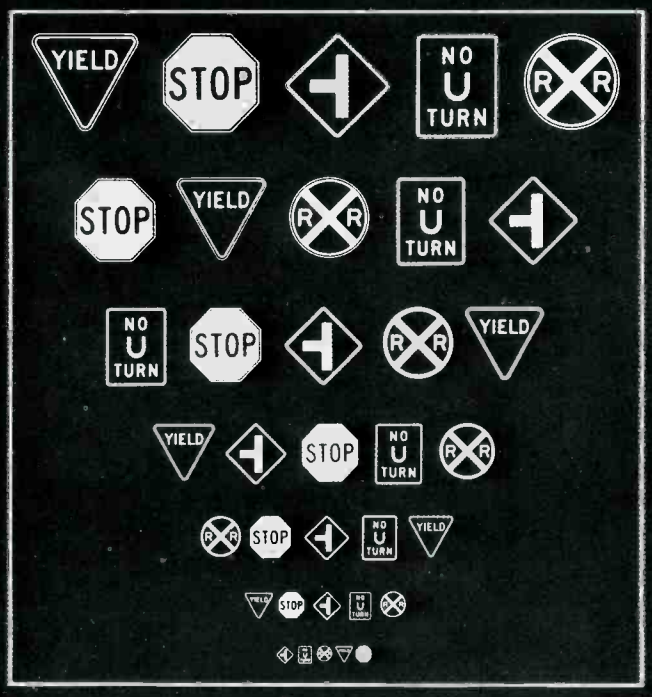
WESTINGHOUSE BROADCASTING COMPANY

WBC · WBZ TV BOSTON · WJZ TV BALTIMORE · KYW · KYW TV PHILADELPHIA · WJZ TV PITTSBURGH · KDKA · KDKA TV PITTSBURGH · WINS NEW YORK · WINS FM · WIND CHICAGO · KPIX SAN FRANCISCO · KPIX FM

The only thing more sensational than Isadora on stage, was Isadora off stage.

109

How well do you think you'd do on this simple test with two headlights in your eyes?



You'd probably do about as well as hundreds of people do every year. You'd fail.

The difference is—they fail at 60 miles an hour. On curves. With the wife and kids in the car.

The problem has been to develop something that cuts down headlight glare without cutting down vision. And without escalating highway maintenance, too.

We have something that does exactly that. Glare Barrier.

It's an expanded metal mesh which, by "Venetian Blind" effect, drastically cuts down oncoming glare from a viewing angle of 45° or less. We make it from our own steel, heavily galvanize it with zinc, then electrostatically paint it with Interstate Green.

It comes in a Modular System that's easy and economical to install. Its 12½ ft. sections use metal posts that bolt right onto the existing guard rail supports.

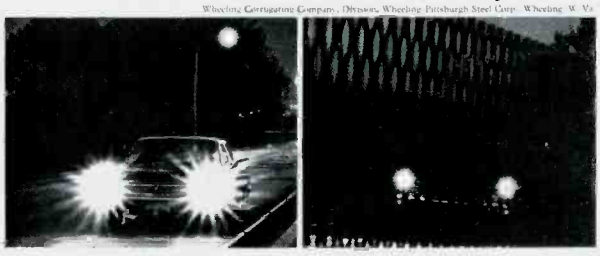
And the whole system—line posts, tension wires, strapping and mesh panels—is especially designed to stand up to the worst that salt, sand, water, ice and slush can do.

Write for all the details of Glare Barrier, in Bulletin WC-326R, to our Highway Materials Dept. and read about how it performed on I-76 in Pennsylvania. (It's been tested in California and New York, too.)

And, most important, you can read the enthusiastic comments of drivers in those areas. The kind of people who take our little test almost every day.

Wheeling Glare Barrier System

Wheeling Corrugating Company, Division, Wheeling-Pittsburgh Steel Corp., Wheeling, W. Va.



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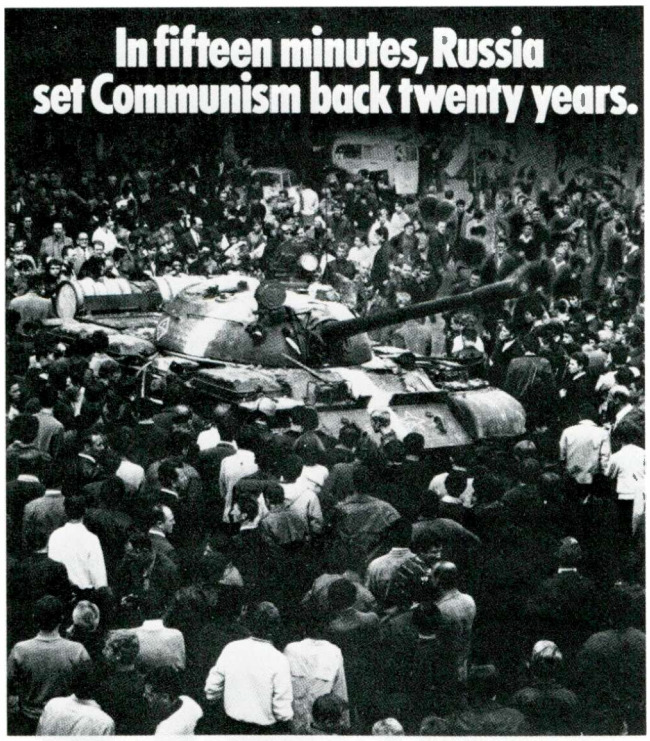


For a while, Communism seemed to be getting along alright. And no other country exemplified this better than Czechoslovakia.

They were enjoying freedom of the press. Freedom of worship. And freedom of expression. In fact they were doing something a Communist country never does. Thinking for itself.

A fatal mistake as far as Russia was concerned.

You'll see how Russia rectified this situation in our special "Prague: Summer of the Tanks."

It's just one of the 52 prime-time specials Group W is presenting on its five television stations this year.

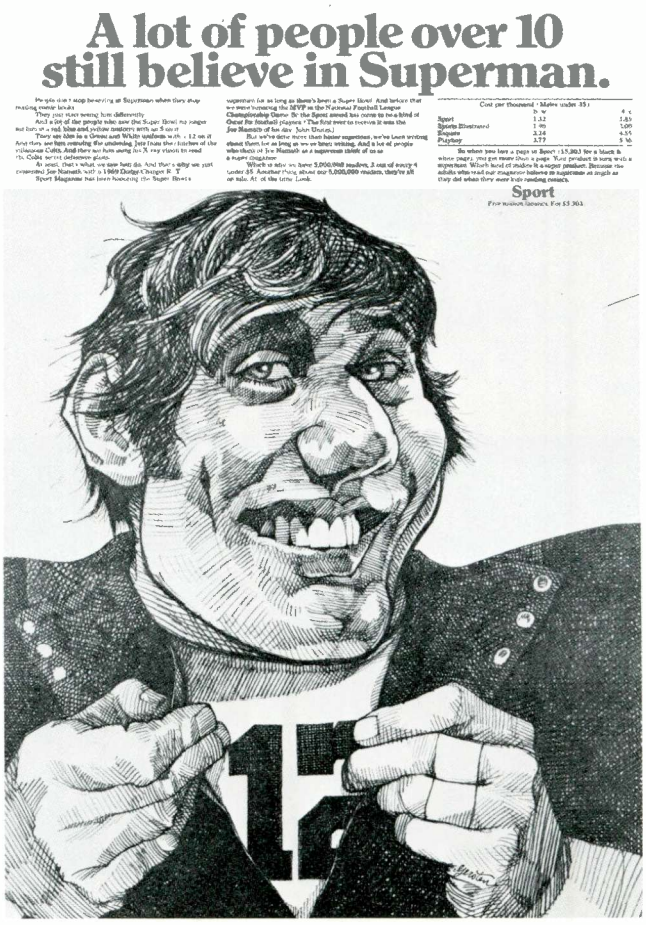
Each week we'll be bringing you specials that aren't carbon copies of every other television special.

For example, we'll be showing you parts of our country you're not likely to see. We'll be exposing you to problems you probably didn't even know existed. And we'll be entertaining you in a way only television could.

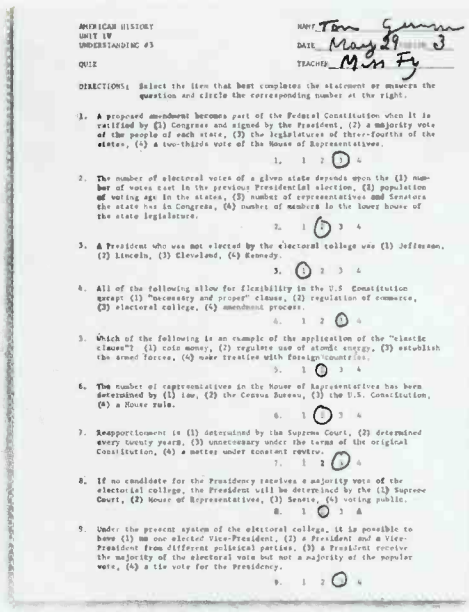
We've decided to bring you the invasion of Czechoslovakia because there are a lot of things going on in this world. And just because you can't stop them doesn't mean you should stop thinking about them.

GROUP W
WBZ TV BOSTON · WJZ TV NEW YORK
KDKA TV PITTSBURGH · KPIX SAN FRANCISCO
WESTINGHOUSE BROADCASTING COMPANY

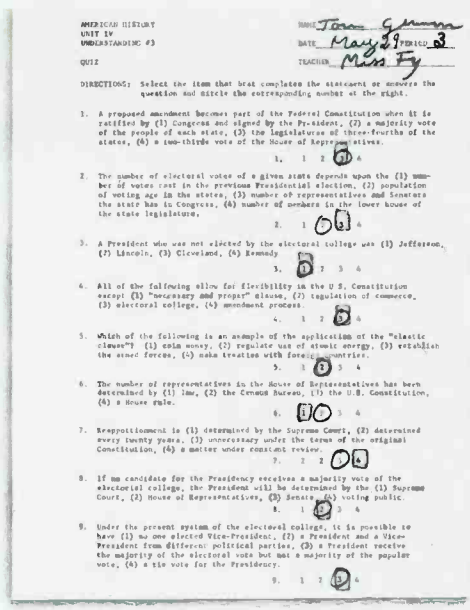
111



112



Our machine doesn't only make tests.



It marks them.

We think teachers should be able to do more teaching. One of the things that's keeping them from teaching is marking.

So we've taught Xerox machines how to mark...automatically.

The system works with any fixed-answer type of exam—multiple choice, true-false, etc.

Here's how it works: you place the students' completed tests where you ordinarily place your paper supply.

Then, where you ordinarily place an original, you put your answer key with the correct answers blocked out. The key takes only seconds to make.

Dial the number of tests to be marked and push the print button.

In a few seconds you get the tests with the correct answers indicated. Then, you or the class just count up the correct answers.

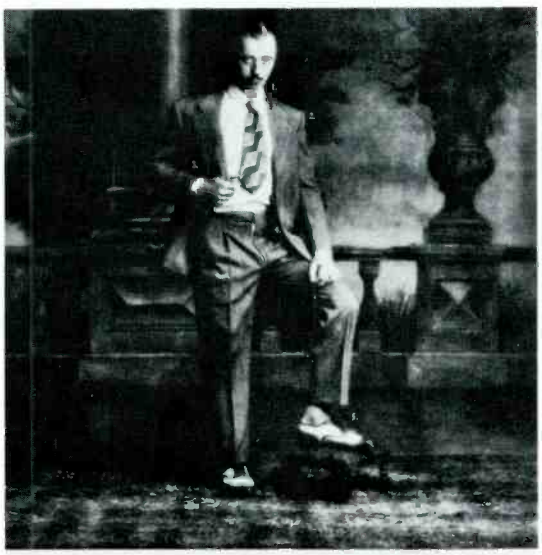
Only Xerox machines can do this because tests are made on ordinary paper and only Xerox machines make copies on ordinary paper.

So now that we've made our test-maker into a test-marker, teachers can spend more time teaching answers, instead of marking them.

XEROX

XEROX CORPORATION, ROCHESTER, NEW YORK 14603. SUBSIDIARIES THROUGHOUT LATIN AMERICA AND IN ASSOCIATION WITH RANK ORGANISATION LTD., RANK XEROX LTD., LONDON; AND THROUGH RANK XEROX LTD., RANK XEROX CO., LTD., TOKYO. XEROX IS A REGISTERED TRADEMARK OF XEROX CORPORATION.

113



The not so good old days.

114

111
Art Director/Designer: Howard Benson
Photographer: stock photo
Copywriter: Flora Goldenson
Agency: DKG, Inc.
Client: Westinghouse—Group W

112 DISTINCTIVE MERIT AWARD
Art Director/Designer: Murray Smith
Artist: Gerry Gersten
Copywriter: Neil Drossman
Agency: Daniel & Charles
Client: MacFadden Bartell Media

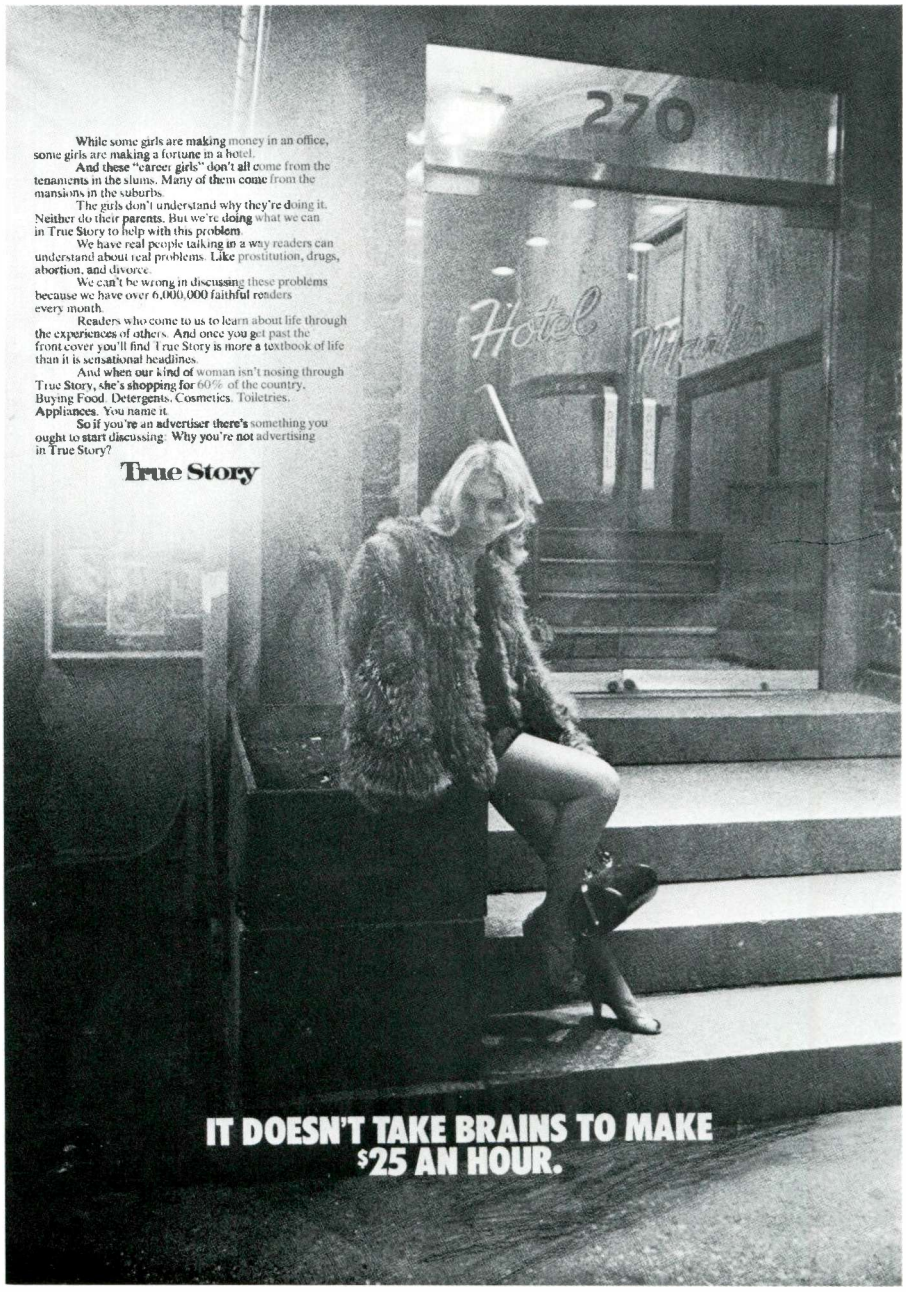
113
Art Director/Designer: Mario Botti
Artist/Photographer: Tony Scarmato, Inc.
Copywriter: Don Spector
Agency: Needham, Harper & Steers
Client: Xerox Corp.

114
Art Director/Designer: Paul Jervis
Photographer: Tony Petrucelli
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

115 DISTINCTIVE MERIT AWARD
Art Director/Designer: David Wiseltier
Photographer: Harold Krieger
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: MacFadden Bartell Media

116
Art Director/Designer: Jon Guliner
Photographer: Alan Brooks
Copywriter: Joann Mond
Agency: Campbell-Ewald
Client: Forbes Magazine

117
Art Director/Designer: Dave Semmel
Photographer: Steve Eisenberg
Copywriter: Hank Volker
Agency: Doyle Dane Bernbach, Inc.
Client: Polaroid Sunglasses



115


It took a beautiful Indonesian girl
5 years to grow this beard.
Forbes: capitalist tool

116


Polaroid Sunglasses
give complete protection
for those long summer days.
We design Polaroid Sunglasses for the worst conditions.
To make sure they're best for all conditions.
Nothing reflects more glare than ice in the sun. Our sunglasses block out 99.99% of it. And that's why they're the very best for the beach, too.
Ultraviolet radiation is especially strong in the north. Our lenses absorb 96% of this possibly harmful energy.
Our lightweight, five-ply plastic lenses are shatterproof. And they resist scratching 250% better than any other plastic lenses.
Even if you drop them on a glacier. Or a boardwalk.
Our lenses are of optical quality for most people's eyes because every lens has a .06 diopter curve.
The brighter the light, the more of it we filter out. So things never get too bright. We also tint our lenses so that all colors come through in the right balance.
You find all these features only in one kind of sunglass.
Polaroid Sunglasses.
"Polaroid" is a registered trademark of Polaroid Corporation, Cambridge, Mass., U.S.A.

117

118
Art Director/Designer: Paul Jervis
Photographer: Cailor/Resnick
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

119
Art Director/Designer: Aurelio Sica
Photographer: Peter Papadopolous
Copywriter: Joann Mond
Agency: Campbell-Ewald
Client: Forbes Magazine

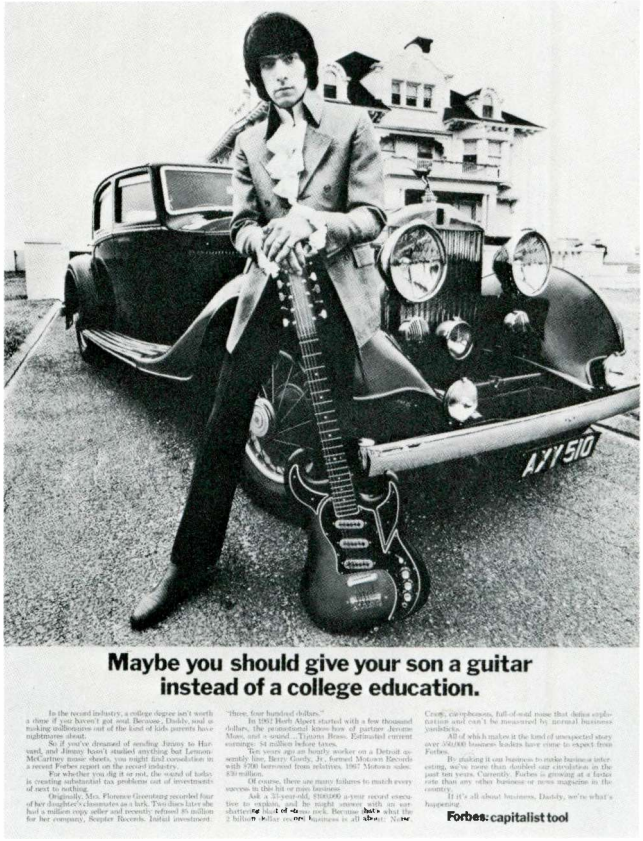
120
Art Director/Designer: Paul Jervis
Artist: Arnold Varga
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

121
Art Director/Designer: Aurelio Sica
Photographer: Peter Papadopolous
Copywriter: John Farris
Agency: Campbell-Ewald/NY
Client: Forbes Magazine

122
Art Director/Designer: Paul Jervis
Photographer: Richard Noble
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

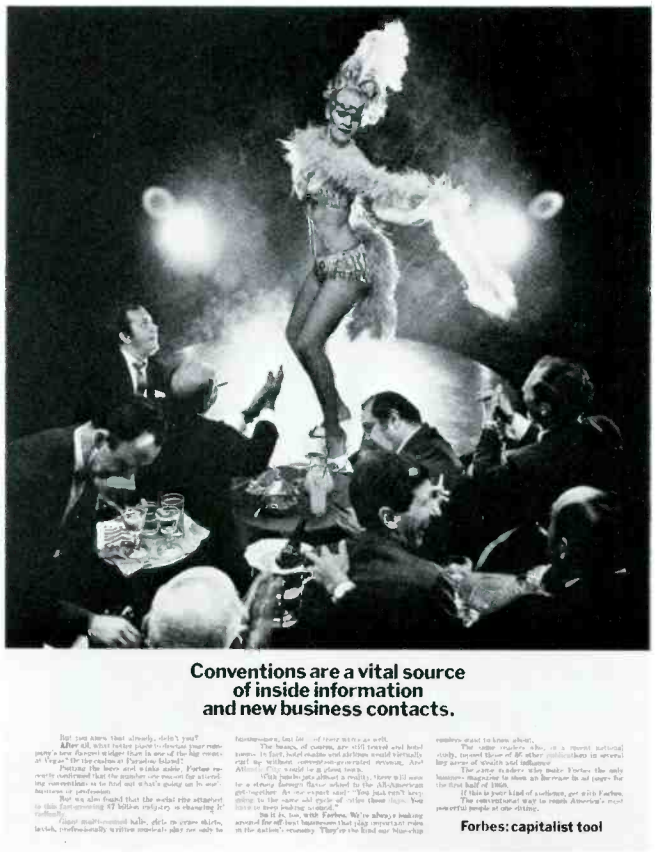
123
Art Director/Designer: Jim Brancaleone
Photographer: David Langley
Copywriter: Ross Rosenberg
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

118



119

120



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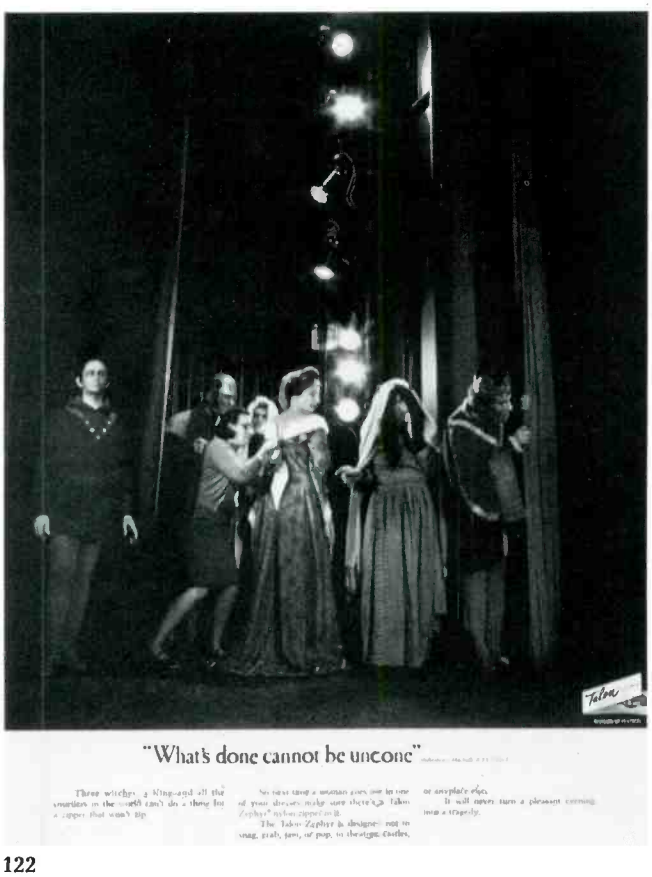
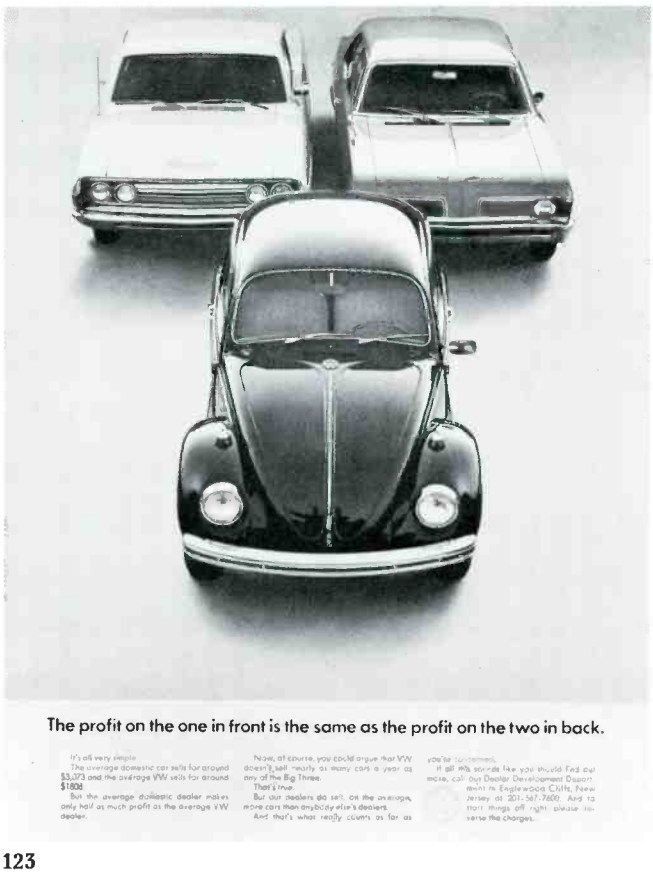
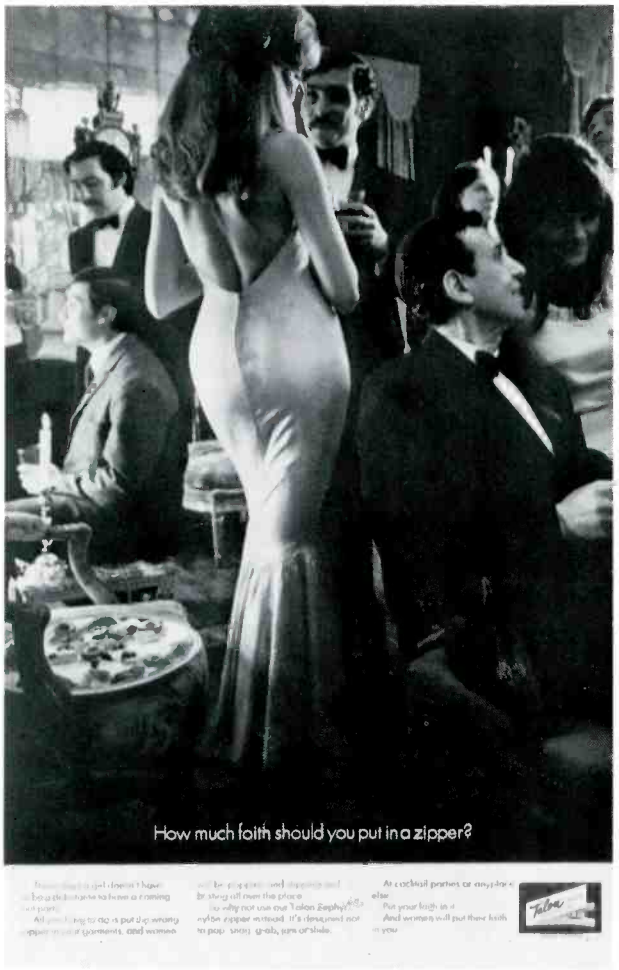


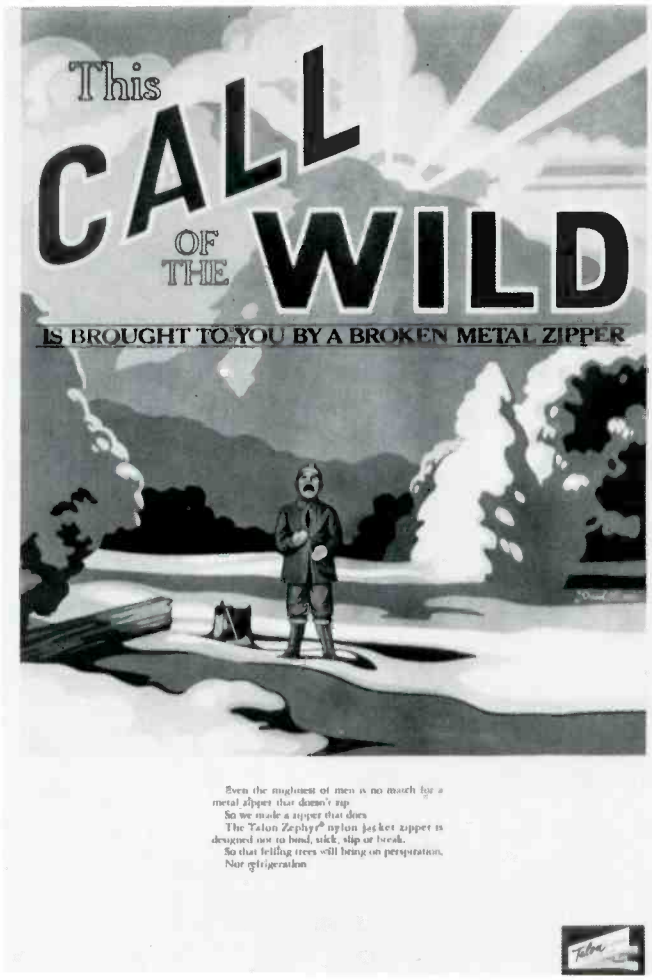
122



123



124



125

Their music hath charms. About $14 million worth.

126

You're looking at the 5th Dimension. When they sing, cash registers ring.

For our Liberty/UA records division, they cut "Aquarius," hit song from "Hair," and sold 3½ million singles, albums and tapes. (One million puts you in the big time.)

This sets in motion an interesting train of events. The biggest buyers of records and tapes are the mid-teens. At about age 18 and on into their twenties they become a major factor in keeping the movie turnstiles clicking.

Since our United Artists bankrolls many of the top motion picture hits, entertainment dollars keep flowing our way.

When our young customer marries, probably the best protection he can afford is a term policy from our Occidental Life Company.

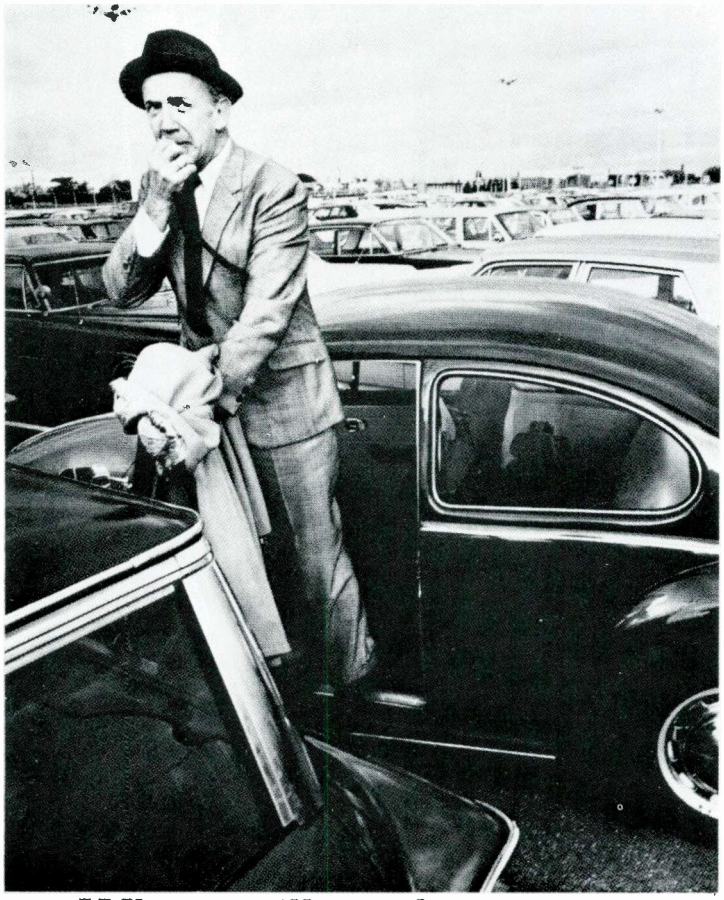
As his family grows, so do expenses. Our Pacific Finance company will lend him back some of his music and movie dollars for such inescapables as furniture, home improvements, doctor bills, school tuition.

He moves up the ladder. Chances are, he'll convert his term policy to straight life or endowment. Probably take advantage of our other financial services.

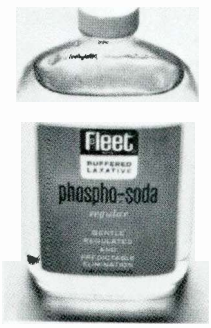
Then as it must to all men, there comes a time to take it easy. Perhaps a vacation charter flight to Europe or the Pacific via our Trans International Airlines. With our Budget Rent-A-Car waiting at the airport.

All in all, a life well spent. For his family.
And ours.

John R. Beckett
Chairman of the Board
Transamerica Corporation



Where will you be when your laxative starts to work?



With Phospho®-Soda you can actually plan where you want to be, because you adjust the dosage and time of administration to fit your own schedule. For gentle relief from constipation, ask for regular or flavored Phospho-Soda. WARNING: Do not use when nausea, vomiting or abdominal pain is present. Frequent or prolonged use of this preparation may result in dependence on laxatives.

C. B. FLEET CO., INC., Lynchburg, Va. 24505

Phospho-Soda

Buffered Laxative

127

124
Art Director/Designer: Paul Jervis
Photographer: Horn/Griner
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

125
Art Director/Designer: Paul Jervis
Artist: Paul Davis
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

126
Art Director/Designer: Bob Matsumoto
Photographer: Carl Furuta
Copywriter: Edmund Bigelow
Agency: Doyle Dane Bernbach, Inc./L.A.
Client: Transamerica Corporation

127
Art Director: Patrick O'Connor
Designer: Clyde Davis
Photographer: Alan Brooks
Copywriter: Sue Berkman
Agency: Klemtner Casey Inc.
Client: C. B. Fleet Co., Inc.

While in Europe, pick up an ugly European.

We can arrange your rendezvous with a bug (or any other Volkswagen) in 40 cities in 15 countries.

And that includes the handling of those nasty details like insurance, registration and licensing.

So all that's left for you to do is enjoy the benefits of driving your own VW in Europe. The low operating costs, for example. Or being able to go where tour buses fear to tread. (And still be only a stone's throw away from one of Europe's 5,000 VW Dealers.)

Then, after the tour's over, we'll arrange to have your car sent back through something we call TASP (Tourist Automobile Shipping Program).

So you can keep on enjoying that ugly European you picked up while in Europe.

While in America.

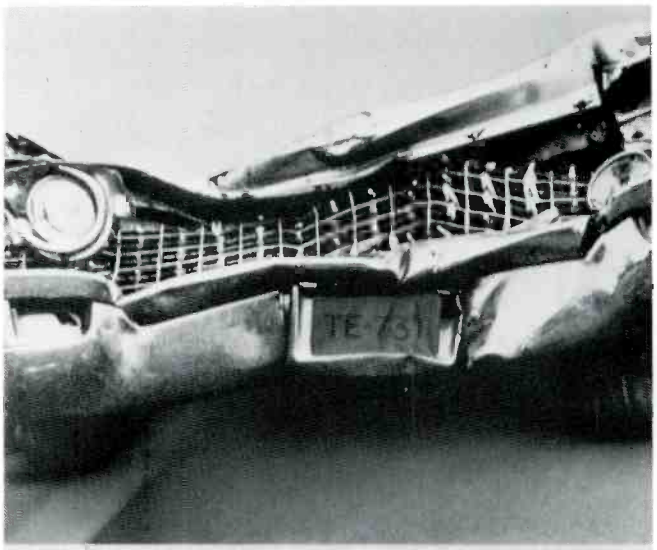
Volkswagen of America, Tourist Delivery
Dept. V-3, Englewood Cliffs, N.J.
Please send me your illustrated brochure and a price list.

Name

Address

City State Zip

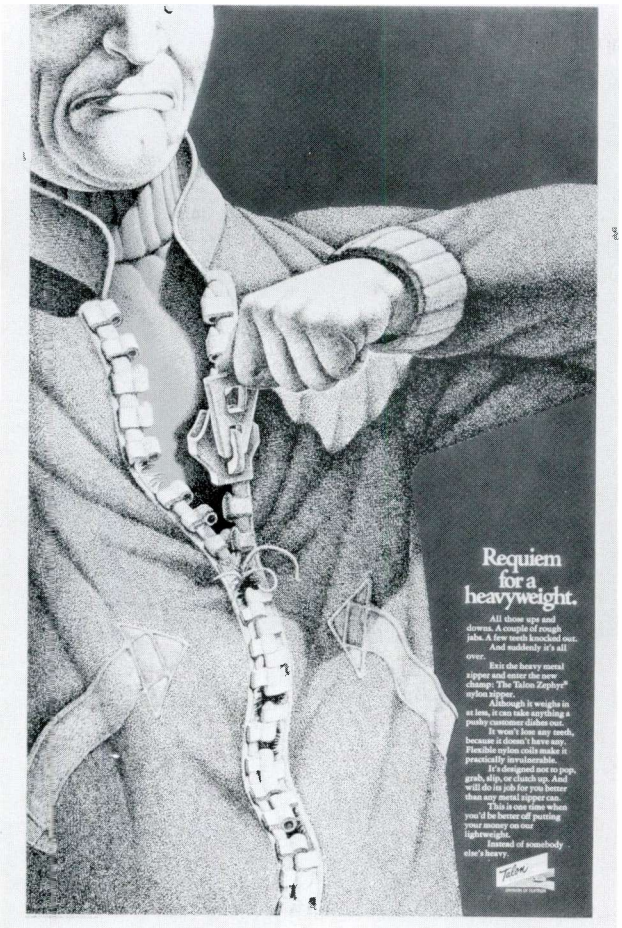
128

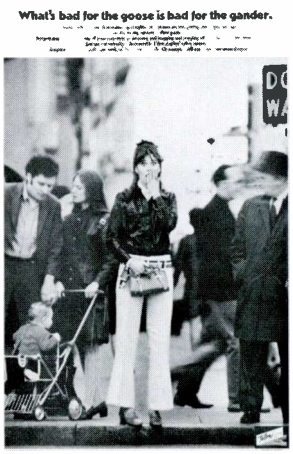


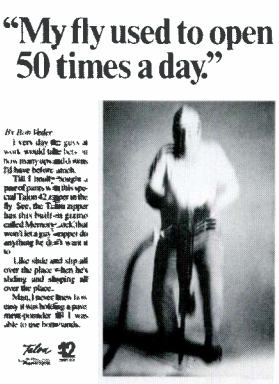
"I know the way home with my eyes closed."

Then you know the way too well.
Because driving an old familiar route can make you drowsy, even if you've had plenty of sleep.
If that happens on your way home for Thanksgiving, pull over, take a break and take two NoDoz®. It'll help you drive home with your eyes open.
NoDoz. No car should be without it.

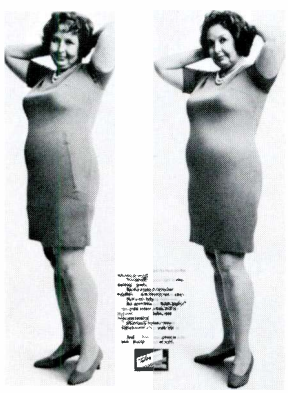
129







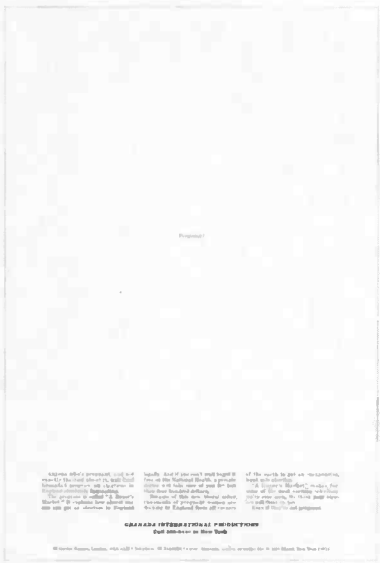
130



128
Art Director/Designer: Bob Matsumoto
Photographer: Henry Sandbank
Copywriter: Tom Dunsmuir
Agency: Doyle Dane Bernbach, Inc./L.A.
Client: Volkswagen

129
Art Director/Designer/Photographer/
Copywriter: No-Doz Creative Group
Agency: Ogilvy & Mather, Inc.
Client: Bristol-Myers

130
Art Director/Designer: Paul Jervis
Artist: Don Punchatz
Photographers: Stanford Smilow,
Tony Petrucelli
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.



(Must it come to this?)

Must a station run nothing but drivel to get more than ten people to watch?

Granada says, no.

Take our famous WORLD IN ACTION series: "End of a Revolution"—our special on mountain guerillas and Regis Debray in Bolivia—won international prizes as well as number three spot among England's top-ranked shows.

"The Demonstration," our fantastic show on England's militant students, reached almost seven million homes (about half of England's total TV homes) and ranked sixth among England's top ten shows. People who resist using their minds enjoyed it every bit as much as intellectuals.

At Granada, we try to make television that tickles the intelligence instead of insulting it. Not "serious" programs that bore, nor "light" programs that numb. But exciting television that blends intelligent programming with a healthy amount of showmanship.

We have a whole lot of programs like these for sale. And, if you must have something with flying in it, you'll be happy to know we have a most delightful special on bees. Give us a call.

GRANADA INTERNATIONAL PRODUCTIONS
Call [illegible] in New York.

36 Golden Square, London, W1R 4AH • Telephone: 01-734-8080 • Cable: Granada London, or write: 165 W. 46th Street, New York 10019

Adolf Hitler vs. Tania Savich

Hitler longed to include Lasingrad more than any city in the world. He hated it in a murderous rage. But there was no short cut, no easy diplomat to mediate.

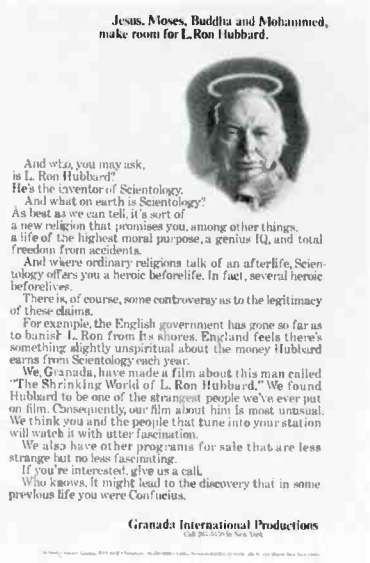
A little girl kept a diary:

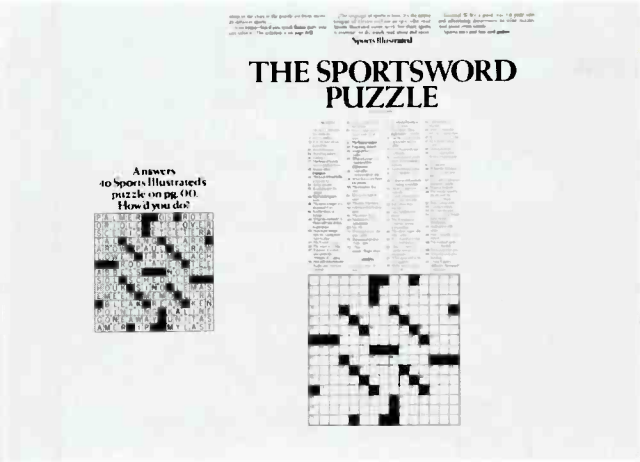
[illegible]

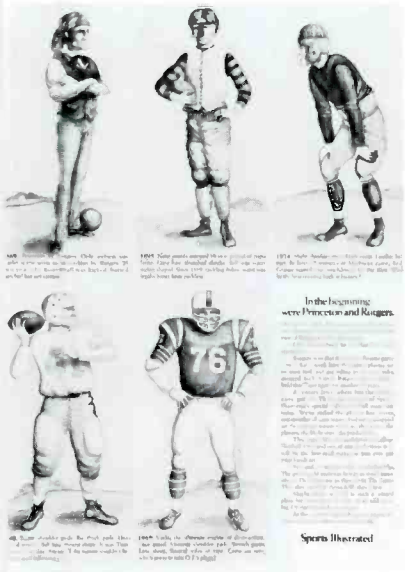
Yet somehow, the city where little Tania Savich lived managed to survive this, the longest siege in modern history.

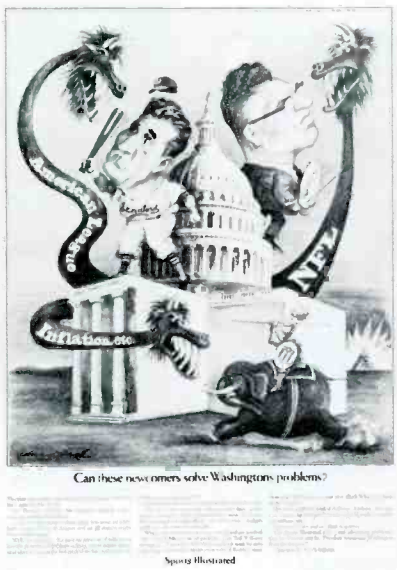
Now at Granada we've made a film about the heroic people of Leningrad.

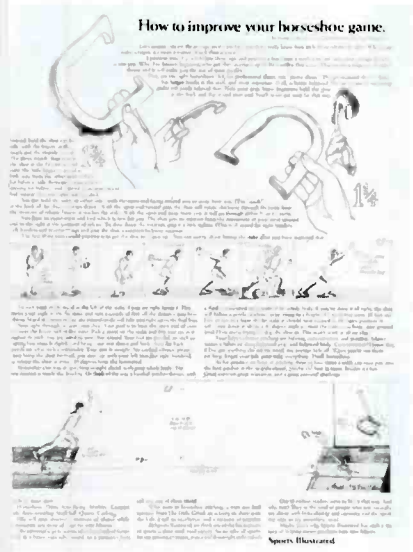
GRANADA INTERNATIONAL PRODUCTIONS
Call [illegible] in New York.

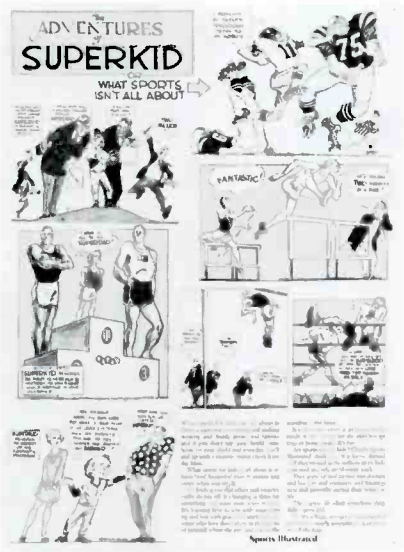












131
Art Director/Designer: Stewart Birbrower
Photographers: Lynn St. John, Tasso Vendikos
Copywriter: Eric Weber
Agency: Papert, Koenig, Lois
Client: Granada International Productions

132
Art Director/Designer: Bob Czernysz
Artists: Blake Hampton, William Mullins, James McMullan, Edward Sorel, Phil Hays, Rubinstein & Chanfer Studio
Copywriter: Richard Olmstead
Agency: Young & Rubicam, Inc.
Client: Sports Illustrated

You support eight million people on welfare.

And the way things are going, your children will be supporting theirs.

Originally, welfare was a solution to a problem. Today it's a problem in itself.

It has reached the point where, if a person is born on welfare, he will probably die on welfare.

And ten years from now, things could be worse.

That is why Group W's Urban America Unit prepared the 90 minute documentary, "The Shame of Welfare."

First, it clears up some popular misconceptions. For instance, the majority of Americans on welfare are not black. They're white.

Then, the documentary shows how the present system has become obsolete over the years.

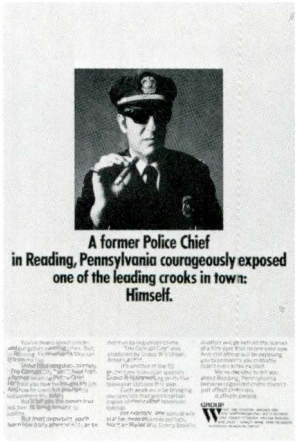
But we do more than show the ugly side of welfare. Much of the program is spent discussing solutions to the problem.

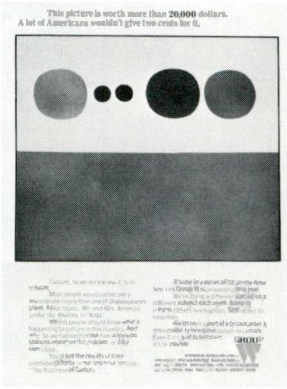
"The Shame of Welfare" is just one of 52 prime time specials Group W is presenting on its five television stations this year.

We've undertaken this kind of programming because there are a lot of problems facing this country. And we believe a broadcaster's responsibility is to be part of the solution.

GROUP W

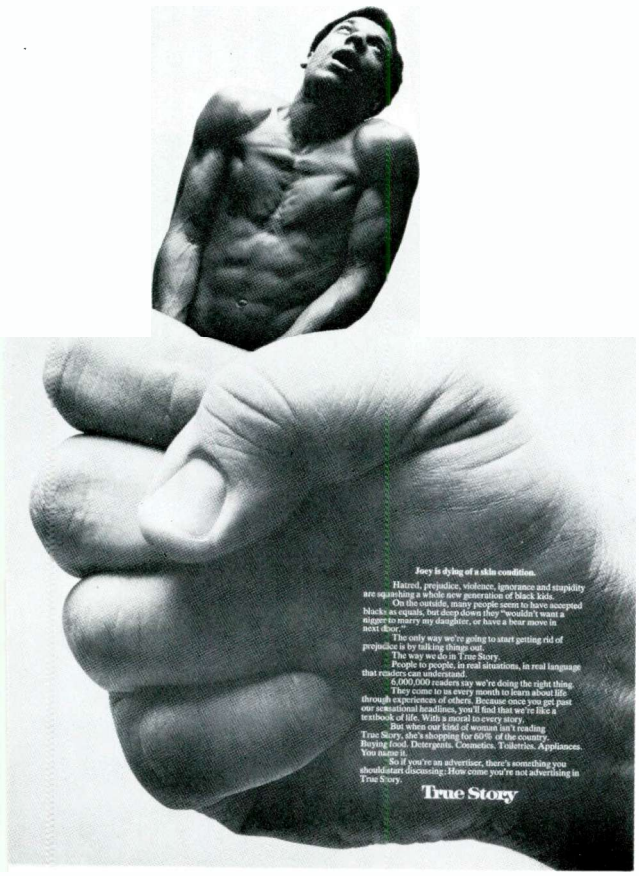
WBZ · WBZ TV BOSTON · WINS NEW YORK
KYW · KYW-TV PHILADELPHIA · WJZ TV BALTIMORE
KDKA · KDKA-TV PITTSBURGH · WOWO FT WAYNE
WIND CHICAGO · KPIX SAN FRANCISCO · KFWB LOS ANGELES
WESTINGHOUSE BROADCASTING COMPANY



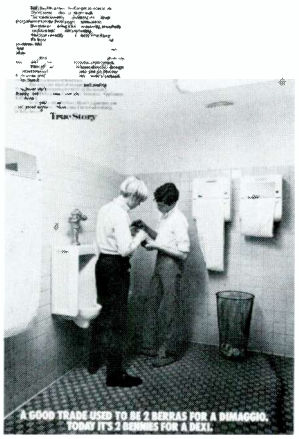


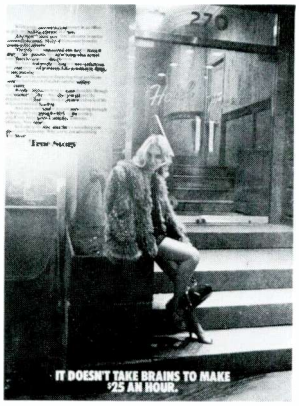
133
Art Directors: Howard Benson, Joe Genova
Photographers: Peter Papadopolous, Lincoln Center Library, Marlborough-Gerson Gallery, Tony Petrucelli
Copywriters: Flora Goldenson, Neil Drossman
Agency: DKG, Inc.
Client: Westinghouse—Group W

134 DISTINCTIVE MERIT AWARD
Art Director/Designer: David Wiseltier
Photographer: Harold Krieger
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: MacFadden Bartell Media



4





The dead-end kid.

Space-age kids. Horse and buggy-age schools.

The blood of Daniel Boone, Davey Crockett, and Andrew Jackson flows in this boy's veins. But we've tagged him a loser.

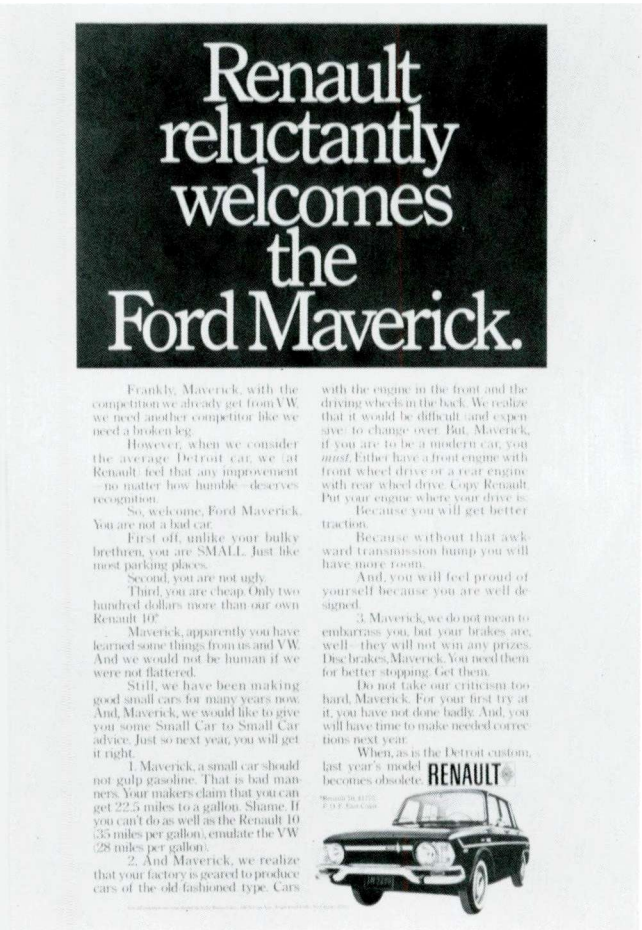
The decline and fall of the American neighborhood.

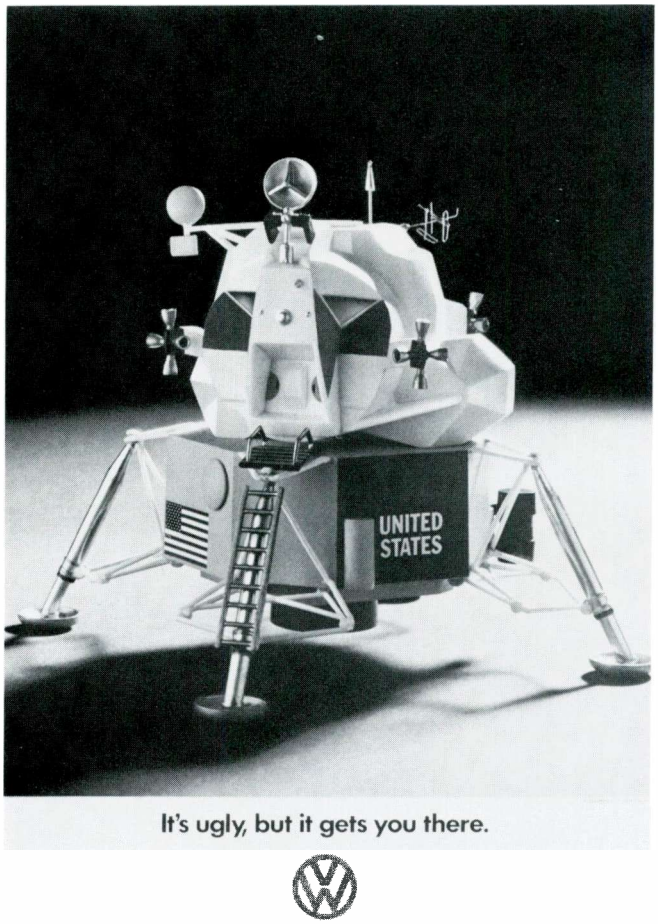
The fire that destroyed this building began in 1947.

135
Art Director/Designer: Tom Gilday
Artist: Curilla & Assoc.
Photographer: Jan Czyrba
Copywriter: Jim Johnston
Agency: Griswold-Eshleman
Client: Addressograph Multigraph

136
Art Director/Designer: Dick Levy
Copywriter: Don McCaig
Agency: Gilbert Advertising Agency
Client: Renault, Inc.

137
Art Director/Designer: Jim Brown
Photographer: Allen Lieberman
Copywriter: Larry Levenson
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen





136

137

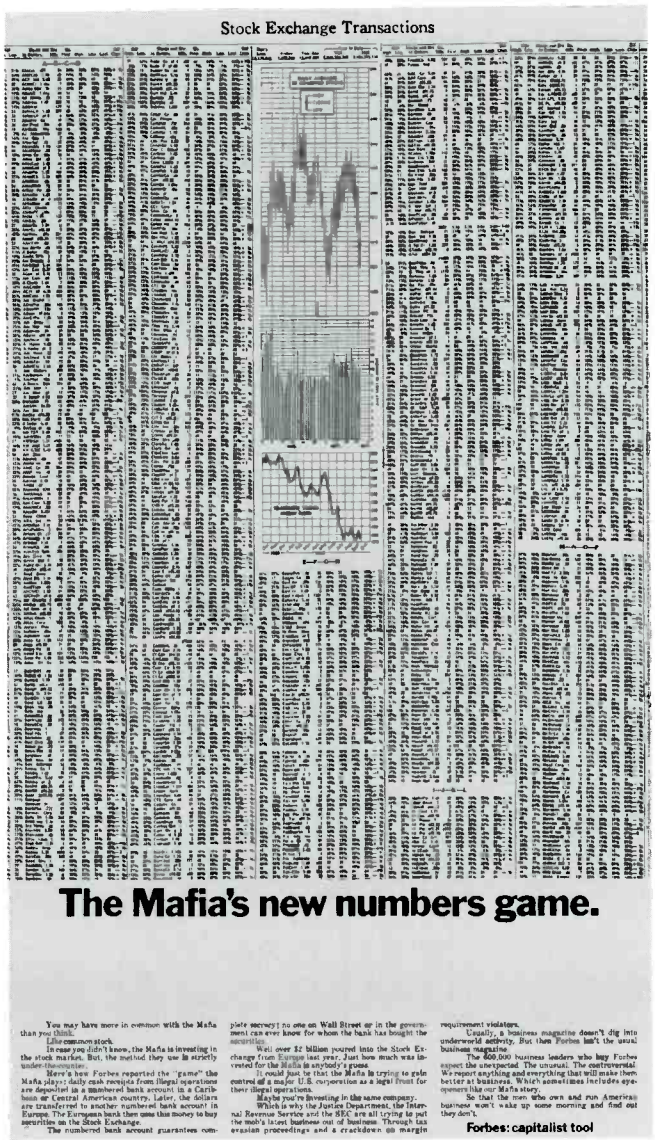
138
Art Director/Designer/Copywriter:
John Zukowski
Artist: Irving Itzkowitz
Agency: Campbell-Ewald
Client: Forbes Magazine

139
Art Director/Designer: Bob Roca
Photographer: Arnold Beckerman
Copywriter: Antoinette Bird
Agency: deGarmo, McCaffery Inc.
Client: Putnam Trust

140
Art Director/Artist: Bernie Eckstein
Copywriter: Dick Morgan
Agency: Dick Morgan Advertising, Inc.
Client: Restaurant Associates Industries, Inc.

141
Art Director/Designer/Artist/Photographer:
Helmut Krone
Copywriter: Gene Case
Agency: Case and Krone Inc.
Client: Sportsworld Communications Corp.

142
Art Director: William Wurtzel
Designer: Irwin Sarason
Copywriters: Roger Proulx, Judy Andrulli, Sara Bragin
Agency: Lampert Agency Inc.
Photographer/Client: WABC



138

139

Raise Hell with your accountant

Tell him that you want to get into the booming restaurant business.

Tell him that you want to buy not one but at least three restaurant franchises, which will include an *area exclusive*.

Tell him that you want to be the boss and although you know you can't be in three places at once that's OK because you can hire a manager for each store.

Tell him that building and opening three stores is going to cost you at least $50,000 cash immediately and you're going to have to raise another $300,000 to $500,000 within several years.

Tell him that *sales volume* in company-operated restaurants *has averaged over ½ million dollars a year* during the past five years with a store profit before taxes of 13% to 15%.

Tell him that you're not talking about a drive-in restaurant franchise. People—office workers, businessmen, students, shoppers both downtown and in regional shopping malls—all walk in and sit down to eat. And drink.

Tell him that the franchisor is Restaurant Associates Industries, that hot company in the food and lodging industry. The company that conceived such unique restaurant concepts as The Four Seasons, Brasserie, La Fonda del Sol, Charley O's and Mamma Leone's.

Then take him to the best counter-restaurant in New York City. That's us: Zum Zum. (Or in Boston, Philadelphia or Dallas.) Buy him a Beer from the barrel, Hell Beer (light) or Dunkel (dark).

Show him our 29 varieties of sausages, the hanging ones and the ones on the metal plates. Show him our famous Zum Zum soups. Our Hot Kartoffelsalat. Our girls. Their fast service. And the fast turnover menu of the blackboards.

Unless he's been to Bavaria we guarantee that he has never seen any place that even comes close to Zum Zum.

So come on. Contact us. We'll give you more ammunition to convince your accountant no matter how skeptical he is.

Write or call our Director of Franchising, 1540 Broadway, New York, New York 10036. (212) 974-6700.

ZUM ZUM

A division of Restaurant Associates Industries

140

This doctor has lost his license to practice. Our hidden camera found him still in business.

Tonight, he'll know he saw one patient too many.

Eyewitness News Correspondent Bob Miller paid him a visit. With a camera concealed in an attache case and a tape recorder up his sleeve, he accompanied a severely crippled arthritic, an investigator for the Arthritis Foundation.

What they revealed makes quite a story.

Tonight, and for the next five nights, Channel 7's Eyewitness News takes you into the shadow world of The Medicine Men.

They're men who give false hope by promising impossible cures. Who prescribe unproven remedies and profit to the tune of two billion dollars a year on the pain and despair of innocent patients—people suffering from cancer, arthritis, mental problems.

It's not the kind of story you see on any other news program. But then Eyewitness News isn't any other news program.

Tonight: The Medicine Men

EYEWITNESS NEWS

6:30 and 11:00 PM, WABC-TV

142

My First Jock.

By Mickey Herskowitz, Editor of Jock, New York

I never worried about filling it up.

We hung it on the wall one day, 96 naked white pages, and we ran up and down it like kids, pinning things here and there.

"Woody Allen's stickball piece, here."

"And Izenberg on the fights, all the way to the wall, don't cut a word."

Brennan's Mets story up front, with the shot of Cleon scaling the centerfield wall like a toad."

"Cosell coming up. Cosell."

"And back here, just when they think there can't be anything left but barbell ads, Red Smith."

Making a magazine has its moments.

But let me tell you why we started making Jock in the first place.

We wanted to be an adult sports magazine.

Now there already was an adult sports magazine. Called, I believe, Sports Illustrated.

[illegible] Illustrated, if [illegible] it, [illegible] really [illegible] for.

New York, September 25. My first Jock hits the stands.

[illegible] sweats and kicks the TV when [illegible] umpires and lose for right ends—that [illegible] nowhere return.

[illegible] Jock's [illegible] him.

Polo? Jock doesn't know from polo. Yachting? Jock can't tell a yawl from a squall.

No, Jock is about the 3 balls. Baseball. Football. Basketball. Jock is about the fights, the races, hockey, tennis—the games men pay to watch.

And Jock is about New York.

You will never thumb through a story on the San Diego Chargers in Jock New York.

See that slight bulge in Jock? That's baby Jock. Baby Jock is our pocket guide to the City's sports. It's a sort of TV guide to the players, numbers, and positions.

You tear baby Jock out of big Jock and keep it by the tube. Or you take it to a game and save the 75c for a program.

But big Jock is the point. By mid-August it was full. I had Stan Isaacs' good story on Mike Burke. I had an outrageous interview with Bill Buckley. I had Larry Merchant. I had Curt Gowdy's column, and Jimmy Demaret's, and all of the other stuff I've mentioned.

But now I was wrestling with another problem.

What should Jock look like?

I'd noticed that ads often look better than the magazines they are in.

So I found the man who made the Volkswagen ads and the Avis ads and I told him, "Make me Jock." He made me Jock. It's a strong-looking magazine.

If a photograph has magic, Jock spreads it across 2 pages, in color. Beauty is one thing a magazine can bring you that television can't.

Guts is another. Jock has opinions.

We don't mind delivering a kick in the groin. Our publisher, Stanford Karp, has interesting things to say about the way the Giants are being run.

Anyway here it is. October Jock, meant for the [illegible] child and might-have-been star in us all.

Jock goes on the stands Sept. 25. It costs 60c.

[illegible] it is more magazine than most editors give you in 2 issues.

41

The execution is different, but the concept is basically the same.

Both vehicles are very difficult to destroy.

However, the M-48 (at right) was built to withstand slightly meaner treatment than the Volvo 144 (at left).

As a result, the M-48 weighs in at 88,000 lbs. And for all its bulk, carries only three men—in extreme discomfort we might add.

It burns two gallons to the mile and won't go over 30 miles an hour.

In other words, it's a tank.

The Volvo, on the other hand, weighs in at just 2,600 lbs. And for all its lack of bulk, carries five men—in extreme comfort.

It gets substantially better gas mileage and will go fast enough to attract police cars. Which are faster but not as strong.

In other words, a Volvo is strong in the way a tank is strong and has strengths where a tank has weaknesses.

Just how strong is a Volvo?

You could stack eight Volvos, one on top of another, without disturbing the Volvo on the bottom. That's a total of 10 tons. Six steel pillars, boxed for maximum strength, support the roof. (It's ironic that Detroit calls cars with no steel pillars "hardtops," when in reality they're exactly the opposite.)

Each side of the Volvo body is made from one solid piece of steel. There are no weak points because there are no seams. In other parts of the body, where seams occur, 8,000 spot welds fuse them together.

It's this kind of construction that once led Car & Driver Magazine to make the following observation.

"... the Volvo is possibly the toughest vehicle anywhere this side of the Aberdeen Proving Grounds and there is a growing legion of happy owners who will be glad to verify the point."

The Aberdeen Proving Grounds, incidentally, is where the Army tests tanks.

A Volvo doesn't self-destruct in three years.

There is an obvious advantage in owning a car that's built like a Volvo. Once it's paid for, there's still something left to own.

A Volvo can help you fight off the impulse that drives you into debt every few years. Because by keeping it, you can begin making payments to yourself instead of the finance company.

Of course, if you're not interested in adding money to your coffers, you can sell your Volvo after three years. And delight in how little you lose.

Volvos depreciate as slowly as they disintegrate.

VOLVO

143

Santa Claus is dead.

Automobile fatality number 54,783 last year was the father of two children.

Last Christmas was pretty grim for them.

This Christmas won't be much better.

How would it be for your family if you were hung on that street?

How would it be for you if your car had killed Santa Claus?

That's not impossible, you know. Because everybody is Santa Claus to somebody.

Think of that the next time you're tempted to speed up in a residential or shopping area.

This is the time of year when people are preoccupied. More people are out rushing around. The stores stay open late. The light is often bad. The streets are often slippery. That's the setting.

And then some absent-minded Santa Claus steps out from between two parked cars. Right in your path.

When that happens, friend, you'd better hope you're driving safely.

Safely means slow enough to stop fast without skidding. It means driving with headlights (not just parking lights) on after dusk. And making sure those lights (and your windshield) are free of ice and grime.

It also means not hugging the curb. If you're away from it, you have a better chance to see someone coming.

Safe driving at this time of year means good snow tires or chains on your car.

By the way, if you intend on drinking more than you should at a party. There is something you can take along to keep you out of trouble on the way home. A sober driver.

Of course, your safe driving will do more than protect pedestrians.

The fact is, that if you drive carefully, you'll be making sure your family gets just what they've always wanted for Christmas. You.

Mobil
We want you to live

144

143
Art Director: Sam Scali
Photographer: Mike Cuesta
Copywriter: Edward A. McCabe
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

144 DISTINCTIVE MERIT AWARD
Art Director/Designer: Len Sirowitz
Photographer: Dick Richards
Copywriter: Hal Silverman
Agency: Doyle Dane Bernbach, Inc.
Client: Mobil

145
Art Director/Designer: Mike Tesch
Photographer: Jay Maisel
Copywriter: Elmer Skahan
Agency: Carl Ally Inc.
Client: Northeast Airlines

146
Art Director/Designer: Dick Levy
Photographer: Arnold Beckerman
Copywriter: Don McCaig
Agency: Gilbert Advertising Agency
Client: Georg Jensen

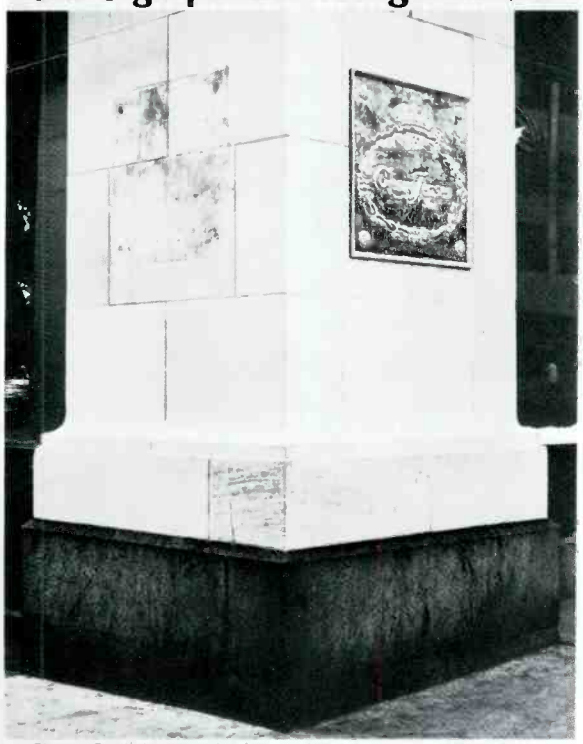
147
Art Director/Designer: Lee Epstein
Photographer: Dick Richards
Copywriter: James Lawson
Agency: Doyle Dane Bernbach, Inc.
Client: Olin

If cleanliness is next to godliness, then Bermuda is very close to heaven.

On March 14, 1969 Northeast Yellowbirds begin flying non-stop to Bermuda.

145

Will the persons who stole our sign please bring it back.



C'P persons. Fun is fun, but we've grown fond of our sign and we want it back.

We put up that sign years ago when we first came into this country. And we kept it as we started selling china, and glass and fine toys, and lovely linens, and lamps, and cookware, and so forth.

We kept it because that sign reminded us of what we stood for, simply, the best in craftsmanship, the best in design.

But now, you have stolen our sign. It hurts us to lose it. T-E SIGN ISN'T EVEN REAL SILVER. (We're not crazy, after all.)

We know what a trophy that sign must be in your living room.

But let us suggest this: bring our sign back and buy one of our marvelous plated silver pieces.

That way, we will have our sign back; you will have a real Jensen's silver thing in your home; and — you will feel much better when you are an honest person again.

GEORG JENSEN. 53rd and Fifth, New York City

46

"Books are dangerous. I know what I'm talking about."

Olin

147

We finally came up with a beautiful picture of a Volkswagen.

A Volkswagen starts looking good when everything else starts looking bad.

Let's say it's late at night and you can't sleep. It's 10 below and you forget to put antifreeze in your car.

(A Volkswagen doesn't use antifreeze. Its engine is cooled by air.)

Let's say it's now morning. You start your car and the gas gauge reads Empty.

(Even with a gallon left, you should go approximately 27 miles in a VW.)

Let's say you notice on your way out of the driveway that every other car on your block is stuck in the snow.

(A VW goes very well in snow because the engine is in the back. It gives the rear wheels much better traction.)

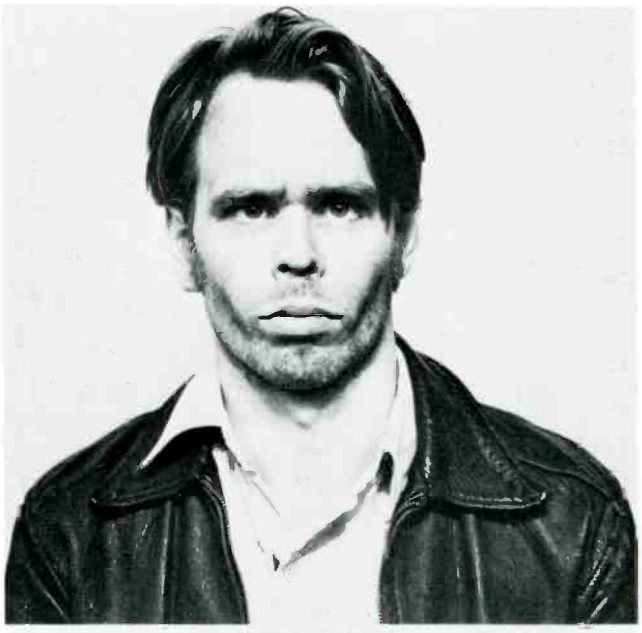
Let's say you make it into town and the only parking space is half a space between a snow plow and a big, fat wall.

(A VW is small enough to fit into half a parking space.)

Let's say it's now 9:15 a.m. and the only other guy in the office is your boss.

(Now what could be more beautiful than that?)

148



'Happy 21st Birthday, Johnny'

At least, we hope it's Happy. Johnny's strung out on "speed," indiscreet people take him for about 35. He's shooting "meth," now, but he started on pills: "dexies," "bennies." He has to use a little more each day to maintain the "high" and avoid "crashing." It's as though he were a car that's raced its motor continuously for a year. No wonder he looks like he's ready for a 50,000 mile overhaul.

You see, on "speed," you don't eat, you don't sleep, you don't feel you have to pay any attention to your health; . . . because you feel so "up" all the time.

So while you're "up" on speed, your body runs down. Johnny raps all the time about how, since he's started "speedin'," he's really living. At this rate, he may have lived his life twice by twenty-32.

For more facts about drugs, write for free drug booklets to: National Institute of Mental Health, Box 1080, Wash., D.C. 20013

149

Does your baby sitter look better coming in, than you do going out?

What a little money can do at Ohrbach's.

150

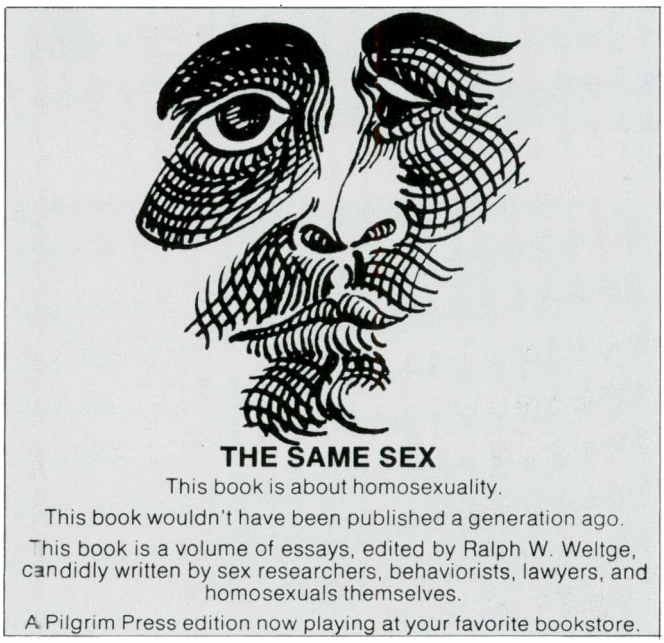
148
Art Director/Designer: Roy Grace
Photographer: Henry Sandbank
Copywriter: John Noble
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

149
Art Director/Designer: Kurt Haiman
Photographer: Alan Brooks
Copywriter: Richard Earle
Agency: Grey Advertising
Client: National Institute of Mental Health

150
Art Director: Charles Piccirillo
Photographer: James Moore
Copywriter: Frada Sklar Wallach
Agency: Doyle Dane Bernbach, Inc.
Client: Ohrbachs

151
Art Director: Paul Collins
Designer: Peter Tomasello
Artist: Ken Maryanski
Copywriters: Russ Byrnes, Ray Welch
Agency: Van Christo Associates
Client: Pilgrim Press

152
Art Director/Designer/Artist:
Stavros Cosmopulos
Copywriters: Scott Miller, Jay Hill
Agency: Hill Holiday Connors Cosmopulos Inc.
Client: Brigham's



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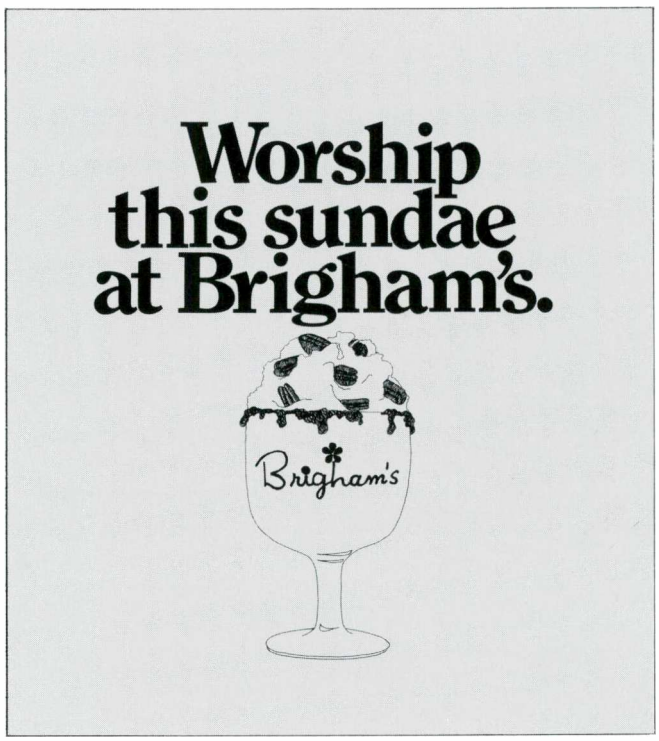


152

Bach never wrote a sonata for woofer and tweeter.

In those days, a loudspeaker was someone who didn't speak softly. A stylus was an instrument used for writing. And a record was a list you made of people who owed you money.

Now it's not that we're knocking Twentieth Century technology. It's just that most everything nowadays is pre-recorded. From the television you watch, to the three-second delay in radio broadcasts, to your stereo.

So every once in a while it's nice to hear something live for a change.

We can't bring back Bach. But we can bring you Peter Pears and Benjamin Britten. Performing Britten's songs and those of Schubert and Schumann. And if we may blow our own horn, they're coming to America just to perform at Hunter. Not once, but for two great concerts.

For more information check our other ad in this section. Or call us at 535-5350. Or write us at 695 Park Avenue. Or show up the morning of the concert. We leave 5% of the box office unsold until then.

Come and hear brilliant music at Hunter. You can stamp your feet, laugh and cry at the music, yell "Bravo" until your throat hurts, and applaud until your hands go numb. No woofer or tweeter can make that statement.

Hunter
The lively concert hall

153

If you call Bruno's, and somebody answers "yeth," it isn't Bruno's.

Bruno. Of Bruno's Institute of Hairdressing.
366-4242

154

"Just because a guy wants to be a hairdresser doesn't mean he's a fag."*

*Bruno. Of Bruno's Institute of Hairdressing.
366-4242

155

Jim Brown makes love to Raquel Welch in the movie that exceeds the wildest dreams of Abraham Lincoln.

In the April Pageant Sheilah Graham takes you behind the screen of the most sensational interracial love story ever filmed. Read what America's black and white sex symbols really felt for each other. This is the real photo-story, the one you won't get in the movie magazines.

Read it along with 19 other fascinating articles including one on a new wonder drug that has cured arthritis but is banned by the FDA. All in the April Pageant. Now on sale.

PAGEANT
THE MAGAZINE THAT READS PEOPLE

156

153
Art Director/Designer: Michael Uris
Artist: Stan Mack
Copywriter: Jane Talcott
Agency: William Altman Adv. Agency
Client: Hunter College Concert Bureau

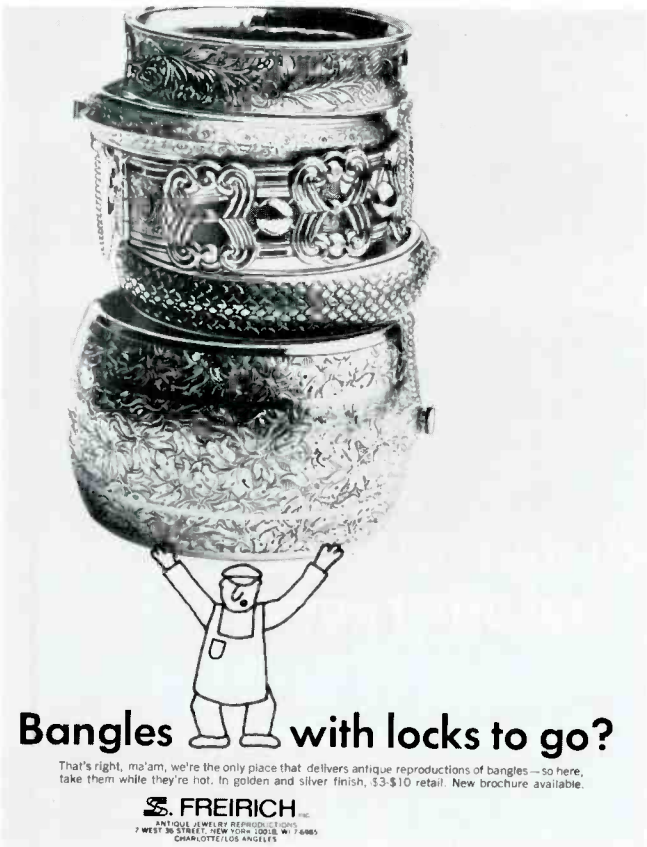
154
Art Director/Designer: Dave Wiseltier
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: Bruno's

155
Art Director/Designer: Dave Wiseltier
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: Bruno's

156
Art Director/Designer: Ted McNeil
Artist: John Dedolchow
Copywriter: Jon Connolly
Agency: Daniel & Charles
Client: MacFadden Bartell Media

157
Art Director/Designer: Richard Trask
Artist: Ewald Brewer
Photographer: Sid Mehring
Copywriter: Bruce Brown
Agency: Don Wise & Co., Inc.
Client: S. Freirich, Inc.

158
Art Director/Designer/Artist:
Richard E. Manzo
Copywriter: Richard N. Hughes
Agency: WPIX Inc.
Client: WPIX TV



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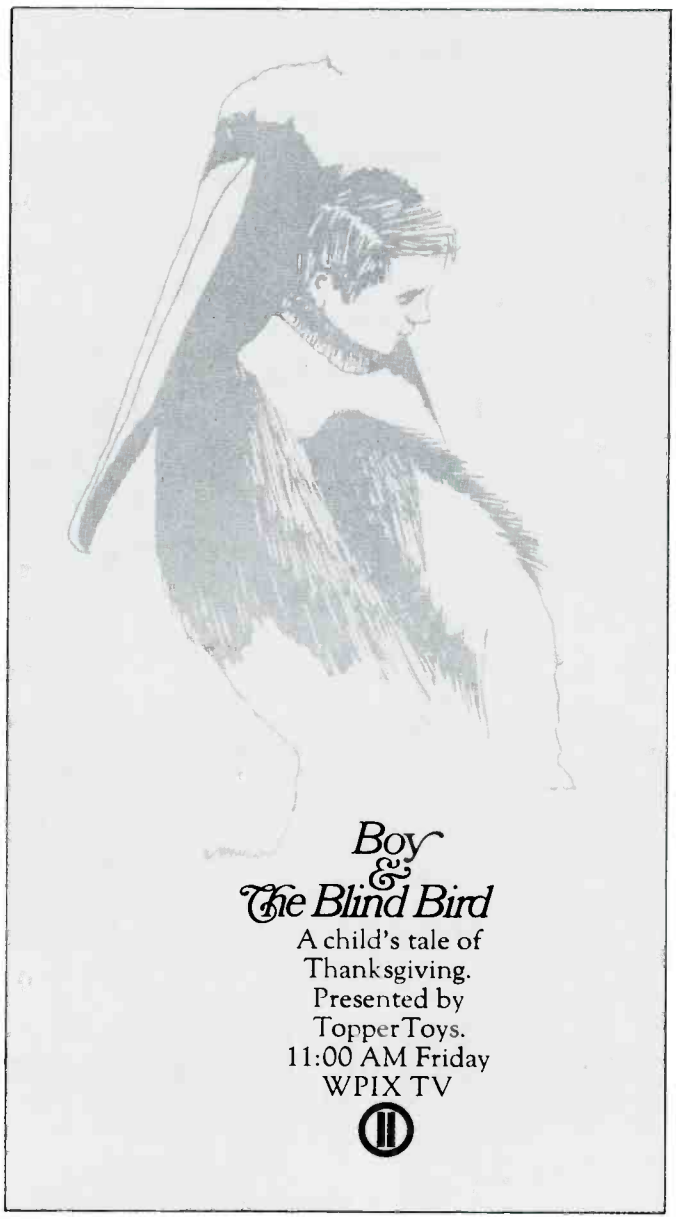


158

159
Art Director: Ted McNeil
Designer: John Dedolchow
Copywriter: Jon Connolly
Agency: Daniel & Charles
Client: MacFadden Bartell Media

160
Art Director/Designer: David Wiseltier
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: Bruno's

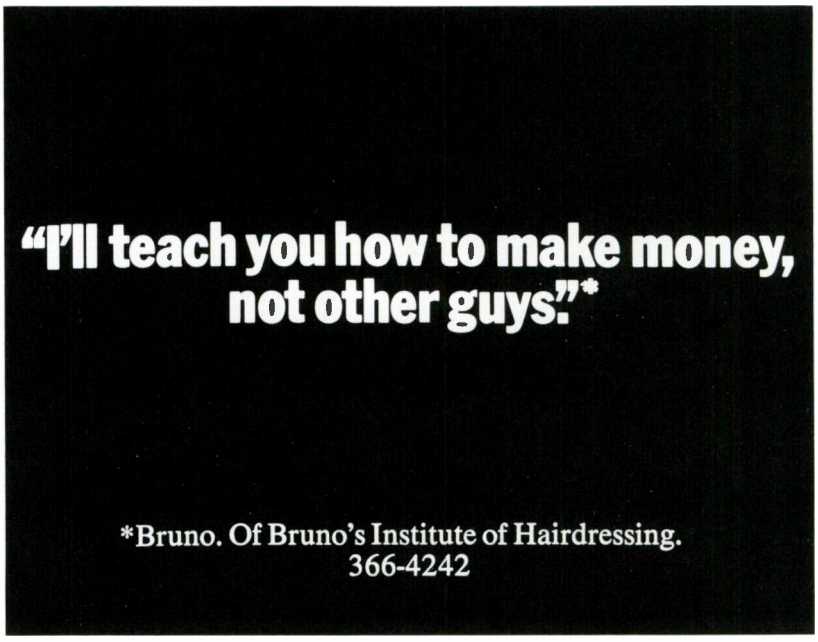
161
Art Director: Ted McNeil
Designer: John Dedolchow
Copywriter: Jon Connolly
Agency: Daniel & Charles
Client: MacFadden Bartell Media

162
Art Director/Designer: Ivan Liberman
Copywriter: Sandi Butchkiss
Agency: Young & Rubicam, Inc.
Client: 3M Co./Scotchgard

163
Art Director/Designer/Artist: Bob Watkins
Copywriters: Bob Watkins, Ron Armstrong
Agency: Batten, Barton, Durstin, and Osborne
Client: Pacific Telephone

164
Art Director/Designer/Artist: Dolores Gudzin
Copywriter: Dorothy Brodine
Agency/Client: National Broadcasting Company

159



160

I don't have anything against negroes. I think every man should own one.

Understandably, some Negroes answer this kind of ugly white racism with ugly black racism. In the March Pageant, Jackie Robinson predicts racial holocaust unless we end this vicious cycle. You can also read why an eminent psychiatrist believes "Some married people should have love affairs," plus Keefe Braselle on TV's backstage morals and 20 other articles on everything from how to handle a crisis to Science and Medicine. All in the March Pageant. Now on sale.

PAGEANT

THE MAGAZINE THAT READS PEOPLE

161

Chicken Soup kills.

Get a stain on permanent press and it's ruined. But Scotchgard Brand Dual Action® Fabric protector with soil release saves.

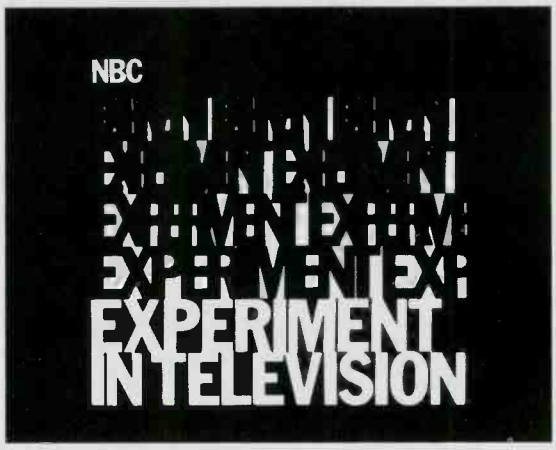
162

Ah choo!

Rainy weather can sometimes affect your telephone, too. On rare occasions a driving rainstorm can cause trouble in the cables, and perhaps even affect your telephone. But rain or shine, there's never any extra charge for phone repairs. So if you ever have any kind of trouble with your telephone, call Repair Service. The number is in the front pages of your telephone book. Pacific Telephone

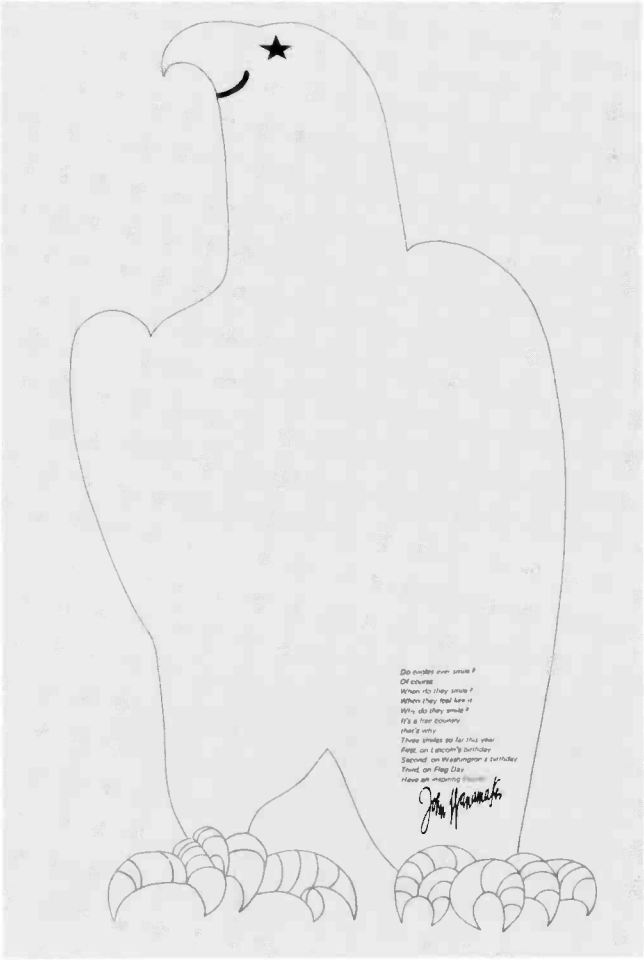
We're here to help.

163

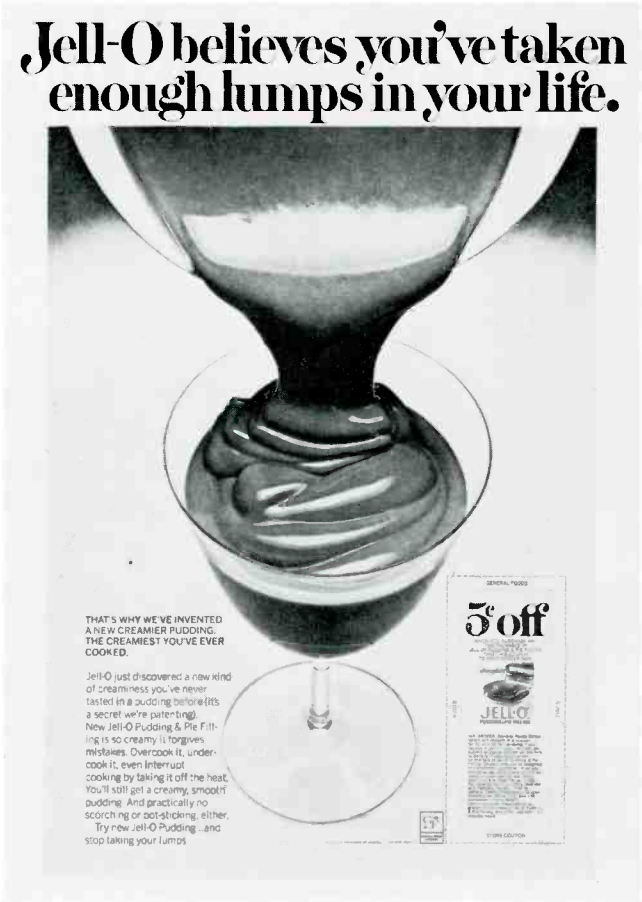


Exploring new theatrical forms and ideas—tonight: NAME OF PROGRAM. 00 PM TONIGHT NBC COLOR CHANNEL 0

164


Do eagles ever smile?
Of course
When do they smile?
When they feel like it
Why do they smile?
It's a free country
That's why
Three smiles go far this year
First, on Lincoln's birthday
Second, on Washington's birthday
Third, on Flag Day
Have an inspiring

165


Jell-O believes you've taken enough lumps in your life.
THAT'S WHY WE'VE INVENTED A NEW CREAMIER PUDDING. THE CREAMIEST YOU'VE EVER COOKED.
Jell-O just discovered a new kind of creaminess you've never tasted in a pudding before (it's a secret we're patenting). New Jell-O Pudding & Pie Filling is so creamy it forgives mistakes. Overcook it, undercook it, even interrupt cooking by taking it off the heat. You'll still get a creamy, smooth pudding. And practically no scorching or pot-sticking, either.
Try new Jell-O Pudding ...and stop taking your lumps
5¢ off
JELL-O

166


LET ZANE GREY TAKE YOU OUT OF THE WORLD YOU'RE IN
THE ZANE GREY LIBRARY

167

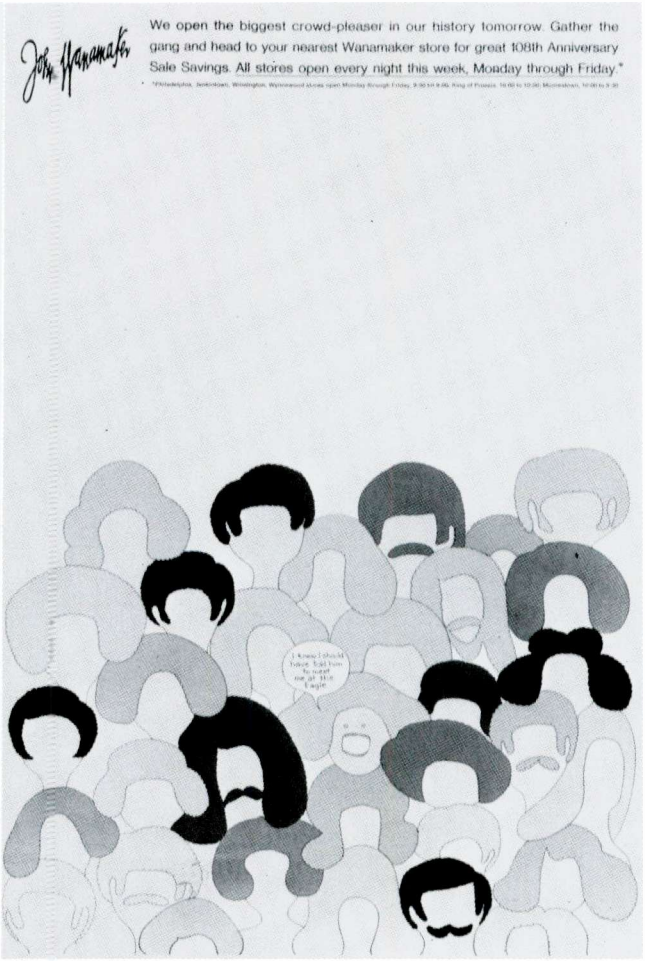
165
Art Director: J. Michael Davison
Designer: Carol Tabak
Artist: Dennis Johnson
Copywriters: Margot Manley, Jan Zwiren
Agency/Client: John Wanamaker

166 DISTINCTIVE MERIT AWARD
Art Director/Designer: Bob Steigelman
Photographer: Lynn St. John
Copywriter: Alvin Hampel
Agency: Young & Rubicam, Inc.
Client: General Foods

167
Art Director/Designer: Jerry Whitley
Photographer: Bert Brandt
Copywriter: Leonard Reiss
Agency: Schwab, Beatty & Porter, Inc.
Client: Walter J. Black, Inc.

168
Art Director: J. Michael Davison
Designer: Carol Tabak
Artist: Carol Gangemi
Copywriter: Al Van Dine
Agency/Client: John Wanamaker

169
Art Director: Royston Evans
Designer: Carol Taback
Artist: Dennis Johnson
Copywriter: Carol Shamonsky
Client: John Wanamaker



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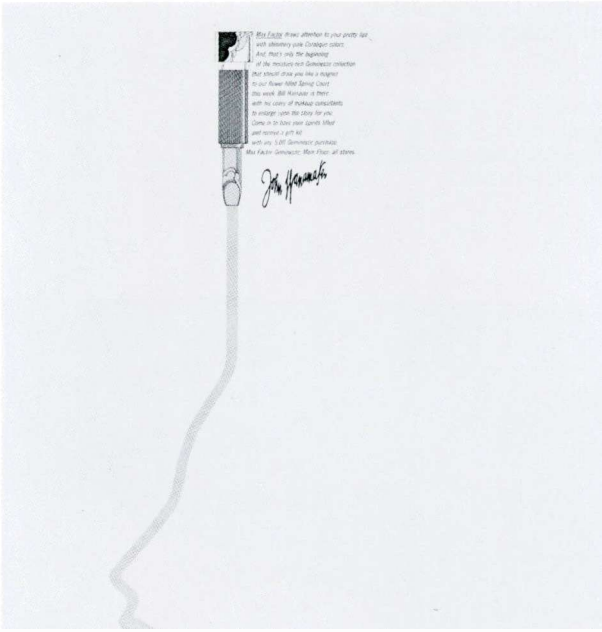


169

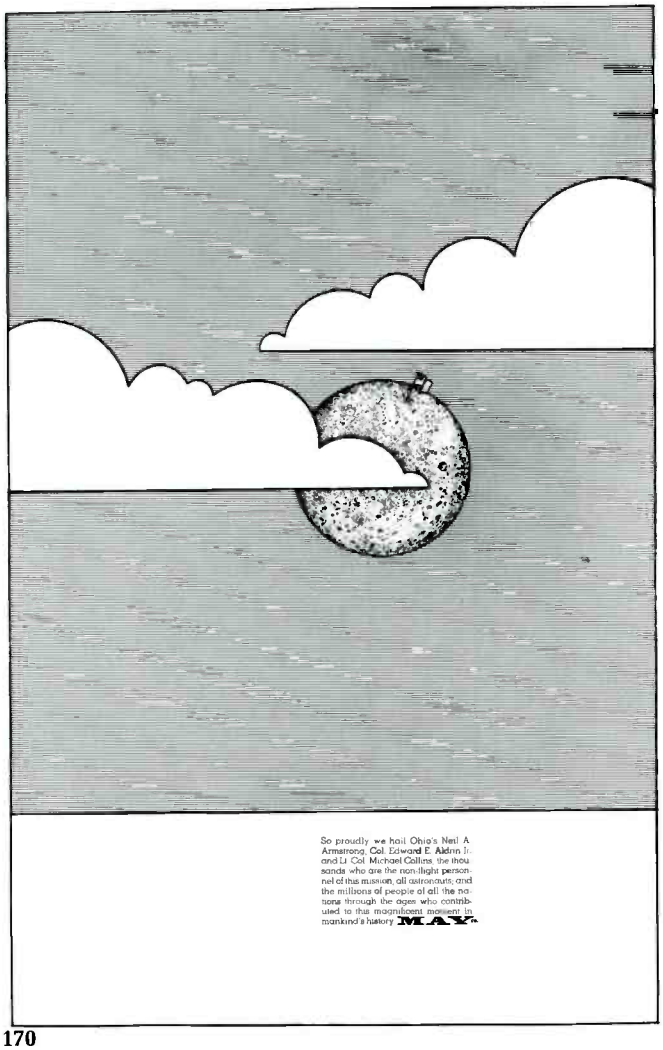
170
Art Director: Royston Evans
Designer: Lynne Evans
Artists: Royston and Lynne Evans
Copywriter: Megan Evans
Client: The May Co.

171
Art Director: Royston Evans
Designer: Carol Taback
Artist: Dennis Johnson
Copywriter: Jan Zwiren
Client: John Wanamaker

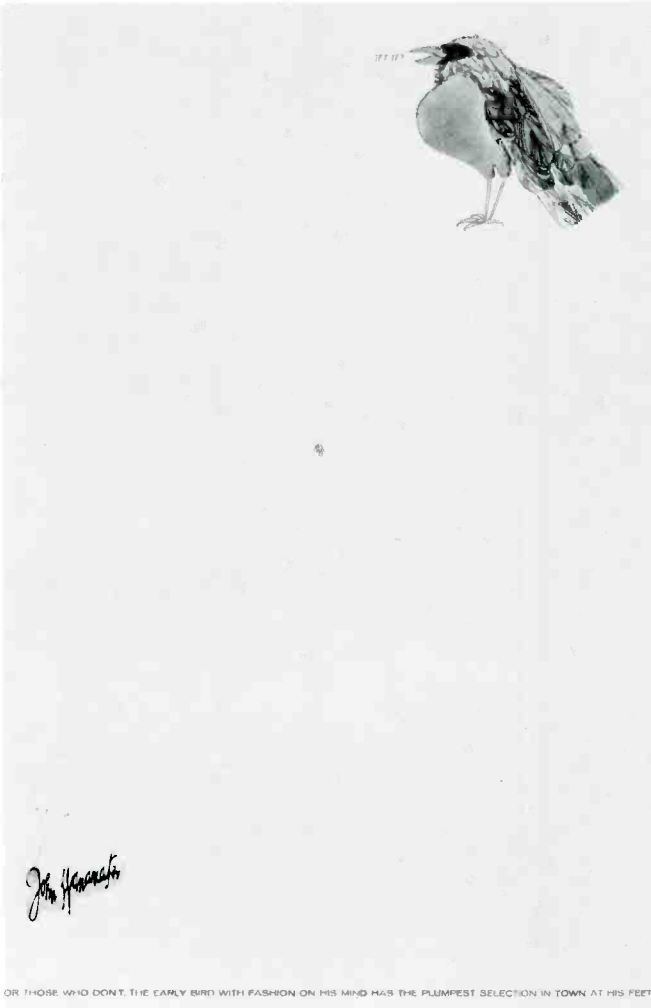
172
Art Director/Designer: Jack Parker
Artist: Eugenie Groh
Copywriter: Wayne Carley
Client: T. Eaton Co. Ltd.

173
Art Director: Royston Evans
Designer: Lynne Evans
Artists: Royston and Lynne Evans
Copywriter: Lillian Laughlin
Client: The May Co.

174
Art Director/Copywriter: Alden F. Schutte
Designer/Artist: Nancy Jo Smith
Agency: Rich Advertising Co., Inc.
Client: Seneca Mall



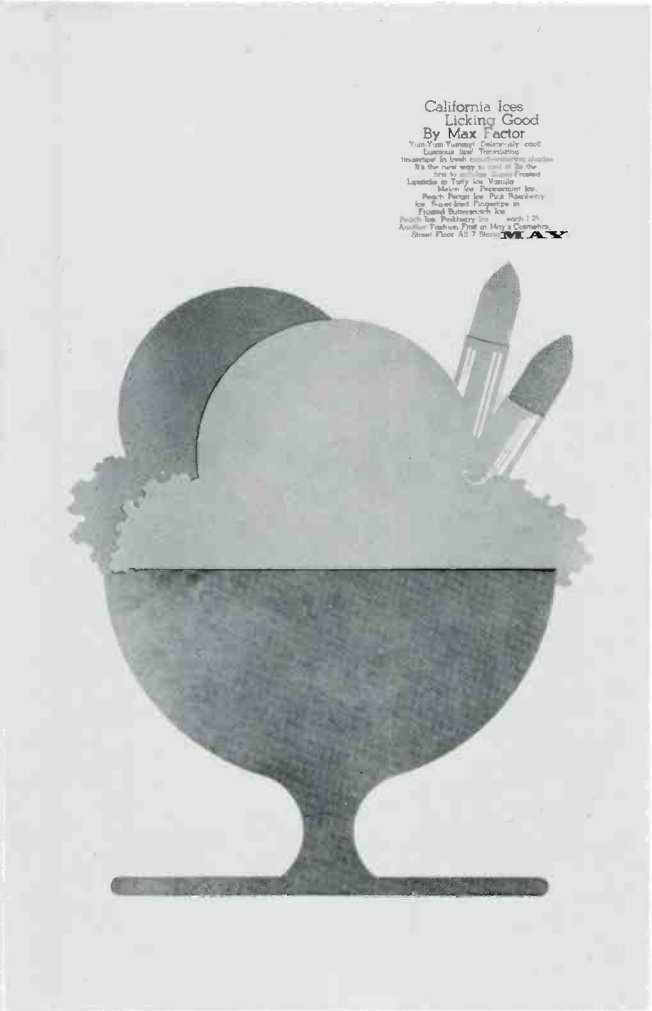
170



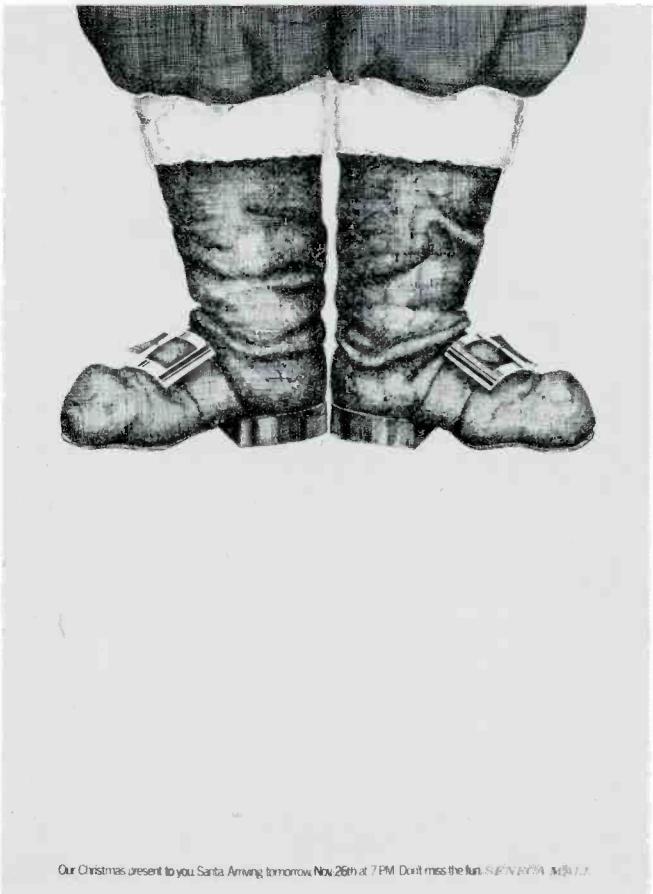
171


PLUNGE INTO SUNSHINE LIVING AT EATON'S

172


California Ices
Licking Good
By Max Factor
MAX

173


Our Christmas present to you. Santa Arriving tomorrow, Nov. 26th at 7 PM. Don't miss the fun.

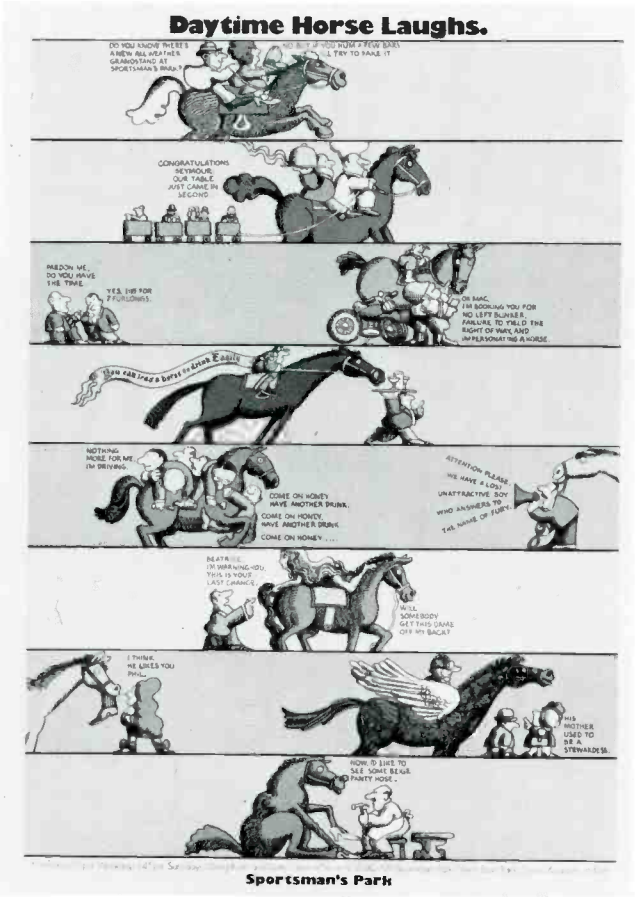
174

175
Art Director/Designer: Rollin Binzer
Artist: Milton Glaser
Copywriters: Allan Katz, Howard Krakow
Agency: Hurvis, Binzer & Churchill, Inc.
Client: Sportsman's Park

176 MEDAL AWARD
Art Director/Designer: Thomas Tawa
Artist: Charles White III
Copywriter: Thomas Hansen
Agency: Edward H. Weiss & Company
Client: General American Transportation Corp.

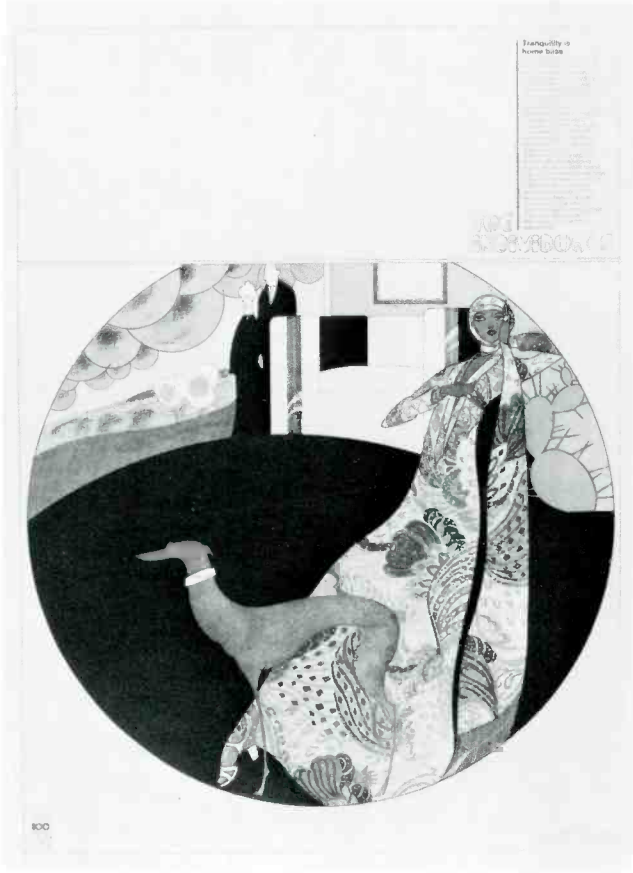
177
Art Director/Designer: Jack Parker
Artist: Eugenie Groh
Copywriter: Vida Watson
Client: T. Eaton Co. Ltd.

178 DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist: Arnold Varga
Copywriters: James Spark, Nancy Haust,
Al Van Dine
Client: Joseph Horne Co.



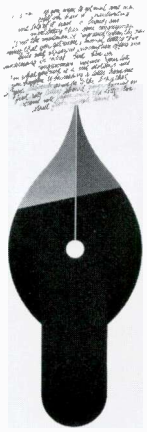
175

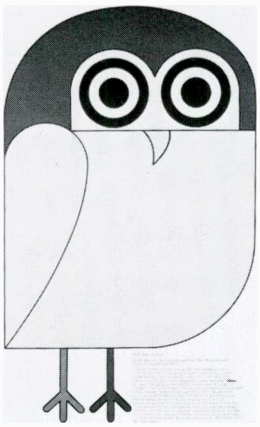
176

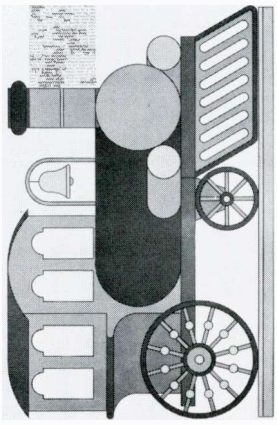


177


I like you just the way you are.
But if you want to
Ride lazy river that don't go anywhere
Eat watermelon, if it makes you happy
But don't change for me
The suit is supposed to fit you: why should you change shape
to fit the suit? Or pants, or coat. What am I, lazy?
Why when I get through fitting, the suit will look so good
everyone will want to be sixty weight.
Why did I appreciative all those years if not for that?
Why else would Horne's have all those good seamstresses
to fit the girls? So you're not a common size.
So what? We're not a common store
Now, bathing suits? That's different. Joseph Horne Co.

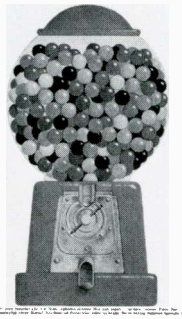


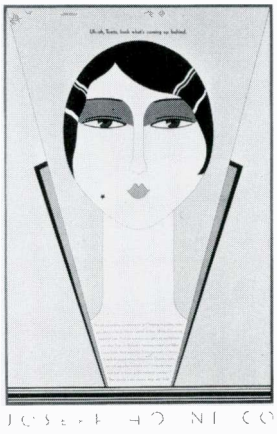





JUMP

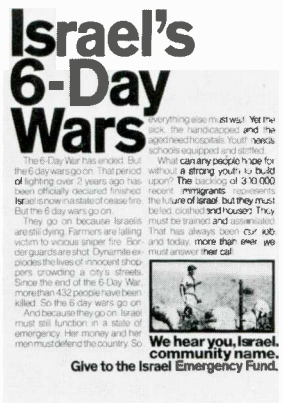
Have a ball.



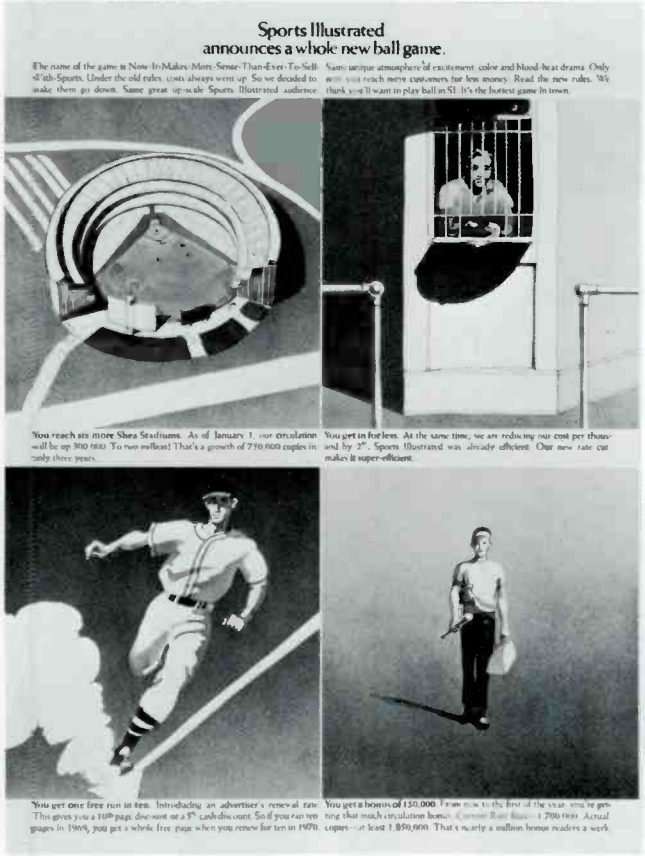

JOSEPH HORNE CO

179
Art Director: Richard Voehl
Designer/Artist: Karen Ramsey
Copywriters: Alan Saperstein, Barry Kaplan
Agency: Wyse Advertising
Client: United Jewish Appeal

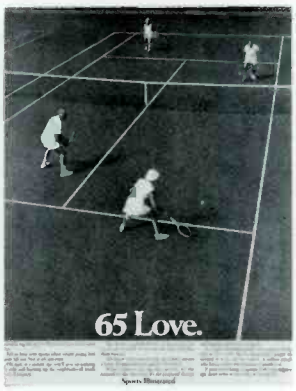
180
Art Director/Designer: Bob Czernysz
Artists: Rubinstein & Chanfer Studio, Edward Sorel, James McMullan, William Mullins
Photographer: Tomas McCarthy
Copywriter: Richard Olmstead
Client: Sports Illustrated

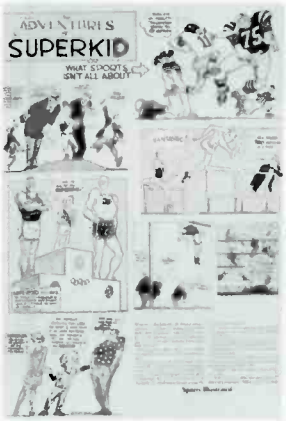


179


Sports Illustrated
announces a whole new ball game.
You reach six more Shea Stadiums. As of January 1, our circulation will be up 300,000. To two million! That's a growth of 750,000 copies in only three years.
You get in for less. At the same time, we are reducing our cost per thousand by 2%. Sports Illustrated was already efficient. Our new rate cut makes it super-efficient.
You get one free run in ten. Introducing an advertiser's renewal rate. This gives you a 10% page discount or a 5% cash discount. So if you run ten pages in 1969, you get a whole free page when you renew for ten in 1970.
You get a bonus of 150,000. From now to the first of the year, you're getting that much circulation bonus. Actual circulation 1,700,000. Actual copies—at least 1,850,000. That's nearly a million bonus readers a week.

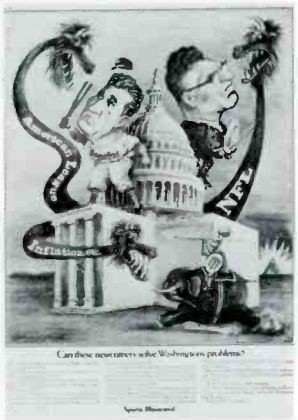

You're
never too old
to learn a new field.
Sports Illustrated


65 Love.
Sports Illustrated

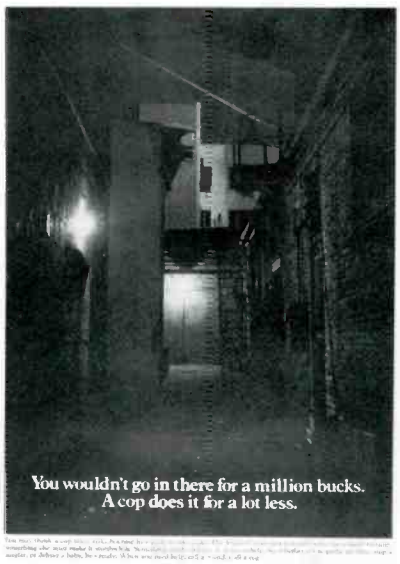

ADVENTURES
SUPERKID
WHAT SPOOTS
ISN'T ALL ABOUT
Sports Illustrated

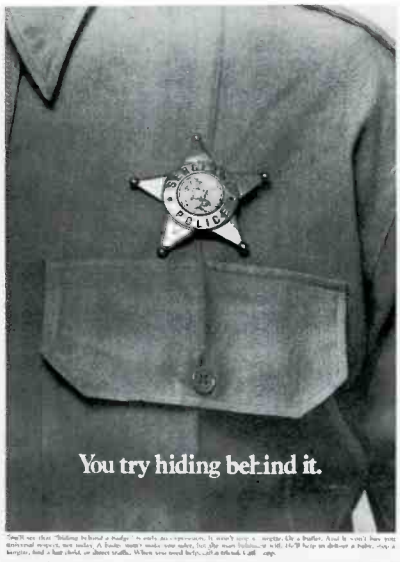

August 16, 1954.
What's the record for the mile?
Sports Illustrated


THE SPORTSWORD
PUZZLE
Sports Illustrated

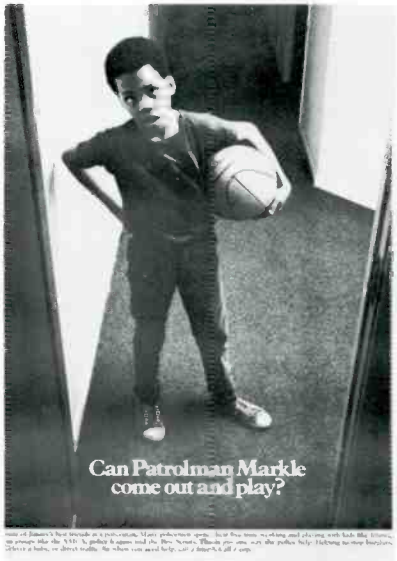

Can these newcomers solve Washington's problems?
Sports Illustrated

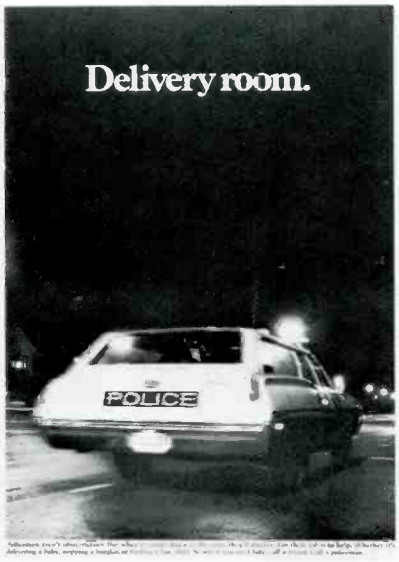

Sometimes
it's a welcome wagon.


You wouldn't go in there for a million bucks.
A cop does it for a lot less.

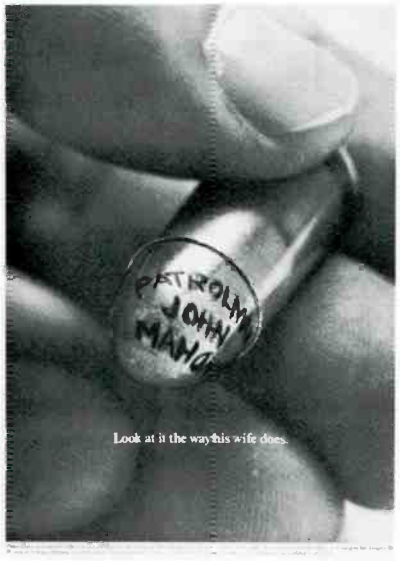

POLICE
You try hiding behind it.

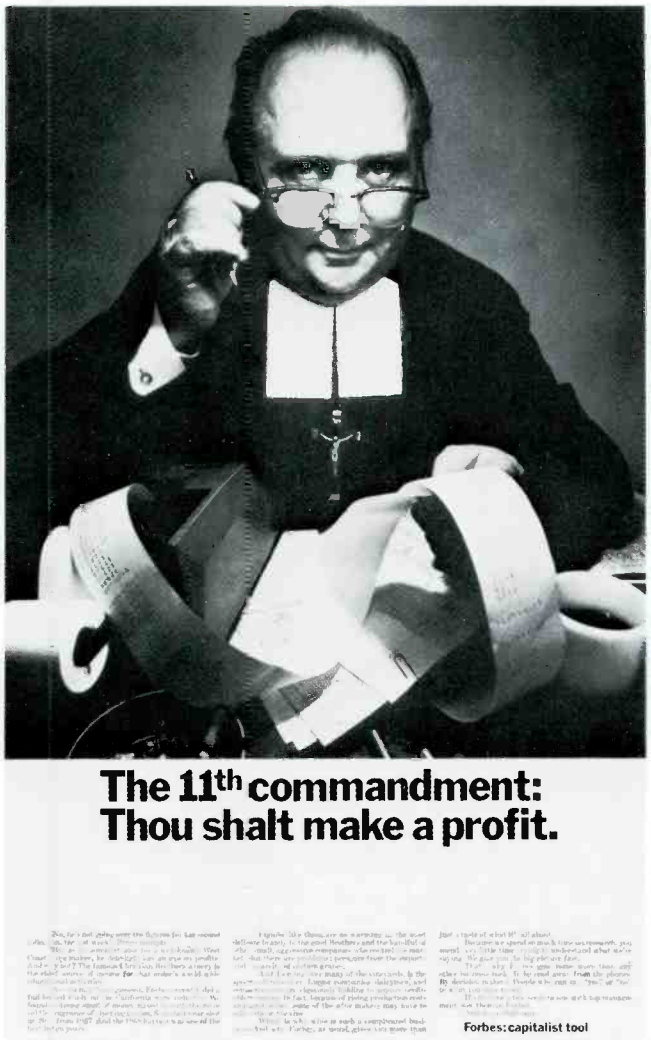

Policemen give much more than speeding tickets.

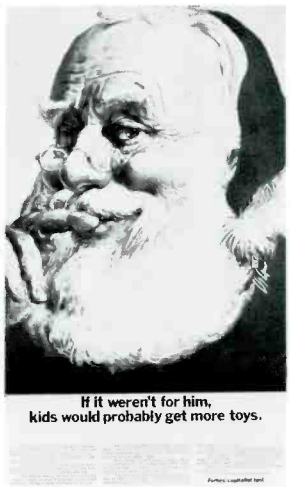

Can Patrolman Markle
come out and play?

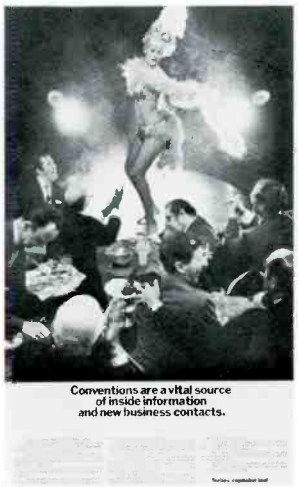

Delivery room.
POLICE

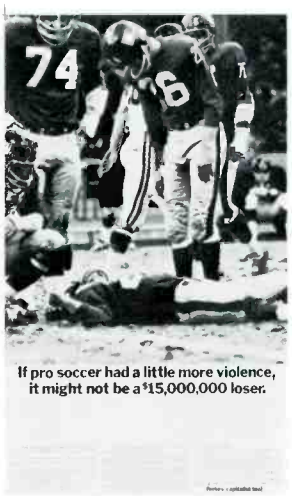

20 POLICE
If your 8 year old's not home by 9, who'd you call by 9:15?


Look at it the way his wife does.









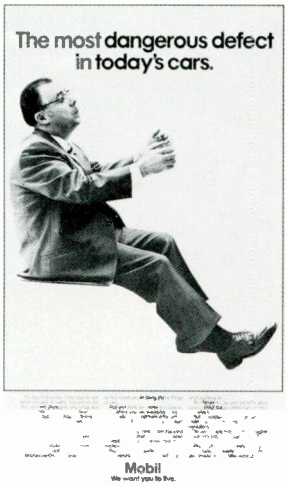
182

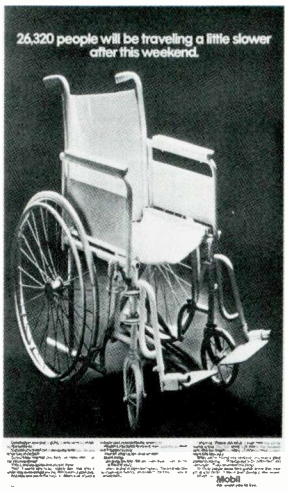
181 DISTINCTIVE MERIT AWARD
Art Directors: Jim Markle, Dick Posan
Designer: Jim Markle
Artists: Curilla & Assoc., Gene Silverton, Bruce Bendelow
Photographers: Jim Nugent, Howard LeVant, Mike Ditlove
Copywriters: Joan Kriikku, Ken Tinman
Agency: Griswold-Eshleman Company
Client: Motorola

182
Art Directors/Designers: Jon Guliner, Aurelio Sica
Artist: Louis Glanzman
Photographers: Dan Rubin, Dick Richards, Peter Papadopolous, Alan Brooks
Copywriters: Neil Quinn, Joann Mond, John Farris
Agency: Campbell-Ewald
Client: Forbes Magazine

183
Art Director/Designer: Bob Kuperman
Photographers: Harold Kreiger, David Langley, Joe Toto
Copywriter: Hal Silverman
Agency: Doyle Dane Bernbach, Inc.
Client: Mobil Oil Corporation

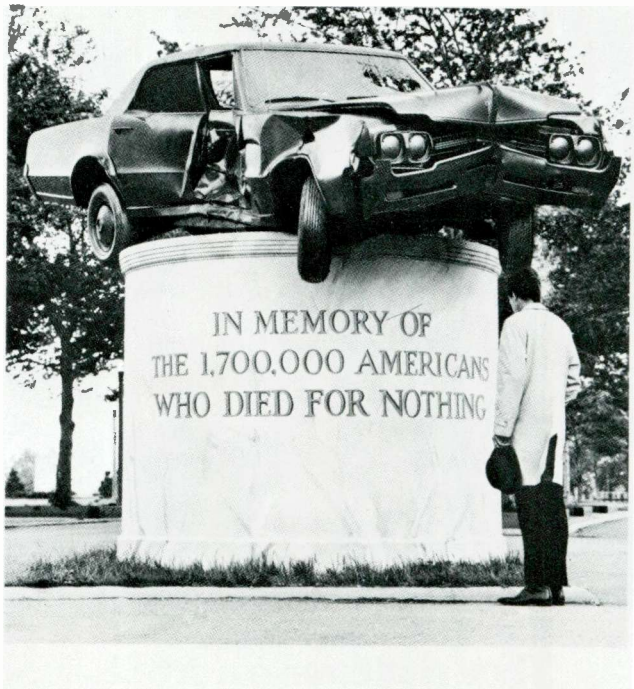
184
Art Director: Charles Piccirillo
Photographers: James Moore, Francesco Scavullo
Copywriter: Frada Sklar Wallach
Agency: Doyle Dane Bernbach, Inc.
Client: Ohrbachs





At 60 mph what if that car should stop?

183



Here, at a time of remembrance, is our monument to the monumental folly of automobile drivers. Dead in a massacre that has taken 1,700 000 lives since 1900, and continues unabated today.

Think about it. The body count of Americans killed in action in all of America's wars since 1775 stands at 638,000. And in 69 short years, motorists have surpassed that stunning figure by over a million, men, women and children.

All of them dead.

Violently dead.

Agonizingly dead.

And for what?

For the sake of an extra martini?

For the thrill of passing a car on a blind curve at 67 miles an hour?

To save 15 seconds by jumping a light?

Before this year is over, one out of four cars in this country will be involved in an accident.

The lucky occupants will get a scare and go through the infuriating process of filling out all the insurance forms, getting repair estimates, and putting their cars up in a body shop for a few days.

They also won't get to where they were going in such a hurry.

All the other richpooroldyoung people will be dead (or wishing they were dead).

It doesn't have to happen to you.

But your protection won't start until you realize that it can happen to you. That, in less than a second, your car can be turned into a smoking hulk of broken glass and twisted steel.

That men with acetylene torches may have to cut your wife or kids out of it.

That flashing red lights and wailing sirens can come for you. Or yours.

That all you cherish (your life, or theirs, your well-being, or theirs) can be lost in that single instant.

Some people simply don't have the guts to imagine themselves in such anguish. Yet we're asking you to imagine it every time you get into your car. (If that sounds morbid, it's nothing compared to the possible alternative.) Because without a certain amount of healthy fear, there's no reason to do any of the things that can prevent the tragedy.

Like using your seatbelts. (They really do save lives, not to mention eyes, noses, and other personal possessions.)

Like the simple act of keeping a rag in the car for cleaning your windows and headlights. ("I never even saw him, officer.")

And having your brakes checked regularly, and replacing worn tires. And doing all the other little things you know about and don't bother about.

Aren't you worth the bother?

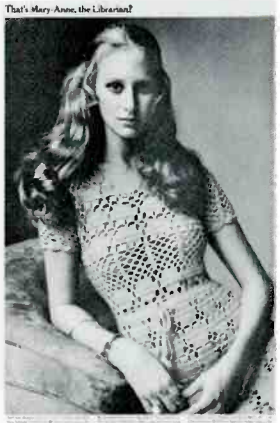
Please drive safely.

Mobil
We want you to live.

It wouldn't be Christmas without you.

Mobil
We want you to live.

That's Mary-Anne, the Librarian?

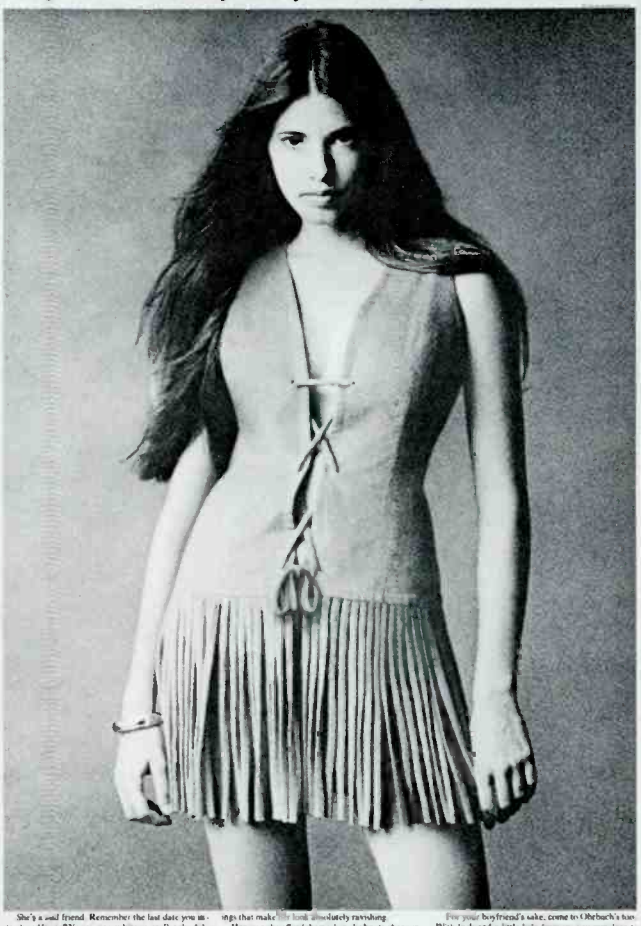


What a little money can do at Ohrbach's.

Watch out for that new kid in the Mail Room.

What a little money can do at Ohrbach's.

Are you afraid to have your boyfriend meet your roommate?



She's a sad friend. Remember the last date you introduced her to? You never saw him again. But she did. She's quite closer full of those innocent little touches that make her look absolutely ravishing.

How can she afford them when she has to share an apartment with you? Easy. Ohrbach's.

For your boyfriend's sake, come to Ohrbach's too. With luck and a little help from us, you may lose a roommate and gain a mother-in-law.

What a little money can do at Ohrbach's.

Do you hate your best friend?

What a little money can do at Ohrbach's.

Did you ever meet your husband's secretary?

What a little money can do at Ohrbach's.

185
Art Director/Designer: Lee Epstein
Photographers: Dick Richards,
Henry Sandbank
Copywriters: Hal Silverman, Fred Udall
Agency: Doyle Dane Bernbach, Inc.
Client: Polaroid

186
Art Directors: Robert Stewart, James Whicker
Photographers: Reid Miles, Claude Chassagne,
Bob Huntzinger
Copywriters: Warren Pfaff, Ted Speck
Agency: J. Walter Thompson Company
Client: Pan American World Airways, Inc.

Polaroid announces a new generation of cameras.

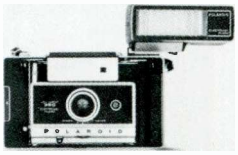
Cameras that beep and buzz
to tell you the instant your picture is perfectly developed.

The Countdown Cameras.

Color for $29.95

Colorpack II.

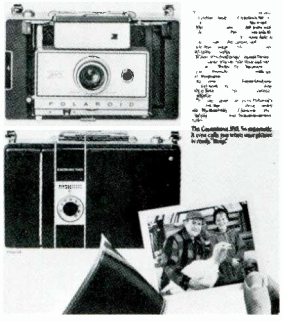
Electronic flash camera.
Stops action at 1/1000 second. And never runs out of bulbs.



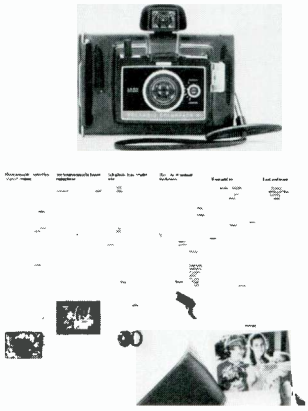
The Model 360.

The last word from Polaroid.

Now Polaroid takes the next step.



Polaroid's improbable camera.



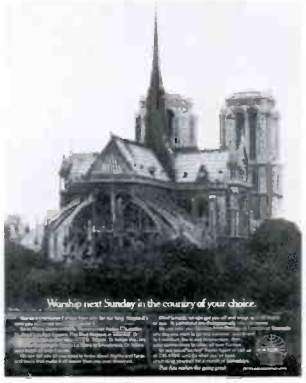
185

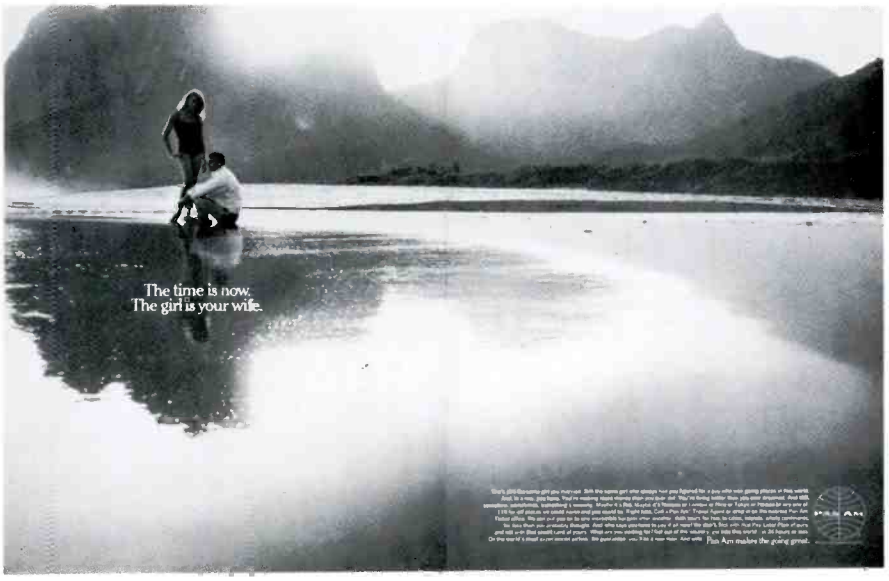

Put on a
happy face.

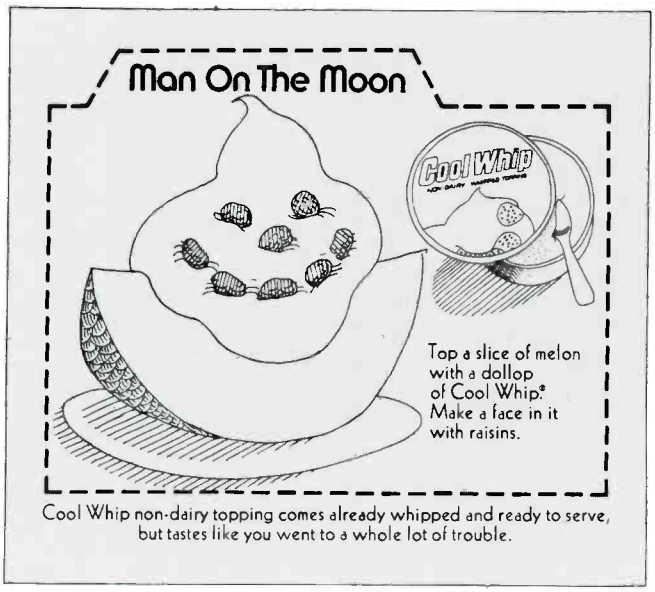

Learn a language
this summer.

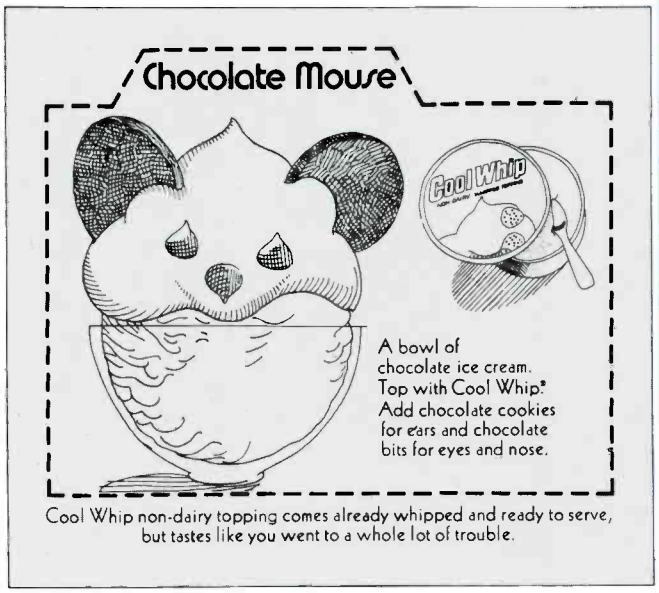

Goodbye Trivia.


Take 3,500 years off.

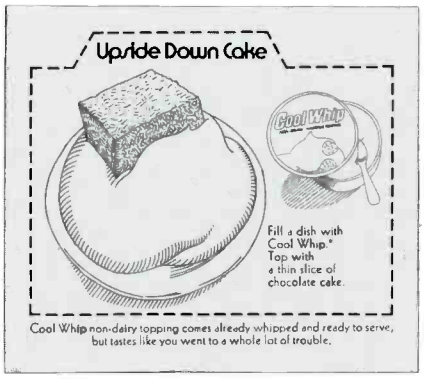

Worship next Sunday in the country of your choice.

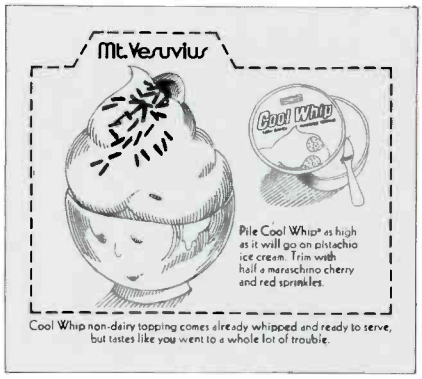

The time is now.
The girl is your wife.
PAN AM

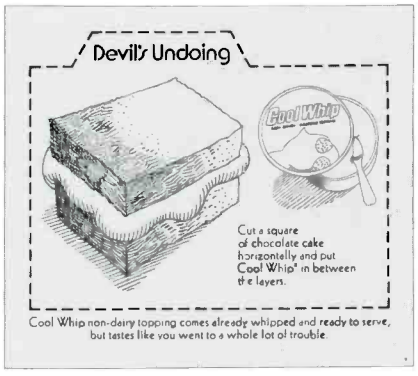

Man On The Moon
Cool Whip
Top a slice of melon with a dollop of Cool Whip.* Make a face in it with raisins.
Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.

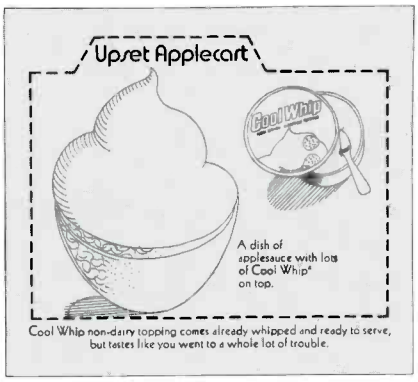

Chocolate Mouse
Cool Whip
A bowl of chocolate ice cream. Top with Cool Whip.* Add chocolate cookies for ears and chocolate bits for eyes and nose.
Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.

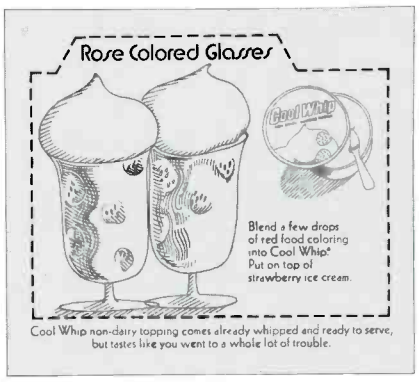

Ounce Cake
Cool Whip
A very small piece of pound cake topped with a huge helping of Cool Whip*.
Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.

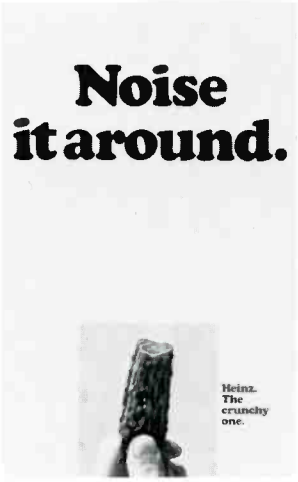

Upside Down Cake
Cool Whip
Fill a dish with Cool Whip.* Top with a thin slice of chocolate cake.
Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.

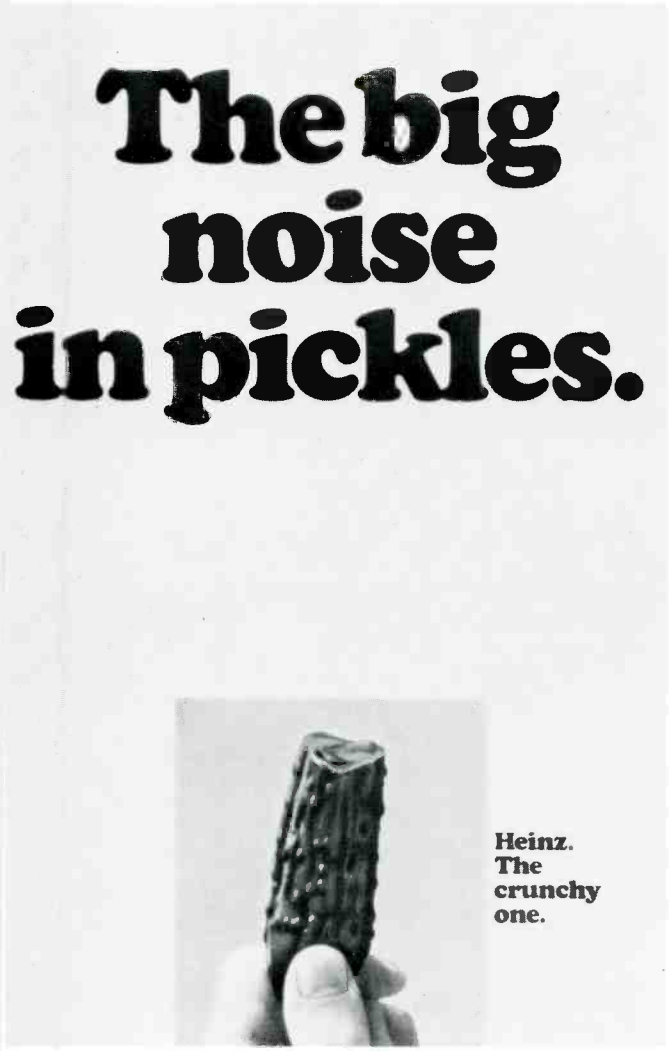

Mt. Vesuvius
Cool Whip
Pile Cool Whip* as high as it will go on pistachio ice cream. Trim with half a maraschino cherry and red sprinkles.
Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.


Devil's Undoing
Cool Whip
Cut a square of chocolate cake horizontally and put Cool Whip* in between the layers.
Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.


Upset Applecart
Cool Whip
A dish of applesauce with lots of Cool Whip* on top.
Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.


Rose Colored Glasses
Cool Whip
Blend a few drops of red food coloring into Cool Whip.* Put on top of strawberry ice cream.
Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.

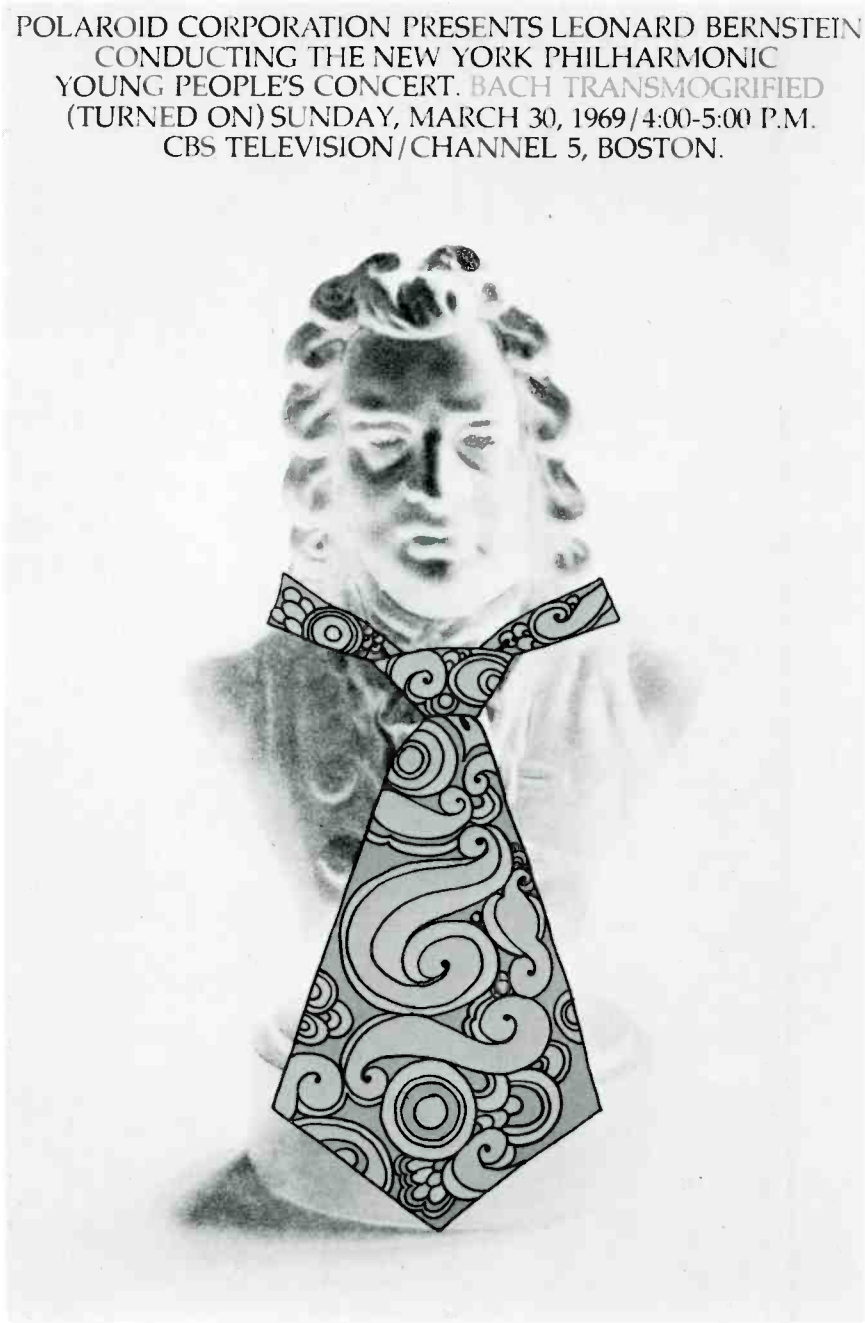




188

187
Art Director/Designer: Phillip Snyder
Artist: Shelly Sachs
Copywriter: Kathy Mandry
Agency: Benton & Bowles, Inc.
Client: General Foods Corporation

188
Art Director/Designer: Dennis Bruce
Photographer: Normunds Berzins
Copywriter: Martin Myers
Agency: MacLaren Advtg. Co. Ltd.
Client: H. J. Heinz Co. of Canada Ltd.



189

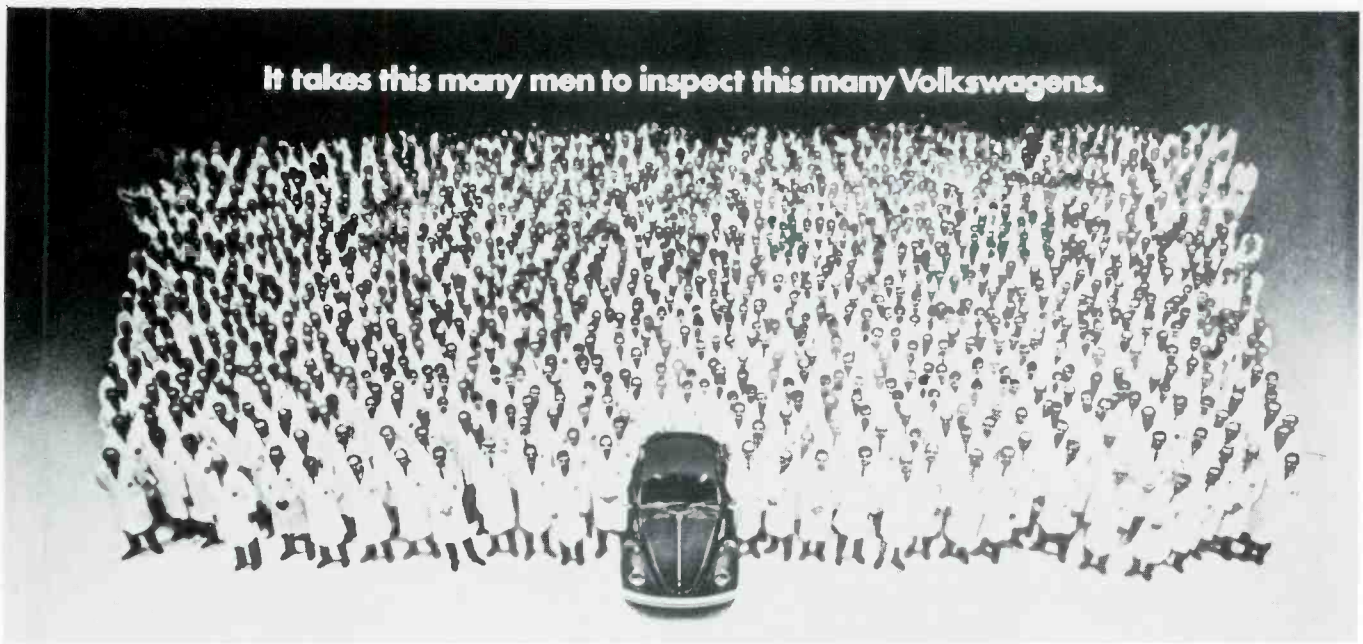
189
Art Director/Designer: Herbert Rogalski
Artist: Kris Murphy
Photographer: Michael Peirce
Copywriter: Joseph Bottaro
Client: Polaroid

190
Art Director: Elmer F. Sanzari
Designer/Artist: Irving Glaser
Photographer: Sigrid Owen
Copywriter: Dennis Coleman
Agency: Dodge & Delano, Inc.
Client: Heublein, Inc./Smirnoff Vodka

191
Art Director/Designer: Roy Grace
Artist: A Good Studio
Photographer: Henry Sandbank
Copywriter: John Noble
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

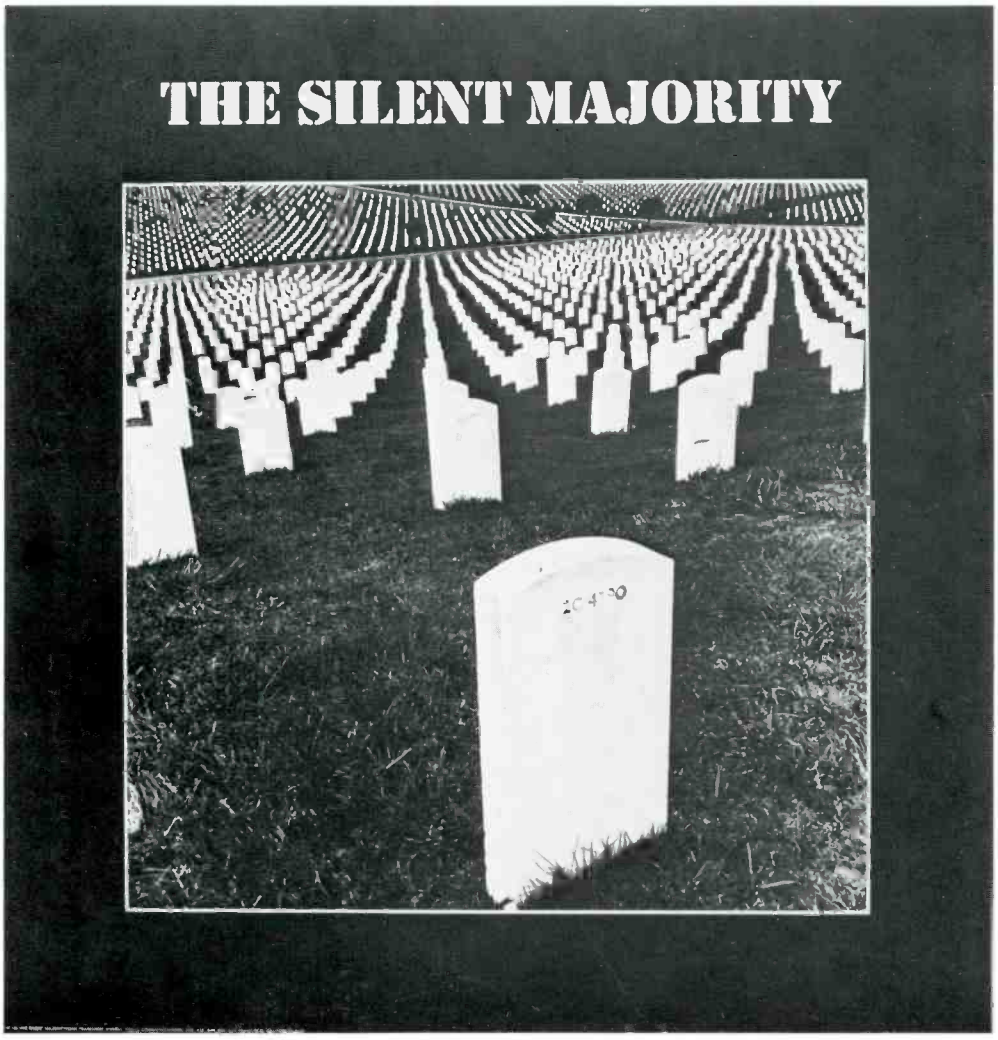

SMIRNOFF
VODKA
Smirnoff...Have Brunch with a Czar.

190


It takes this many men to inspect this many Volkswagens.

191

192



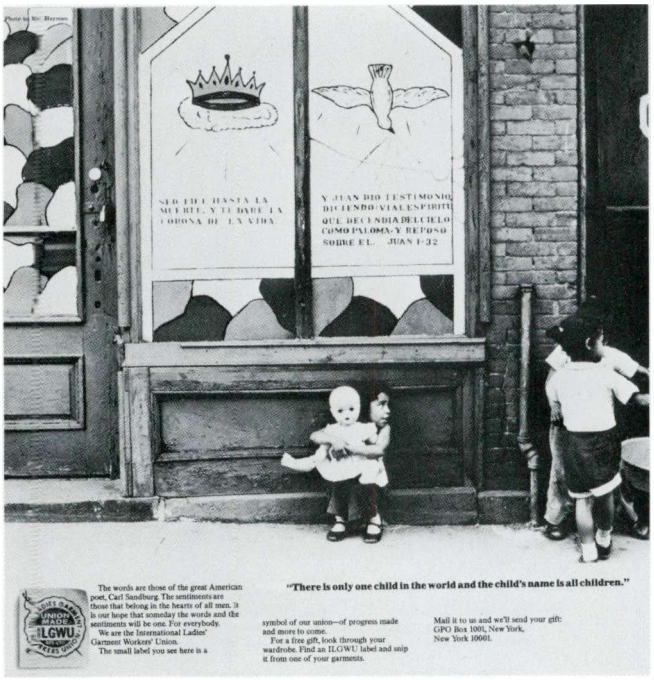
193

192
Art Director/Designer: Marvin Rich
Copywriter: Len Alaria
Agency: McCann-Erickson, Inc.
Client: San Francisco Police Dept.

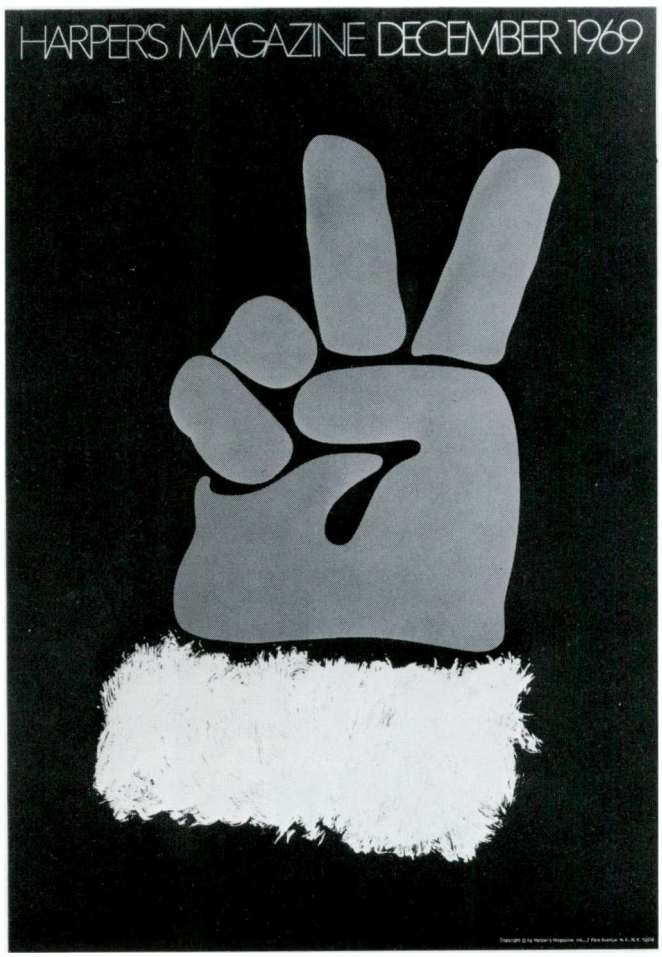
193 DISTINCTIVE MERIT AWARD
Art Director/Designer: Primo Angeli
Photographer: Lars Speyer

194
Art Director/Designer: Timothy Bent
Photographer: Ken Heyman/Meridian
Copywriter: Martin Solow
Agency: Solow/Wexton, Inc.
Client: ILGWU

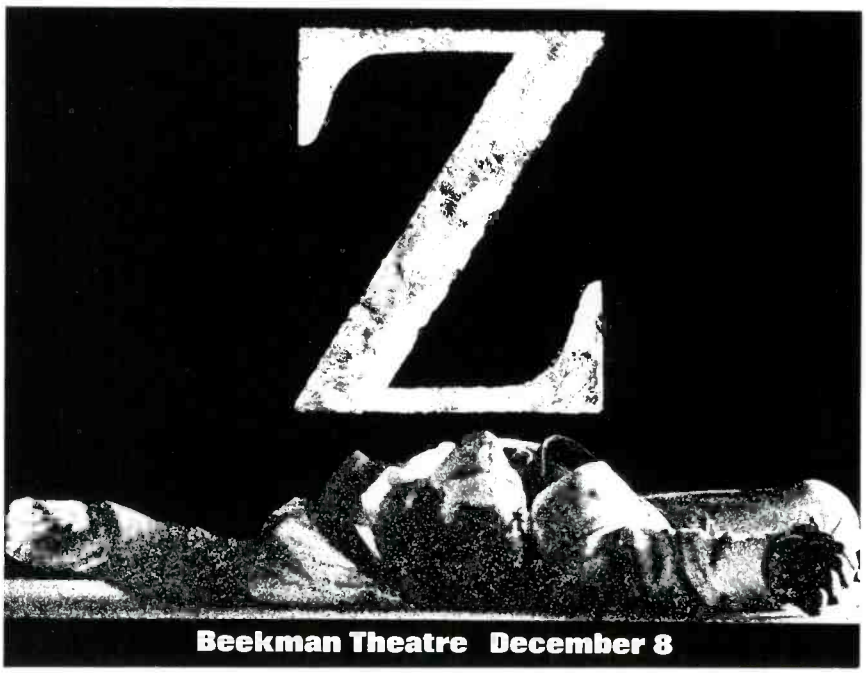
195
Art Director: Ivan Debel
Designer/Artist: Christoph Blumrich
Copywriter: Joel Blattstein
Agency: deKrig Advertising Studio
Client: Harper's Magazine



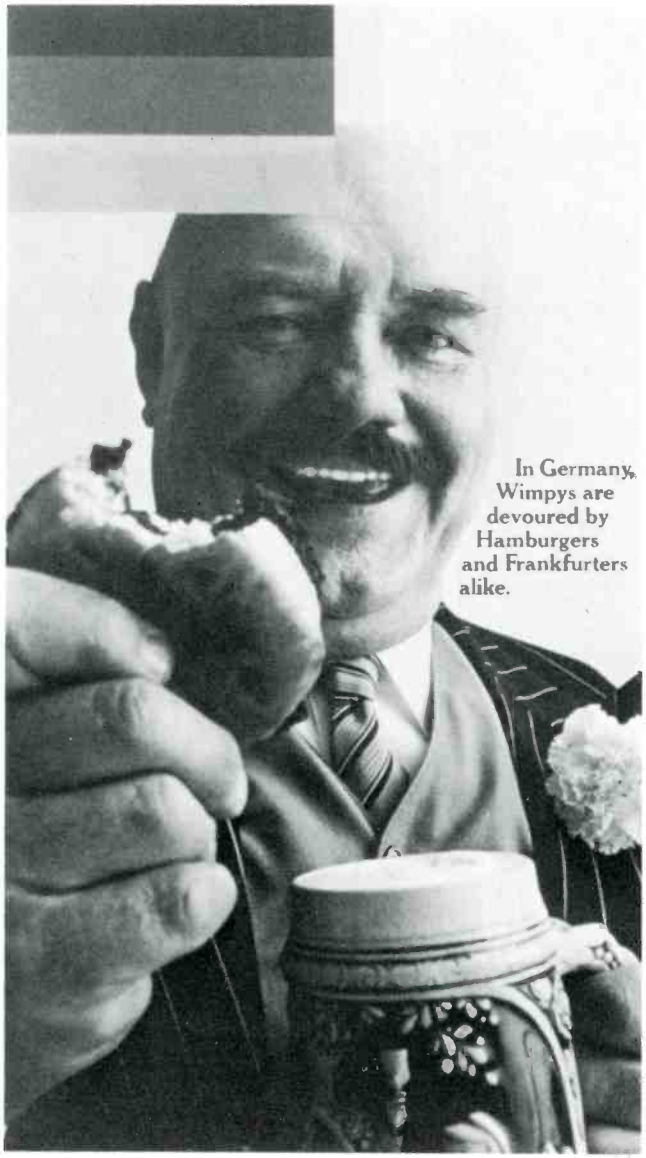
194



195


Z
Beekman Theatre December 8

196


In Germany,
Wimpys are
devoured by
Hamburgers
and Frankfurters
alike.

197


Sunday Will Never Be The Same.
BEGINNING OCTOBER 5TH, GIRLS WITHOUT BRASSIERES ADMITTED FREE
EVERY SUNDAY AT THE ELECTRIC CIRCUS, SAINT MARKS PLACE, EAST VILLAGE.
THE ELECTRIC CIRCUS
(We want your body.)

198

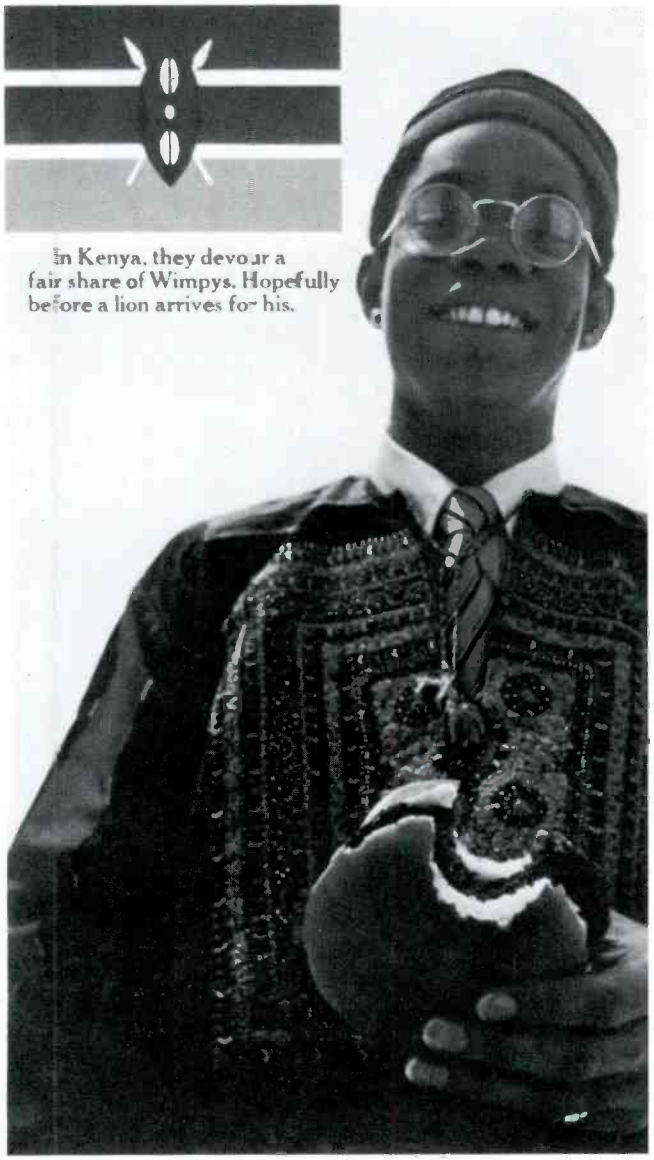
196
Art Director: Ed Brodkin
Designer: Eva Simonet
Agency: Diener-Hauser-Greenthal
Client: Cinema V

197
Art Director: Joe Schindelman
Photographer: Alan Dolgins
Copywriter: Edward A. McCabe
Agency: Scali, McCabe, Sloves, Inc.
Client: Wimpy International, Inc.

198
Art Director/Designer/Photographer: Thom Williams
Artist: Tomi Ungerer
Agency/Client: Electric Circus

199
Art Director: Joe Schindelman
Photographer: Alan Dolgins
Copywriter: Jerry Silverman
Agency: Scali, McCabe, Sloves, Inc.
Client: Wimpy International, Inc.

200 DISTINCTIVE MERIT AWARD
Art Director/Designer: Kurt Haiman
Photographer: Alan Brooks
Copywriter: Richard Earle
Agency: Grey Advertising
Client: National Institute of Mental Health



199

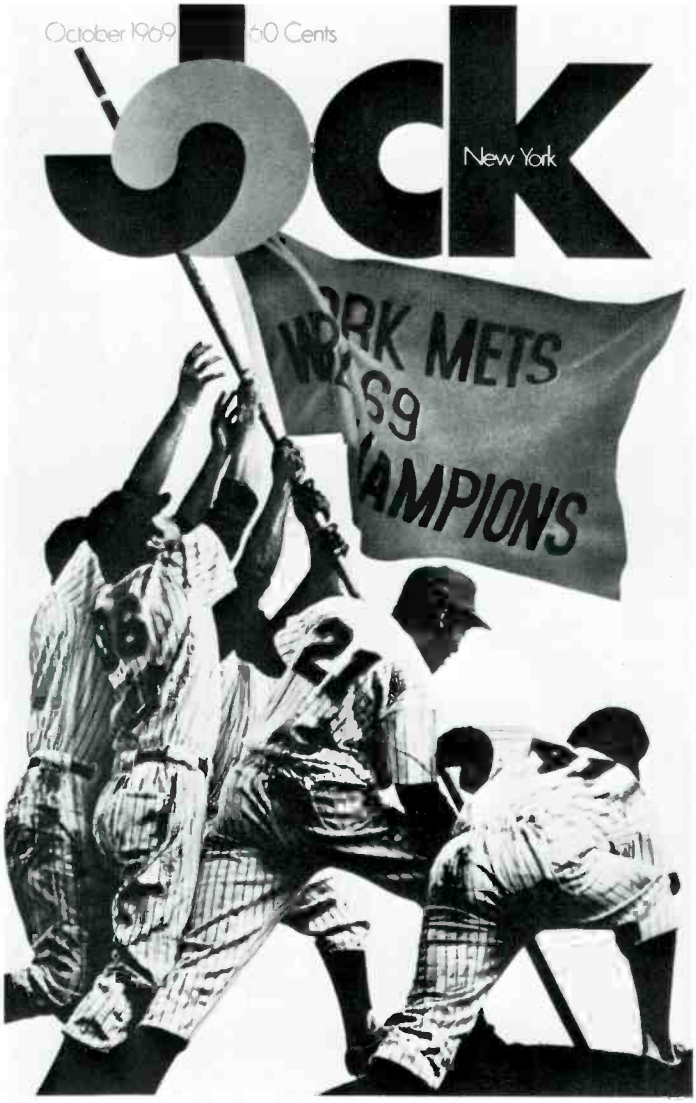
200

201
Art Director/Designer: Helmut Krone
Photographer: Dick Stone
Agency: Case and Krone Inc.
Client: Sportsworld Communications Corp.

202
Art Director: Joe Schindelman
Photographer: Alan Dolgins
Copywriter: Jerry Silverman
Agency: Scali, McCabe, Sloves, Inc.
Client: Wimpy International, Inc.

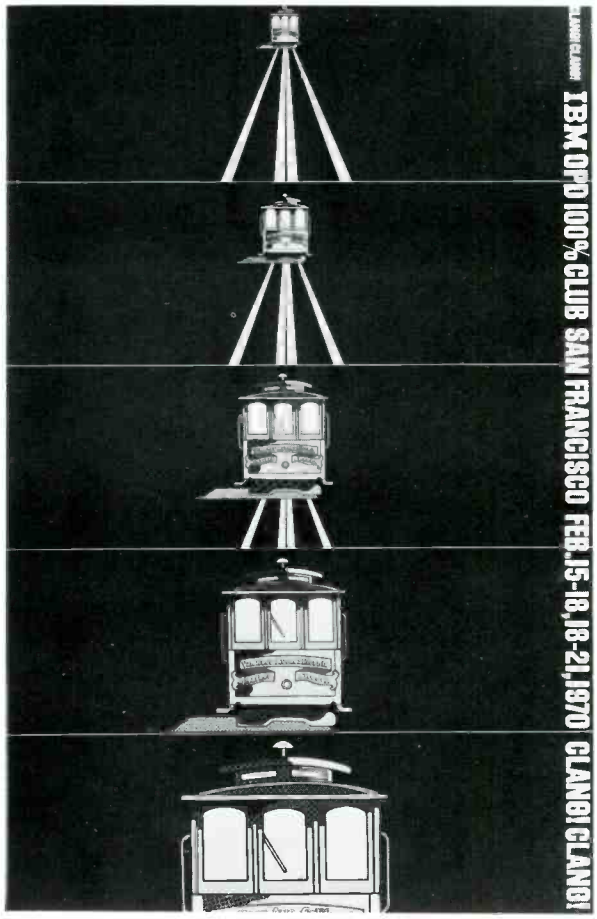
203
Art Director/Designer/Artist:
Bruce Withers
Agency: Bruce Withers Graphic Design Inc.
Client: IBM Office Products Division

204 DISTINCTIVE MERIT AWARD
Art Director/Designer/Copywriter:
Thom Williams
Artist: Tomi Ungerer
Agency/Client: Electric Circus

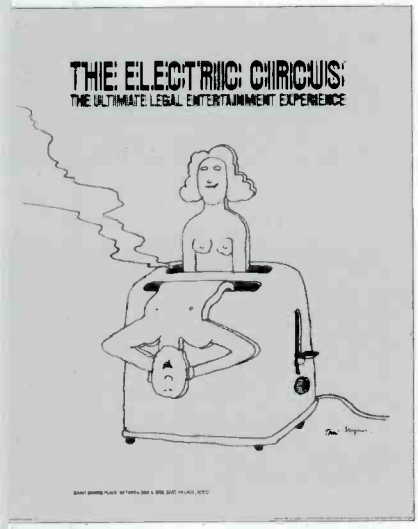


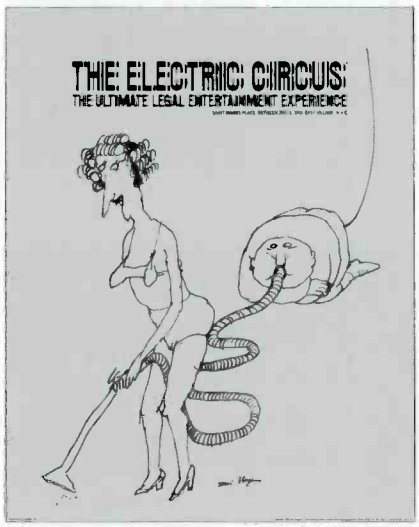
201

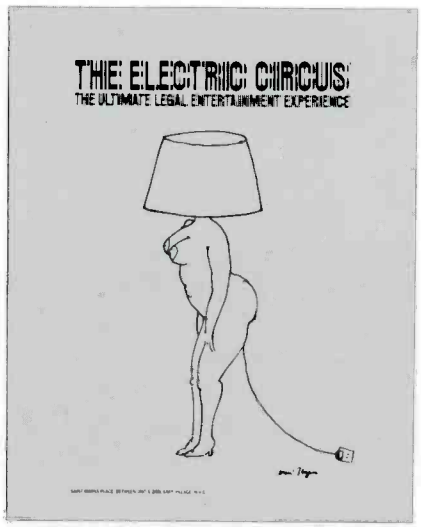
202

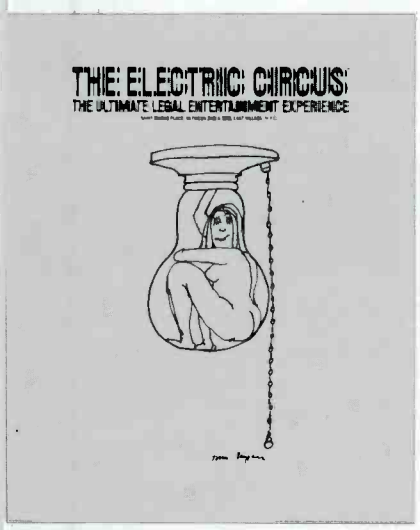


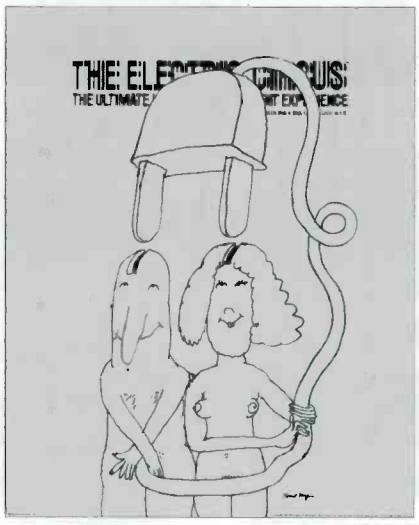
203

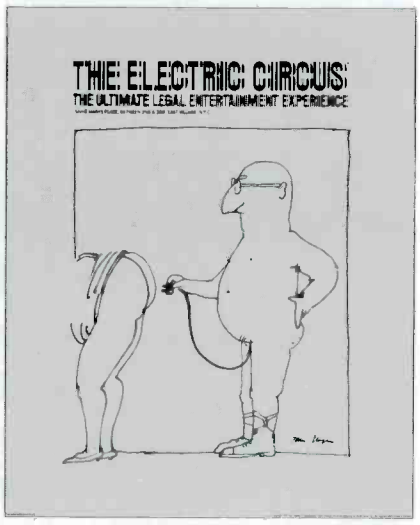

THE ELECTRIC CIRCUS
THE ULTIMATE LEGAL ENTERTAINMENT EXPERIENCE


THE ELECTRIC CIRCUS
THE ULTIMATE LEGAL ENTERTAINMENT EXPERIENCE


THE ELECTRIC CIRCUS
THE ULTIMATE LEGAL ENTERTAINMENT EXPERIENCE


THE ELECTRIC CIRCUS
THE ULTIMATE LEGAL ENTERTAINMENT EXPERIENCE


THE ELE
US
THE ULTIMATE
NT EXPERIENCE


THE ELECTRIC CIRCUS
THE ULTIMATE LEGAL ENTERTAINMENT EXPERIENCE

204

Mayor Lindsay added more rock, more people, more classics, more protection, more operas, more pools, more pop.
Our parks never sounded so good.

Vote for Mayor Lindsay. It's the second toughest job in America.

Mayor Lindsay has given New York 225,000 additional jobs.
It's only fair you help him keep his.

Vote for Mayor Lindsay. It's the second toughest job in America.

It took Mayor Lindsay 3½ years to convince the politicians to put on a 4th platoon.
Before you beat the crooks, you have to beat the system.

Vote for Mayor Lindsay. It's the second toughest job in America.

When the landlords raised the rent, Mayor Lindsay lowered the boom.

Vote for Mayor Lindsay. It's the second toughest job in America.

Mayor Lindsay was being practical when he introduced half fares for senior citizens.
After all, his job can age any man overnight.

Vote for Mayor Lindsay. It's the second toughest job in America.

This air-conditioned bus is brought to you by Mayor Lindsay.
A man who's been in the hot seat too many times to ignore the sufferings of others.

Mayor Lindsay reduced the deadly sulfur dioxide in our air by 30%.
That's 100% more than any mayor did for us in the past.

Vote for Mayor Lindsay. It's the second toughest job in America.

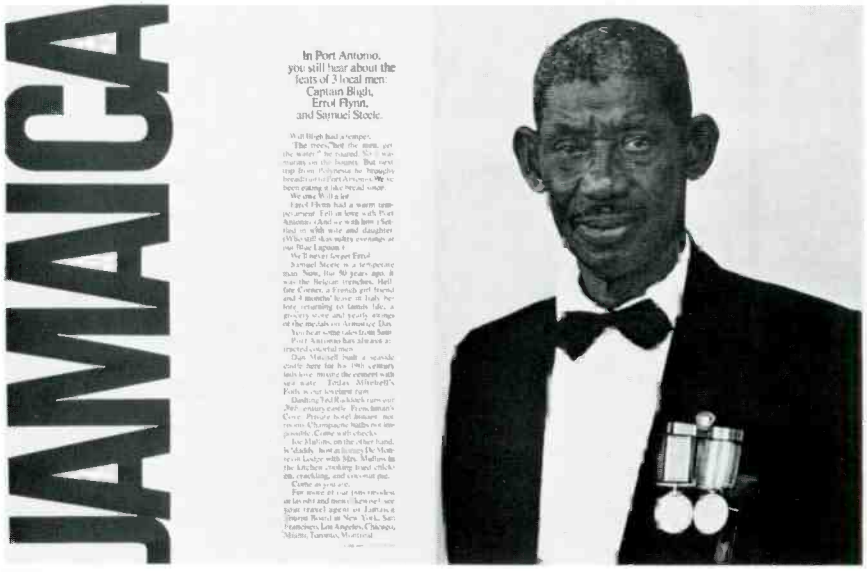
205
Art Director/Designer: Edward Bianchi
Copywriter: Judah Alper
Agency: Young & Rubicam, Inc.
Client: Lindsay Mayoralty Campaign

206
Art Director/Designer: Bob Watkins
Artists: Joe Bommarito, Bill Coppock
Copywriters: Bob Watkins, Hal Riney
Agency: Batten, Barton, Durstin and Osborne/S.F.
Client: Pacific Telephone

206

Lily Neilson, Wilhelmina. Hairpieces Reid-Meredith, Inc.

Advertising Art 165



207 MEDAL AWARD
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board

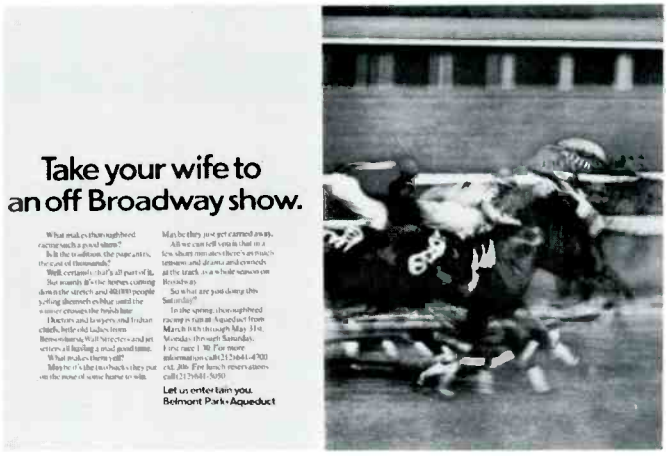
208
Art Director/Designer: Charles Torosian
Photographer: Arthur Beck
Copywriter: Bettina Schwimmer
Agency: Edward H. Weiss & Co.
Client: Thomas J. Lipton Co.

209
Art Director: Bob Kuperman
Photographer: Phillip Leonian
Copywriter: Irwin Warren
Agency: Doyle Dane Bernbach, Inc.
Client: New York Racing Association

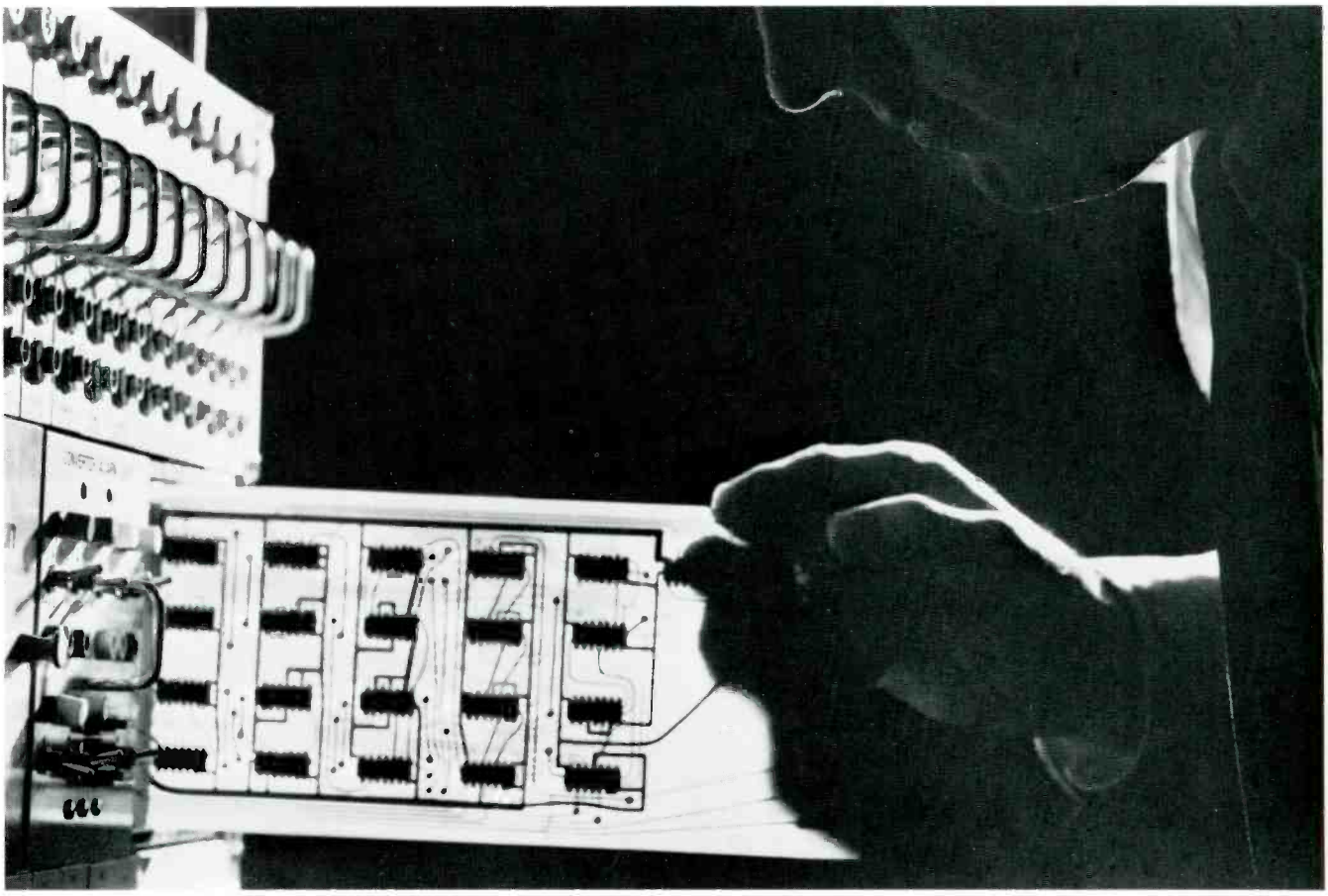
207


A salad without Wish-Bone is just a bowl of wet vegetables.

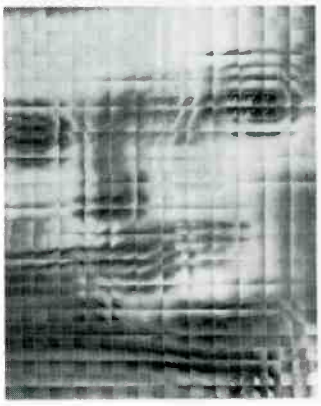
208


Take your wife to
an off Broadway show.
Let us entertain you.
Belmont Park • Aqueduct

209



You talk so much your voice is changing.



The world is becoming a chatterbox. More and more people are talking to more and more people. We're talking on telephones, on television, on radio, via teletypewriters and computers. Our communications channels are getting as crowded as a one-telephone home with four teenage daughters.

How does the communications industry cope with the avalanche of words? One technique is called pulse code modulation. Before your voice is sent over the telephone line, it's chopped up and converted into a digital code. It is then translated at the other end and your "Hello" comes out just as you said it. That way twenty-four conversations can be transmitted simultaneously on wires that used to carry one.

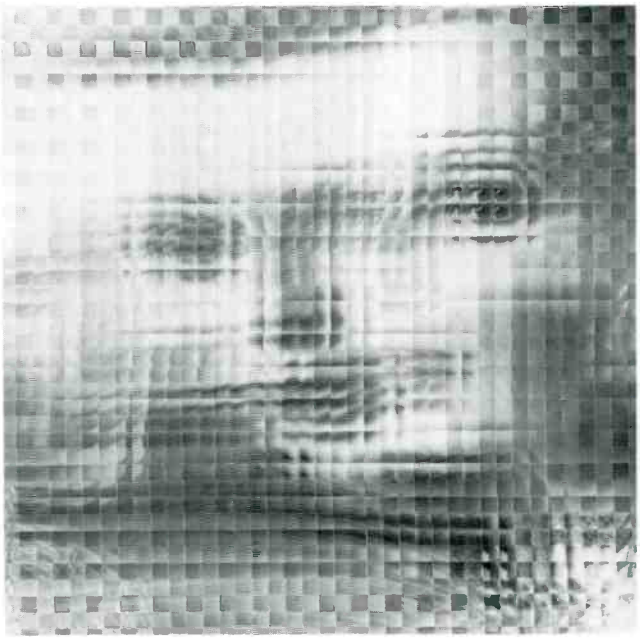
As advanced electronic techniques bring the science of the computer to your telephone exchange, you'll be getting increasingly more convenient services, too. "Call Forwarding," for instance. Just dial the number where you'll be and your own phone and any incoming calls will be switched automatically. Or "Call Waiting" which alerts you to another incoming call and holds it until you're off the wire. "Speed Calling" lets you dial frequently called numbers by dialing just one or two digits.

General Dynamics, through its Stromberg Carlson subsidiary, supplies the independent telephone industry with telephones, exchanges and other communications systems. And it's an industry that's growing even faster than the gross national product.

Helping to solve the communications explosion is just one example of what technology can accomplish when it's handed a problem.

At General Dynamics, we put technology to work solving problems, from the bottom of the sea to outer space, and a good bit in between.

GENERAL DYNAMICS



210

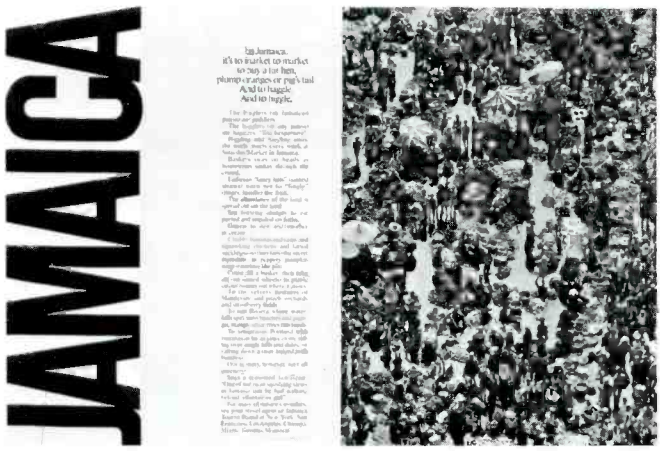
211

210
Art Director/Designer: Bob McDonald
Photographer: Phillip Leonian
Copywriter: William Rindfuss
Agency: Young & Rubicam, Inc.
Client: General Dynamics Corp.

211
Art Director/Designer: Joe Phair
Photographer: Monte Casazza
Copywriter: Arthur X. Tuohy
Agency: Ketchum, MacLeod & Grove
Client: McGraw-Hill Inc.

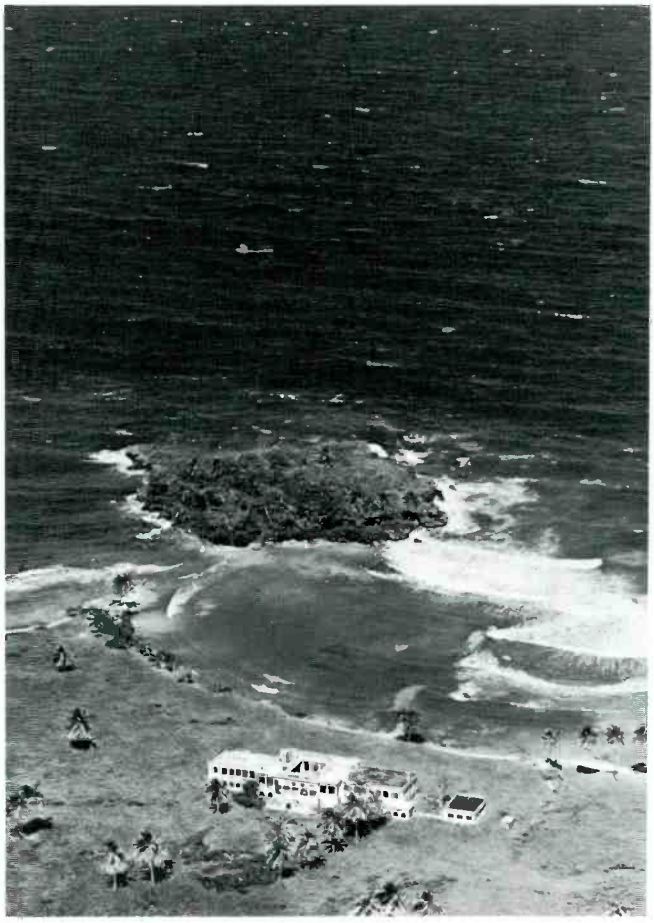
212
Art Director/Designer: Ernie Smith
Photographer: Ira Cohen
Copywriter: Sarah Brown
Agency: Stuart Williams Associates Inc.
Client: A. H. Robins Company

212


JAMAICA
In Jamaica,
it's to market to market
to buy a fat hen,
plump oranges or pig's tail
And to haggle
And to haggle.

213


JAMAICA
In 1905, Dan Mitchell
built a Jamaican palazzo
for its love – mating
the mortar with sea shell
When the walls went,
so did Alice.



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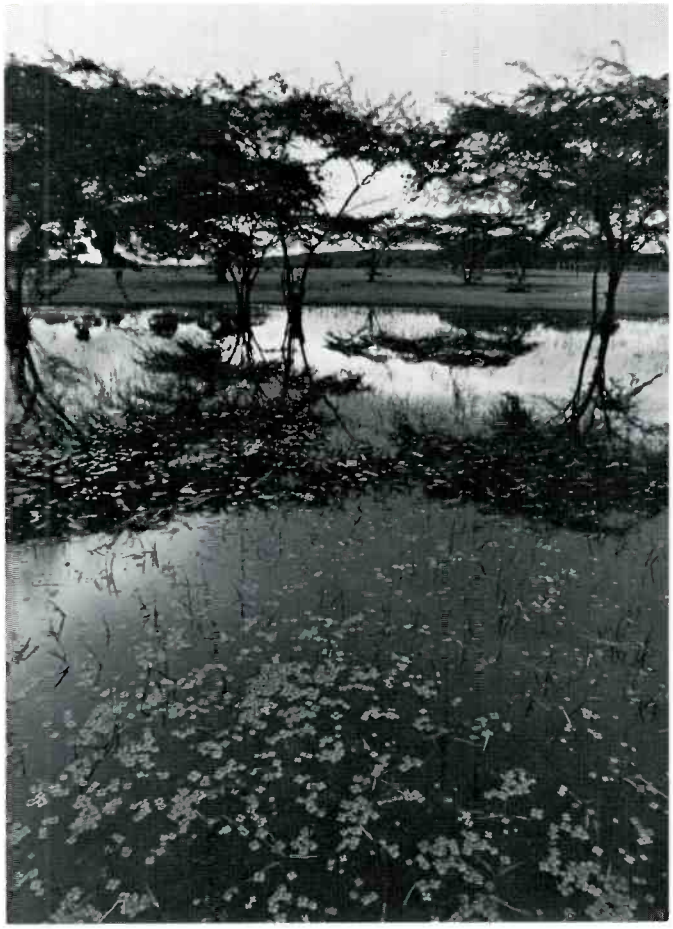


215

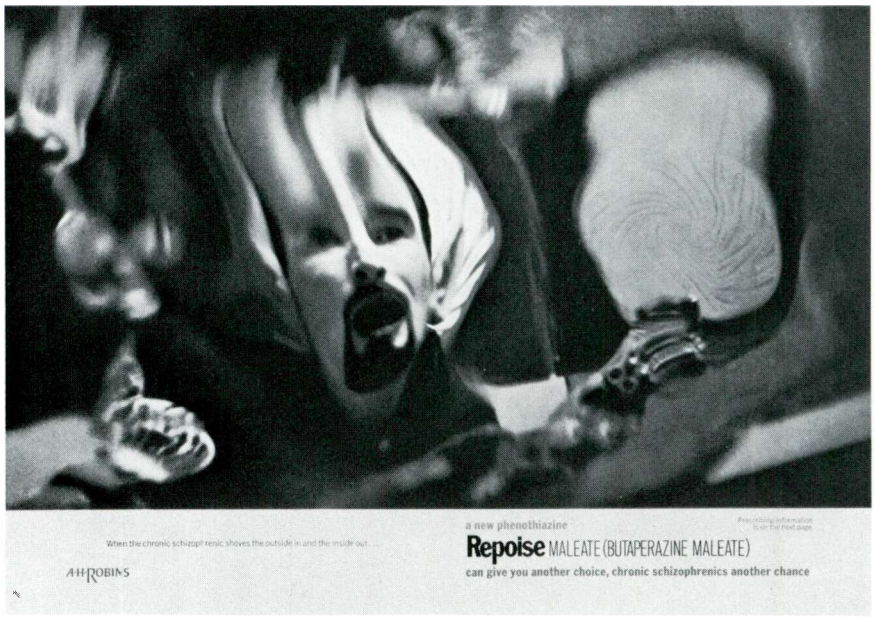
216

213
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board

214
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board

215
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board

216
Art Director: Willy Fleckhaus
Photographer: Pim Fonteijn
Client: Kodak Aktiengesellschaft



217

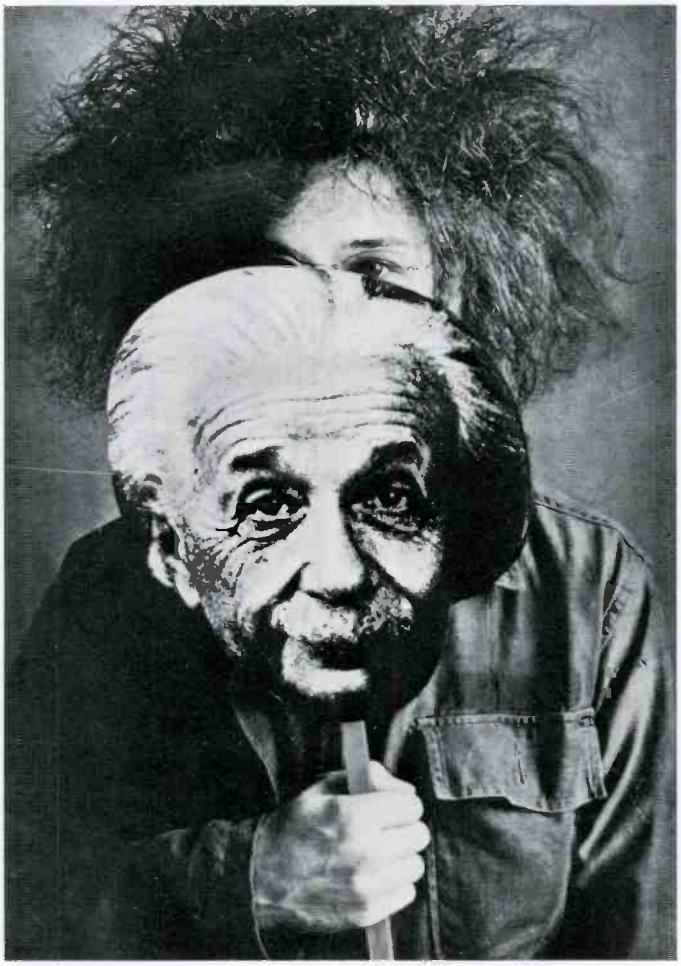
218

217
Art Director/Designer: Ernie Smith
Photographer: Ira Cohen
Copywriter: Sarah Brown
Agency: Stuart Williams Associates Inc.
Client: A. H. Robins Company

218
Art Director: Willy Fleckhaus
Photographer: Walter Blau
Client: Kodak Aktiengesellschaft

219
Art Director/Designer/Photographer:
Henry Wolf
Copywriter: Steve Herz
Agency: Trahey/Wolf Advertising, Inc.
Client: Ogden

220
Art Director: Willy Fleckhaus
Photographers: Hans Lechner, Sven Andersson
Client: Kodak Aktiengesellschaft




Next?
Ogden the anticipator

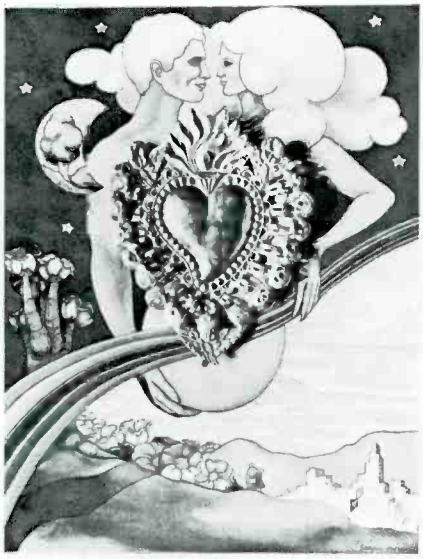
219


Kodak läßt keinen
hängen, der auf
der Suche nach
verläßlichem Film-
material ist.
Zwei-Leser machten
in einem Wettbewerb
die Probe aufs
Exempel: 12 000
eingesandte Bilder
zeigten, wie leicht es
Kodak seinen
Freunden macht.
Zwei von zwölf
Siegern dieses Wett-
bewerbs: Eisrapfen-
Fotograf Hans
Lechner (links),
Standesbeamter aus
Bruck an der Mur
in Österreich, und
Sven Andersson,
der schwedische
Fotograf aus Arjang.
Wie sie
zweifeln Tausende,
daß sie ihr Film-
material in jeder
Aufnahmesituation
richtig einzusetzen
wissen — ihr
Filmmaterial von
Kodak

220

Duke Ellington at the keyboard electric shaver, the Brightwriter

221

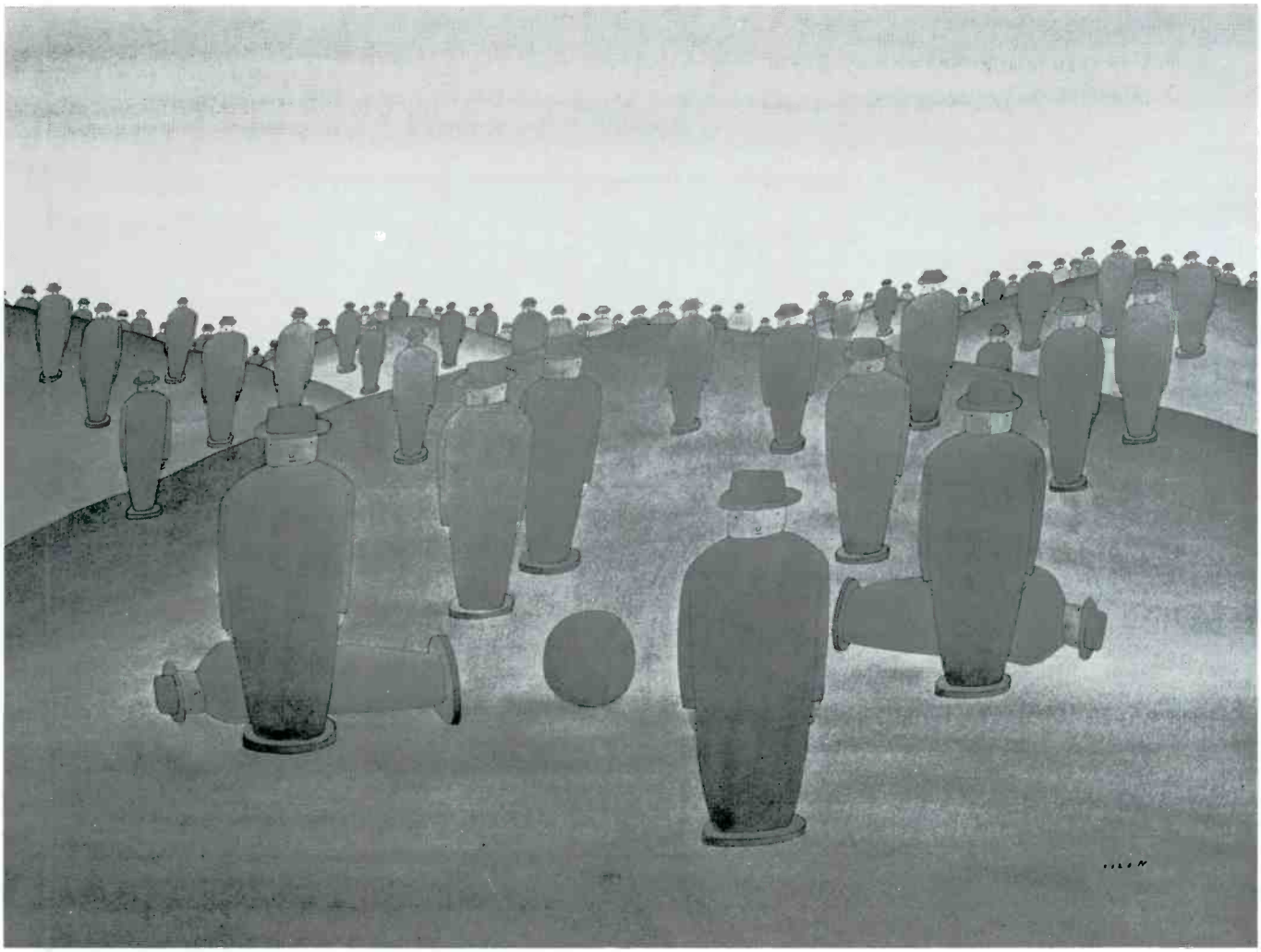


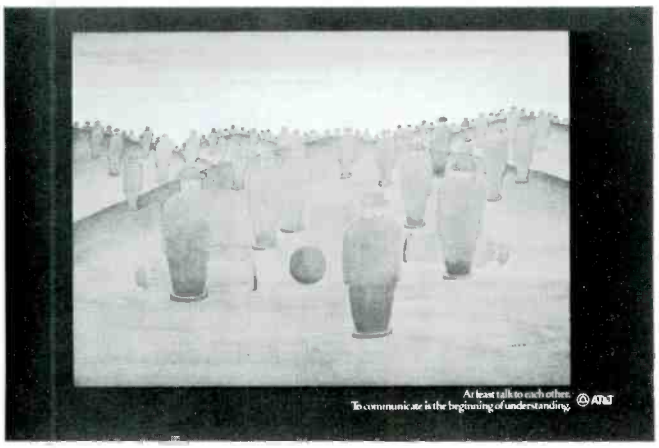
222

221
Art Director/Designer/Artist: Henry Wolf
Copywriter: Jane Trahey
Agency: Trahey/Wolf Advertising, Inc.
Client: Olivetti-Underwood

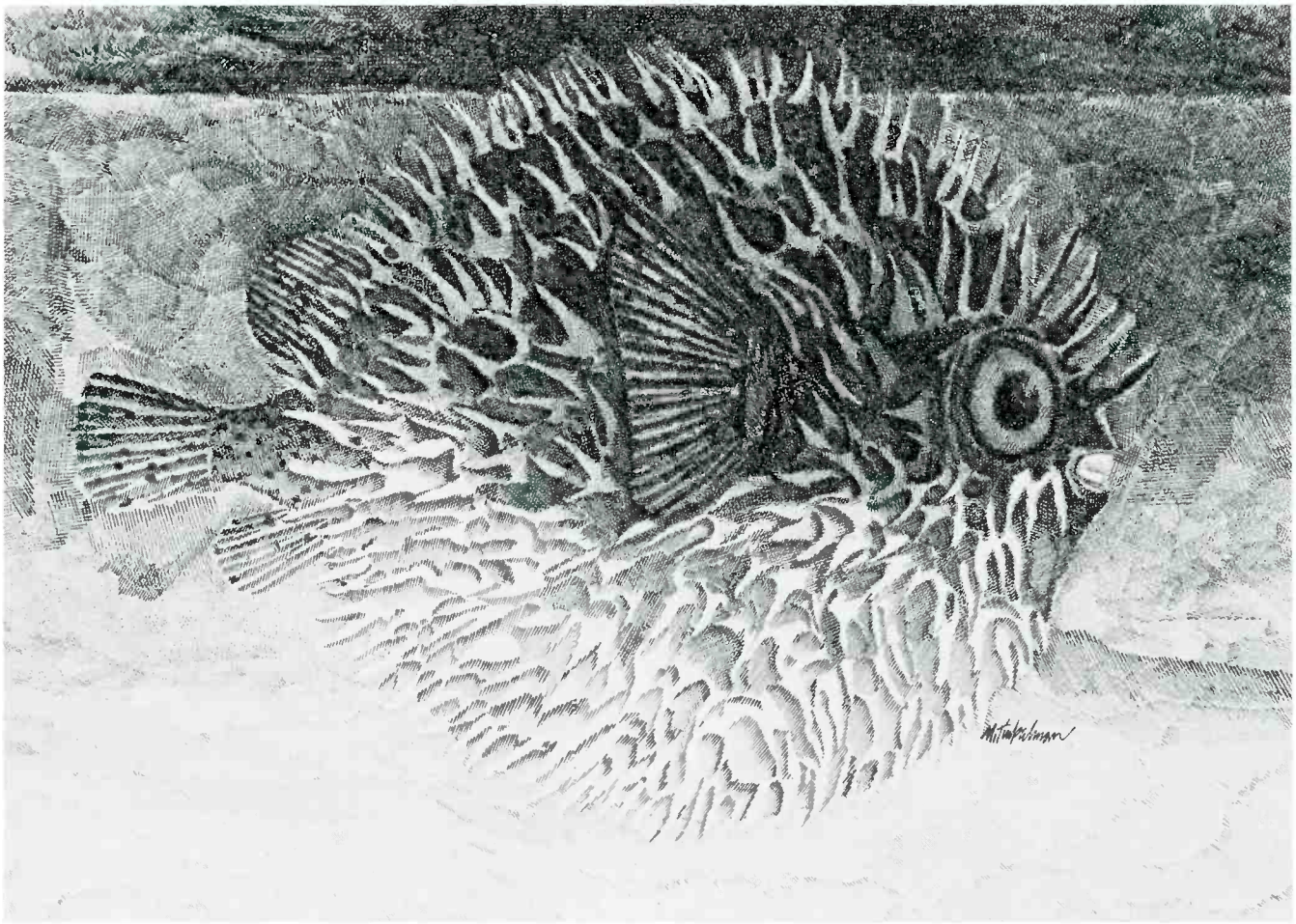
222
Art Director: Jerry Siano
Designer/Artist: Jacqui Morgan
Copywriter: Diane Leety Dunn
Agency: N. W. Ayer & Son, Inc.
Client: De Beers Consolidated Mines, Ltd.

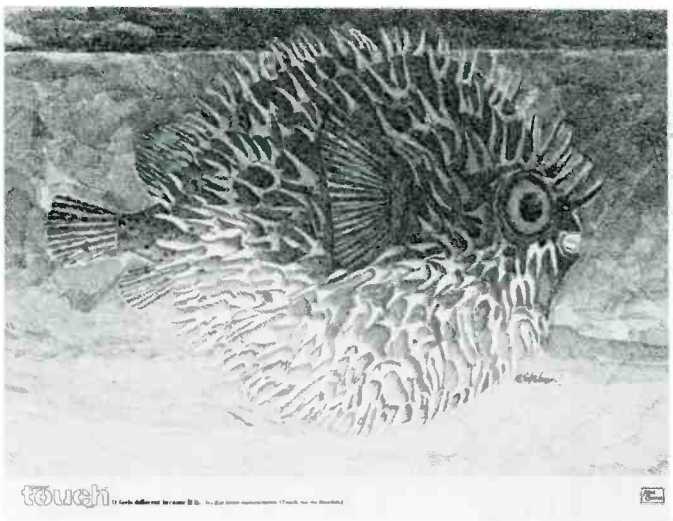
223
Art Director: Ray Litzenberger
Artist: Jean-Michel Folon
Copywriter: Richard Golden
Agency: N. W. Ayer & Son, Inc.
Client: American Telephone & Telegraph Co., Inc.





223



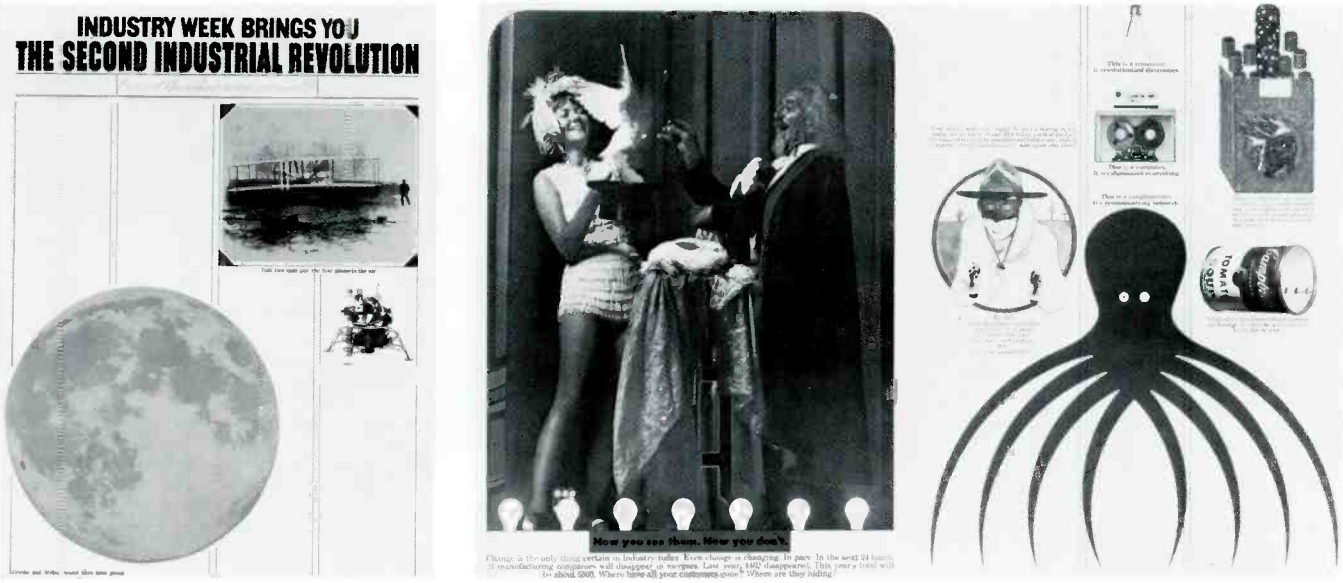


224

224
Art Director/Designer: Robert Cole
Artist: Murray Tinkelman
Copywriter: Leane Clark
Agency: Benton & Bowles, Inc.
Client: Allied Chemical Corporation

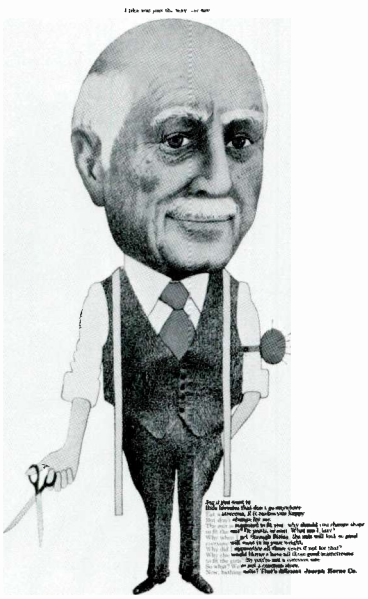
225
Art Director: Tom Ladyga
Designer: Don Trousdell
Artists: Janie Wright, Christy Sheets, Warren Weber
Photographer: Jan Czyrba
Copywriter: Doug McClatchey
Agency: Griswold-Eshleman
Client: Penton Publishing

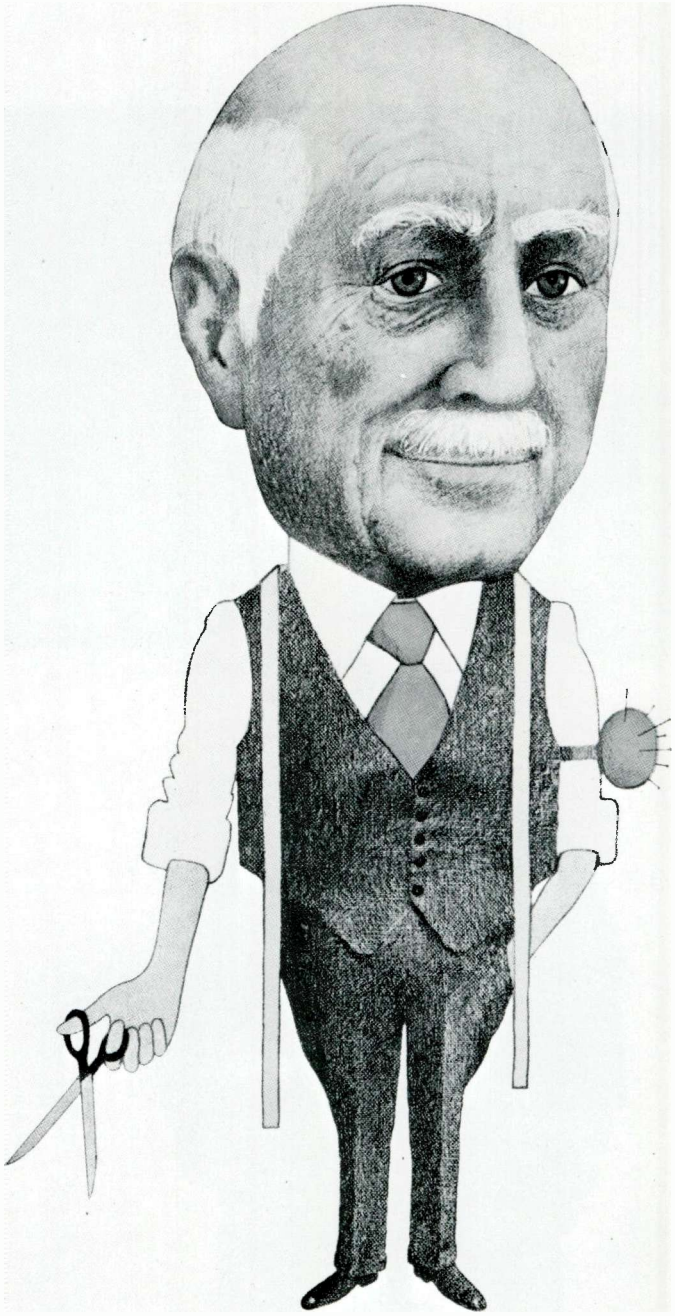
226
Art Director/Designer/Artist: Arnold Varga
Copywriter: Tony Wake
Client: John Wanamaker


INDUSTRY WEEK BRINGS YOU
THE SECOND INDUSTRIAL REVOLUTION
Now you see them. Now you don't.

225

226



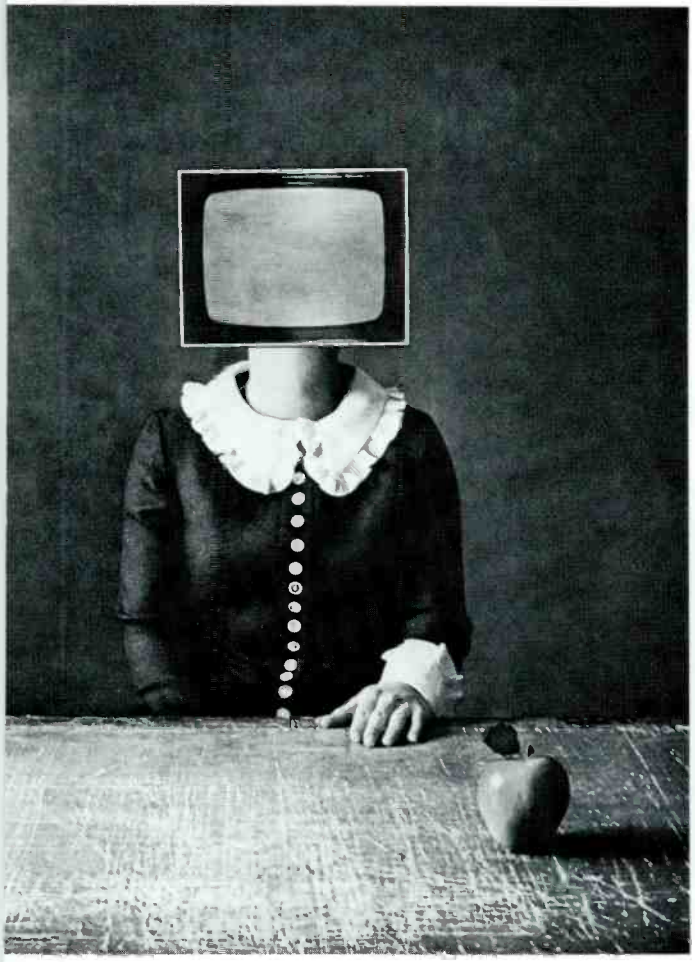


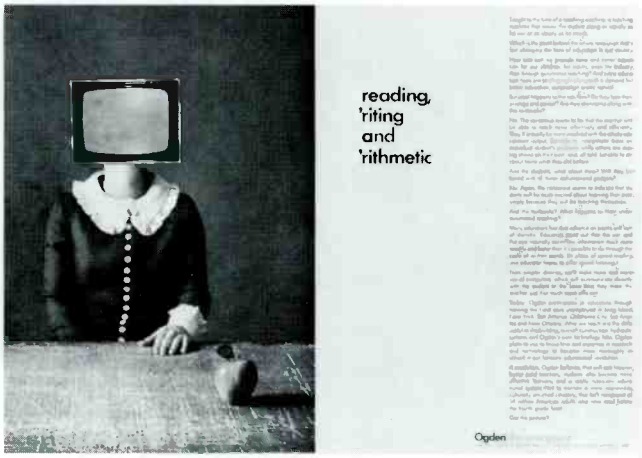
227

227 DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist: Arnold Varga
Copywriter: Al Van Dine
Client: Joseph Horne Co.

229
Art Director/Designer/Artist: Henry Wolf
Copywriter: Steve Herz
Agency: Trahey/Wolf Advertising, Inc.
Client: Ogden

230
Art Director/Designer: Stephen Phillips
Photographer: Carl Fischer
Copywriter: Stanley Bendetson
Agency: Young & Rubicam, Inc.
Client: Cluett, Peabody & Co.





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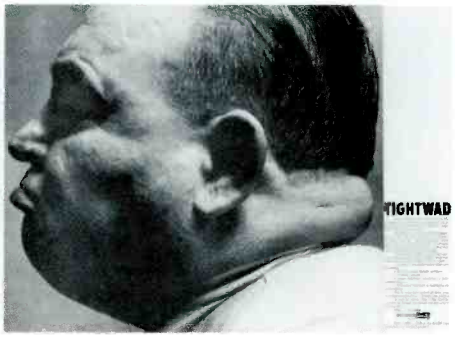

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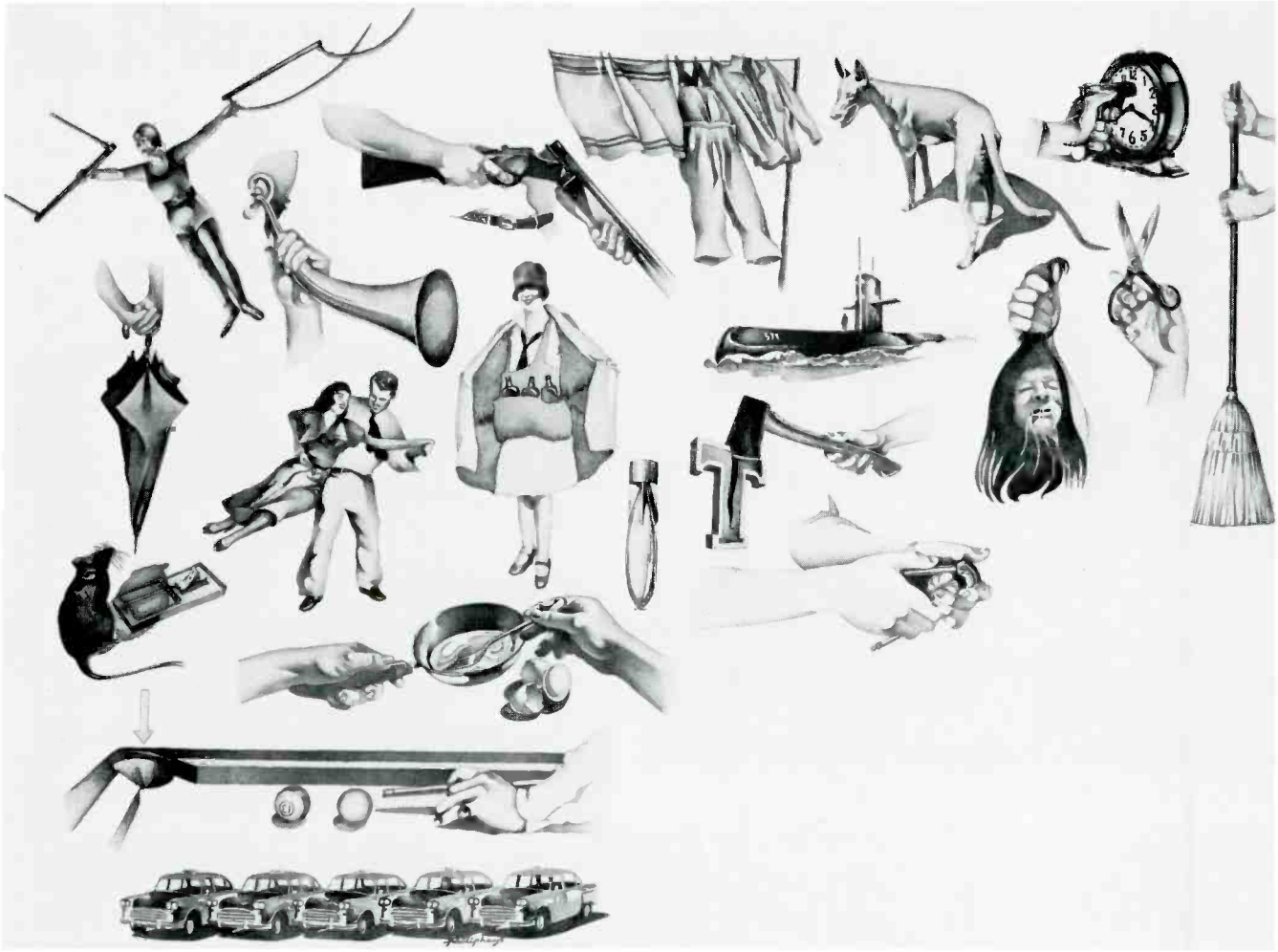
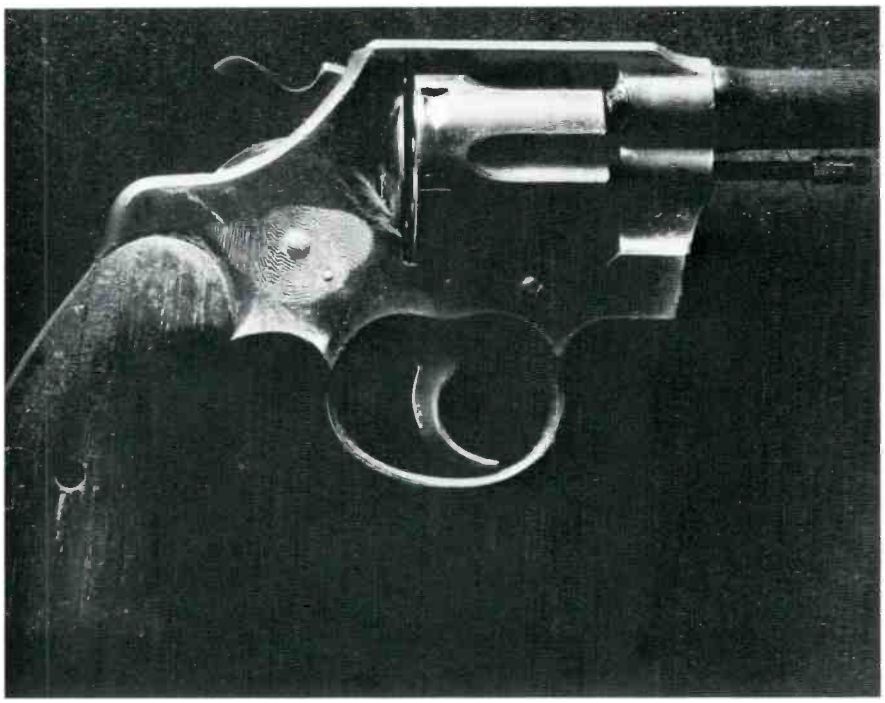


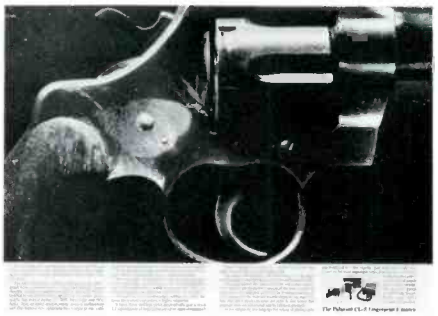
231

231
Art Director/Designer: Bob Czernysz
Artist: Phil Hays
Copywriter: Richard Olmsted
Agency: Young & Rubicam, Inc.
Client: Sports Illustrated

232
Art Director/Designer: Lee Epstein
Photographer: Henry Sandbank
Copywriter: Hal Silverman
Agency: Doyle Dane Bernbach, Inc.
Client: Polaroid

233
Art Director/Designer: Bernie Zlotnick
Artist: Vin Guilliani
Photographer: Phil Marco
Copywriter: Stanley Bendetson
Agency: Young & Rubicam, Inc.
Client: Cluett, Peabody & Co., Inc.





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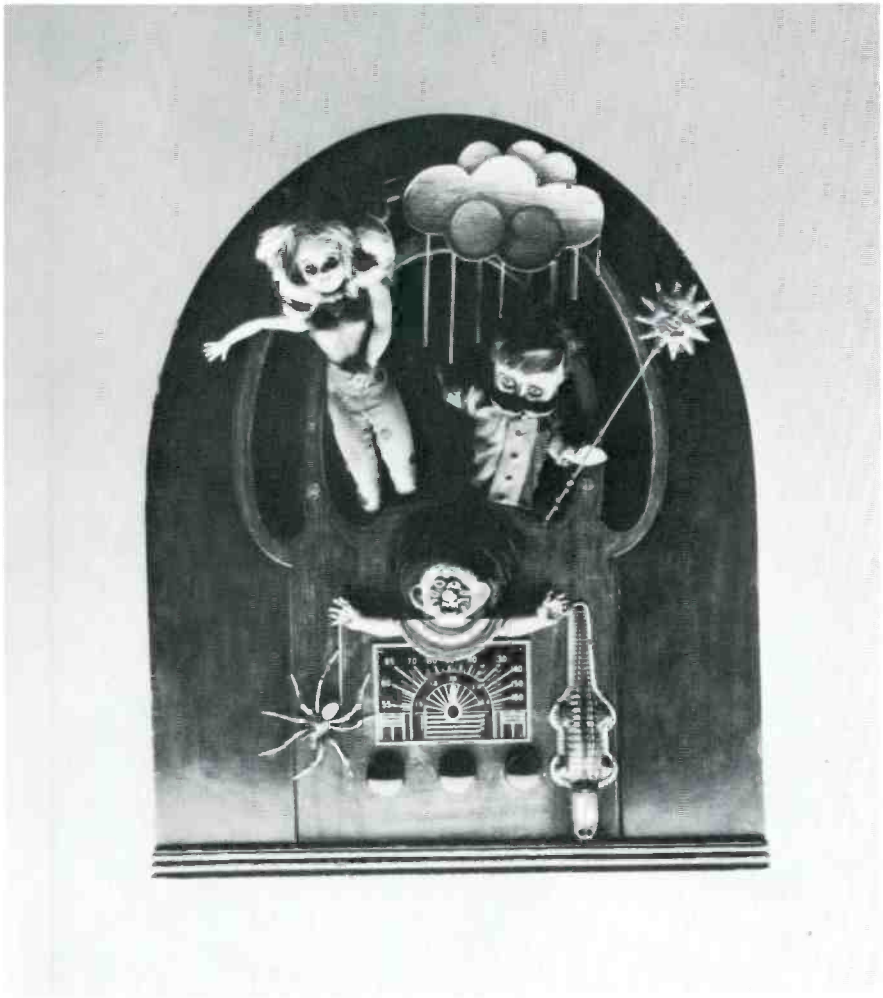
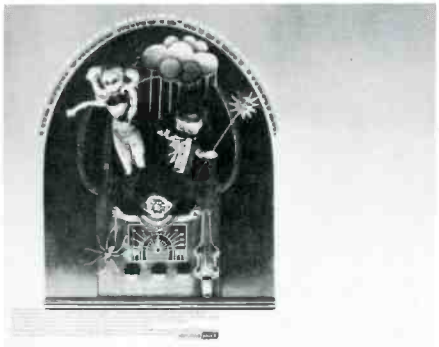




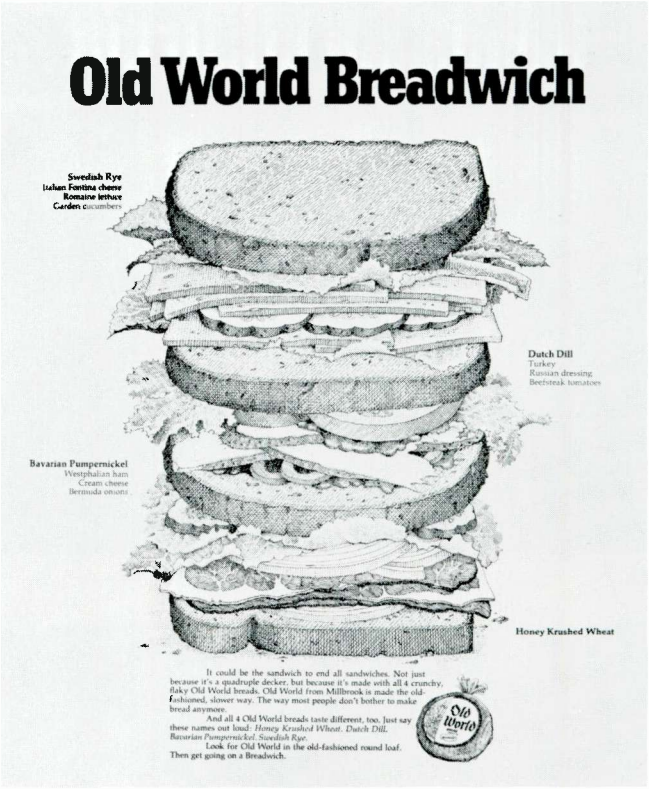
233

234
Art Director/Designer: Jack McKee
Artist: John Larrecq
Copywriter: Patrick McInroy
Agency: Dancer-Fitzgerald-Sample, Inc.
Client: Interstate Brands Corp.

235
Art Director/Designer: David Wiseltier
Photographer: Harold Kreiger
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: Macfadden Bartell Media

236
Art Director: Joan Niborg
Designers: Joan Niborg, Henry Quell
Artist: Charles Santori
Copywriter: Jeremiah Harmon
Agency: Young & Rubicam, Inc.
Client: Eastern Air Lines, Inc.

237
Art Director: Joan Niborg
Designers: Joan Niborg, Henry Quell
Artist: Charles Santori
Copywriter: Jeremiah Harmon
Agency: Young & Rubicam, Inc.
Client: Eastern Air Lines, Inc.



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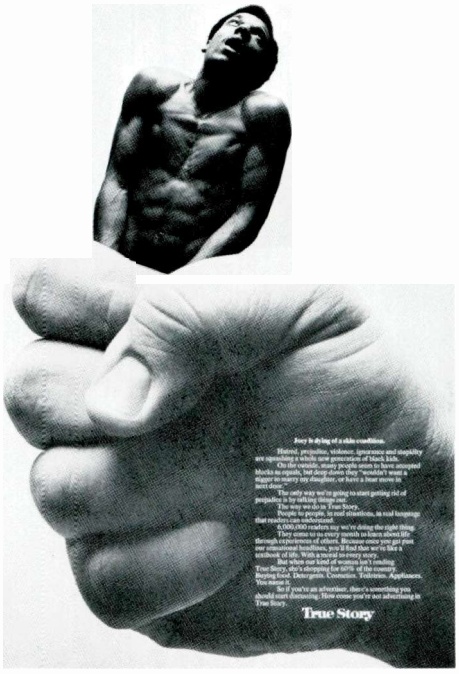

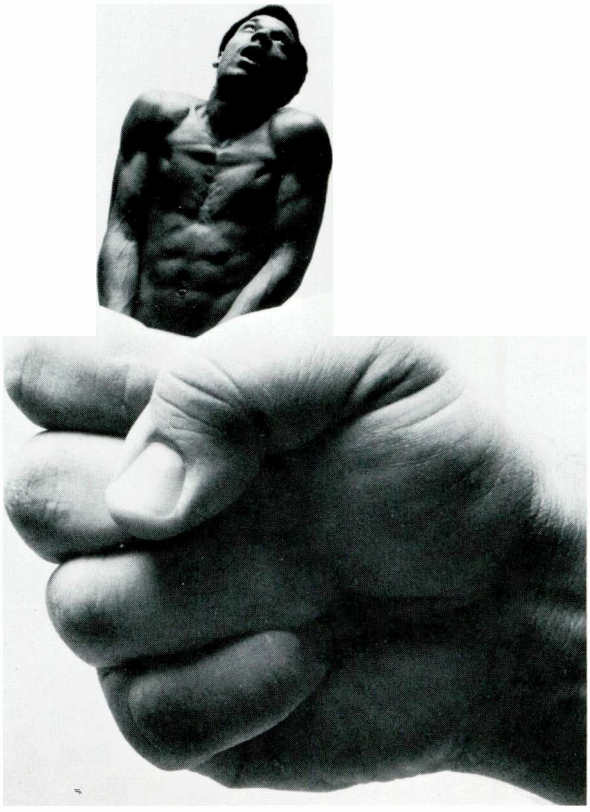

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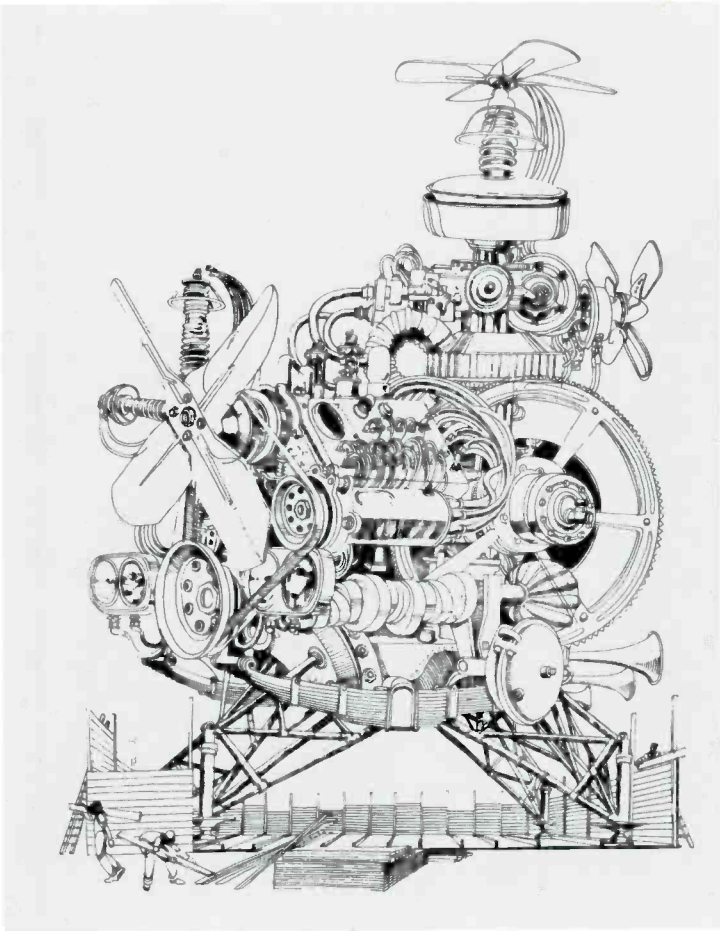
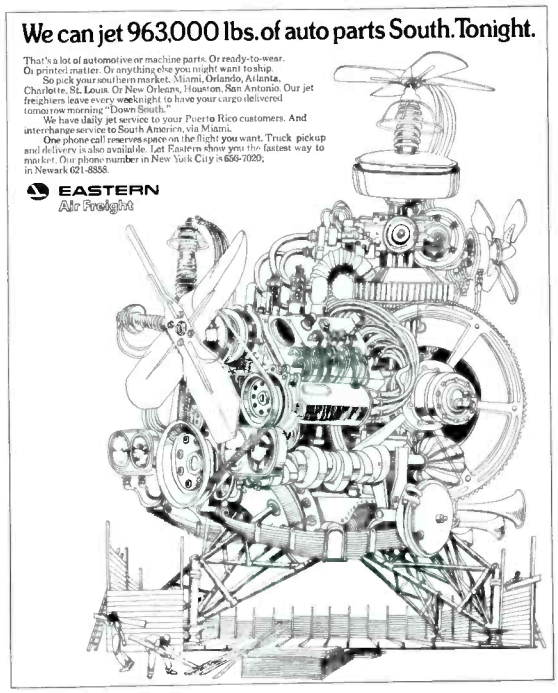
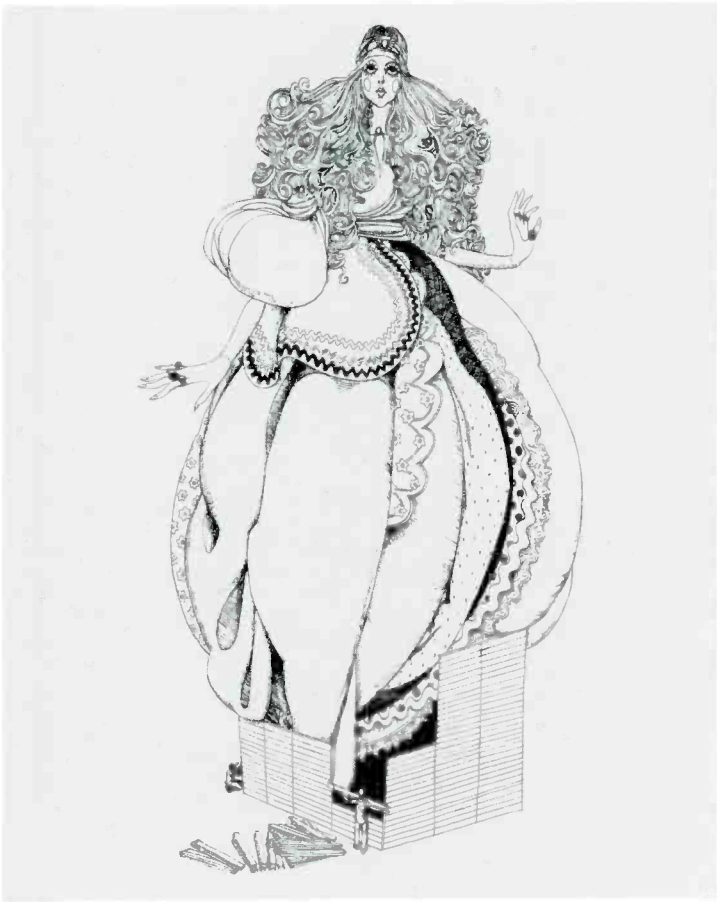


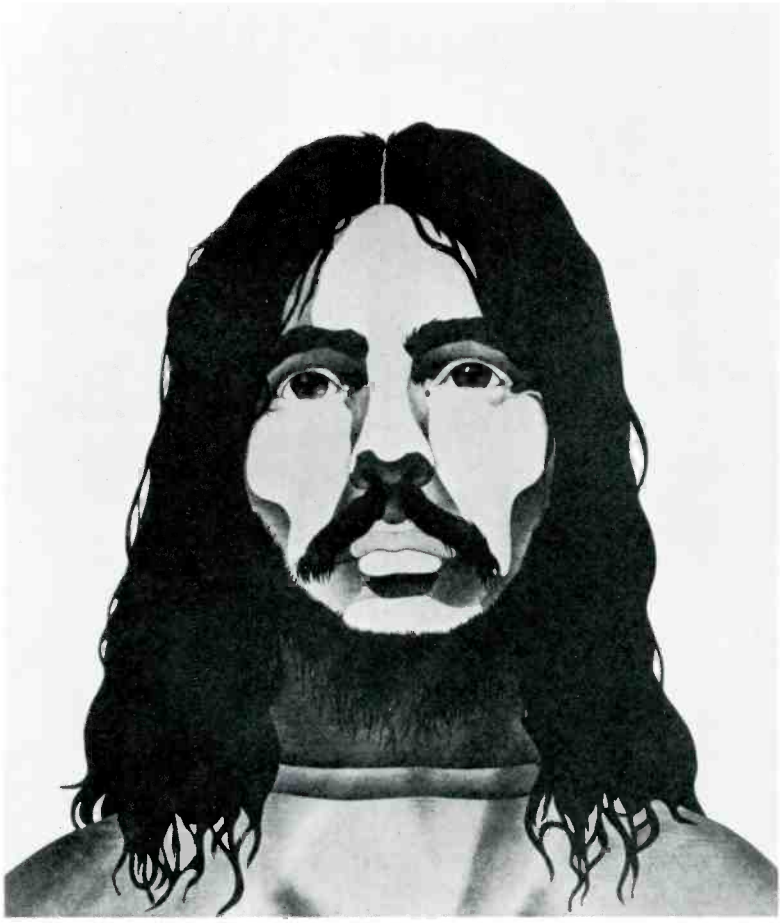

We can jet 963,000 lbs. of auto parts South. Tonight.
That's a lot of automotive or machine parts. Or ready-to-wear. Or printed matter. Or anything else you might want to ship.
So pick your southern market. Miami, Orlando, Atlanta, Charlotte, St. Louis. Or New Orleans, Houston, San Antonio. Our jet freighters leave every weeknight to have your cargo delivered tomorrow morning "Down South."
We have daily jet service to your Puerto Rico customers. And interchange service to South America, via Miami.
One phone call reserves space on the flight you want. Truck pickup and delivery is also available. Let Eastern show you the fastest way to market. Our phone number in New York City is 656-7020; in Newark 621-8858.
EASTERN
Air Freight

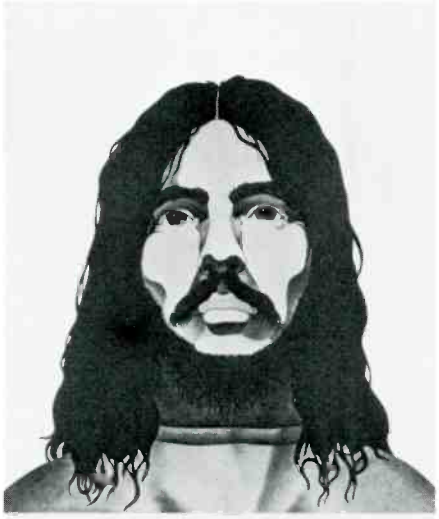
236




We can jet 849,000 lbs. of dresses North. Tonight.
That's a lot of ready-to-wear. Or flowers. Or machine parts. Or tropical fish. Or anything else you might want to get North in a hurry.
The reason is Eastern has more jet freighters going North than any other airline. We'll deliver your cargo tomorrow in Boston, New York, Chicago, Detroit or Seattle. As well as overnight service to Philadelphia, Louisville, St. Louis, Charlotte or Atlanta.
One phone call reserves space on the flight you want. Truck pickup and delivery is also available. Let Eastern show you the fastest way to market. Our phone number is 633-0661.
EASTERN
Air Freight

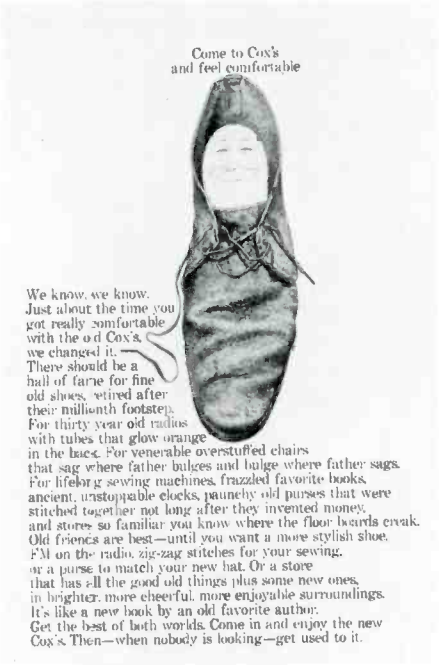
237





This man, born of middle class parents, had long hair and a beard.
He was a pacifist, a member of a minority group, a wanderer and considered
a social drop-out. He bathed infrequently, worked with His hands and was hated by the
establishment, who eventually executed Him. To learn more about Him attend Service Sunday
School Class taught by Jim Hess at Peachtree Road United Methodist Church at 9:30 A.M.

238

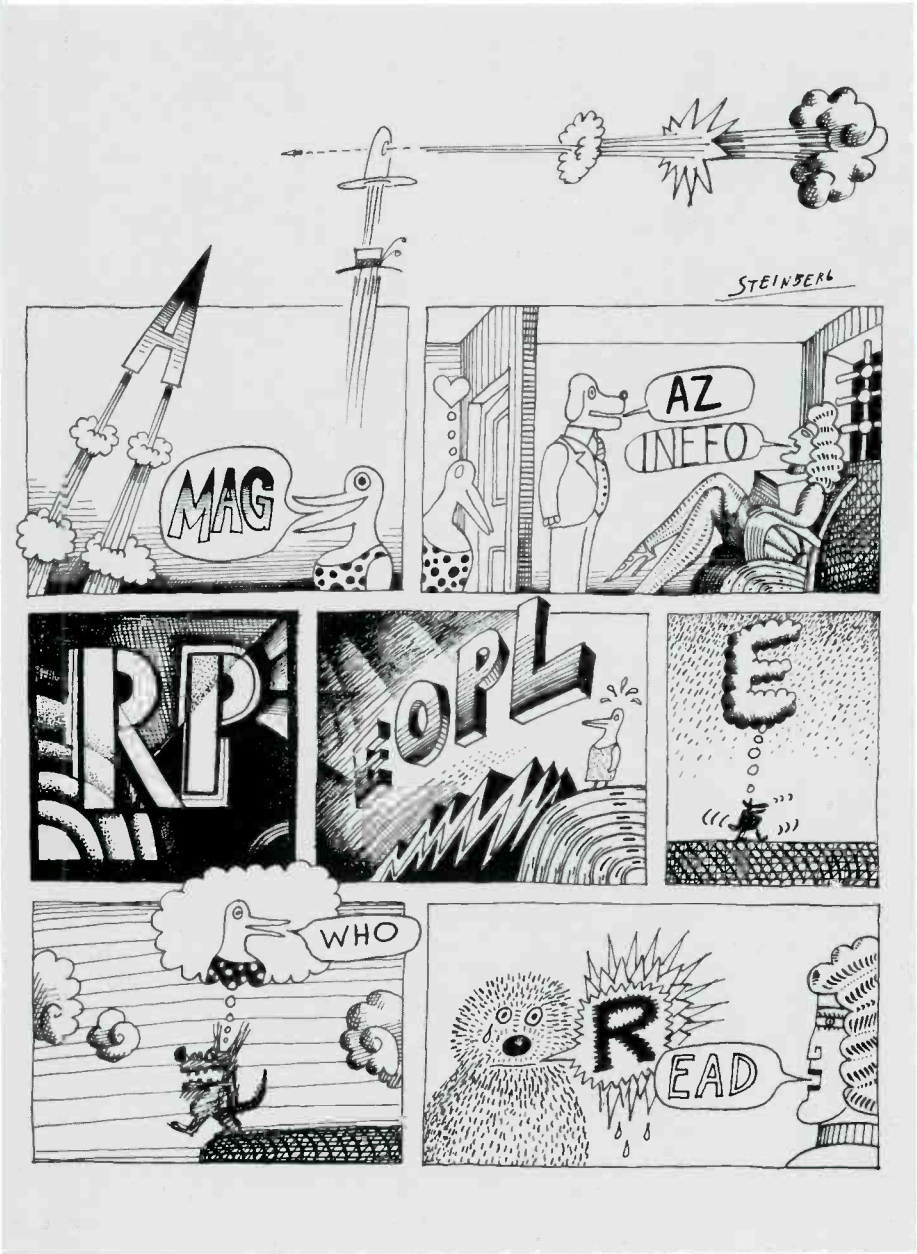


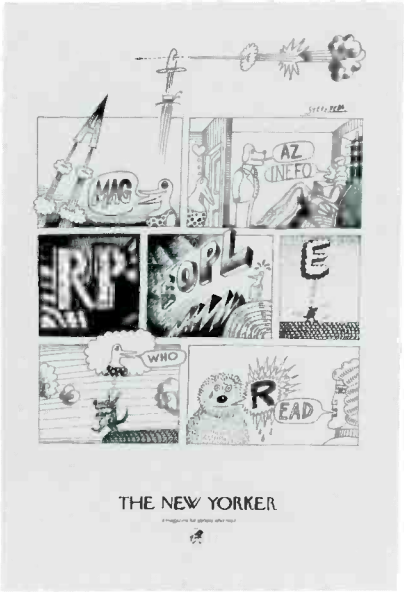
239

238
Art Director: Don Trousdell
Designers: Don Trousdell, Ron Mabey
Artist: Warren Weber
Copywriter: Mabey/Trousdell
Client: Jim Hess

239
Art Director/Designer/Artist: Arnold Varga
Copywriter: Al Van Dine
Client: Cox's

240
Art Director: Alexander Mohtares
Artist: Saul Steinberg
Agency: Chirurg & Cairns, Inc.
Client: The New Yorker

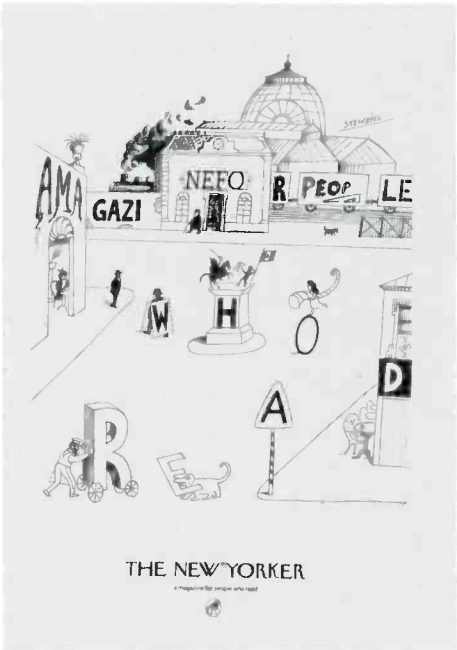




240


My name is Sholem Aleichem.
Maybe tonight
you could spare me an hour?
Burlington Experiment in Television
On NBC Channel 4, 10-11 PM. In color.

241


AMA
GAZI
NEFO
R
PEOP
LE
W
H
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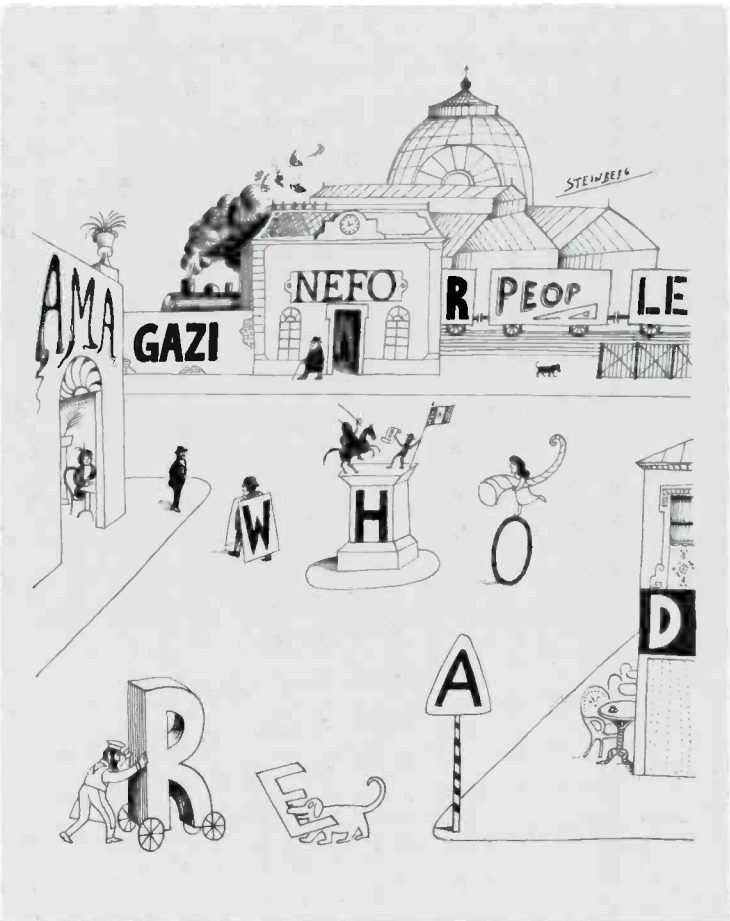
E
D
A
R
THE NEW YORKER

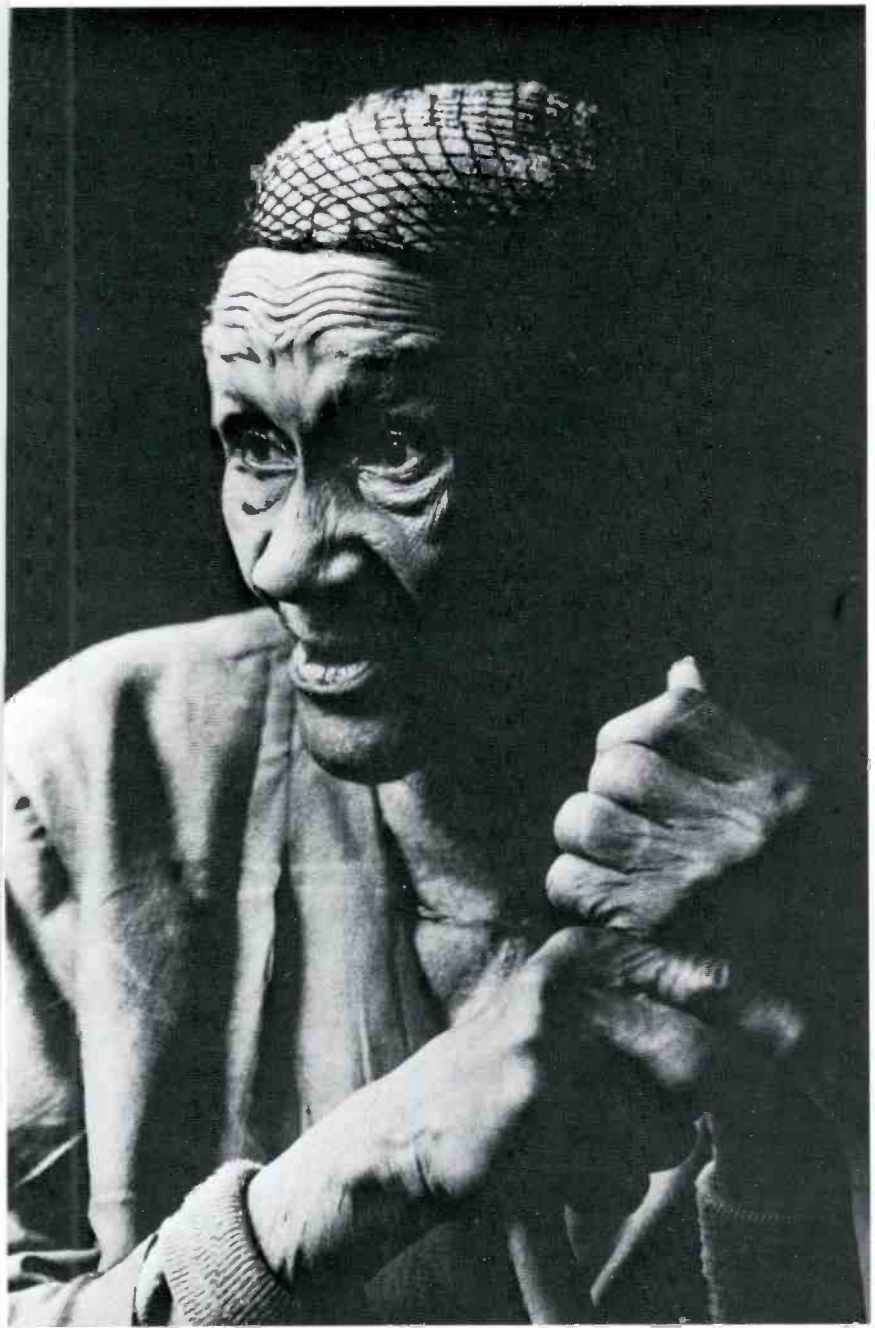

STEINBERG
AMA
GAZI
NEFO
R
PEOP
LE
W
H
O
E
D
A
R

242

241
Art Director/Designer: Norman Tanen
Artist: Robert Ziering
Copywriter: David Saslaw
Agency: Doyle Dane Bernbach, Inc.
Client: Burlington

242 DISTINCTIVE MERIT AWARD
Art Director: Alexander Mohtares
Artist: Saul Steinberg
Agency: Chirurg & Cairns, Inc.
Client: The New Yorker

243
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase, Inc.
Photographer: Hugh Bell
Copywriter: Byron Barclay
Agency/Client: Zebra Associates



243

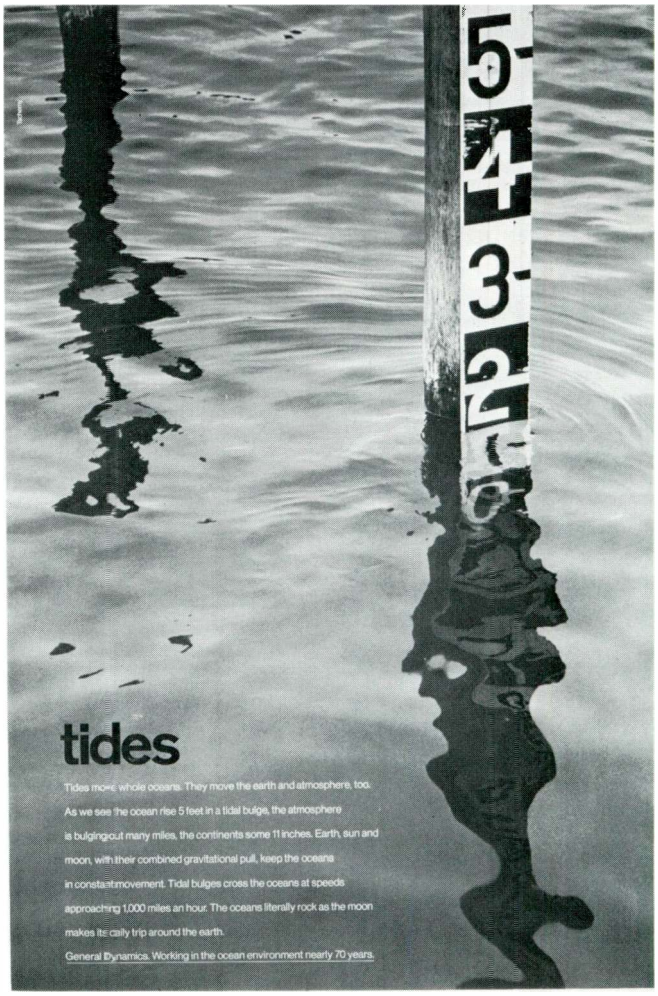
244
Art Director: Leonard H. Siennick
Designer/Photographer: George Tscherny
Copywriter: Thomas F. Gavin Jr.
Client: General Dynamics

245
Art Director/Designer/Copywriter: Bill Page
Photographer/Client: Bob Barclay

246 DISTINCTIVE MERIT AWARD
Art Director: Tony Russell
Photographer/Client: Phillip Leonian
Copywriter: Edith Leonian
Agency: Russell & Hinrichs, Inc.

247
Art Director/Designer: Peter Coutroulis
Photographer: Victor Skrebneski
Copywriter: Howard Krakow
Agency: Hurvis, Binzer & Churchill, Inc.

248
Art Director: Chad Hall
Client: Christa Peters



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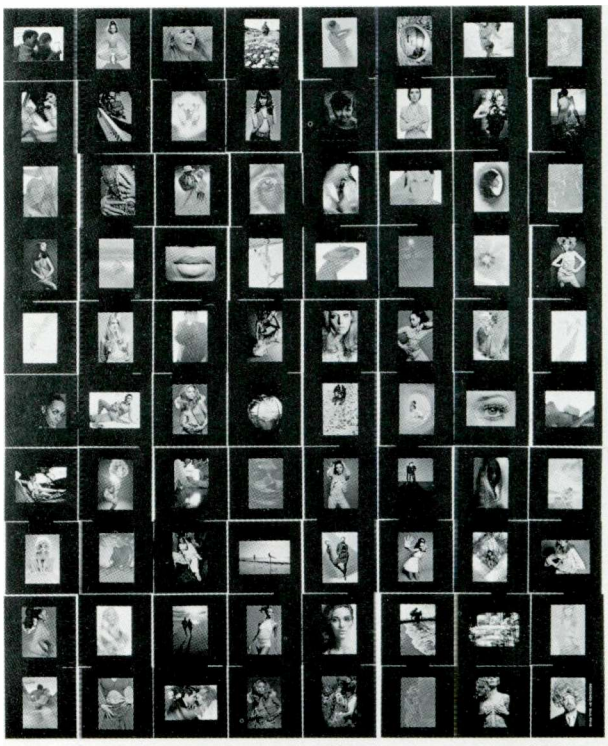


245


PHILLIP LEONIAN MOVES. HIS NEW STUDIO IS AT 170 FIFTH AVENUE NEW YORK. THE NUMBER IS YU 9-7670.

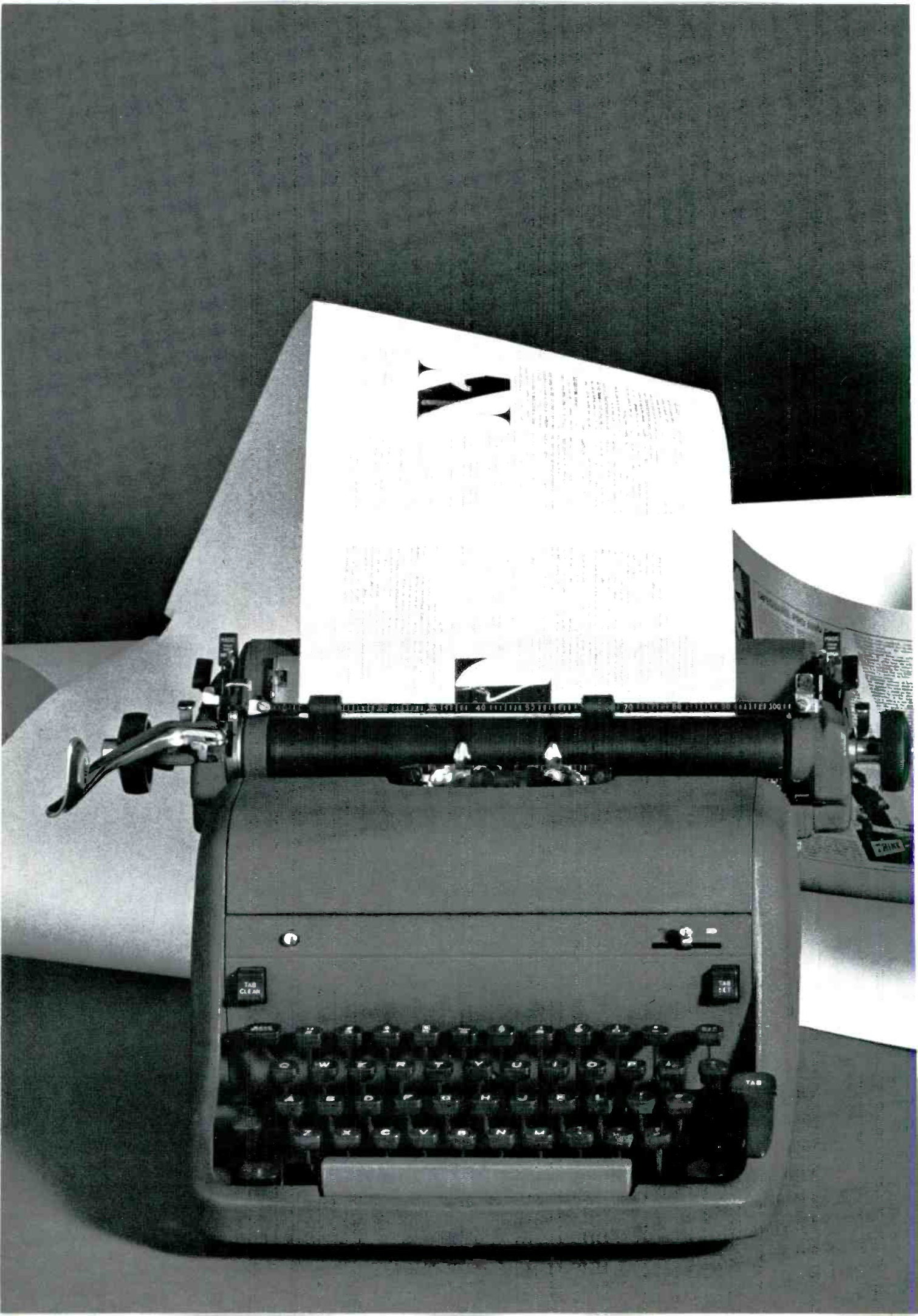
246


Commuter Airlines The uncommon carrier

247

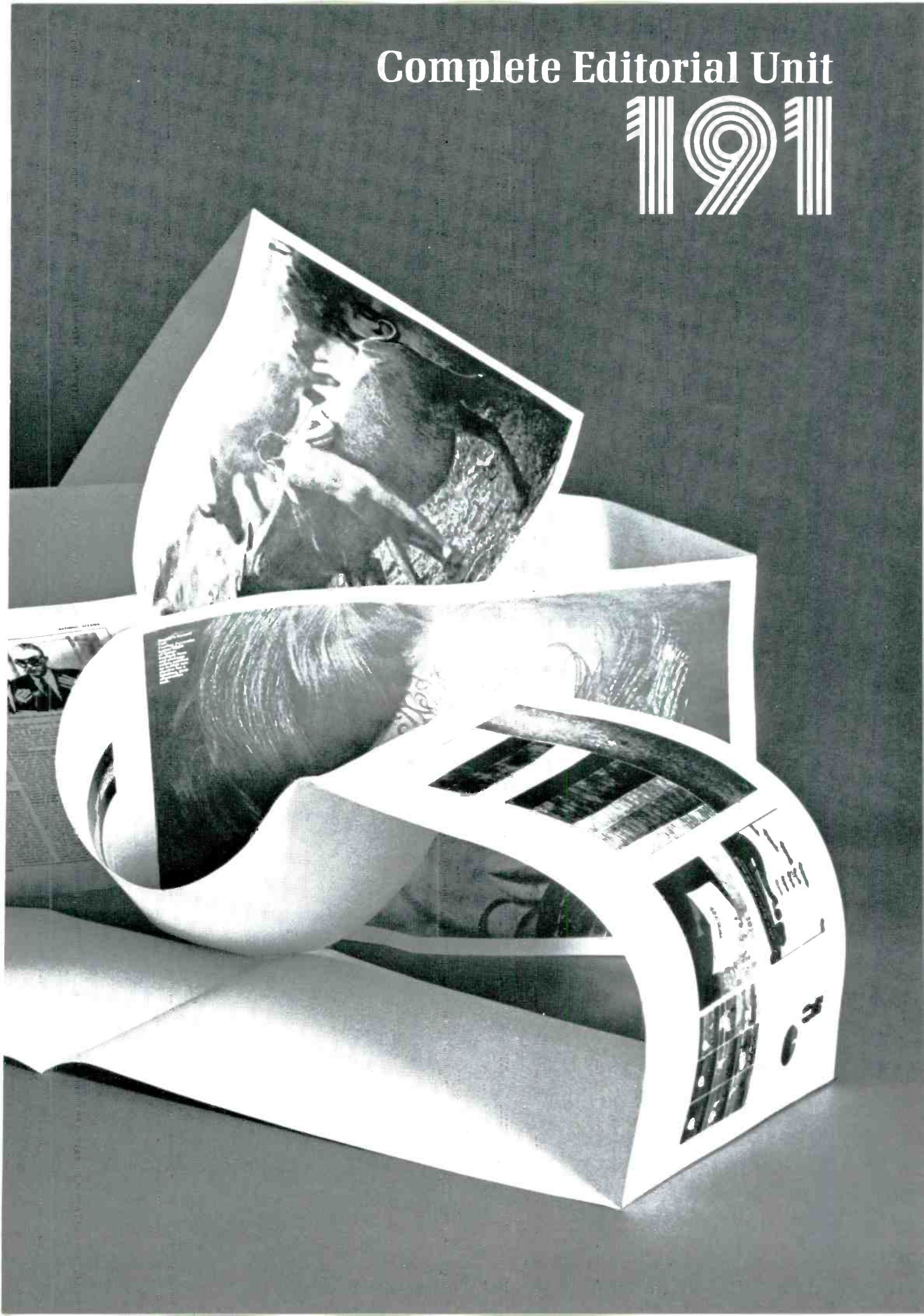

by Christa Peters

248


TAB CLEAR
TAB SET
TAB

Complete Editorial Unit

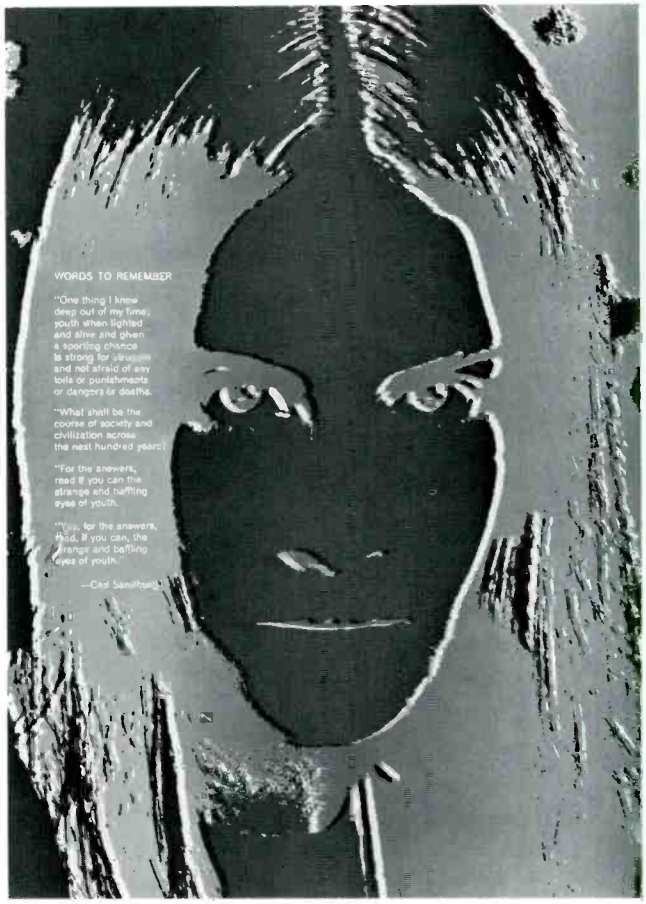
191



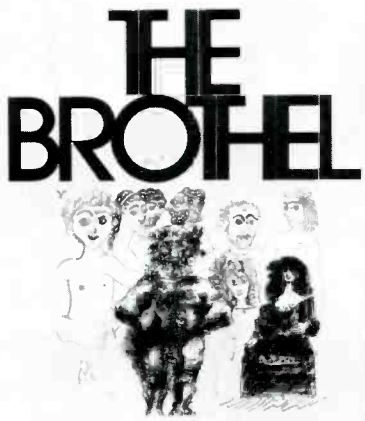
róż z nas nie pamięta urzeczeń lat dziecinnych, kiedy w okresie Świąt albo w dniu imienin otwierałe się pakunki — takie małe lub duże — i wówczas oczom ukazywał się wspaniały świat ołowianych żołnierzy, koni na biegunach, pajaców, klocków, misiów... Zarówno wtedy, jak i dzisiaj nie jest ważne, czy zabawka jest kosztowna czy tania, nabyta w sklepie czy wykonana domowym sposobem, jak na przykład lalka z gałganków (oczy namalowane kredką) albo bąk ze szpulki — bo wszystkie jednaką posiadają siłę wzbudzania dziecięcej radości. Na następnych stronicach prezentujemy wybór różności zdjętych z półek nowojorskiej firmy F.A.O. Schwarz, największego i najstarszego w Stanach sklepu zabawkarskiego. Niektóre, jak choćby widoczne powyżej lupy, zaprojektowano z wyraźną myślą o celach dydaktycznych, większość jednak wyłącznie dla rozrywki. Ale i rozrywka kształci, wzbogacając wyobraźnię dziecka i zapoznając je z otaczającym światem. Lalki, oczywiście, od niepamiętnych czasów stanowią najulubieńszą zabawkę dziewcząt, i pod tym względem nic się chyba nie zmieniło, mimo iż dzisiejsze lalki potrafią „mówić" i „chodzić". Znacznie większych postępów techniczno-motoryzacyjnych dokonano w świecie zabawek chłopięcych, które są niemal tak nowoczesne jak nagłówki jutrzejszych gazet. Nie znaczy to jednak, że dzisiejsze dzieci są szczęśliwsze niż byli ich dziadkowie bawiący się „staromodnymi" klockami, ponieważ magia zabawek — przeobrażająca ułudę w rzeczywistość — jest ponadczasowa.

Zdjęcia: David Attie

249



250



251

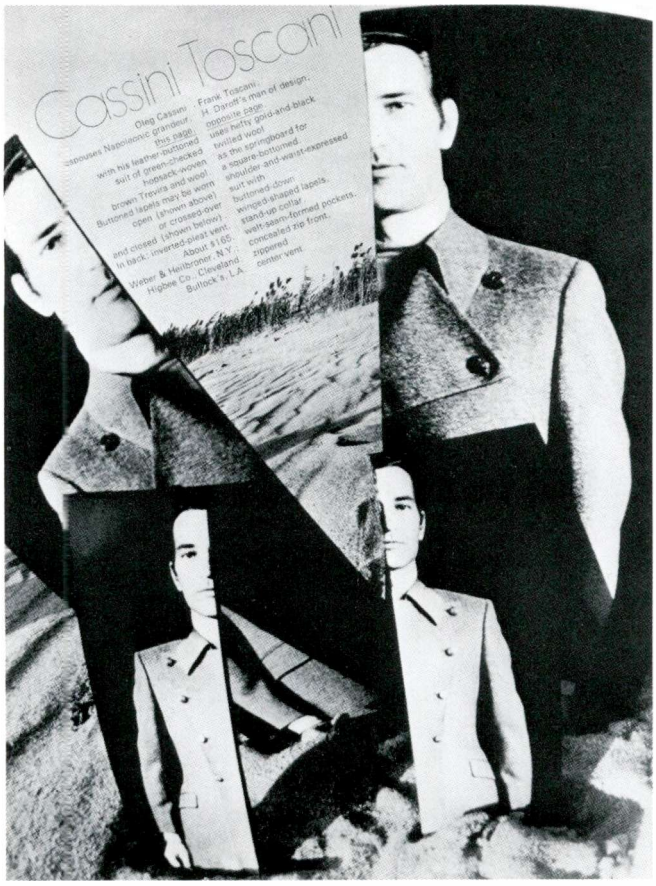
249
Art Director/Picture Editor: Lee Battaglia
Designer: Joseph Morgan
Photographer: David Attie
Editor: John Jacobs
Publisher/Agency: U.S. Information Agency

250
Art Director/Designer/Photographer:
Lawrence Zink
Publisher: Franciscan Fathers

251
Art Director/Designer: Herb Lubalin
Artist: Pablo Picasso
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

252
Art Director/Designer: Al Greenberg
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly

253
Art Director/Designer: Al Greenberg
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly



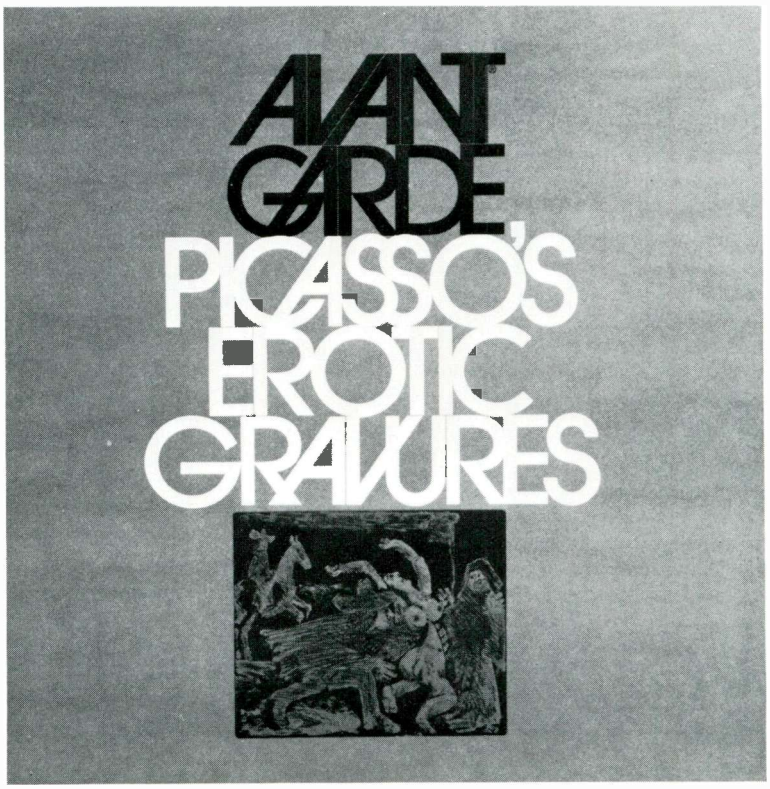
252

253

254
Art Director/Designer: Herb Lubalin
Artist: Pablo Picasso
Agency: Lubalin, Smith, Carnase
Publisher: Avant Garde

255
Art Director: Roger Schoening
Designer: Gregory Chislovsky
Artist/Photographer: Alen Macweeney
Copywriter: Robin Watt
Publisher: Condé Nast Publications, Inc./
Mademoiselle Magazine

256
Art Director: William Cadge
Designer: Bob Ciano
Photographer: Harold Krieger
Publisher: Redbook Magazine



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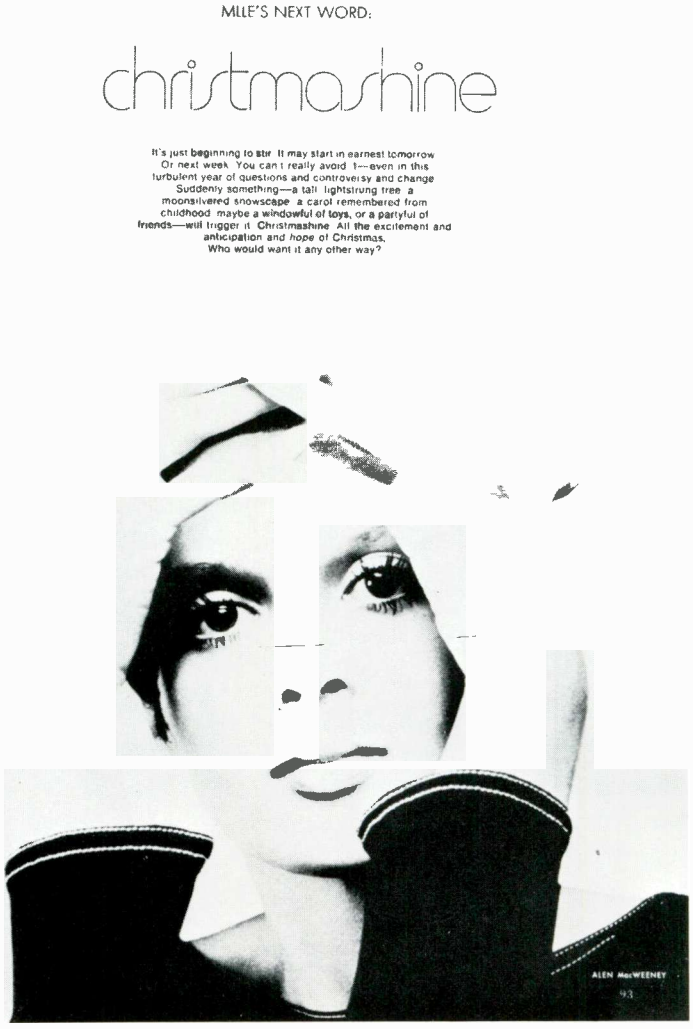

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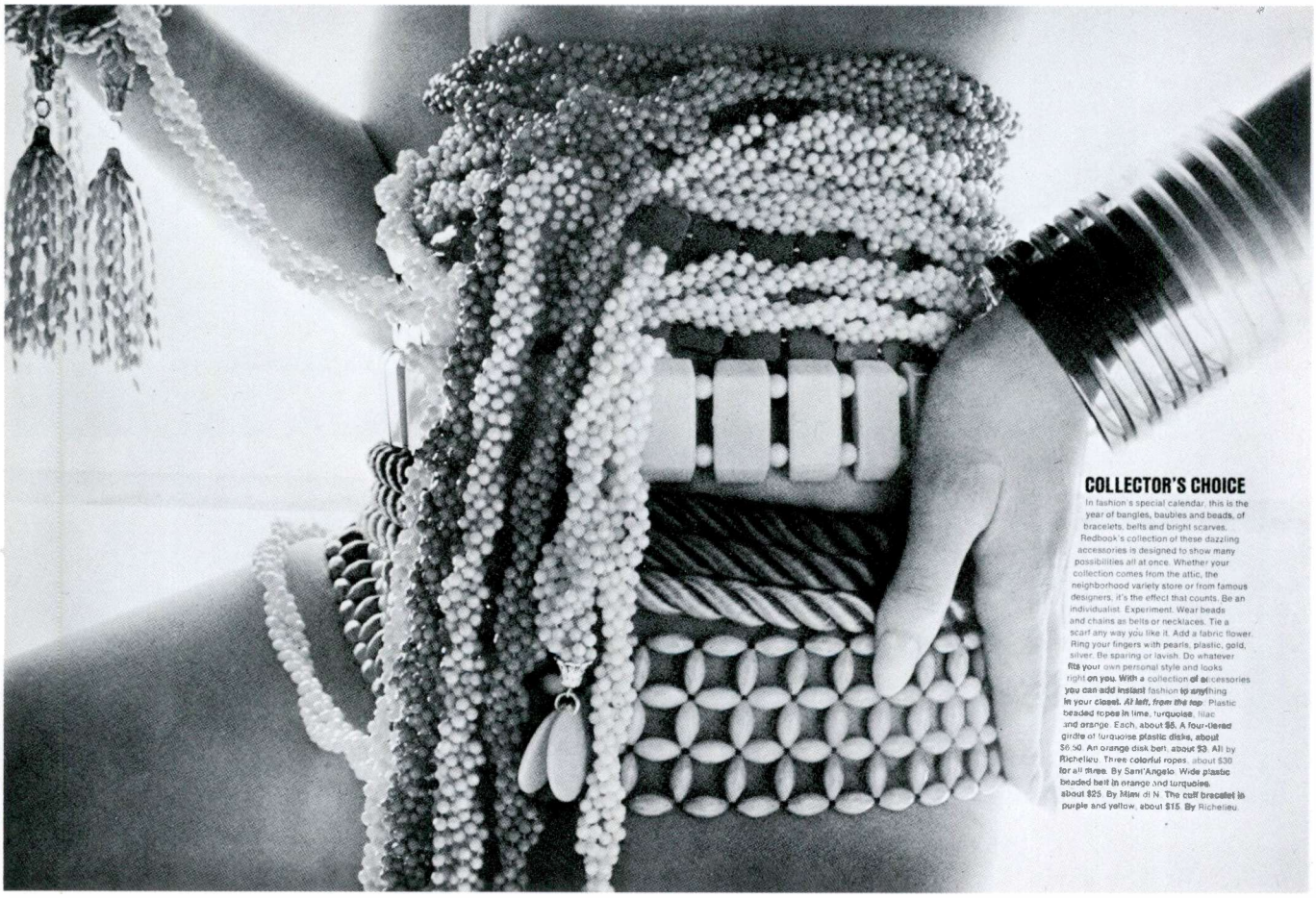


COLLECTOR'S CHOICE

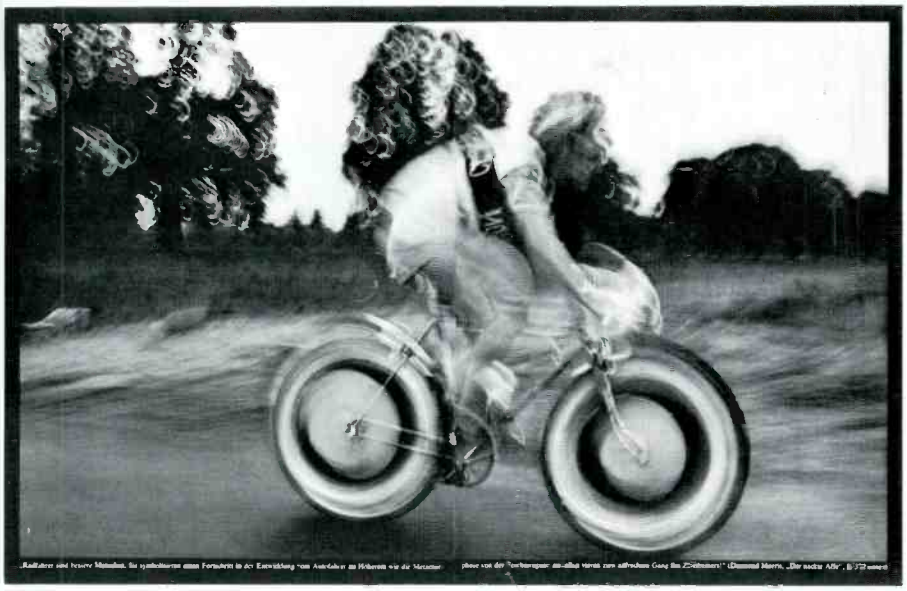
In fashion's special calendar, this is the year of bangles, baubles and beads, of bracelets, belts and bright scarves. Redbook's collection of these dazzling accessories is designed to show many possibilities all at once. Whether your collection comes from the attic, the neighborhood variety store or from famous designers, it's the effect that counts. Be an individualist. Experiment. Wear beads and chains as belts or necklaces. Tie a scarf any way you like it. Add a fabric flower. Ring your fingers with pearls, plastic, gold, silver. Be sparing or lavish. Do whatever fits your own personal style and looks right on you. With a collection of accessories you can add instant fashion to anything in your closet. *At left, from the top:* Plastic beaded ropes in lime, turquoise, lilac and orange. Each, about $8. A four-tiered girdle of turquoise plastic disks, about $6.50. An orange disk belt, about $3. All by Richelieu. Three colorful ropes, about $30 for all three. By Sant'Angelo. Wide plastic beaded belt in orange and turquoise, about $25. By Miani di N. The cuff bracelet in purple and yellow, about $15. By Richelieu.

DIE
TEUERSTEN
STRÜMPFE
DER WELT

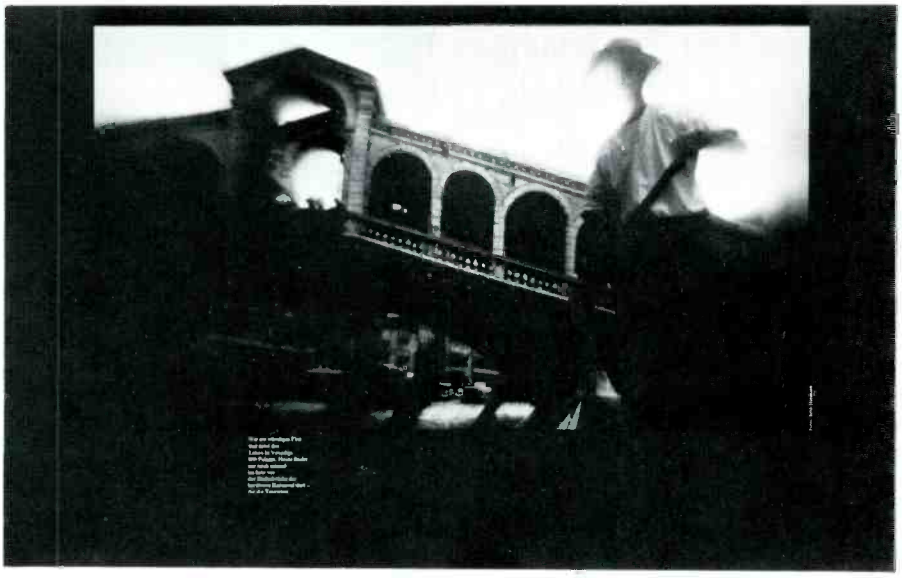
Um es genau zu sagen: Diese Strümpfe kosten 240 Mark. Teurer geht es überhaupt nicht mehr sie sind allerdings auch die schönsten, die wir je sahen! Silbergewirk mit Silberornamenten rankt sich den „Königsweg" des fraulichen Charmes hinauf, mit Pailletten geschmückt. Valentino erfand, was Mädchen von morgen brauchen das Bein-Kleid.

260

261



262



263

264

260
Art Director: Willy Fleckhaus
Photographer: Frank Horvat
Publisher: Redaktion twen

261
Art Director: Willy Fleckhaus
Photographer: Tassilo Trost
Publisher: Redaktion twen

262 MEDAL AWARD
Art Director: Willy Fleckhaus
Photographer: Hans Feurer
Publisher: Redaktion twen

263
Art Director: Willy Fleckhaus
Photographer: Erich Hartmann
Publisher: Redaktion twen

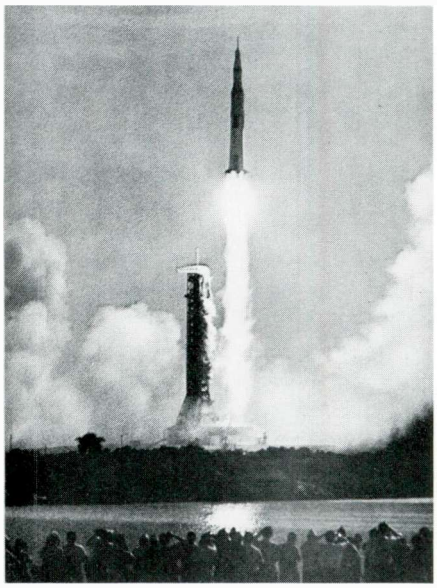
264
Art Director: Willy Fleckhaus
Photographer: Erich Hartmann
Publisher: Redaktion twen

265
Art Director: Bea Feitler
Designers: Bea Feitler, Ruth Ansel
Publisher: Harper's Bazaar

266 DISTINCTIVE MERIT AWARD
Art Director: Ruth Ansel
Designers: Ruth Ansel, Bea Feitler
Photographer: Alberto Rizzo
Publisher: Harper's Bazaar

267
Art Director: Willy Fleckhaus
Artist: Tom Wesselmann
Photographer: Charlotte March
Publisher: Redaktion twen

268
Art Director/Designer: Robert B. Clive
Photographers: Howell Conant, Greene-Eula
Publisher: Life Magazine



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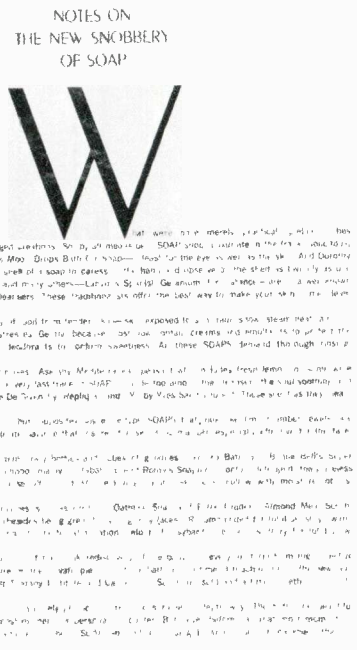
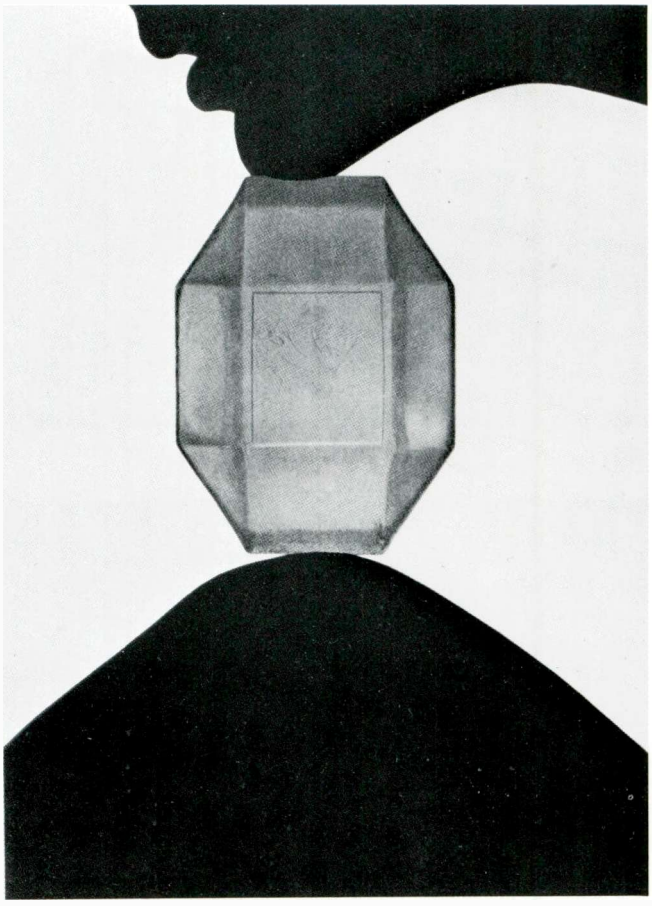




266

Die Bundesliga-Spieler werden sich umschauen – nach ihren eigenen Trikots, wenn hat entdeckt, wie man aus diesen Baumwollhemden mit den Vereinsstreifen eigenwillige Kleider machen kann. Die Trikots haben die richtige Mini-Kürze und die schönsten Sommerfarben. Man braucht eigentlich nicht mehr zu tun, als die Sportlerschultern und die Bizepsarme schmaler zu nähen. Sie können auch Eishockey-Hemden nehmen, die über der Brust so zünftig geschnürt sind. Oder ganz profane Herrenunterhemden. Man bekommt sie in jedem Kaufhaus, und sie lassen sich mit Batikfarben mühelos färben. Die Trikots kosten zwischen zehn und 15 Mark. Unterhemden sind noch billiger. Das FC-Bayern-Mädchen trägt stilgerecht die passenden Trainingsschuhe. Es könnte aber auch jedes andere Schuhwerk sein.

Das Sport-Trikot: Ihr neues Mini-Kleid

267

268

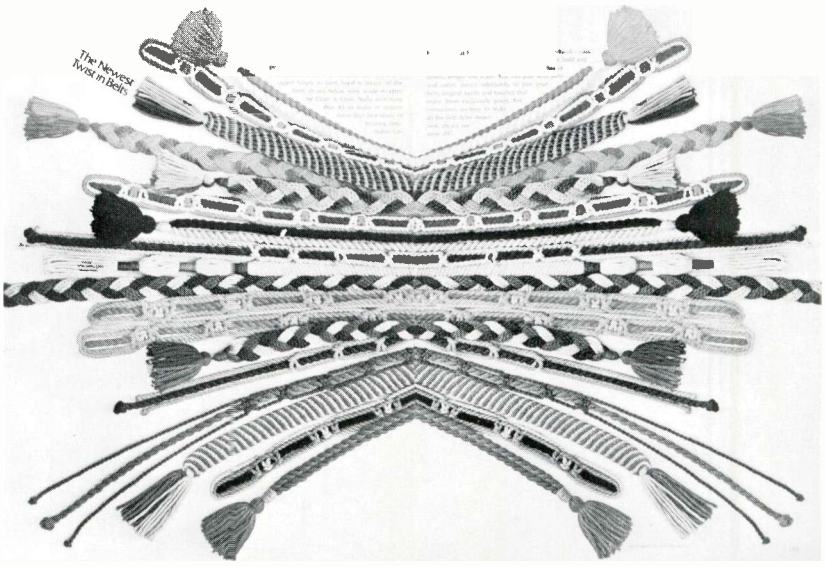
269
Art Director/Designer/Photographer:
William Cadge
Publisher: Redbook Magazine

270
Art Director: William Cadge
Designer: Bob Ciano
Photographer: Phil Marco
Publisher: Redbook Magazine

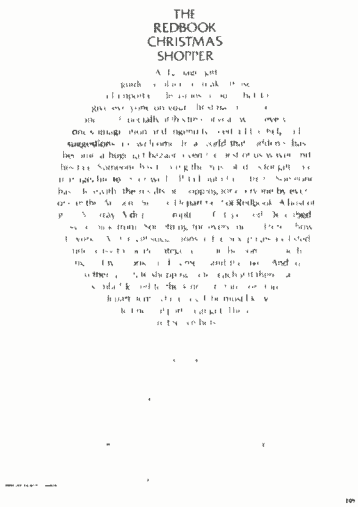
271
Art Director/Designer: Al Greenberg
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly

272
Art Director/Designer: Einar Vinje
Artist: Donna M. Brown
Copywriter: Stuart Gilman
Publisher: McGill Reporter

273
Art Director/Designer: Al Greenberg
Artist: Marilyn Hoffner
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly



269



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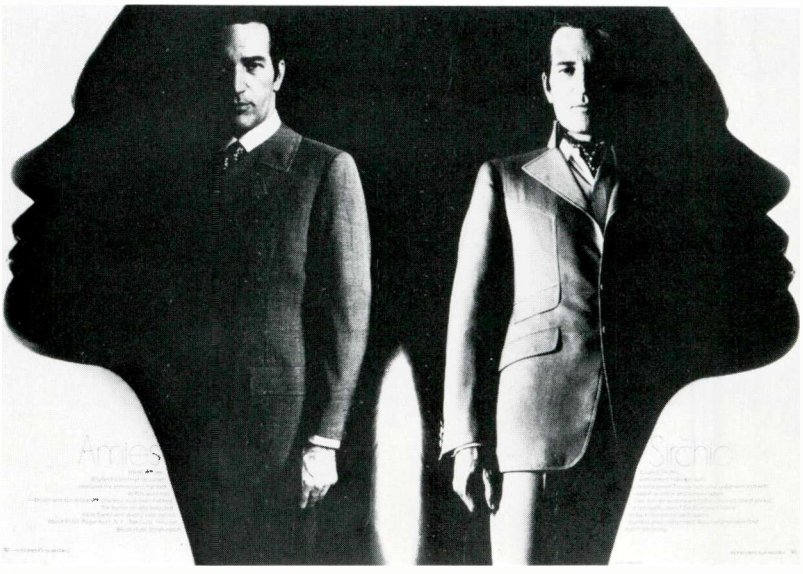
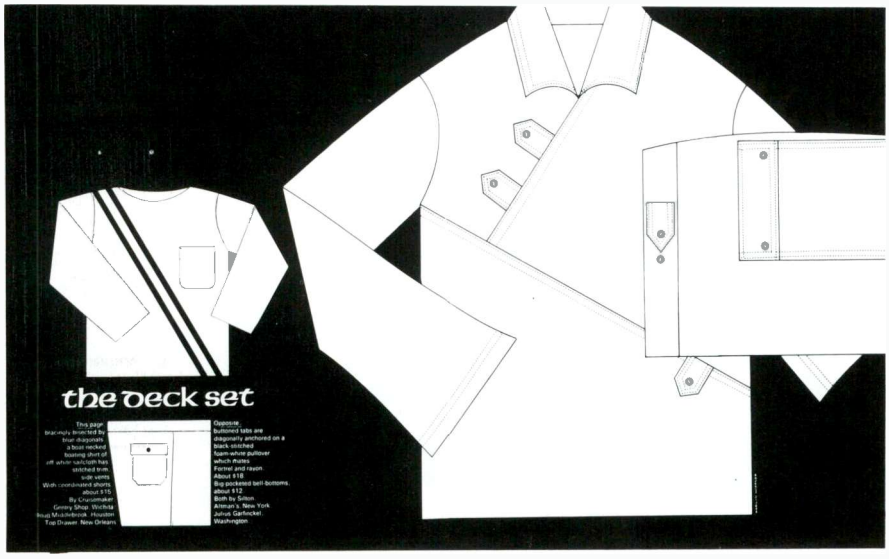


271


there will be revolution
Stanley Gray
interviewed
by Stuart Gilman
FREEDOM!
FREEDOM!
VIETNAM!
QUÉBEC!
CAPITALISTS!
COMMUNISTS!

272


the deck set
This page:
Diagonally inverted fly
blue diagonals
a boat necked
boating shirt of
off white sailcloth has
stitched trim
side vents
With coordinated shorts
about $15
By Kriusmaker
Gentry Shop Wichita
Hugg Muschbrook Houston
Top Drawer New Orleans
Opposite:
Buttoned tabs are
diagonally anchored on a
black stitched
foam-white pullover
which dates
Fortrel and rayon
About $18
Big pocketed bell-bottoms,
about $12
Both by Sirion
Altman's New York
Julius Garfinckel
Washington

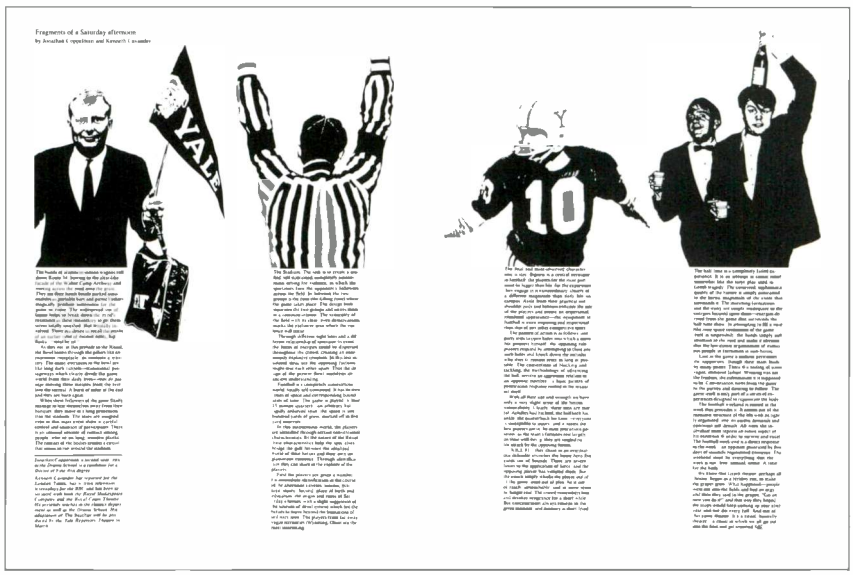
273

274
Art Director/Designer: Bruce A. McIntosh
Photographer: Robert Randolph
Publisher: The New Journal

275
Art Director/Designer: Bruce A. McIntosh
Photographer: Herman Hong
Publisher: The New Journal

276 DISTINCTIVE MERIT AWARD
Art Director/Designer: Al Greenberg
Photographer: Leonard Nones
Copywriter: Idabelle Schiefer
Publisher: Esquire, Inc./Gentlemen's Quarterly

277
Art Director/Designer: Al Greenberg
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly



274

275


GOT THE TIME?
New faces for $50 and under
The watch you now own no doubt serves you well as a timekeeper but may be a little too dressy for weekends in the country or too sporty for dinner at the Top of the Tower. Good-looking yet inexpensive watches are now on hand for just such occasions. For that extra time on your hands, why not build a watch wardrobe?
Opposite page, from top, automatic calendar watch by Waltman in silvertone has a blue face; $50. Vantage stainless steel by Hamilton has markers in red, sweep second hand, flexible metal band; $35. Skin diver's watch, Caravelle by Bulova, in stainless steel, has a rotating bezel for gauging time under water; $30. Automatic waterproof calendar watch by Enicar is completely stainless steel; $49. Blue faced, stainless steel waterproof watch by Wyler; $40. Goldentone digital watch by Schiaparelli shows date, hour and minutes in three windows; silvered face, steel back; $33. Round tortoise-faced watch in golden oval frame is by Rodania; $35.
This page, from top, golden nautical watch by John Weitz for Destino has unusual rope looped band and sweep second hand; $40. Polished stainless steel calendar watch has perforated strap; Commodore A by Wittnauer; $50. Electronic watch by Sheffield has large script numerals and a sweep second hand; $40. Goldentone square faced watch with Roman numerals is by Old England; $30.
At jewelry and department stores throughout the country. Write for stores nearest you selling specific watches.

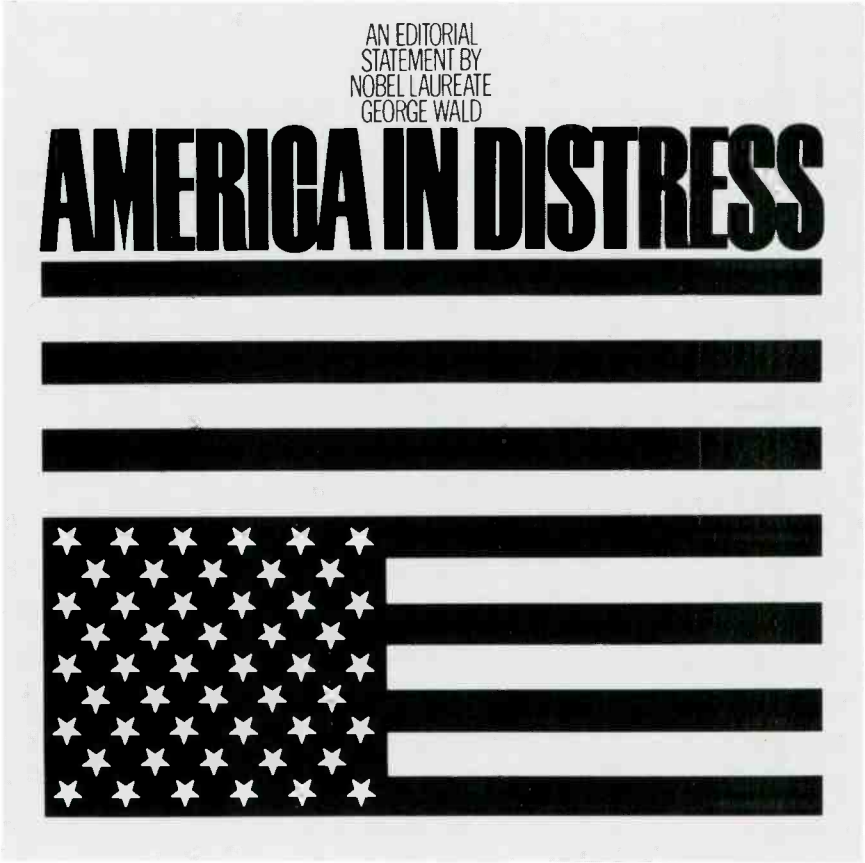
276

277

278
Art Director/Designer: Herb Lubalin
Artists/Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

279
Art Director/Designer: Herb Lubalin
Artist: Milton Glaser
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

280
Art Director/Designer: George N. Soppelsa
Photographer: Norman Rothschild
Publisher: Ziff-Davis Publishing Co./
Popular Photography



278

279

35

WHY I PREFER IT FOR COLOR

By NORMAN ROTHSCHILD

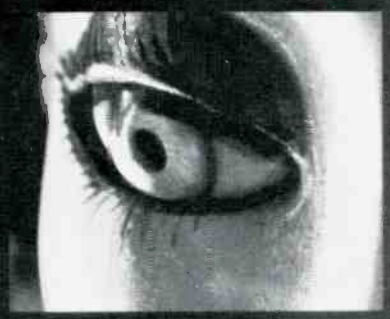
It's an eternal struggle for photographers to find cameras, equipment and sensitive materials that add up to a comfortable way of photographic life. I have gone through that phase of my existence, using alternately twin-lens reflexes, 4x5 press cameras, 8x10 views, 2 1/4 SLRs. I like all of these, for what each can do.

But for many reasons, I have gravitated to the 35-mm camera and color film for most of my shooting. I have nothing against black-and-white. I personally think it is a different and difficult medium. Even though I haven't done serious work in black-and-white for almost 20 years, still go into the darkroom occasionally to make prints.

But I find that color is a more natural form of expression. After all, except for those of us who are competently color blind, the hues of nature affect our daily lives in direct and sometimes in subtle ways. In ordinary speech, you hear expressions such as "in blue mood," "purple with rage," "green with envy," "in the pink of condition," and many others. Stopping at a red light can save your life at an intersection, and being in the black instead of in the red means that you're not facing bankruptcy.

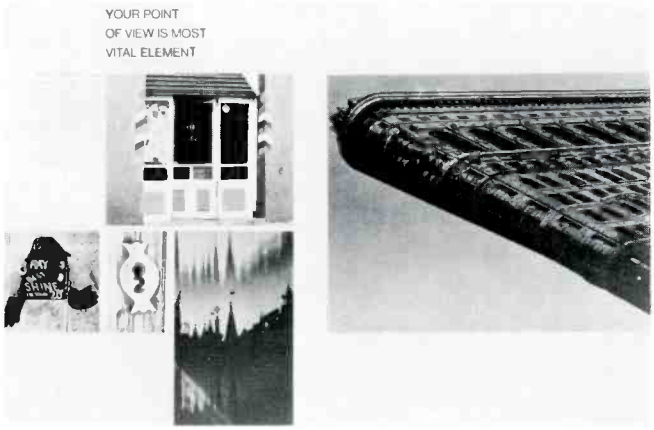
For me, the ability to mentally translate a colorful scene into a color image has its attractions. Even the non-artistic snapshooter prefers color for the same reason. After all, he does want his wife's new dress to come out red, and not gray or some other improbable color.

But the use of color goes beyond verisimilitude. Once having made pictures that more or less resemble the object itself (now that I didn't say "true color"), (continued on last page of story)



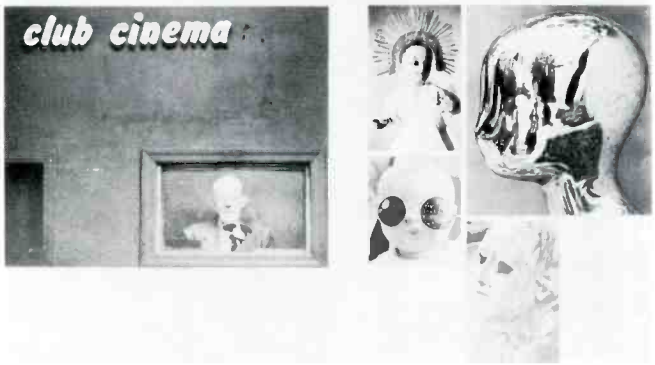
Close-up of eye of a window display mannequin was taken through glass by using a 135-mm Bronica macro lens.

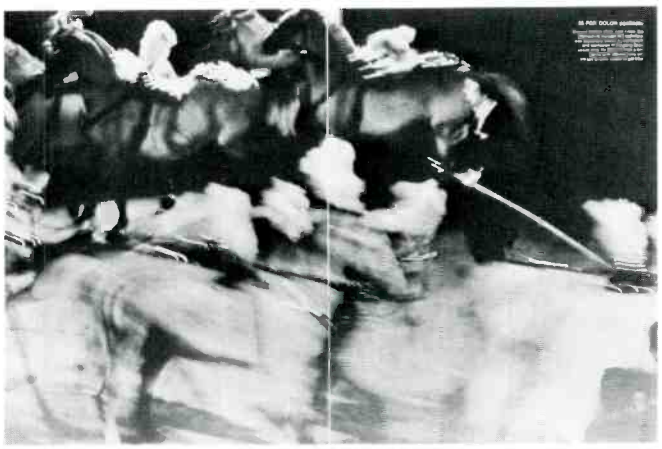
YOUR POINT OF VIEW IS MOST VITAL ELEMENT

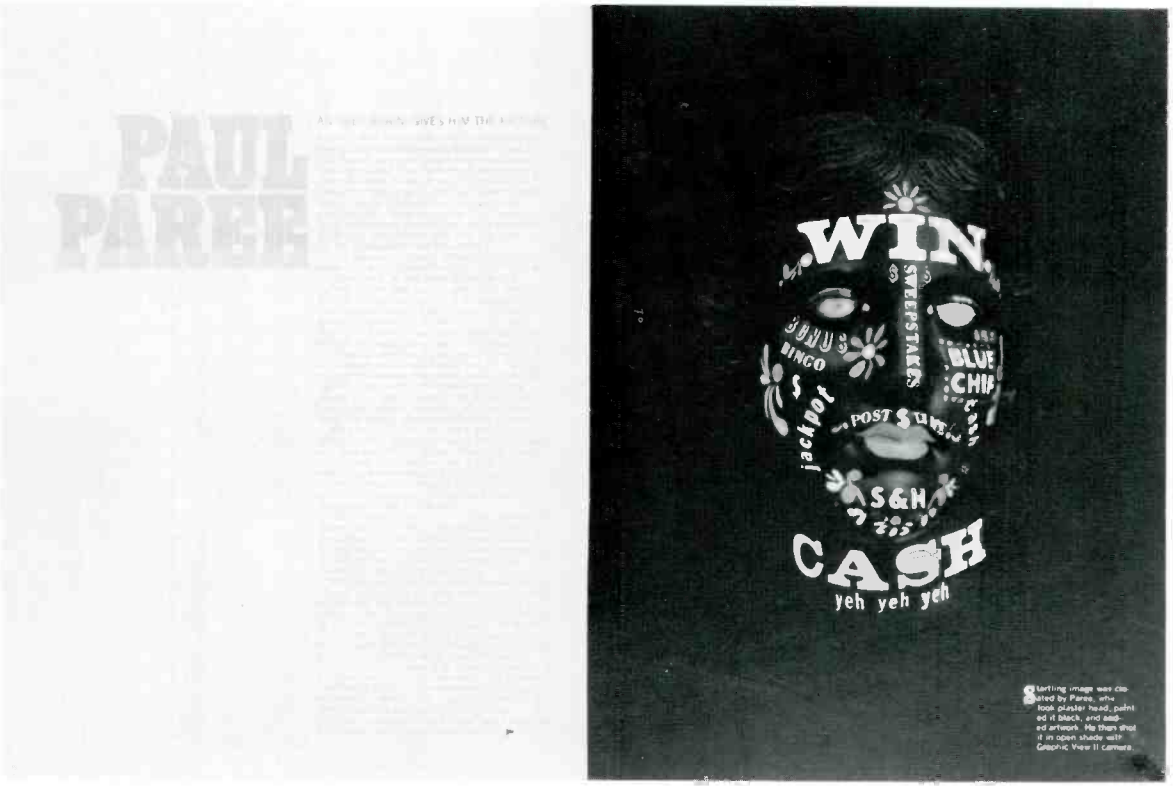


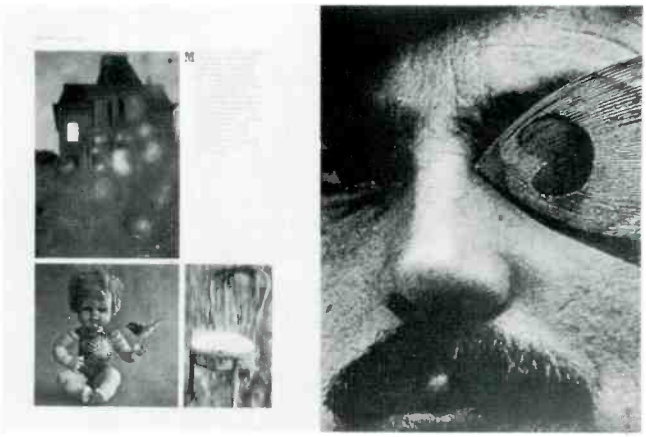
FOR NO OTHER CAMERAS ARE THERE SO MANY LENSES, FILMS

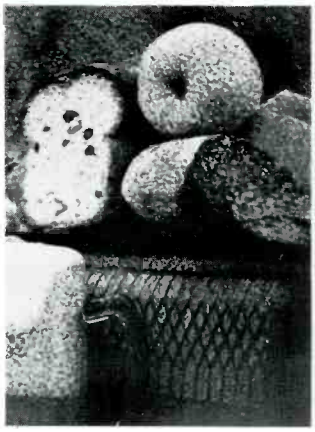
INANIMATE OBJECTS COME TO LIFE WHEN SEEN THAT WAY






PAUL
PAREE
WIN
SWEEPSTAKES
BINGO
BLUE
jackpot
POST
S&H
CASH
yeh yeh yeh





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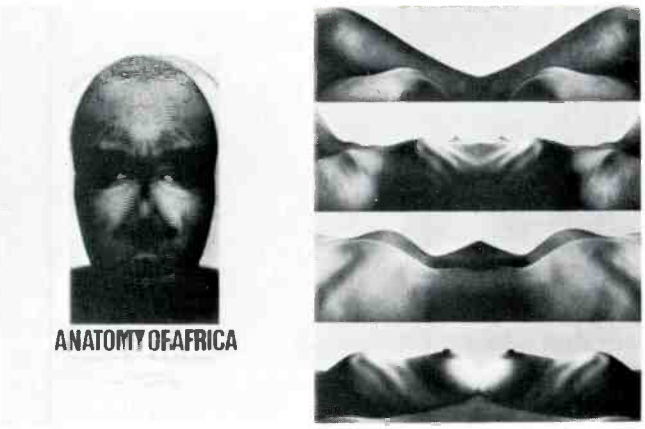

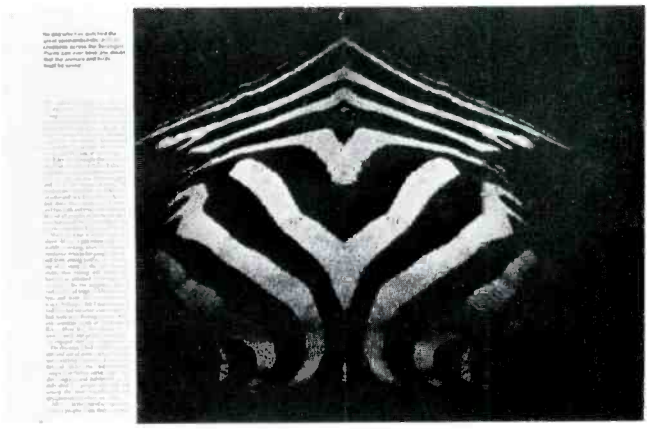

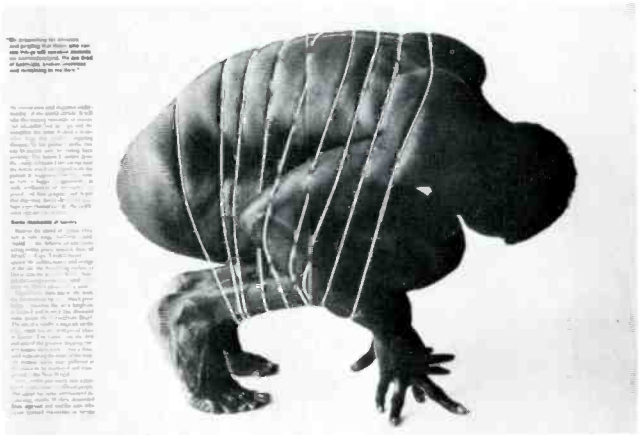

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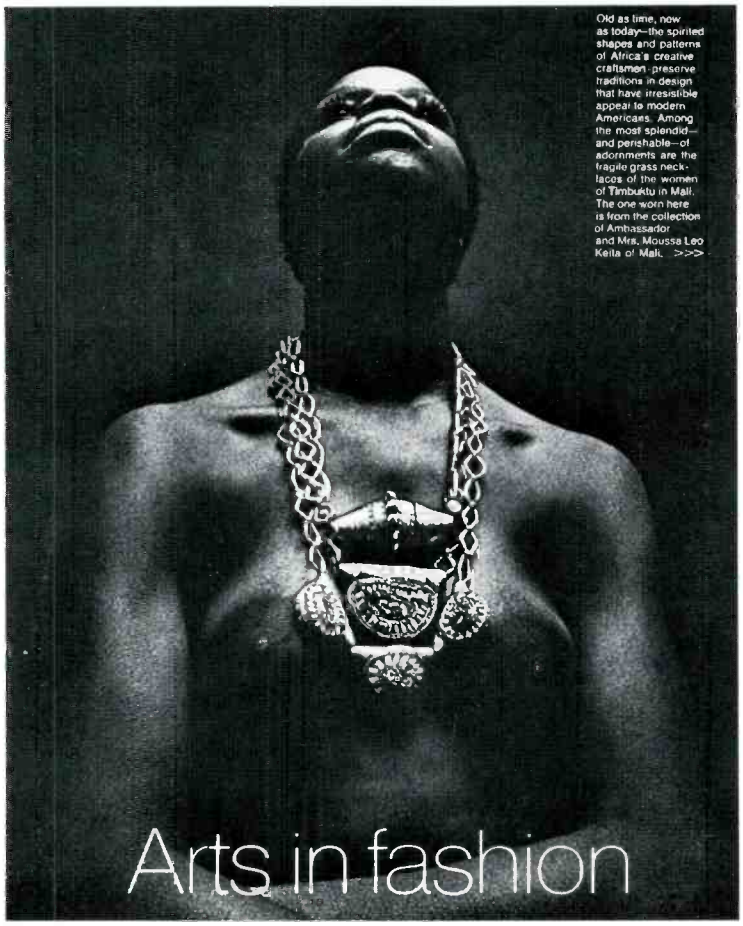


283

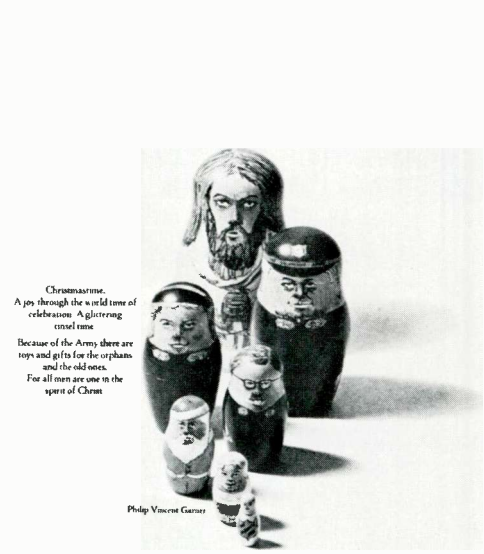
281
Art Director/Designer: George N. Soppelsa
Photographer: Paul Paree
Publisher: Ziff-Davis Publishing Co./
Popular Photography

282
Art Director/Designer: Thomas Huestis
Photographer: Art Kane
Publisher: Venture Magazine

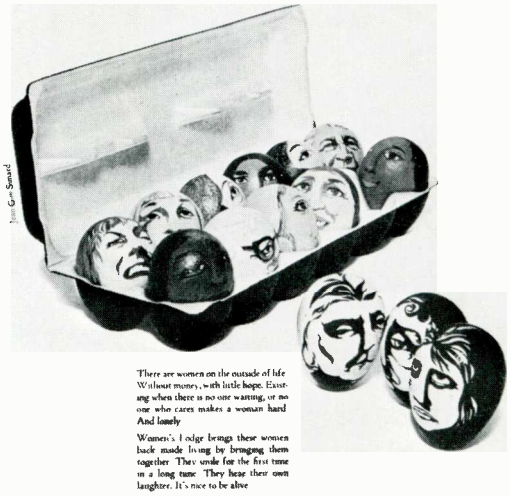
283
Art Director/Designer/Photographer:
Thomas Huestis
Publisher: Venture Magazine

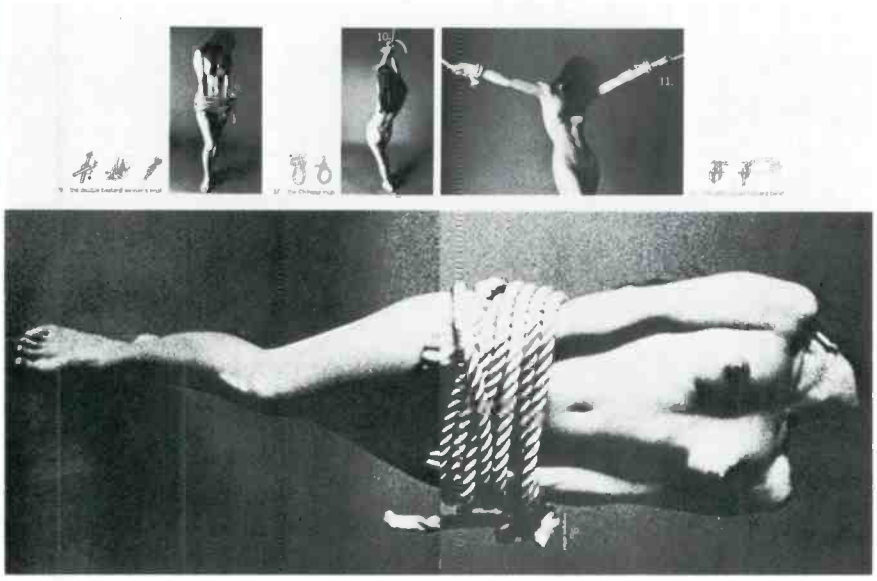
284
Art Director: Bernard Owett
Designers: Victoria Cero, Michael Jackson
Artist/Photographer:
Art Center College of Design Students
Copywriter: Lorna Gustafson
Agency: J. Walter Thompson Company
Client: Salvation Army

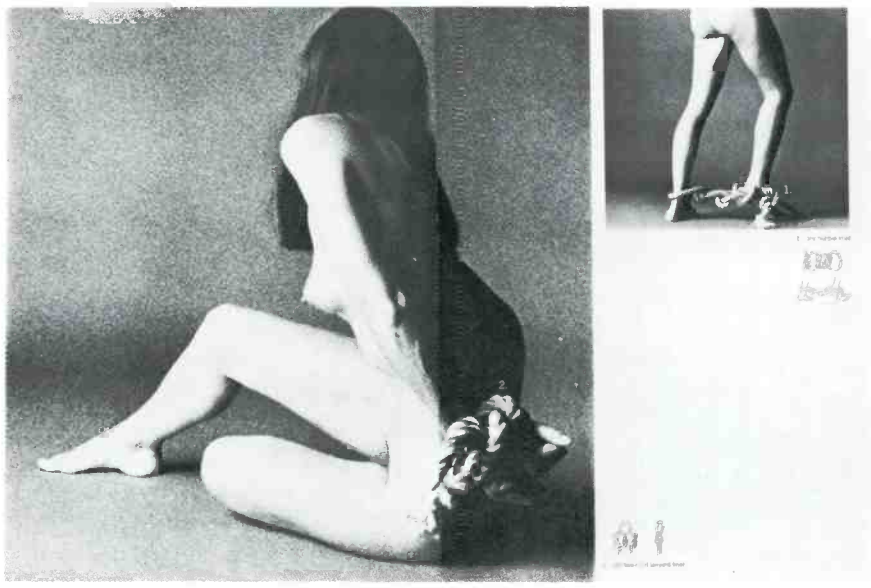
285
Art Director: Kenneth R. Deardoff
Designers: Jules Maidoff, Kenneth R. Deardoff
Photographer: Thom Lafferty
Copywriter: Michael O'Donoghue
Publisher: Grove Press/Evergreen Review



"A new commandment I give unto you. That ye love one another." JOHN XIII:34



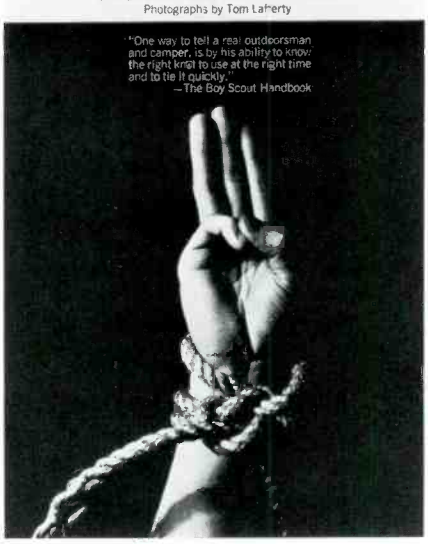


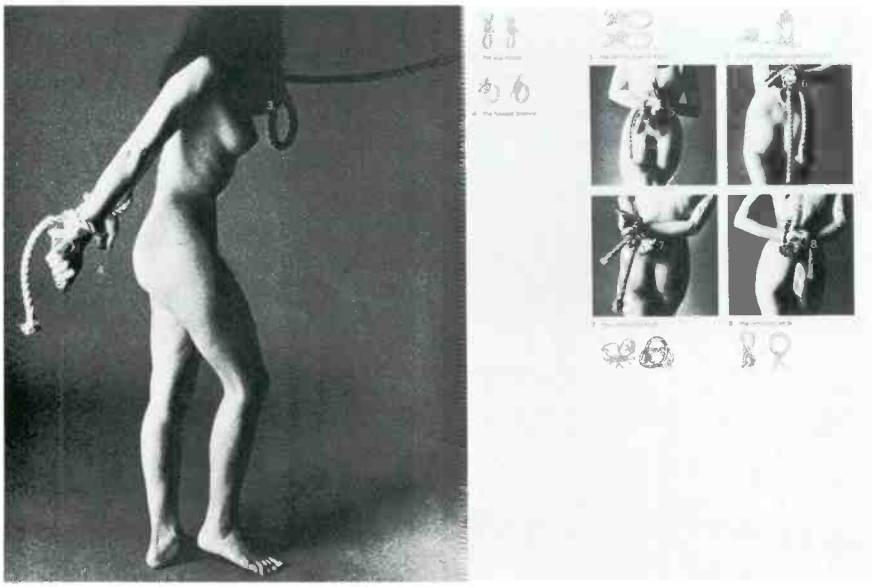


Binders Keepers

by Evergreen Craftsmanship Editor Michael O'Donoghue

Photographs by Tom Lafferty





286
Art Director/Designer: William Hopkins
Photographer: Paul Fusco
Publisher: Cowles Communications, Inc./
Look Magazine

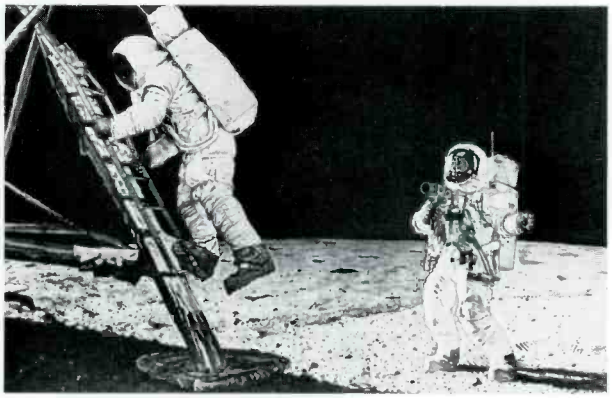
287 MEDAL AWARD
Art Director/Designer: Allen Hurlburt
Artist: Norman Rockwell
Photographers: Marvin Newman,
Fred J. Maroon, Douglas Jones, Steve Schapiro,
Charles Harbutt, Michael A. Vaccaro,
Richard Avedon, Peter Turner, NBC,
Paul Fusco, Thomas R. Koeniges, Joel Baldwin,
Gilbert, Ken Heyman, James J. Robertson,
Art Kane, Bob Adelman, James H. Karales,
Richard Saunders, Irving Penn, Stanley Tretick,
Dan McCoy, Mark Riboud, NASA
Publisher: Cowles Communications, Inc./
Look Magazine

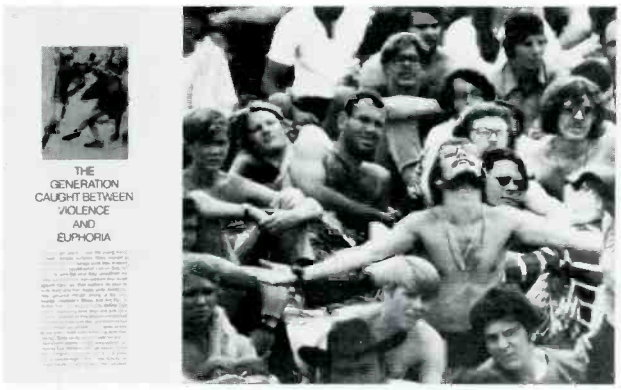
286


THE SIXTIES
OUR UNBELIEVABLE DECADE

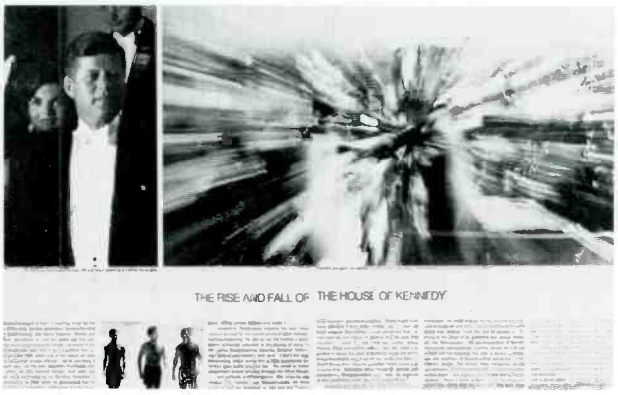

THE ULTIMATE CONFRONTATION: THE FLOWER AND THE BAYONET
THE FINAL IMPOSSIBILITY MAN'S TRACKS ON THE MOON


AND CAMELOT CAME CRASHING DOWN

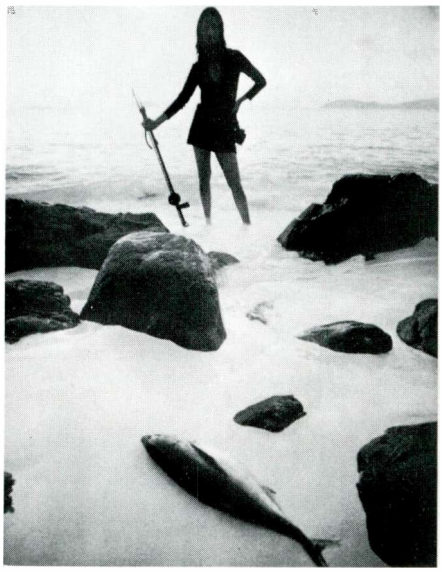


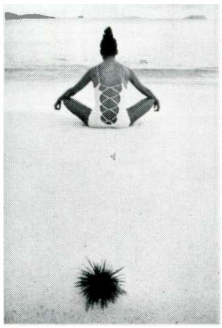

THE GENERATION CAUGHT BETWEEN VIOLENCE AND EUPHORIA


HAIR
THE "BAD, BEAUTIFUL, MIND-BLOWING" YEARS


THE RISE AND FALL OF THE HOUSE OF KENNEDY

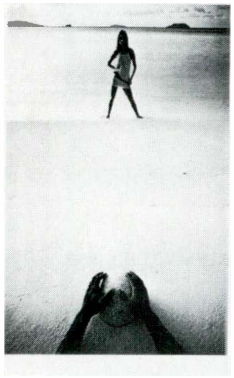

A TIME OF HOPE AND PROMISES UNKEPT

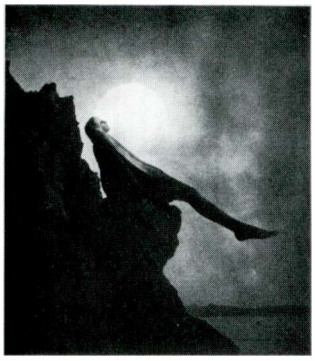




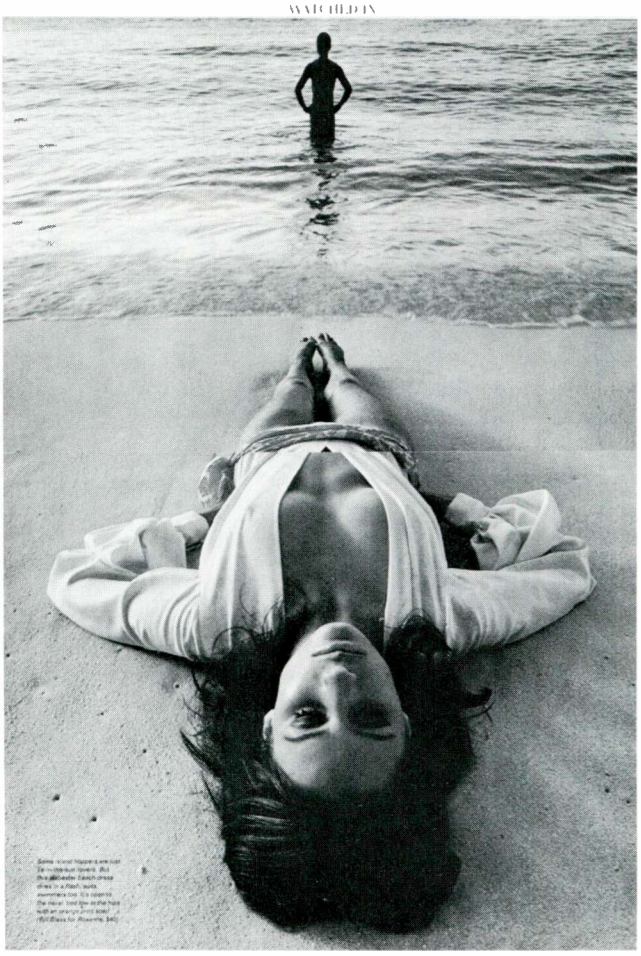
DRESSED TO TAKE THE PLUNGE

PRODUCED BY GLORIA PLAIT · PHOTOGRAPHS BY RICHARD NOBLE





A DIE-CUT ROMPER TO BE WATCHED IN



289

288
Art Director: William Hopkins
Designer: Philip Sykes
Photographer: Richard Noble
Publisher: Cowles Communications, Inc./
Look Magazine

289
Art Director: John Vogler
Designers: John Vogler, Richard Davis
Photographer: Richard Davis
Publisher: Life Magazine

Corrosion of smog may destroy the fabled old city on the shores of the Adriatic.

THE WATERS OF VENICE

may finally cover over all that is left.

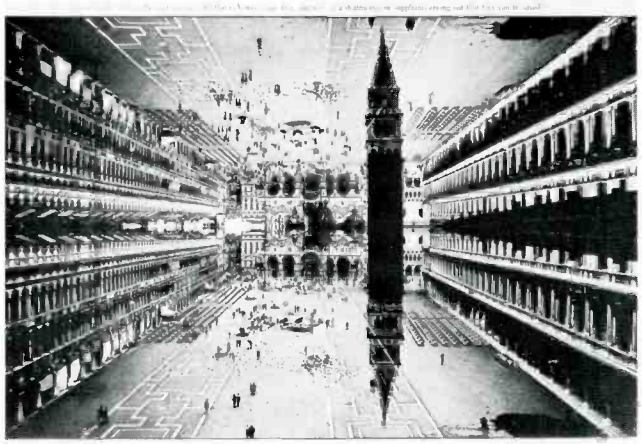
Hold in your mind for a moment the abhorrent vision of rising sea and impending smog as the jaws of an elemental pincers. If it closes, it will cut off life in sublime Venice. There, as for over five centuries, the glorifying art of the Renaissance stands in Renaissance houses raised by Renaissance men at the heart of God's best lagoon. And there, awful to behold, now stands proof that art need not endure. Like an old Doge of great dignity trying to bow out before an enemy overwhelms, Venice slowly sinks on its subsoil as the sea around it slowly rises. Ruinous hordes are thick in the city's air. Unless some plan cuts them off, pollutants that crumble marble and dissolve paint, even in the Piazzetta of St. Mark's (right), will leave only memories for the Adriatic to cover in decent burial.

PHOTOGRAPHS BY [illegible]

Venetian sea traders who flourished centuries back ordered beauty to appear all around them. Maybe money was never better spent. One of Andrea Palladio's purest plans took stone shape in the church of San Giorgio Maggiore (cover). Tintorettos and Carpaccios consecrated walls there, and Tiziano and Tiepolo worked miracles in classic *palazzos* nearby.

Merchants now value old Venice mostly as the fabled gatehouse huge ships pass on the way to Marghera—the rampaging industrial port a few more miles inland. Once, Marghera was a proud capital's trifling suburb, but it is now blamed by many for all that fouls Venice. Others know that the prevailing sea breezes push factory smoke the other way, and that most of the damage in Venice can be traced to fumes of its own fires.

Floodgates will help, some can still be saved by preservation-savings, some paintings can always be restored, but time has already run out for scores of the treasures of Venice.



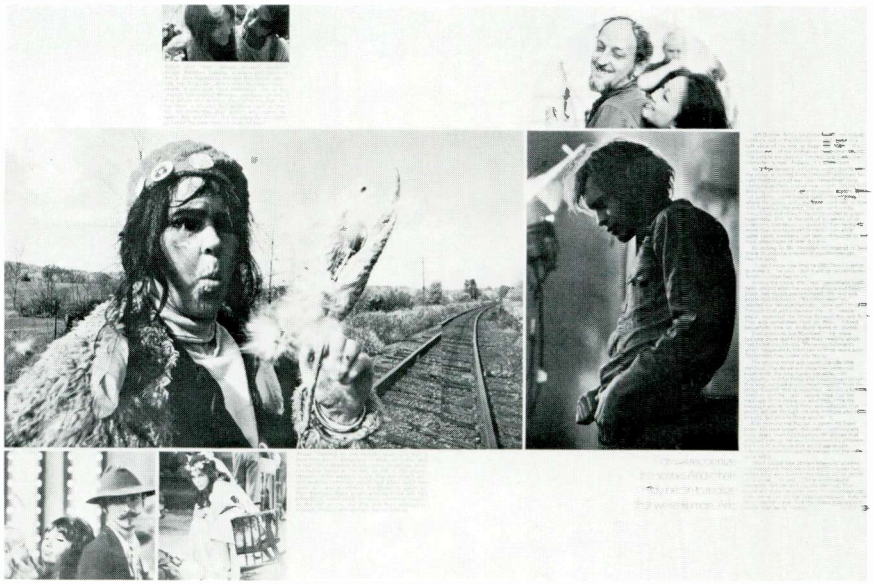
291

290 DISTINCTIVE MERIT AWARD
Art Director/Designer: William Hopkins
Photographer: Art Kane
Publisher: Cowles Communications, Inc./
Look Magazine

291
Art Director/Designer: William Hopkins
Artist: Kim Whitesides
Publisher: Cowles Communications, Inc./
Look Magazine

292
Art Director/Designer: Michael Gross
Photographer: Bud Lee
Copywriter: Alice Turner
Publisher: Hearst Publications, Inc./Eye Magazine

293 DISTINCTIVE MERIT AWARD
Art Director: Bea Feitler
Designers: Bea Feitler, Ruth Ansel
Photographer: Hiro
Publisher: Harper's Bazaar



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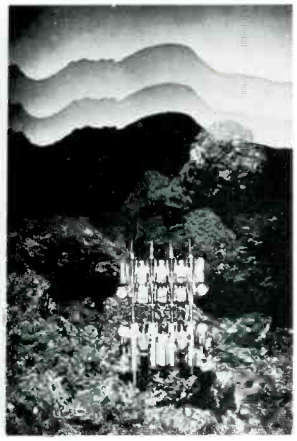
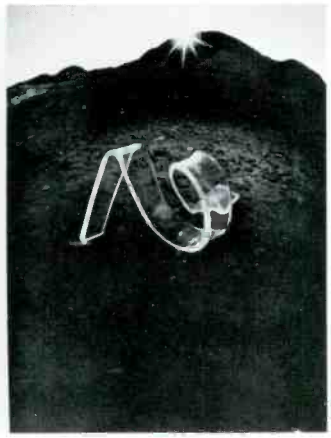
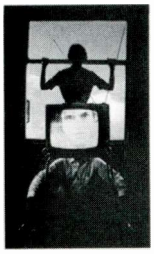





Waves of captured light: Mediterranean-inspired color, warm, vibrant and sun blessed, comes newly alive in bright, believable beauty.

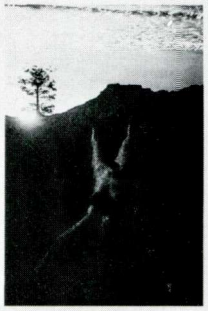
A Vision of the Human Revolution

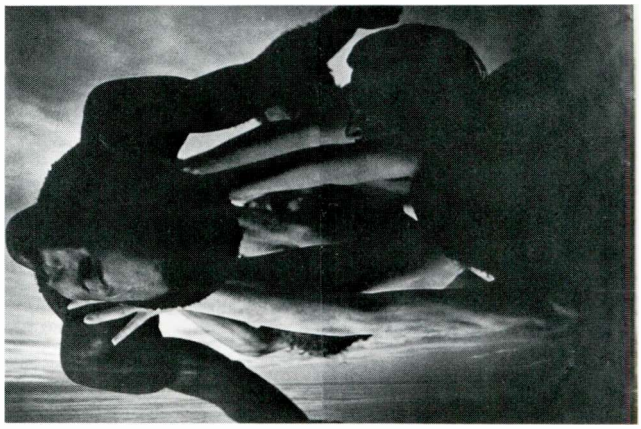


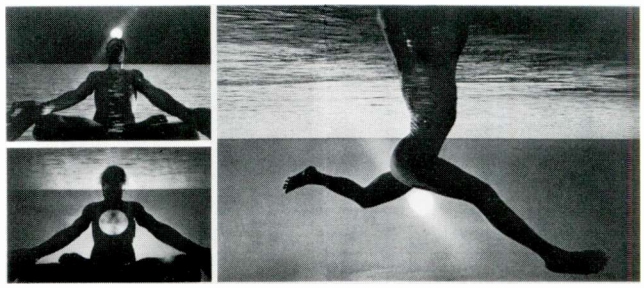
You had a weekend in existence with life living just outside your mental realm

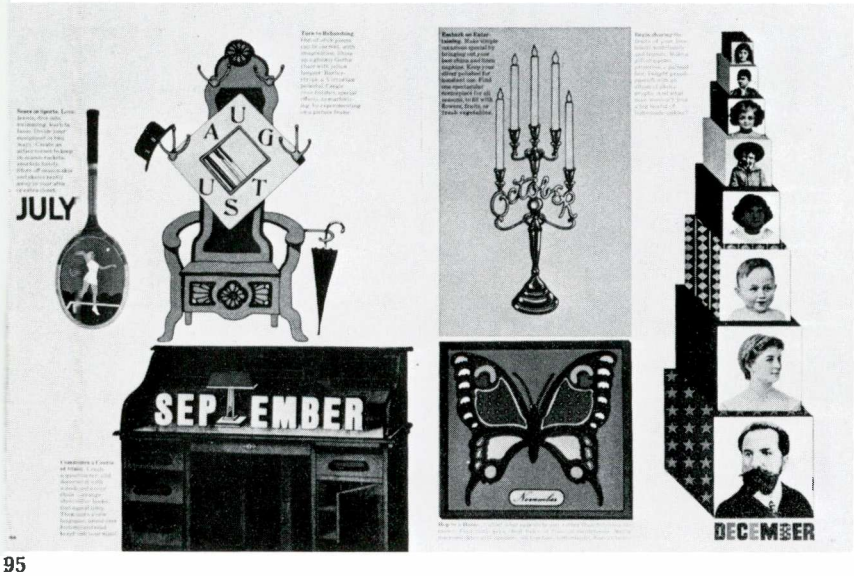
PHOTOGRAPHS BY ART KANE

Jumpout: The future belongs to humans returned to the earth under the green flag





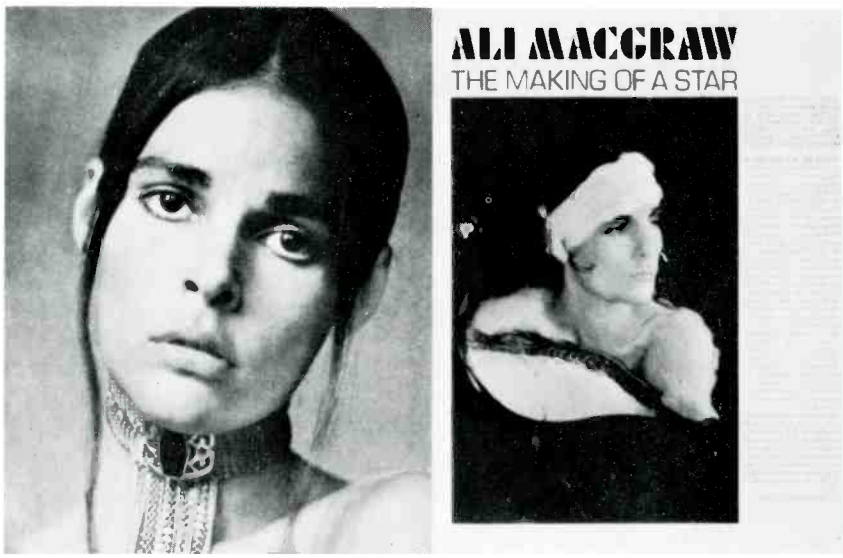


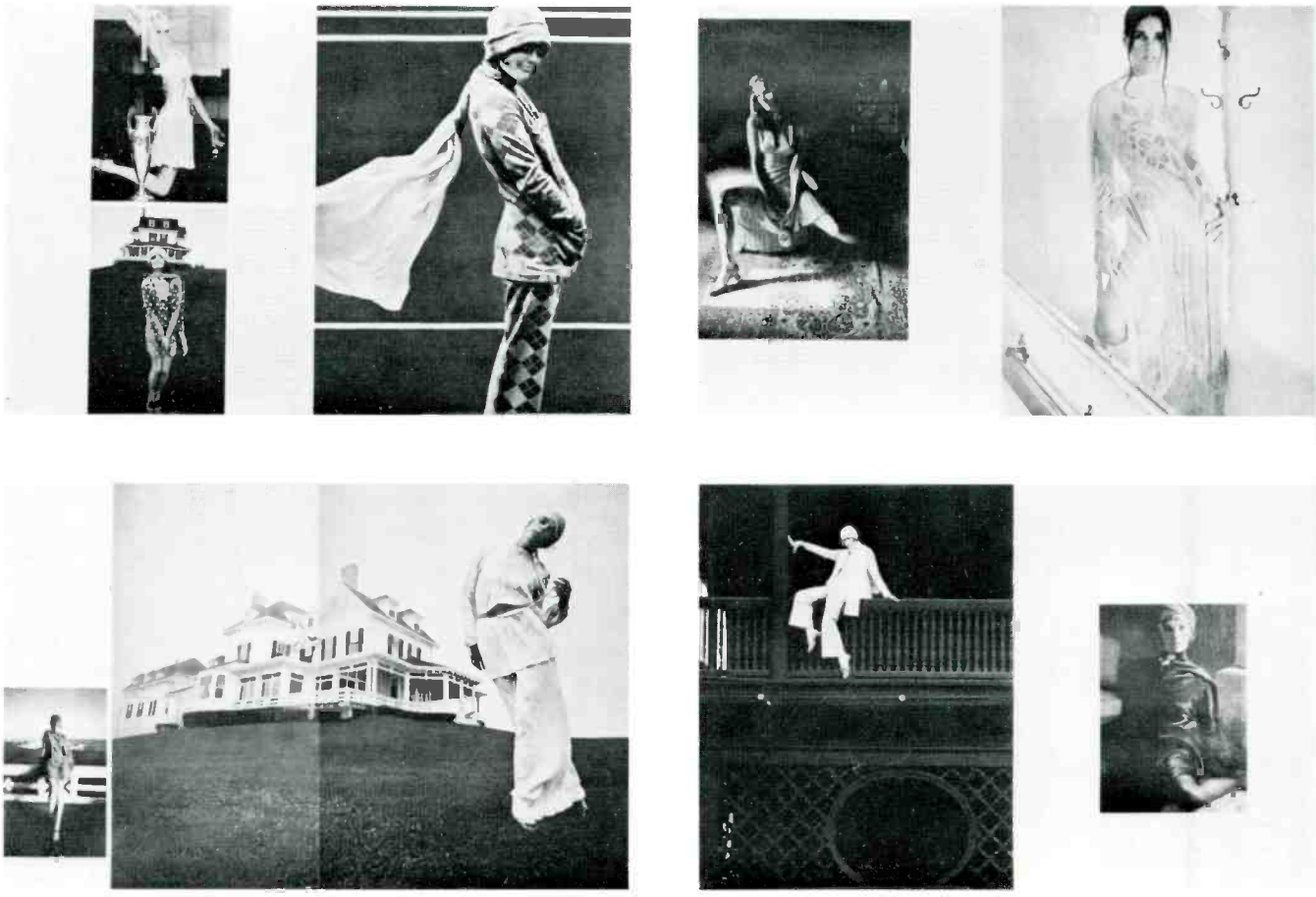


294
Art Director/Designer: William Hopkins
Photographer: Art Kane
Publisher: Cowles Communications, Inc./
Look Magazine

295
Art Directors: Anthony Oliveto,
Pasquale Del Vecchio
Artist: Seymour Chwast
Publisher: The McCall Publishing Co./McCall's

95

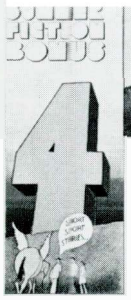


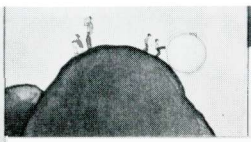


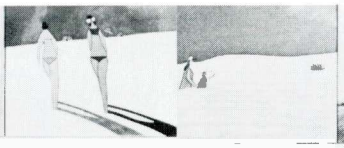
296

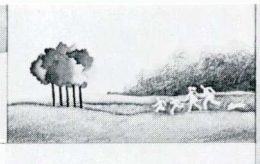
296
Art Directors: Bernard Quint, Anthony Oliveto
Photographer: Art Kane
Publisher: The McCall Publishing Co./McCall's

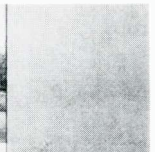
297
Art Director: William Cadge
Designer: Carveth Kramer
Artist: Guy Billout
Publisher: Redbook Magazine











1 THE FIRST YEAR

BY E. R. [illegible]

It was a green wedding, and the forecast on the cards. After buttered toast and out of their promises and the fresh cut grass smelled hot and sweet. The mother and grandmother of the bride exchanged essential distances that said how sorry they were, while the father and uncle of the groom agreed that it didn't take any thing at all—it was all about romance. Then they looked at the groom and shook their heads and pulled in their stomachs and said they wouldn't, but that again for all the rice in China. The toasts were drunk, the cake was cut, the young cousins brought out their guitars for an impromptu dance. The mothers and the bridesmaids bustled and fluttered into the house, the faces of the groom in which he lies wide, for the young couple who had disappeared to be pecked, scrubbed and shoved into their travelling clothes, leaving the groomsmen in the thought like six year olds on the first day of school. There were sighs and tears, the rice was thrown, the bride laughed and ducked, and the wedding organized itself into a perfect wedding.

The honeymoon is some which is perfect. After three days a couple decided that a short honeymoon she found her husband in a [illegible] and [illegible] and that she needed some sleep because she was beginning to look at [illegible]. After [illegible] she cried without any reason that [illegible] husband, [illegible] and then laughed and said he mustn't mind her, that it didn't have anything to do with the [illegible]. And so her husband thought in bewildered [illegible] that his father was right when he said that women are devious creatures. For the bride, however, the next month with [illegible] more than the same room. The bed and was kissed as is to work at eight and kissed goodbye again at six. Between those times she dreamed for hours on the sofa, looked about in a sense of intimacy, scrubbed floors, washed windows, made curtains and cooked gourmet meals that were all [illegible] on the bottom. In the evenings full of the wonder of being done together, they listened to music or walked miles through the sweet summer night. Over and over they recounted the stories (continued on page 14)

2 FATHER TO SON

BY ALBERT DRAKE

Finally they come to where the sparkling spokes of the Ferris wheel revolve, [illegible] against the night. His smile is nibbling. Martin looks from the wide, laughing mouths of the crowd to the cars that [illegible] up and down their lights like pearls, their shape that of bright, evil birds. The wheel is nearly highest from the [illegible] of the midway, this "ride" ridden the longest early dark and high on the [illegible] gondolas. Lee and Martin take a chance on the ring toss. During one half hour they have toured the Fun House—such expected and broke, flounded against gravity in the tilted room and then [illegible] photographs of images in the hall of mirrors. They have even ridden the modern mechanisms of the Octopus, where sets moved in [illegible] like flashing knives—and it has all been laughter. Lee said it Daddy. He has says his [illegible] at Martin's hand, pulling him to one side [illegible] the [illegible] Well, he'd better get home, feel Daddy scared. Martin glances at his watch [illegible] but no, of course [illegible] the times of laughter—but no, she [illegible] the [illegible] sweat on his face and at those times when someone "[illegible]" aggravated [illegible] Boy, he was. Martin [illegible] looks the square of buffs that define a car [illegible] with [illegible] upon [illegible] stars, at the top to the lights almost [illegible] away for the dive at the [illegible] stops. It hangs in space, [illegible] and Martin feels his stomach roll against his belt [illegible] from the horizon, and the crowd around [illegible] Over the Ferris Bee, the moon. Thinking [illegible] he feels guilty. Something behind his eyes, hoop and spins, and he clutches the cold restraining chain. He has known that something like this would happen. Why not ride the night, go round again? Martin suggests. But the boy is say [illegible] of the Space Age, and the talking of astronauts, [illegible] the countdown, every day [illegible] on television [illegible] the weather satellites. Martin has ridden the Ferris wheel only [illegible] when the was a boy. He has even flown since he [illegible] free in every all plane [illegible] airships. He has ridden elevators [illegible] stood at the (continued on p. 2)

3 SUNDAY

BY GERALD D. PETSO

Gets up. Larry.

Muffled voice: mouth to pillow. Larry who?

Larry. Lara.

Here is she. Lee pulls back a magnum of his brace, a piece of cool stuck to her. He strained to lift a stiffness, his neck, his elbows, his ribs, his [illegible]. He's very crumble. I in his throat. Somewhere near the back of his eyeballs, a small pain.

What pancakes?

He sat up slowly, hands cupping eyes—that aches eyes. What time is it?

Eleven. Pancakes. Or French toast?

"French toast. Carlene.

"Carlene?"

"Carlene cooker. He got up gent ly and tiptoped into the bathroom his feet cold on the tile floor. Turn the heat up, huh?"

She had begun to sing and make mixing-bowl sounds.

"Heat! Heat!" he yelled.

"Cooper cold."

The voice faked out. He wet a washcloth to his water pail to his face and held it there. The warmth soaked down but eased his aching eyes, dissolved the small pain. Yeh.

What're you doing?

Working up. Cool water now on the back of his neck. Ooh.

I wish there wasn't be any sleep tonight. Everybody have a kiddo.

He consider it is he dressed, as he listened to her kitchen sounds and rested his eyes against the bright window. A child. He was broken into feedings and diaper changes, new smells, new sounds, new Sundays. It tightened from a little for twenty seven years and then. Huh, could have the Sundays set them aside.

Wear shirt and blue jeans—not bearable but feet in slippers. He shuffled into the kitchen, grabbed her shoulders, kissed the back of her neck.

Yeh.

He slid his hands to her breasts, squeezed gently.

Yeh, I'm tired.

Muffled voice: mouth to flesh. I'm tired.

I'm tired.

He set the table. She cooked pancakes.

Pancakes. What happened to French toast?

Bread was too salt.

But it's was sweet. Yeh, huh, too warm, yeh, huh.

Mmm, this is really good. This is. He shook his head, eyes closed. Wow.

Just eat, baby.

He ate, reveling in the taste and texture, a warm fullness spreading in him. Want to split the last one?

She shook her head.

I'm good. He spanked the pan cake brought it to his plate. The syrup, please.

She put the syrup bottle next to his plate, then the pan pat and the honey, the sugar bowl, the salt and pepper shakers, teapot, juice pitcher.

Here. He jabbed at her with his fork, as the pancake rubbed his stomach. (continued on page 600)

4 POOR DARLING

BY BETTY KIT GAARD

It is doubtful that either of them could recognize the precise moment when the first meeting, even in hindsight, took on parts, one of those obligatory bourbon-drinking, who-gets-at-your-friendships, [illegible] goodness. Perhaps someone just said, "Lee Burnham—Joe. Joe's Lee. Lee, Joe. Joe's a real design-broker, and a well known poet and she discovered that he had his own small, but nicely established advertising agency.

Both of them were in their mid-thirties. Both of them had run the gamut with life. Lee crossed the light in edges of young pain, he altered on deeper strands of intimate pleasures and not knew it, so rich in happiness.

Never, years later, they met again in a bar very about to close, a quick lunch place at the same time. April was a dazzling, dabbled day, with dulce breezes and a tender sun. While they stood, each nursing their separate and polite martinis, each other, Lee showed herself a slightly more penetrating look at Joe. He was a tall man who wore his cuffed feet and his eyebrows, and he had a bald spot in the exact center of his head.

Inside, they shared an absurdly large submarine sandwich, while outside the morning people strolled in the spring warmth. Dance was a mirror behind Lee so that Joe could see her front and back. He didn't endorsed so it hooped around her neck, so well with the white glow of her skin and the skin so in well with the short, thin gold hair brushed up right back from her face. Though not beautiful, she was a woman people turned to look.

On the street again, Joe said, I'd love to chain a bicycle opening an dive on the lake tonight. Would a sampling of his strongest wine, tempt you? Then he added, Soon ing spectacular [illegible] up a rule book.

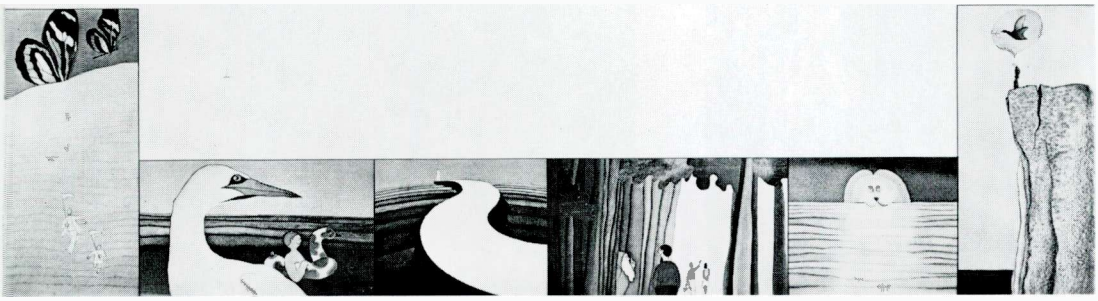
Lee smiled, mock-scrambling and the later tasting him for the first time. Perhaps trying to tell me something sure is for the young and passing.

He smiled back. "We understand each other.

And upon that very direct premise their friendship blossomed. They were two who wanted nothing more, than they had now: old pros at the game of life, they went on the theory of no fire, no burn. This permitted them pleasant evenings that always culminated in Lee's going back alone to the small house she'd discovered three years ago—a Cape Cod, sitting like a shattered pink bloom in its wreath of evergreens.

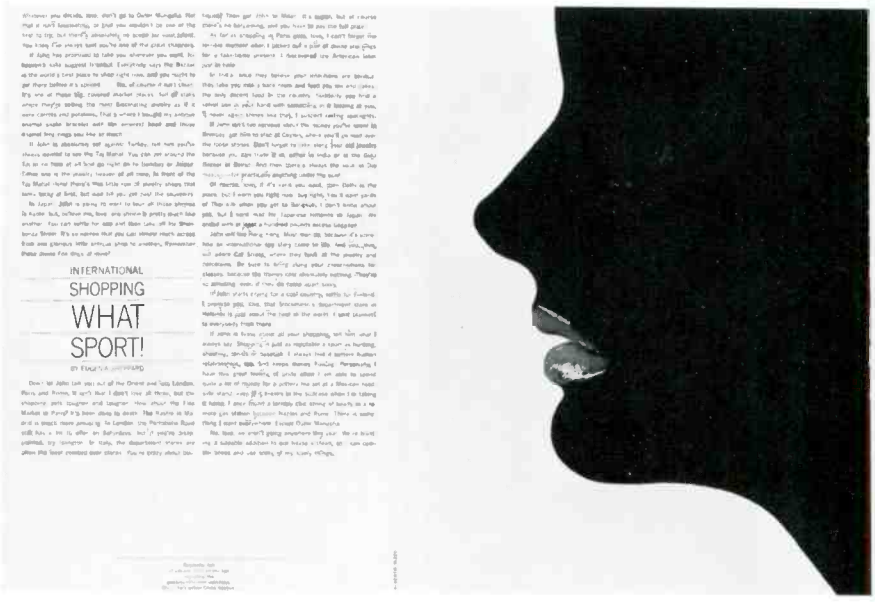
The first time Joe stood in her living room he said, "My dear girl, you could get claustrophobia living in this nutshell."

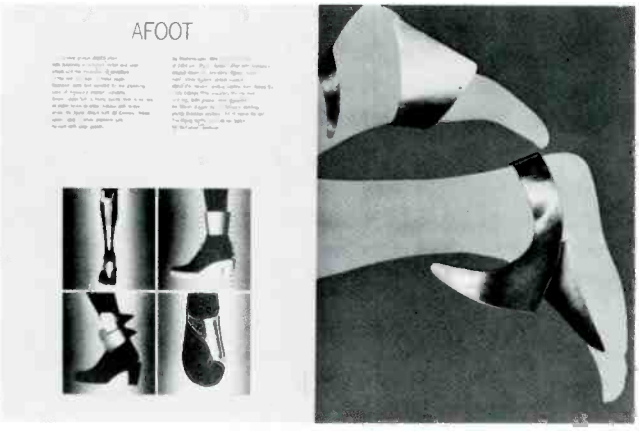
She resumed the teasing when he invited her up one Sunday afternoon for steaks. (continued on page 600)

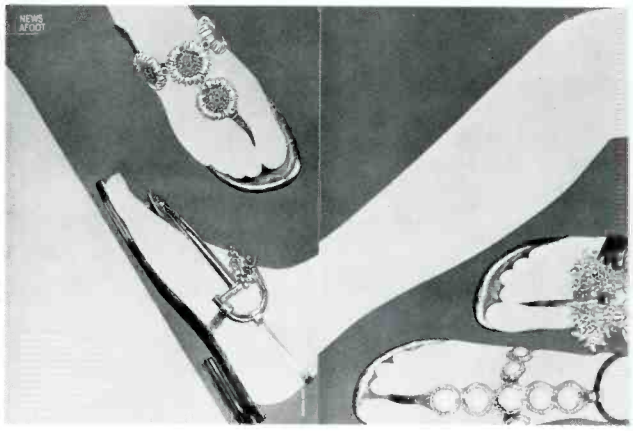


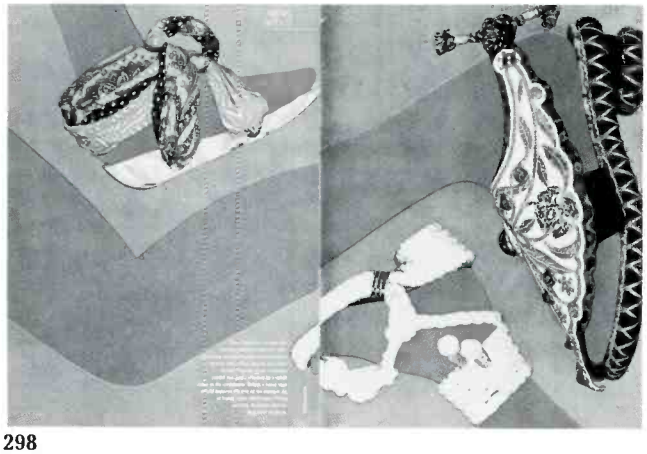
298 MEDAL AWARD
Art Director: Bea Feitler
Designers: Bea Feitler, Ruth Ansel
Photographer: Alberto Rizzo
Publisher: Harper's Bazaar

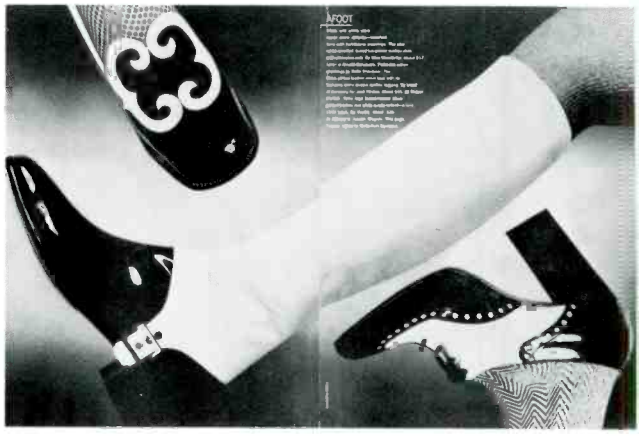
298A MEDAL AWARD
Art Director: Ruth Ansel
Designers: Ruth Ansel, Bea Feitler
Photographer: Hiro
Publisher: Harper's Bazaar



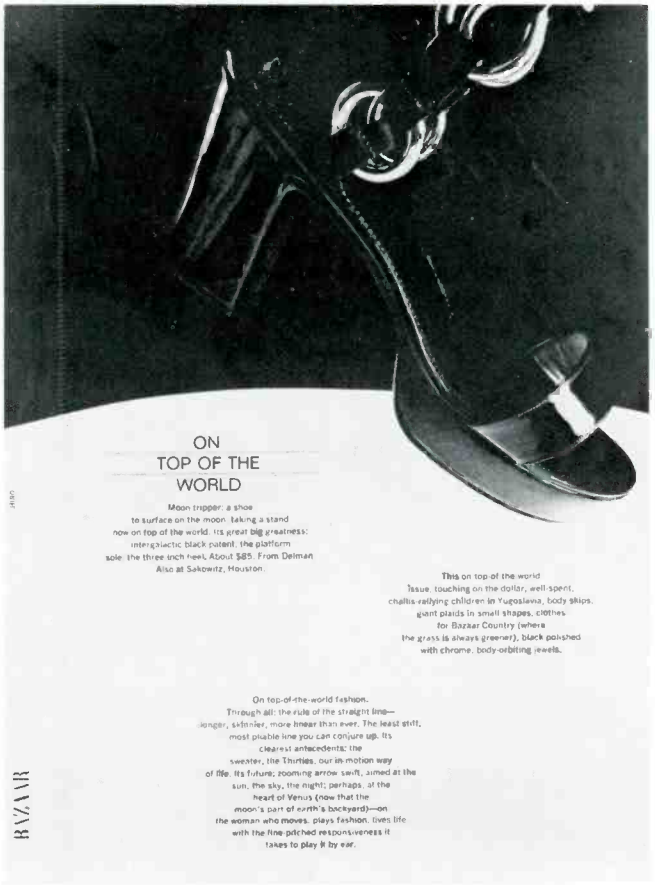




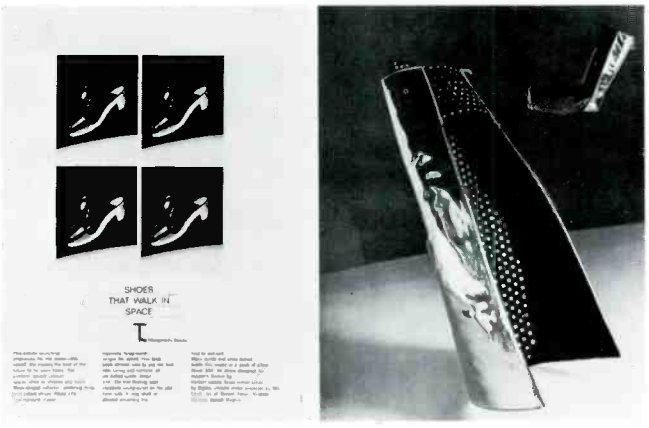




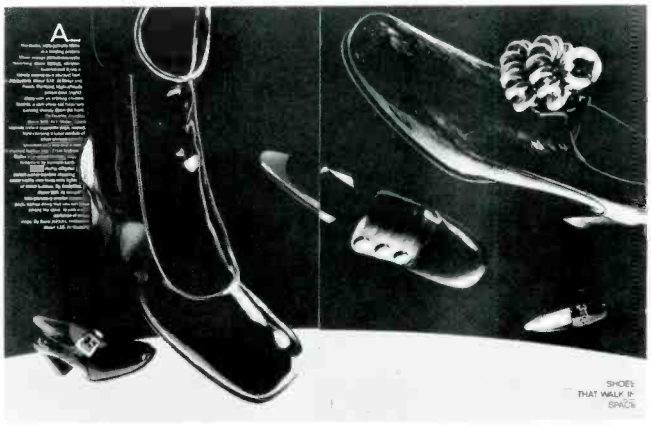
298


ON
TOP OF THE
WORLD
Moon tripper: a shoe
to surface on the moon: taking a stand
now on top of the world. Its great big greatness:
intergalactic black patent; the platform
sole; the three inch heel. About $85. From Delman
Also at Sakowitz, Houston.
This on top-of-the world
issue, touching on the dollar, well-spent,
challis-rallying children in Yugoslavia, body ships,
giant plaids in small shapes, clothes
for Bazaar Country (where
the grass is always greener), black polished
with chrome, body-orbiting jewels.
On top-of-the-world fashion.
Through all: the rule of the straight line—
longer, skinnier, more linear than ever. The least stiff,
most pliable line you can conjure up. Its
clearest antecedents: the
sweater, the Thirties, our in-motion way
of life. Its future; zooming arrow swift, aimed at the
sun, the sky, the night; perhaps, at the
heart of Venus (now that the
moon's part of earth's backyard)—on
the woman who moves, plays fashion, lives life
with the fine-pitched responsiveness it
takes to play it by ear.
BAZAAR


THE
INTERGALACTIC
BLACKS


SHOES
THAT WALK IN
SPACE


SHOES
THAT WALK IN
SPACE

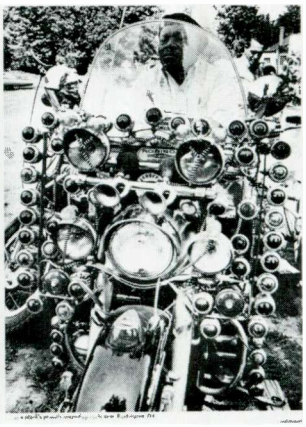

SHOES
THAT WALK IN
SPACE

298A

AMERICAN IMAGES

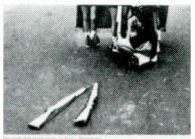
TEXT BY WILLIAM HEDGPETH · PHOTOGRAPHS BY BURK UZZLE

We came from somewhere
else to find a true
haunting land in those
boundless prairies offered
constant hope of
ever better things beyond.
Propelled by vanity
and awe, we thrush its
rivers with steel
and lace its fields with asphalt
ribbons to speed
our flow. Some stop to rest
while others reign
as kings of module realms,
plunging on to
explore and exploit
with delicate insolence.
We are today the
multiplied images of a single
man in all his
wonderful contradictions,
astride an unsettled
land, driven,
wild and willful, toward
the dreamed,
immortal meaning
of a home.

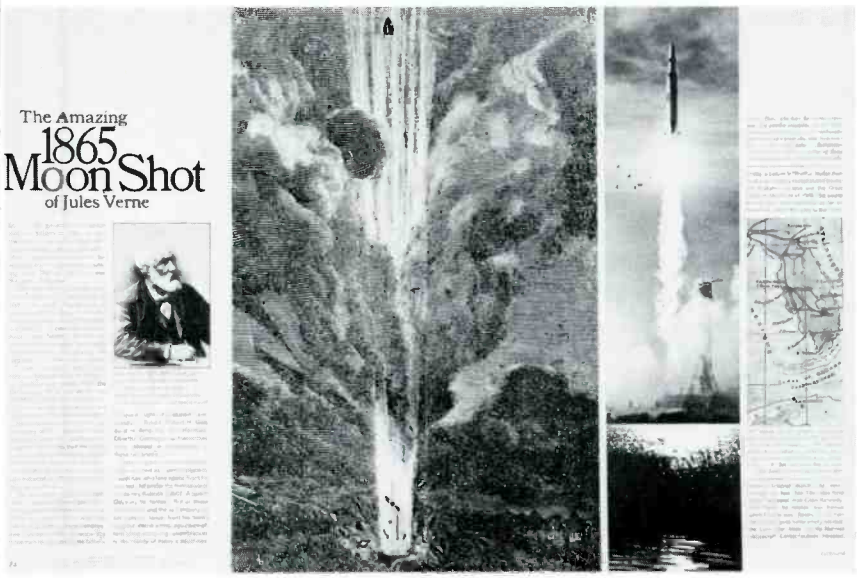


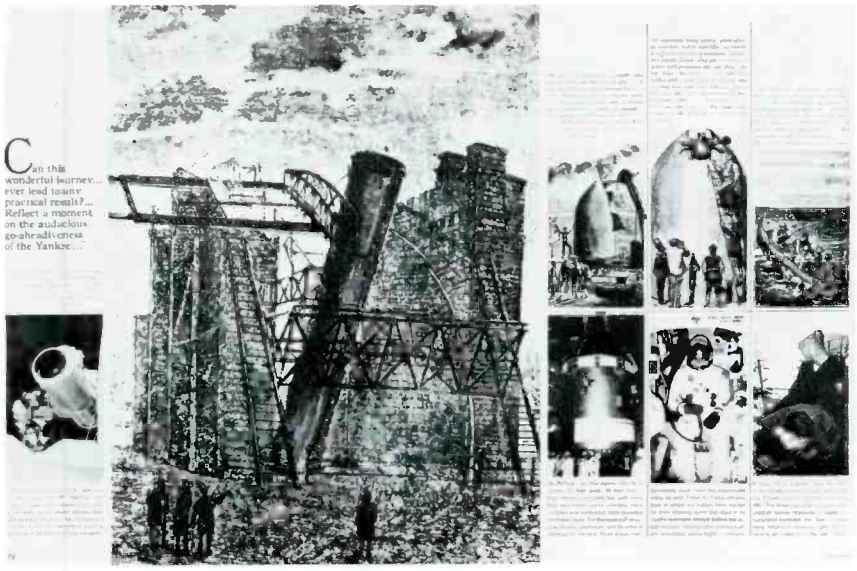
Some choose to change its
faceless smoky cities, living
dicks, fellows bogged lives
in the garish insane glitter
glare of neon opulence.
And, of these, some fresh in
from prairie grass and small
dust towns do indeed adapt,
take root in concrete and
others basic places within
attractive range of the

speckled disposable heavy
symbols of America: bars
and billboards, battle signs
and plastic grills, wings
and ketchup. Still others
in venue, urban magic people
who carry their cavalcade
hunger with them from and
then gaze forth impossibly
half-mummified, yearning to
remember delivers see.



And so we move in now out
into private spaces of
strange singing things and
elegant shapes and, as ever,
the bright and vital hopes
of that eternal homesteading.

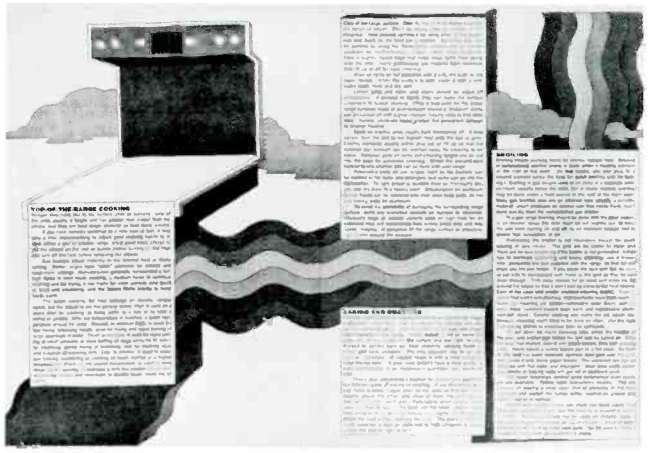




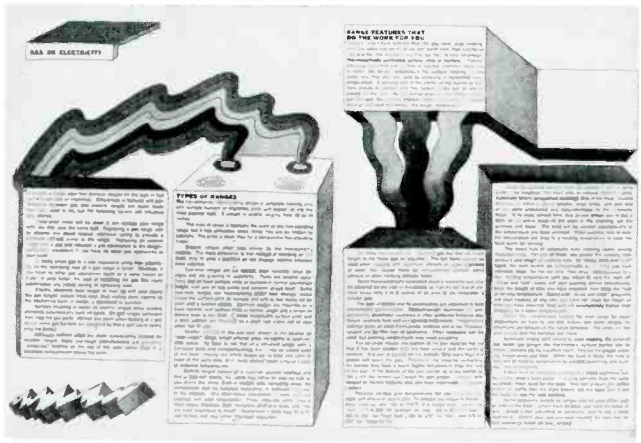
300

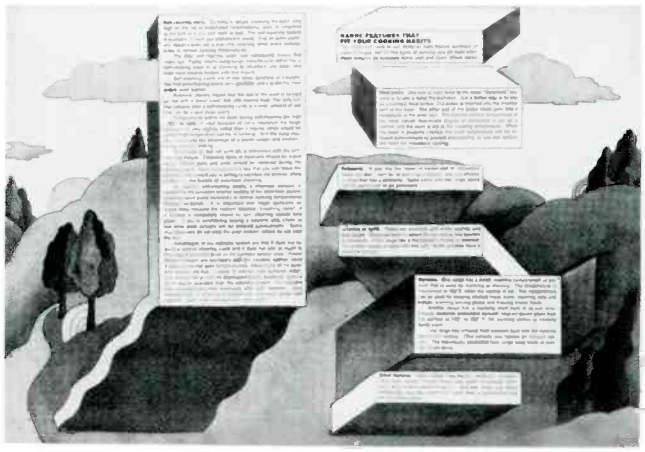
299
Art Director/Designer: William Hopkins
Photographer: Burk Uzzle
Publisher: Cowles Communications, Inc./
Look Magazine

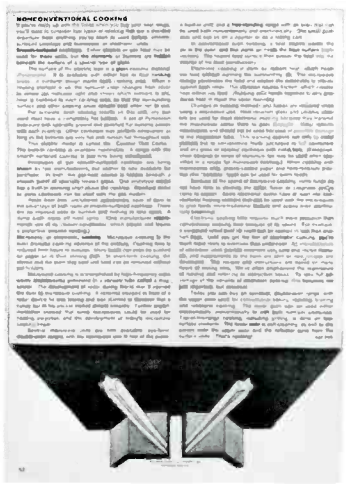
300
Art Directors: William Hopkins, Neil Shakery
Designer: Neil Shakery
Publisher: Cowles Communications, Inc./
Look Magazine




A REDBOOK GUIDE TO KITCHEN RANGES
NEW MODELS, NEW FEATURES, NEW WAYS TO COOK
The kitchen is often called the heart of the home—and the range the heart of the kitchen. Whether a new range is in your immediate future or merely a distant hope, or if you're just not happy with your present unit, the information in this section will help you make a wise selection that will suit your particular needs
The new model ranges are different both in looks and performance from the old ones. If you expect to find only the features of the stoves you grew up with or learned to use in an apartment, you have some surprises in store. Ranges today literally can cook by themselves and clean themselves, leaving you free to work in other parts of the house or even be away from home while they do their jobs. The new ranges are available in a number of colors, and many are designed so that with the change of a panel from you can blend them to suit your own décor. These new models come in a variety of sizes and types to fit all usual—and many unusual—space requirements






NONCONVENTIONAL COOKING

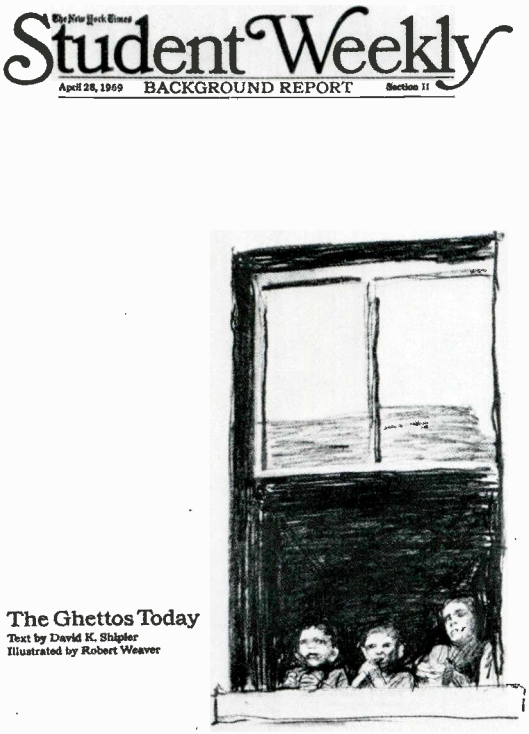
04

303
Art Director: William Cadge
Designer/Artist: Barbara Nessim
Publisher: Redbook Magazine

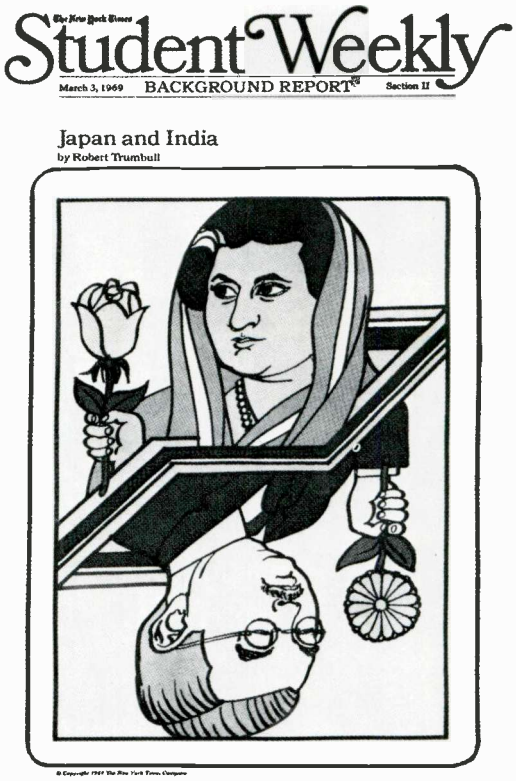
304
Art Director/Designer: Dick Zimmerman
Artist: Oliver Williams
Copywriters: Graham Fisher, Ralphe White
Publisher: The Saturday Evening Post Company/Status Magazine

305
Art Director: Jerry C. Demoney
Designer: Joe Sinclair
Artist: Arnold Varga
Photographers: Kwalian, Keystone, AP, UPI, Publifoto, Culver, Soufoto, Lawson, Aarup, PIX, Sanders, Weiss-Guillumette, Falk
Copywriter: Clyde Farnsworth
Publisher: The New York Times/Book and Educational Division

305



306



307

306
Art Director: Jerry C. Demoney
Designer: Joe Sinclair
Artist: Robert Weaver
Copywriter: David K. Shipler
Publisher: The New York Times/Book and Educational Division

307
Art Director: Jerry C. Demoney
Designer: Joe Sinclair
Artist: Arno Sternglass
Photographers: Polumbaum, Satow, Bonner, AP, Wideworld, Glinn, Cartier-Bresson, Singh, Black Star, UPI, Miller, Holton
Copywriter: Robert Trumbull
Publisher: The New York Times/Book and Educational Division

308
Art Director: Michael Gross
Designer: Tina Rossner
Photographer: Peter Hujar
Copywriter: Jan Hodenfield
Agency: Head, Hand
Publisher: Straight Arrow Publishing

Alberto Avelaos, born in New York of Nicaraguan Colombian parents. A painter, he earns money as a carpenter and bartender, costs, the rest come on 1980. They share a Lower Manhattan loft. "Everyone kept telling me Rene beautiful but she was. Finally, I understand."

&

Irene Fawcett, born on Wales to a Russian mother and English father, for 1966 she lived in Montreal Greenwich Village, moves between San Francisco and New York. A painter, she manages a "Village art gallery." Life with Alberto has been one hot touch. And one big mess."

Rene de Bauge, born in France, spent a year in London, came to New York a year ago. A photographer, he earns his living as an assistant film editor, and some cash on the side. He's at night travel-light but was a stepping. "When I met Jack, it shattered."

&

Jacqueline Goldman met Rene last December, when she was a pianist at the Gallery Club for Columbia Records. Now she works for music newspaper Rock. Born and raised in the Bronx, "When I wake up in the morning, I'm glad I'm here."

Randolph Johnson, from Jackson Beach, California, lived in Florida and in Europe, were an art writer, analog in New York. He and Sherry make clothes for their "Leather Lover" shop. "Sally is very together. There is a competition between us."

&

Sally Taylor grew up in Hartford, Connecticut, and in Florida. Formerly, here she was a columnist in a south Miami newspaper. Now, in Miami, she is not working and "is not sure what she is doing." Sally is very together. There is a competition between us.

Michael Fagans, born in New York, dancer, student, gives up into nothing and "journeying." At Antioch College he also and signed photographs for the dance department. "When I don't understand about Sherry, I'm that she shows the moves from 'A Star and A Woman.'"

&

Sherry Fagans was born and grew up in India. She met Michael at a dance school in Connecticut and she is now dancing with the Twyla Tharp company. "Beyond dancing, I do almost everything for and always to be with Michael."

Jeannine Barrett grew up in Atlanta and attended college in Virginia. She settled in New York eight years ago, a married lady. Now divorced, she is a market research analyst. "We don't want any ties, they demand too many relationships."

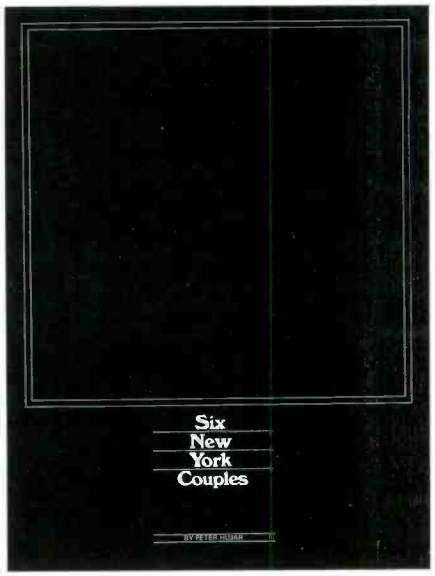
&

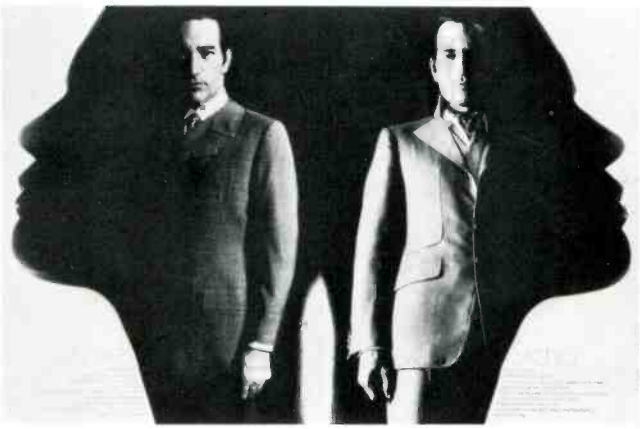
Philip MacGuire, born in New York, attended Portsmouth Priory in Rhode Island, Johns Hopkins in Maryland and Trinity College in Hartford. He's an investment broker, and some romantic. "Jeannine is unmoved by commitments, she is a remarkable, free individualist."

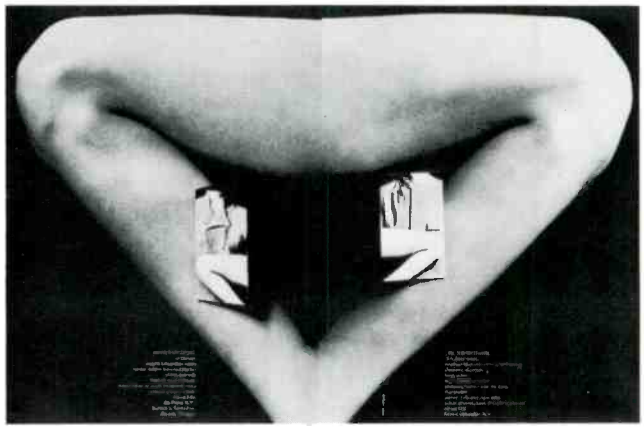
Lenny Fagans, born in New York, attended High School of Art & Design, now at Visual Arts. She first saw Kenneth at an house at shown. "They did in the apartment he had shared with his lake a photographer. "He is remarkable generous and aware."

&

Kenneth Mitchell, a New Yorker, attended High School of Music & Art, was in Fashion Institute of Technology, aiming to be a fashion designer. "Lenny is generally unaffected by the hang-ups society tries to force on people."







309

309 DISTINCTIVE MERIT AWARD
Art Director/Designer: Al Greenberg
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly

310
Art Director/Designer: William Hopkins
Artist: Daniel Schwartz
Publisher: Cowles Communications, Inc./
Look Magazine

THE VICTIMS

In the most dramatic account of a crime since "In Cold Blood," two New York reporters with exclusive access to secret police files retrace the story of the murders of Janice Wylie and Emily Hoffert, and the strange aftermath

Authors' note: In the three years it took us to complete this classical account, we spoke to hundreds of people whose lives were touched by the tragedy. We have disguised the identity of some of those only tangentially involved to protect their privacy, but we have not misrepresented the parts they played.

On August 28, 1963, some 60,000 New Yorkers traveled to Washington to demonstrate their support of the civil rights movement. That same cloudless Wednesday, two young women were murdered. At first, there seemed to be no connection between the bright promise of Washington and the horror that visited an apartment in Manhattan.

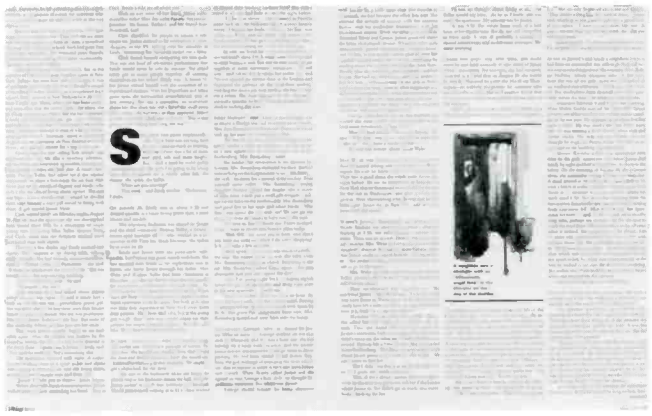
On the Lower East Side, 30 reform Democrats quietly boarded a bus for Washington. In this group was Susan Bevannaller, who worked as a research assistant at *Newsweek* magazine. Susan noticed several vacant seats on the back and recalled a phone call she had received on Monday from a co-worker at the magazine, Janice Wylie. A pleasant, cheerful girl of varying and sudden enthusiasms, Janice had wanted to know if Susan could get her a seat on the bus. Susan remembered her first reaction: *If Janice is going to the march, I guess everybody is.*

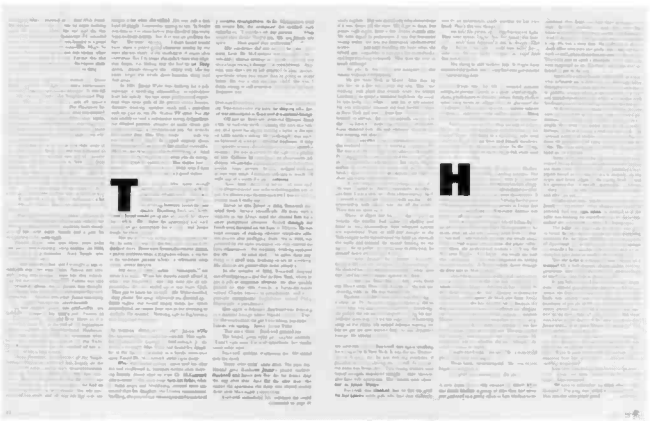
Susan told her she would try to find a seat for her but never called Janice back. Janice wouldn't fit in with this group of solemn, dedicated activists. Susan had decided. But now she felt this was a little unfair. After all, she hardly knew Janice.

Claire Montgomery arrived for work early at an advertising agency on Madison Avenue. He was experiencing the normal emotions of a man only 72 hours away from marriage: excitement, anxiety, hap-

continued

By Bernard Lefkowitz and Kenneth G. Gross





311
Art Director/Designer: William Hopkins
Artist: Robert Grossman
Publisher: Cowles Communications, Inc./
Look Magazine

312
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Gunter Rambow
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

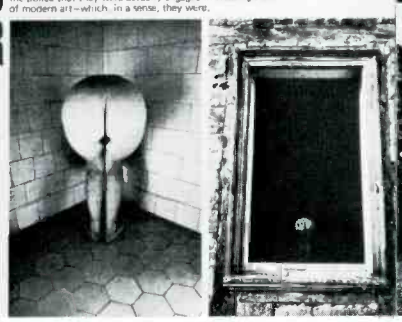
313
Art Director/Designer: Herb Lubalin
Artist: Etienne Delessert
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

314
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Wilton S. Tifft
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

311

SHE STOOPS TO CONQUER

Frankfurt fashion model Betty Rambow is blessed with an outrageous sense of humor and a posterior of classic proportions. She is also blessed with a husband who happens to be one of Germany's most successful and talented young photographers. Together, Gunter and Betty Rambow recently created a series of pictures showing Betty's beautiful behind in over 1,000 different settings. The pictures were shot within the incredibly short span of two weeks. The Rambows were able to accomplish this through the use of a technique Betty had perfected for sweeping her skirts over her head and revealing her buttocks in all their glory within two seconds flat. The Rambows employed this technique in such diverse settings as telephone booths, barnyards, cemeteries, and halls of legislature. Shooting the pictures was not without its moments of excitement. Once, on a railroad track, the couple was nearly run down by a fast train. In an abandoned farmhouse, the Rambows were nearly killed by an artillery barrage when it developed that the house was located in a military target area. Perhaps the most embarrassing moment of all came at 5:00 in the morning at a Munich museum into which the couple had stolen. The police caught them in flagrante delicto. The Rambows managed to fast-talk their way out of arrest, however, by persuading the police that they were actually engaged in creating a new form of modern art—which, in a sense, they were.



312

THE LAST ACT BY ROALD DAHL

ILLUSTRATIONS BY FRANK BOLLERT

Anna was in the kitchen washing a bowl of Boston lettuce for the family supper when the doorbell rang. The bell itself was on the wall directly above the sink, so she never failed to make her jump if it came when she happened to be near. For thousands, neither her husband nor any of the children ever used it. It seemed to ring extra loud this time, and Anna jumped extra high.

When she opened the door, two policemen were standing outside. They looked a bit out of pale woken faces, and she looked back at them, waiting for them to say something.

She kept looking at them, but they didn't speak or move. They stood up stiff and so rigid that they seem like two tall figures motionally. Had you set her down any in a pillow, Each of them was holding his helmet in front of him in his two hands.

"What is it?" Anna said.

They were both young, and they were wearing leather jerkins up to their chins. She caught on their enormous motorcycles propped up along the edge of the sidewalk behind them, and these were very falling around the motor cycles and blowing along the sidewalk and the whole of the street was brilliant in the yellow light of a clear gusty September evening. The sides of the two policemen shifted uneasily on his feet. Then he said quietly, "Are you Mrs. Cooper, ma'am?"

"Yes, I am."

The other said, "Mrs. Edmund L. Cooper?"

"Yes." And then slowly it began to dawn upon her that these men, mother of whom seemed serious to a point his pressure, would not be looking so they were which they had some distasteful duty to perform.

"Mrs. Cooper," the senior one of them saying, and from the way he said it, in gently and softly as if he were comforting a sick child, she knew at once that he was going to tell her something terrible. A great wave of panic came over her, and she said, "What's happened?"

"We have to return you, Mrs. Cooper."

The policeman paused and the woman, watching him, felt as though her whole body were shrinking and shrinking and shrinking inside its skin.

"... that your husband was involved in an accident on the Hudson River Park way at approximately five forty-five this evening and died on the ambulance."

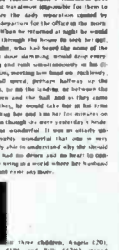
The policeman who was speaking produced the crocodile wallet she had given Ed on their twentieth wedding anniversary, ten years back, and as she touched and so take it, she found herself wondering whether it might not still be warm from having been close to her husband's hand only a short while ago.

"If there's anything we can do." The policeman was saying. "Like calling up somebody to come over ... some friend or relative maybe."

Anna heard his voice drifting away then fading out altogether, and it must have been about time that she began to scream. Soon the house was swarming, and the two policemen had their hands full trying to control her until the doctor arrived some forty minutes later and injected something into her arm.

She was better, though, when she woke up the following morning. Neither her doctor nor her children were able to reason with her in any way at all, and had she not been kept under almost constant sedation for the next few days, she would undoubtedly have taken her own life. In the brief lucid periods between drug takings, she acted as though she were demented, calling out her husband's name and telling him that she was coming to join him as soon as she possibly could. It was terrible to listen to her. But in the house of her father-in-law, it should be said at once that this was no ordinary husband she had lost.

Anna Greenwood had married Ed Cooper when they were both eighteen, and ever the time they were together, they grew to be closer and more dependent upon upon another than it is possible to describe in words. Every year that went by, there here because more intense and overwhelming and toward the end, it had reached such a ridiculous peak that it was almost impossible for them to endure the daily separation caused by Ed's departure for the office in the morning. When he returned at night he would rush through the house in search for and, after, who had heard the noise of the front door slamming would drop everything and rush unhesitatingly in his direction, meeting him head on, midway, at full speed, perhaps halfway up the stairs, to the landing at between the kitchen and the hall and so they came together, he would take her at her word and kiss her and kiss her for minutes on end as though it were yesterday's bride. It was wonderful. It was so utterly unbelievably wonderful that one is very nearly able to understand why the should have had no desire and no heart to continue living in a world where her husband did not exist any more.



Their three children, Angela (20), Mary (19), and Billy (17½), stayed around her constantly right from the start of the catastrophe. They adored their mother, and they certainly had the intention of letting her commit suicide if they could help it. They worked hard and with loving desperation to convince her that she could still be worth living, and it was due entirely to them that she managed in the end to come out of the night mare and climb back slowly up on the ordinary world.

Four months after the disaster, she was pronounced "moderately safe" by the doctors, and she was able to return, albeit rather tottering, to the old routine of running the home and doing the shopping and cooking the meals for her grown-up children.

But what about, suppose?

Before the owners of their manor had settled down, Annette started a young man from Rhode Island and were off to live in the suburbs of Providence.

A few months later, Mary married a fast talkin guest from a town called Mary ton, in Minnesota, and away she flew for two and four nine nine. And although Anna's heart was then beginning to bend all over again over tiny pieces, she was proud to think that another of the two girls had the nightmare taking of what was happening to her. OOOh, Mummy, isn't it wonderful? "Yes, my darling, I think it's the most beautiful wedding there's ever been! I'm even more excited than you are! Oh, yes!"

And then, to top the lot on every thing, the beloved Billy, who had not turned eighteen, went off to begin his first year at Yale.

So at a stage Anna found herself living in a completely empty home.

It is an awful nothing, after twenty-three years of boisterous, busy, magical family life, to suddenly be alone in a huge and thoroughly lonely house. It isn't there to listen with a cup of coffee and a piece of toast, and to wonder why you are going to do with the day that is ahead. The room you are doing one which has heard so much laughter, so many Christmas trees, so many pretty, loving, opened in quiet now and feels curiously cold. The air is heavy and the temperature itself is normal, but the place still seems very sheer. The clock has stopped because you were never the one who wound it in the first place. A clear watch stood at on its legs, and you sit staring at it, wondering why you hadn't noticed it before. And when you glance up again, you have a sudden panicky feeling that all the four walls of the room have begun creeping in upon you very very slowly when you weren't looking.

In the beginning, she would carry her coffee cup over to the telephone and start calling up friends and all her friends had husbands and children, and although they were always so sweet and warm and cheerful as they could possibly be, they simply could not spare the time to sit and chat with a desolate lady from across the way first thing in the morning. So they she started calling up her married daughters instead.

They, also, were sweet and kind to her at all times, but Anna detected very soon, a subtle change in their attitudes toward her. She was no longer equals one in their lives. They had husbands now, and were concentrating everything upon them. Gently but firmly, they were moving their mother into the background. It was quite a shock. But she knew they were right. They were absolutely right. She was no longer entitled to impinge upon their lives or to make them feel guilty for neglecting her.

So now Dr. Jacobs repeatedly, but he wasn't ready any fully. He tried to get her to talk and she did but here, and minutes times he made little speeches to her full of stiffness remarks about art and modernism. Anna never property understood what he was driving at, but the tenderness of his voice impressed her that she should get herself another man.

She began to wandering around the house and lingering longer than used to belong to Ed. She would pick up one of his shoes and pull her hand into it and feel the little dents that the ball of his foot had has taken had made upon the sole. She found a stick with a bow in it, and the pleasure it gave her to turn that stick over, whether Occasionally, she took one a shoe, a tie, and a suit, and laid them on the bed, all ready for him to wear, and once, one rainy Sunday morning, she made an from sure.

It was impossible to go on.

So how many pills would she need to make a clean-cut job of it this time? She went upstairs to her mirror stare and examined them. There were only nine. Was that enough? She doubted that it was. Oh, hell! The main thing was that she ought to have all every again was failure the call to the hospital, the stomach pump, the seventh floor of the Psychiatric Pavilion, the psychiatrists, the interrogation, the misery of it all.

In this case, it would have to be the razor blade. But the trouble with the razor blade was that it had to be done properly, many people failed miserably when they tried to use the razor blade on the wrist. In fact, nearly all of them failed. They didn't cut deep enough. There was a big artery down there inside where blue simply had to be reached. Veins were no good. Veins made pinkish of mess, but that never quite managed to do the job. Throughout the razor blade was still necessary thing to hold, not if you had to make a firm incision, pressing it right horizontally all way, deep down, for you should'n't fail. The men that failed were he death that actually succeed by fall. The wrist had to be cut.

She went to the cupboard in the bathroom, searching for blades. There weren't any. Ed's razor was still there, and it was here that Anna was to blade a either of them, still in the packet lying alongside. That was another of her back things that been removed from the house on an earlier occasion. But there was no problem. Anyone could buy a packet of razor blades.

She returned to their bedroom and took the calendar down from the wall. She chose September 13th, which was Ed's birthday, and wrote a letter to her children against the date. The date, the one hopeless but this, which gave that exactly two weeks' grace to get her affairs in order. There was much to be done and bills to be paid, a new will to be written, the house to be taken up, Billy's college fees to be taken care of and the next four years, letters to her children, to her own parents, to Ed's mother, and so on and so forth.

Yet, there at the end, she found that these two week. Since fourteen long days were gonnaplay this death for life filling. She sneaked to go the Maine, and nightly every an nonsense counted the days that were left. She was like a child counting the days before Christmas. Whenever a man had had anyone had gone when he died, even if someone only to the grave, she was immediate to post him.

It was in the middlemost that two week period that Ben Found Sophie's Purse in similar calling on one a night that's date morning. Anna had warming office in the kitchen at the time, and the pumped when the bell rang and pumped upon when it gave a loud and long blare.

Lil came tiptoeing in through the front door, tiptoeing upstairs in sound "Anna, my darling woman, I need your help! I very,very,desperate with the at the office. You've got to assist! Don't argue with me! I know you can type and I know you however you a dozen thing on the movie to do all my everyst moge. Just grab your hat, your purse and he's get going. Hurry up, girl, hurry up! I'm late as it!"

Anna said "Nonsense, Lil. Leave me alone."

"The cab is waiting." Lil said

"Pooey." Anna said. "I don't "p-ro-fess" me now. I'm not coming."

"You are coming," she said. "Put you self together. Your eyes is glazed and your cheeks are over."

Anna continued to stare, her eyes so down, and as the end the stared at go along just for a few week.

Sophie's Parents' years changes! Anonymous society, and of Ben lost is on city home of the staff were down with flu. Only two were left, scrubbing into mill. "You don't know thing bear this work," she said to the girl. "But you'll get going to become fully at all low cost."

The office was bedlam. The vacuum cleaner nearly drowned in the dust. Dust kept running from one corner to the next, taking messages, shuffling dust and vacuum and And there were guys in the working room, young girls with office typing faces, and it became part of the many to type these messages on an old and form.

"The father's name?"

"Don't know."

"You or an idiot?"

"What's the father's name printed on will it?"

Years ago, when, the Hilton's Hotels, and so years before the "old age be always for adoption."

The father isn't known, don't care."

"You've quite sure about that?"

"Jesus I told you, don't I?"

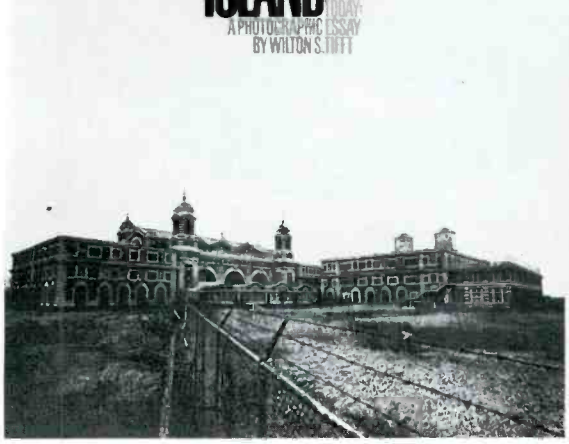
At bedtime, unselfishly to suggest an sandwich, but there wasn't time or to see a clock that night, dressed and brushed and consequently unaffected or some of the I mornings she had an sound. Anna staggered home, had a soft down, fried up some eggs and speak, and went to bed.

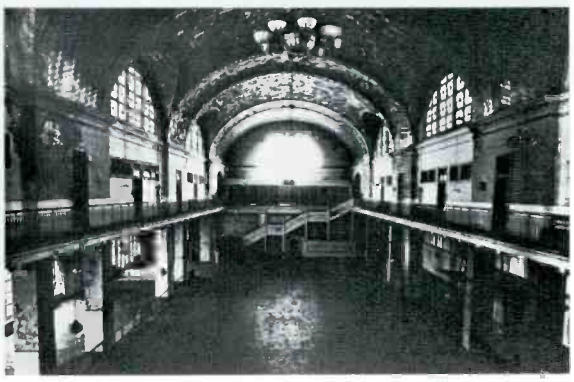
"I'll call for you at eight to take to office. Don't forget." Lil said and "And of God's sake be neat." Anna was out. And from then on she was hooked. It was as simple as that.

All the needed night work to organizing was a good hard school work, or and plenty of problems or other where month's problems instead of her or. The work was arduous and office work shattering emotionally, with the

DESERTED ISLAND

PLUS ISLAND TODAY—A PHOTOGRAPHIC ESSAY BY WILTON S. DILLT



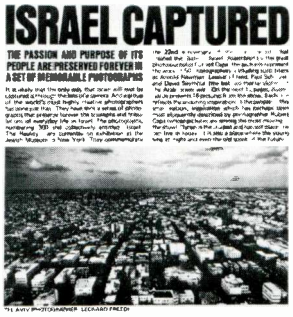


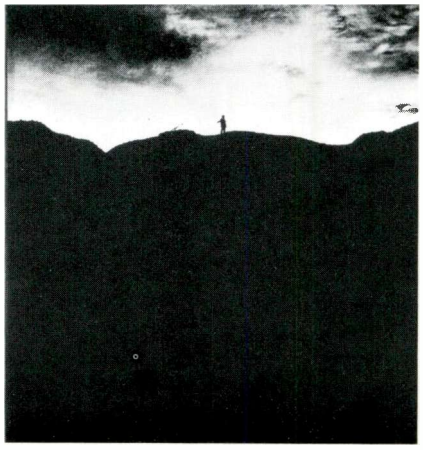
314

315
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Leonard Freed
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

316
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Thomas Weir
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

317
Art Director: David Moore
Designers: Dorothy Fall, Bob Banks, Joseph Morgan, David Moore
Artist: Paul Salmon
Picture Editor: Lee Battaglia
Editor: John Jacobs
Publisher/Agency: U.S. Information Agency/ America Illustrated Magazine





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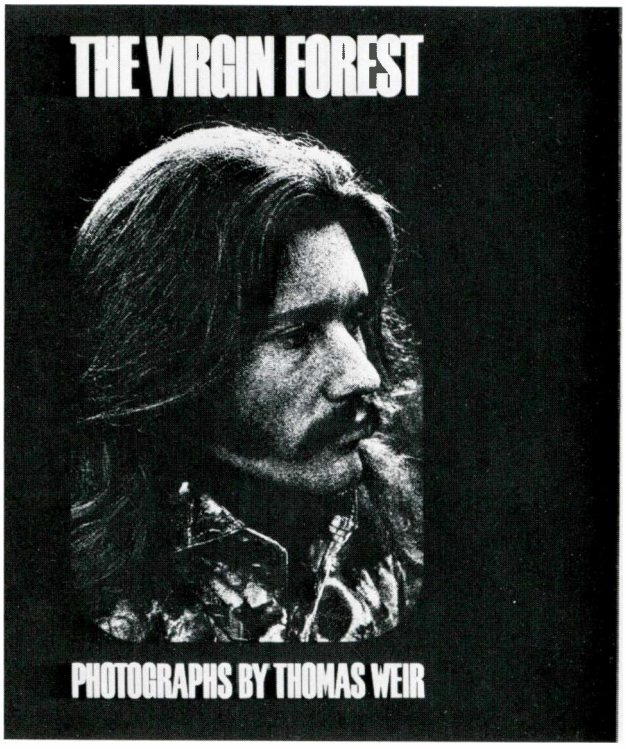

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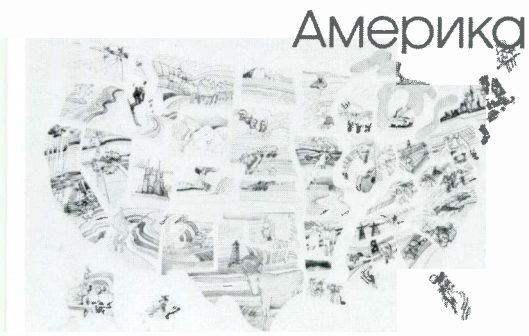
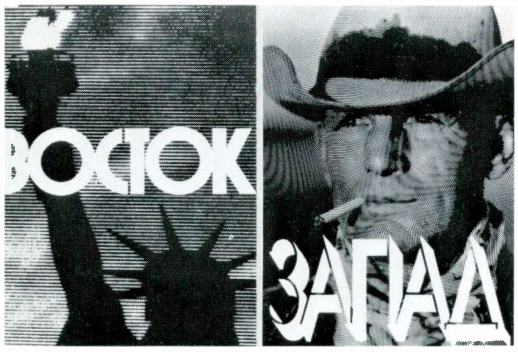

Америка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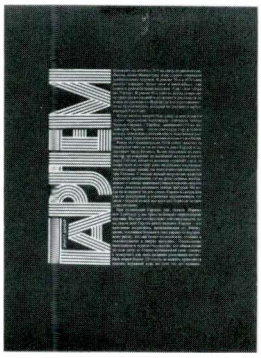
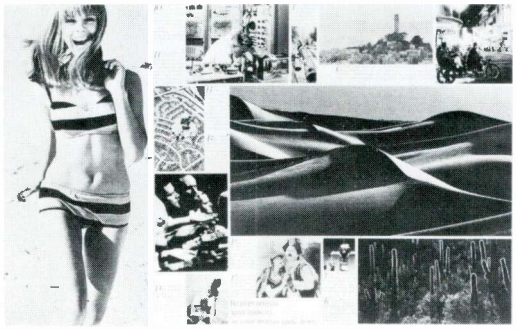
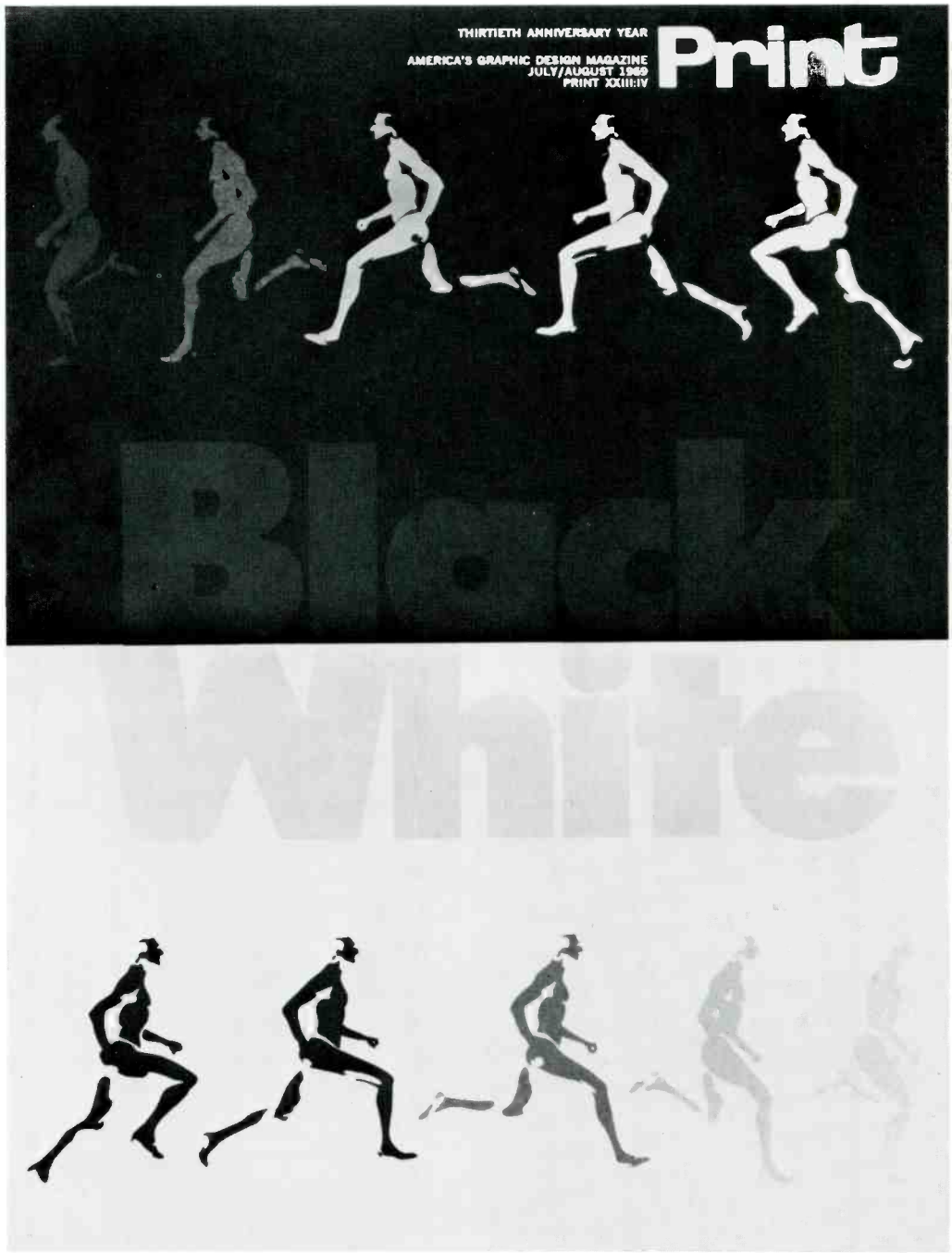
ЗАПАД


ГАРЛЕМ


В


СРЕДНИЙ
ЗАПАД
ЮГ

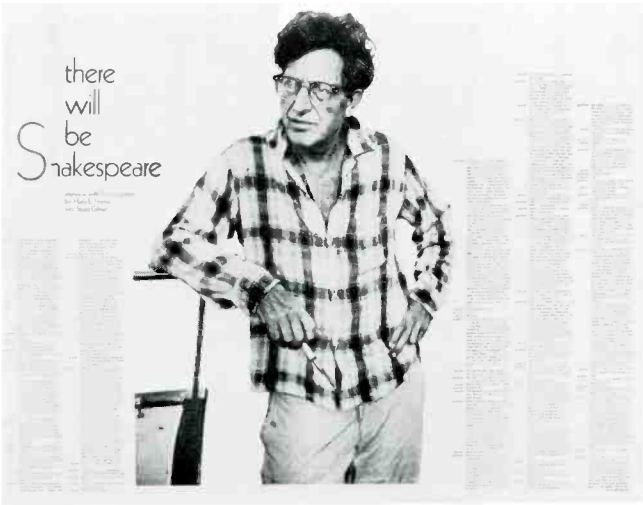


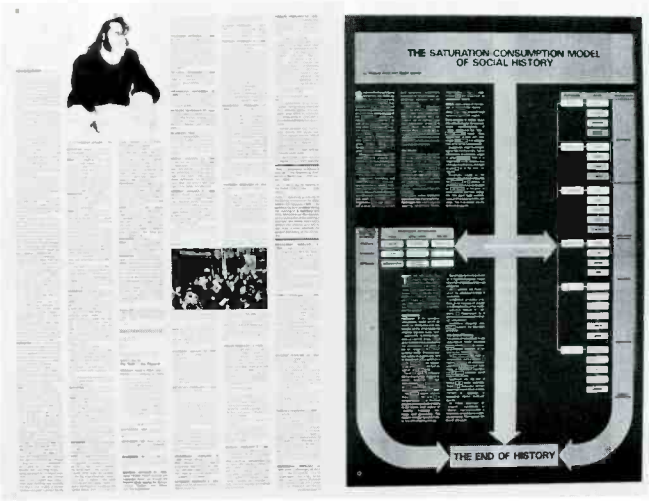


318

318
Art Director/Designer/Artist: Andrew Kner
Copywriter: Martin Fox
Publisher: R. C. Publications/Print Magazine

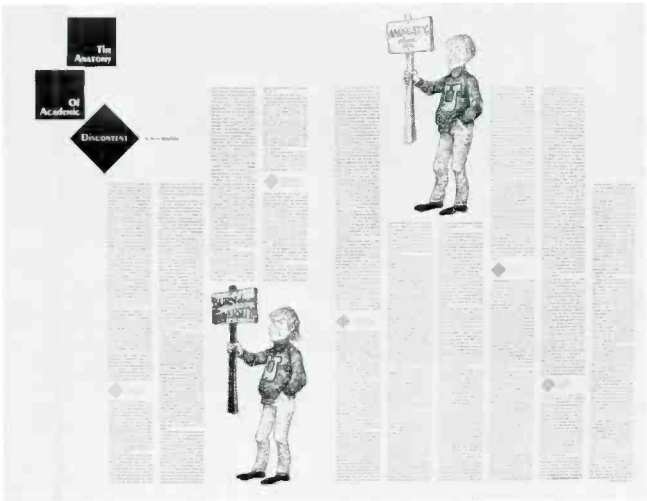
319
Art Director/Designer: Einar Vinje
Artists: Donna M. Brown, Rick Schreiter
Photographer: Chris Payne
Copywriters: Harry E. Thomas, Stuart Gilman
Publisher: McGill Reporter


there
will
be
Shakespeare


THE SATURATION-CONSUMPTION MODEL
OF SOCIAL HISTORY
THE END OF HISTORY


KARL
DEUTSCH
ON
NATIONALISM
IN
QUEBEC
McGill
reporter

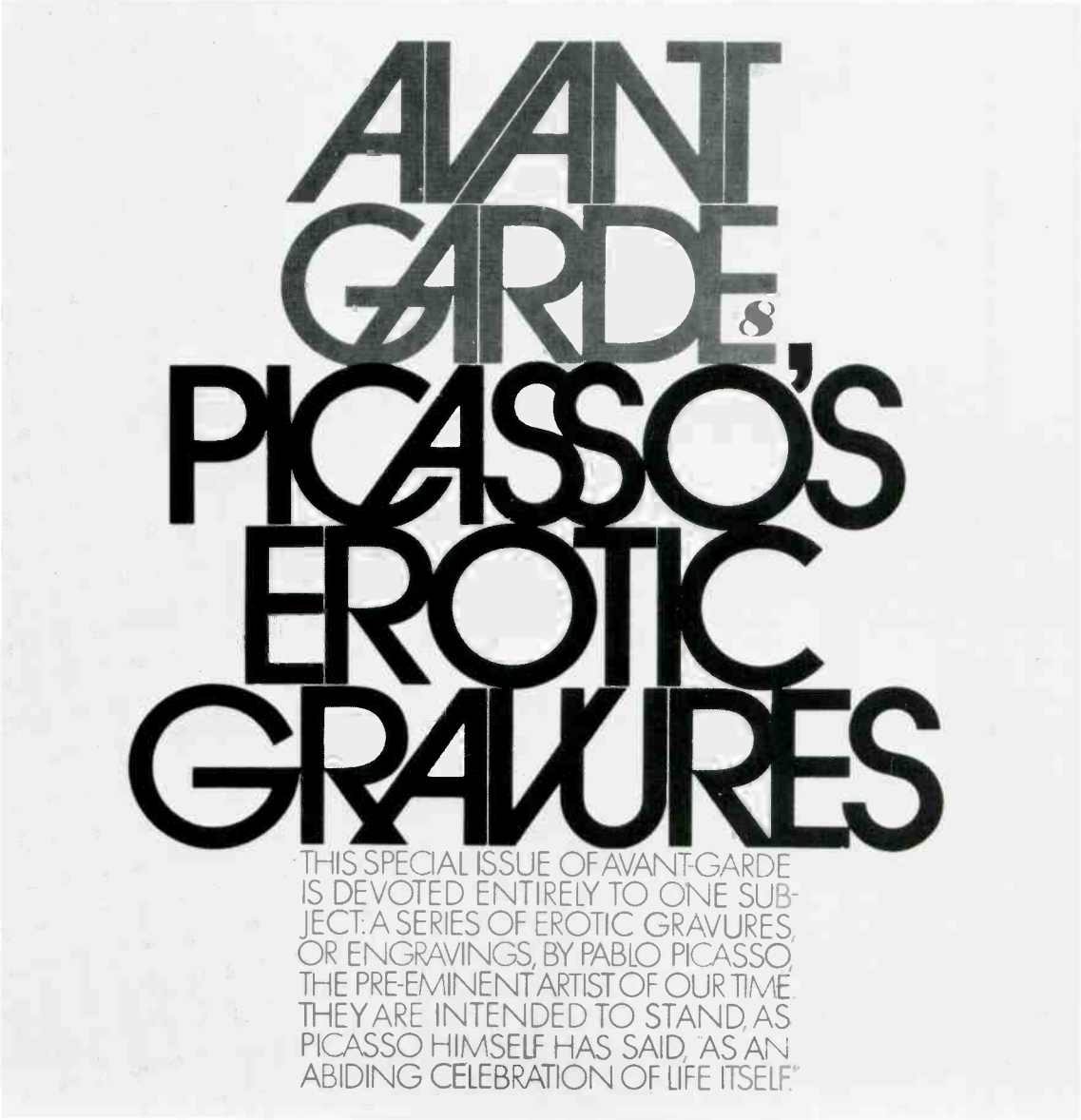

be revolution
there will
Stanley Gray
interviewed
by Stuart Gilman


The
Anatomy
Of
Academic
Discontent


UNITY AND
PURPOSE IN
LARGE
INSTITUTIONS
UNIVERSITIES—
THE NEXT PHASE
GROWTH AND
TRANSFORMATION View of a graduate

320
Art Director/Designer: Herb Lubalin
Artist: Pablo Picasso
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

321
Art Director: David Moore
Designers: Dorothy Fall, Bob Banks,
Joseph Morgan, David Moore
Artists: George Giusti, Charles Addams
Picture Editor: Lee Battaglia
Publisher/Agency: U.S. Information Agency/
America Illustrated Magazine



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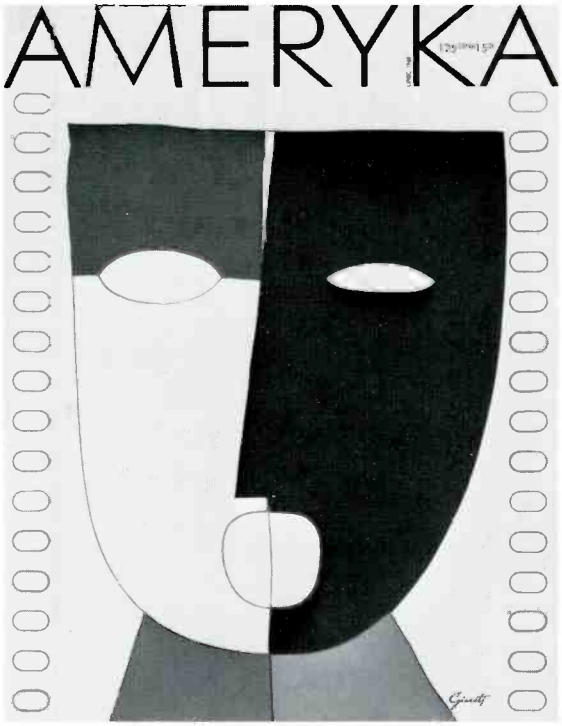
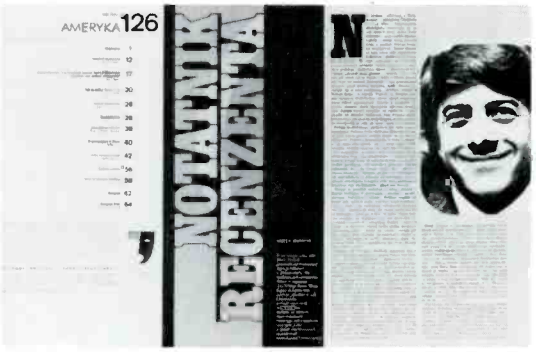
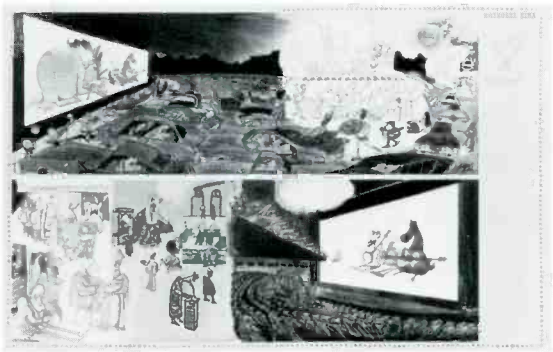

AMERYKA


AMERYKA 126
NOTATNIK
RECENZENTA


1924
1931

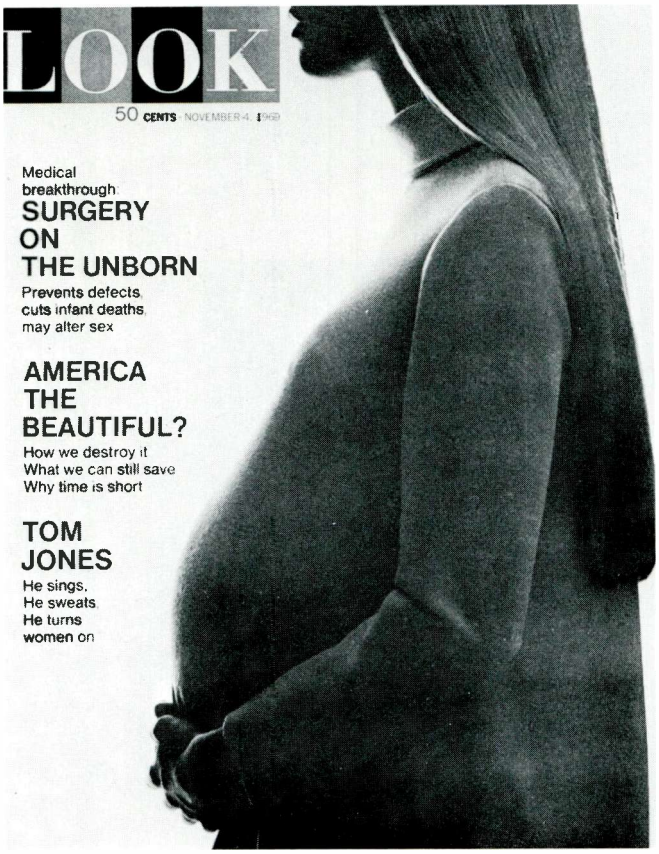


322
Art Director/Designer: William Hopkins
Photographer: Pete Turner
Publisher: Cowles Communications, Inc./
Look Magazine

323
Art Director: John Gerbino
Designers: Bea Feitler, Ruth Ansel
Photographer: Hiro
Publisher: Hearst Publications/ Harper's
Bazaar

324
Art Director: David Moore
Designer/Photographer: Henry Wolf
Editor: John Jacobs
Publisher/Agency: U.S. Information Agency/
America Illustrated Magazine

325
Art Directors: Bernard Quint, Anthony Oliveto
Photographer: Les Carron
Publisher: The McCall Publishing Co./McCall's
Magazine



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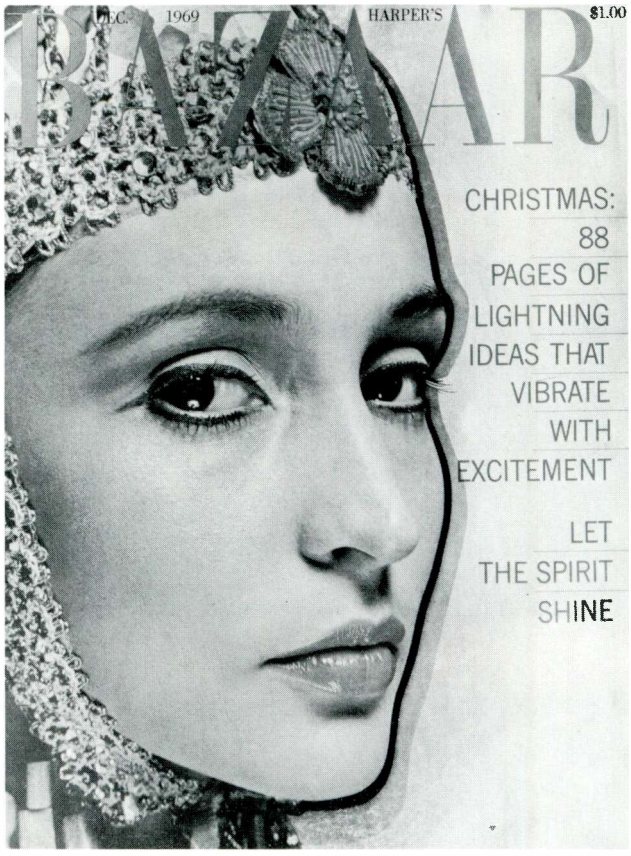

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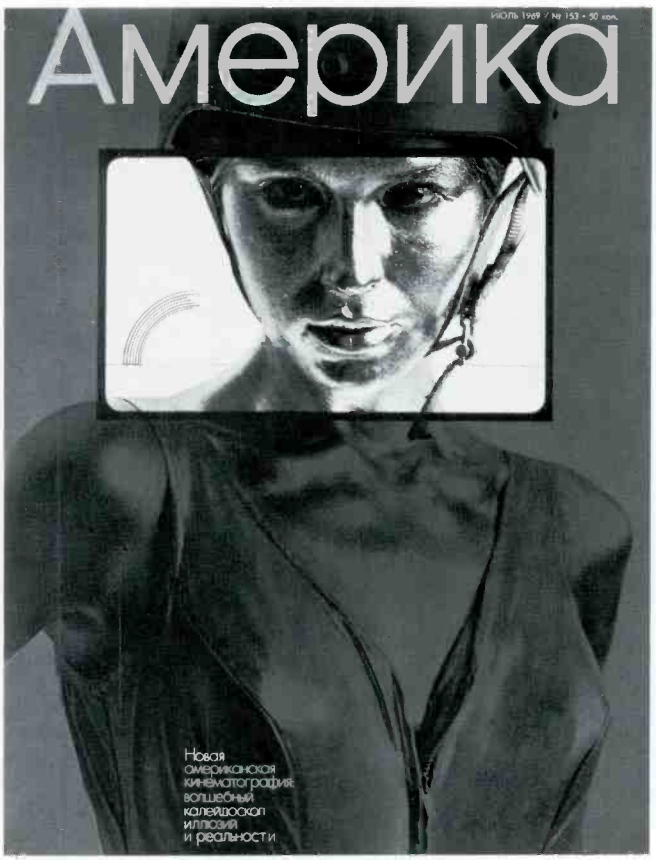
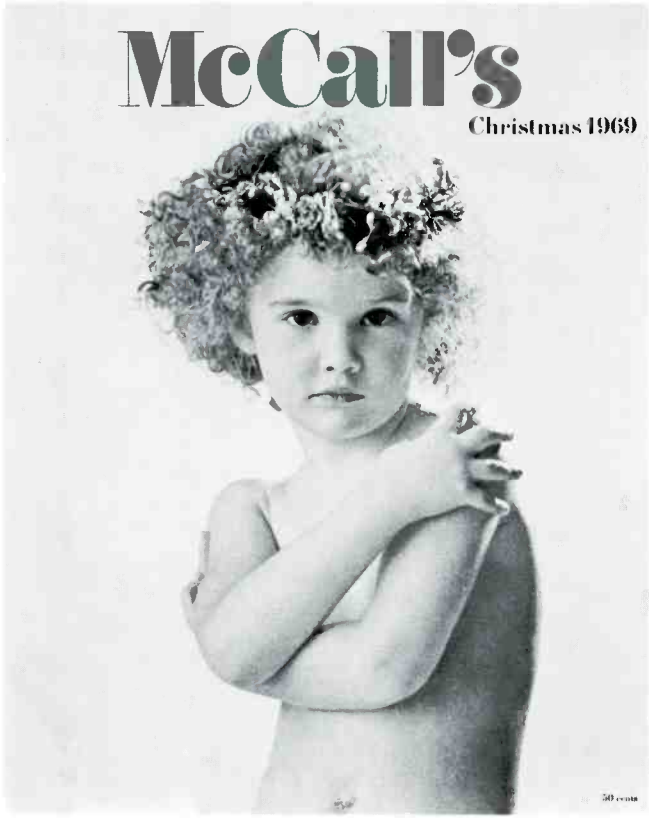

ИЮЛЬ 1969 / № 153 • 50 коп.
Америка
Новая
американская
кинематография:
волшебный
калейдоскоп
иллюзий
и реальности


ZABAWKI
K
ZABAWKI
ZABAWKI
Zdjęcia: David Attie

324


McCall's
Christmas 1969
50 cents

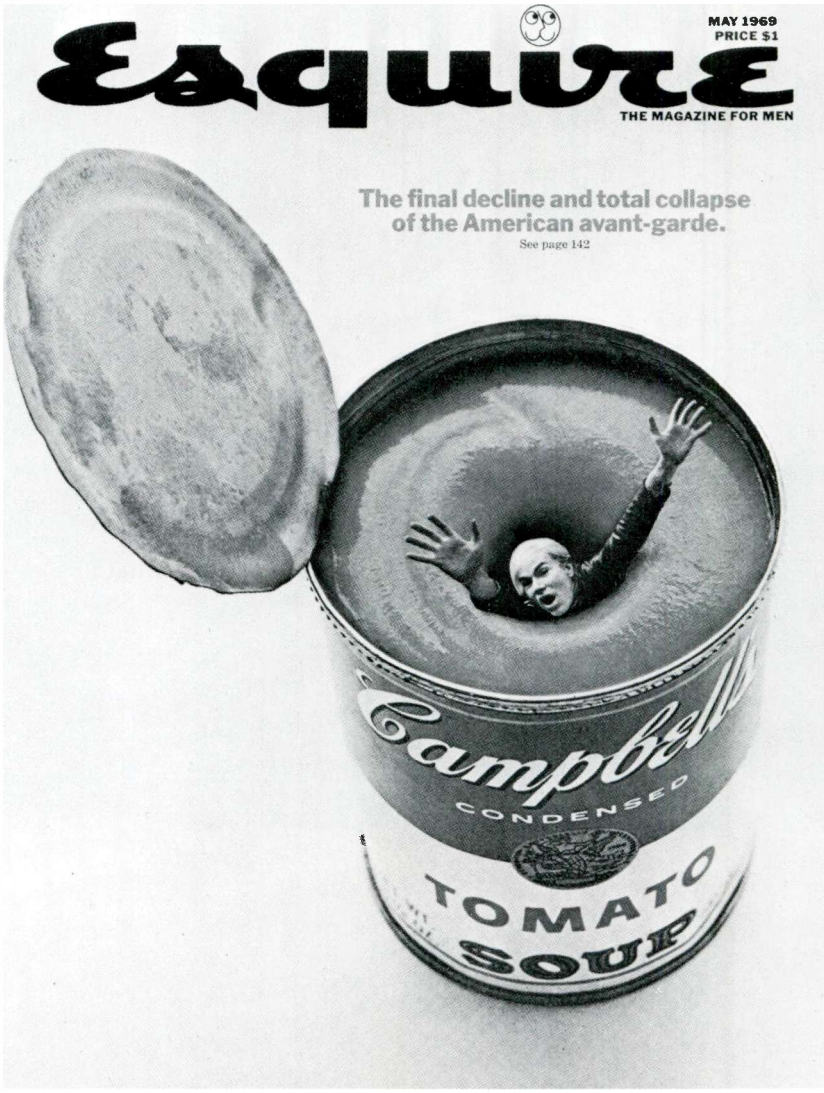
325

326 DISTINCTIVE MERIT AWARD
Art Director/Designer: George Lois
Photographer: Carl Fischer
Agency: Lois Holland Callaway Inc.
Client: Esquire Magazine

328
Art Director/Designer: Robert Hallock
Photographers: Chuck Nicklin, Jr., Douglas Faulkner
Publisher: Local One, Amalgamated Lithographers of America/Lithopinion

329
Art Director/Designer: Eric Gluckman
Artist: Gene Calogero
Publisher: Technology Communication, Inc./Innovation

330
Art Director/Designer: Alex Macleod
Artist: TDF Artists Ltd.
Publisher: Stimulus Publishing Co. Ltd.



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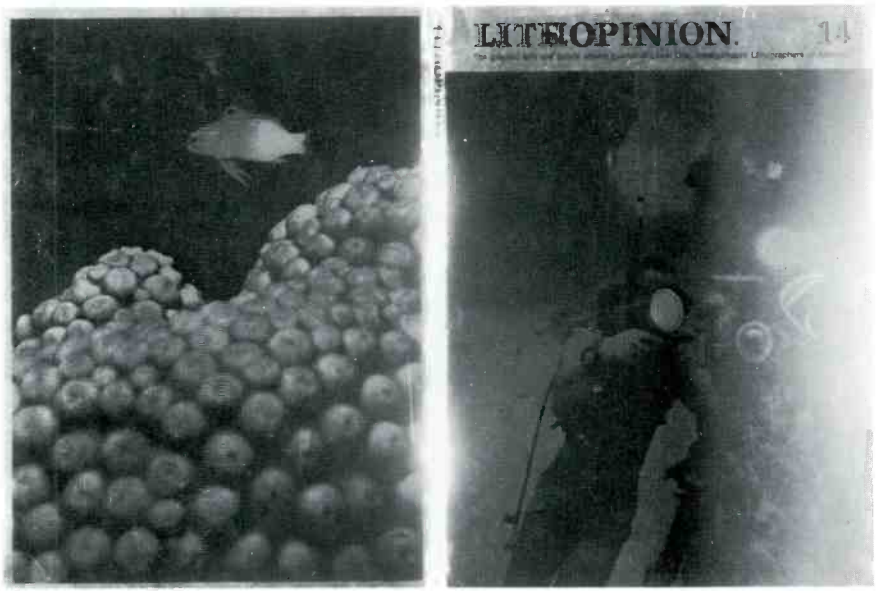
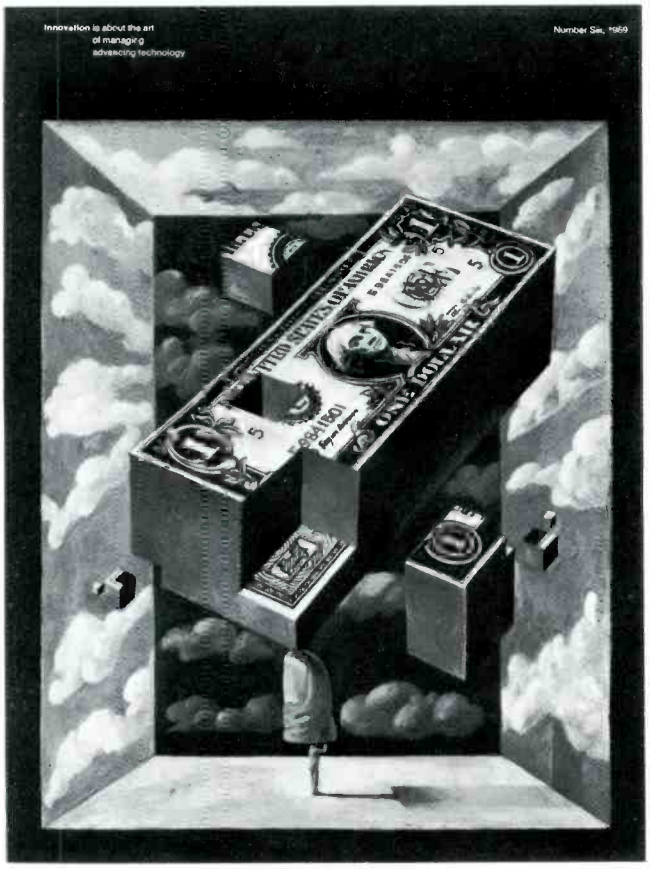
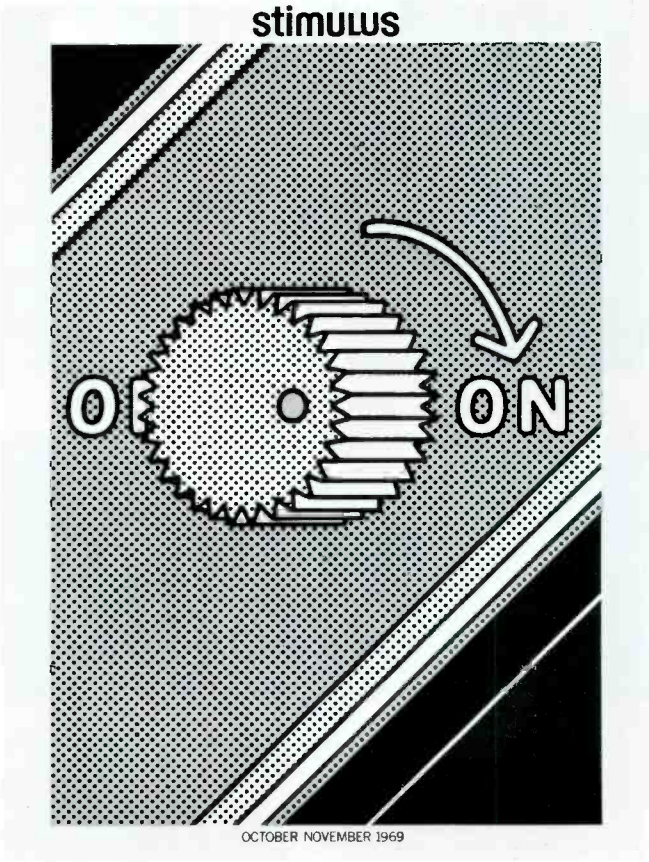

LITHOPINION
14

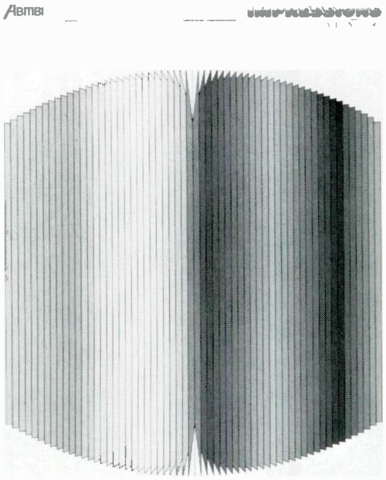
328

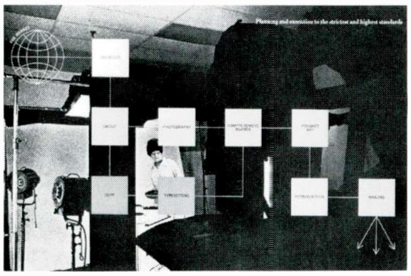

Innovation is about the art
of managing
advancing technology
Number Six, 1969

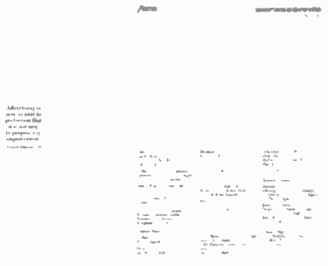
329

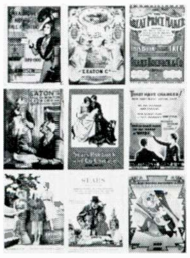

stimulus
OFF
ON
OCTOBER NOVEMBER 1969

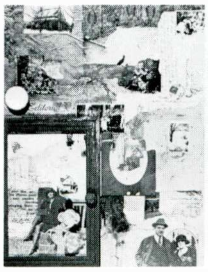
330


IMPRESSIONS

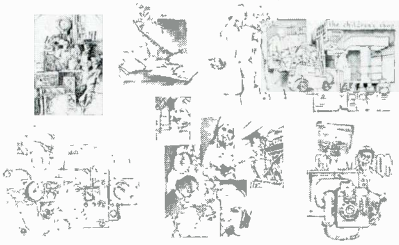

Planning and execution to the strictest and highest standards

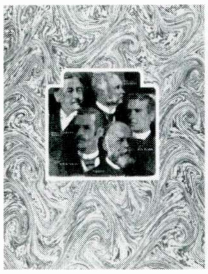


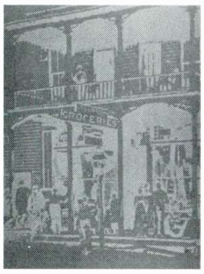


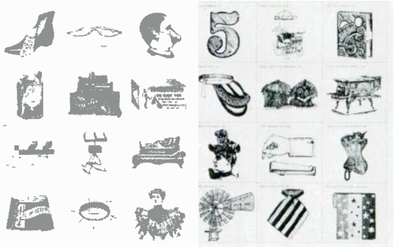


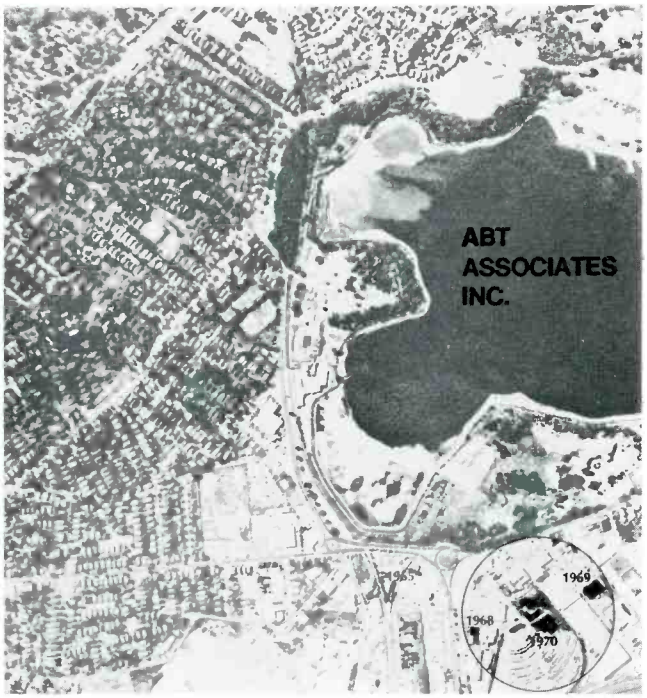

CANADA P.O.






GROCERIES



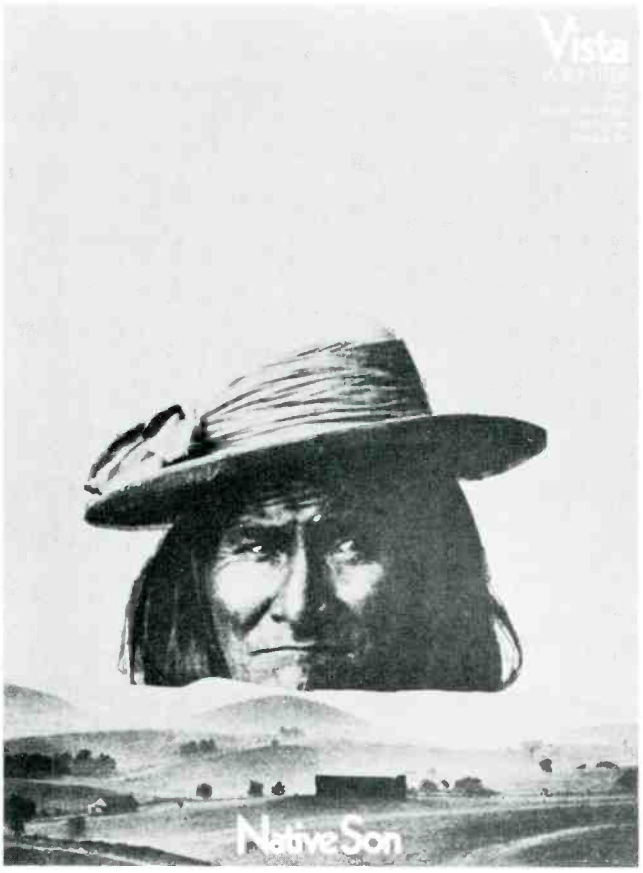


332

331
Art Director/Designer: Alex Macleod
Artists: Will Davies, Roger Hill, Alex Macleod
Photographers: Tim Saunders, Arnaud Maggs
Copywriter: W. R. Dalgleish
Publisher: Abitibi Paper Co. Ltd.

332
Art Director/Designer: Kelsey Murphy
Photographers: Kelsey Murphy, Ben Larobee
Copywriter: Clark C. Abt
Publisher: Abt Associates Inc.

333
Art Director/Designer: Murry Gelberg
Artist: David Baker
Photographer: Peter Koch
Copywriter: Susan Dooley
Agency: Tasi Gelberg Pesanelli, Inc.
Publisher: Volunteers in Service to America



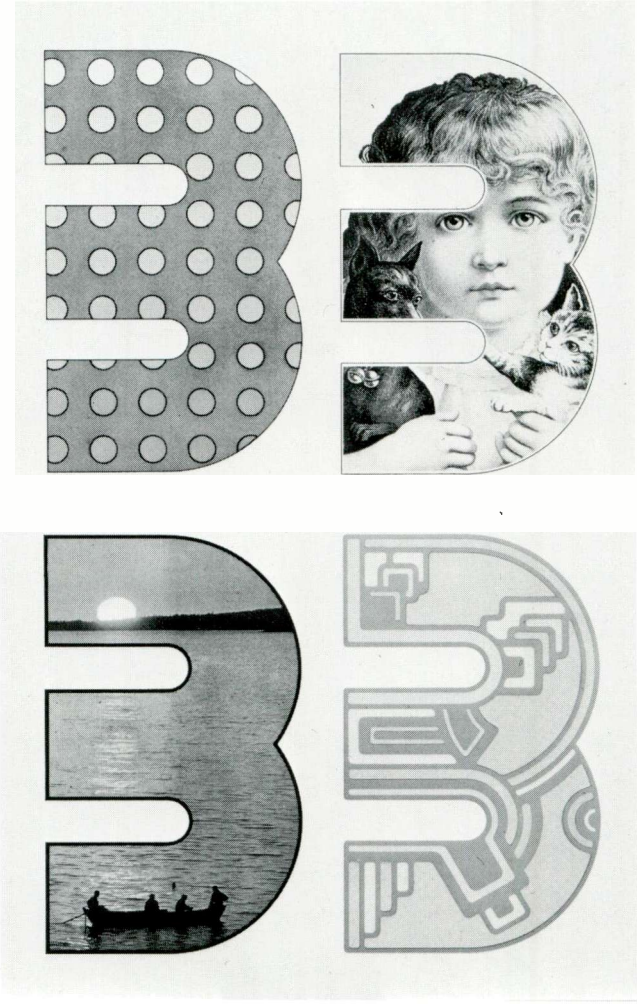
333

334
Art Director: Charles Magistro
Designer/Artist: Tom Jones
Photographer: Look Magazine
Copywriter: Red Skelton
Publisher: Virginia Commonwealth University

335
Art Director: Tom Clemente
Designers: Seymour Chwast, Milton Glaser
Artist: Old Woodcut
Copywriter: Steve Sohmer
Publisher: Bureau of Advertising

336
Art Director/Designer: Harry Redler
Photographer: Students and Faculty of Famous Photographers School
Copywriter: Famous Photographers Magazine Staff
Publisher: Famous Photographers School

334



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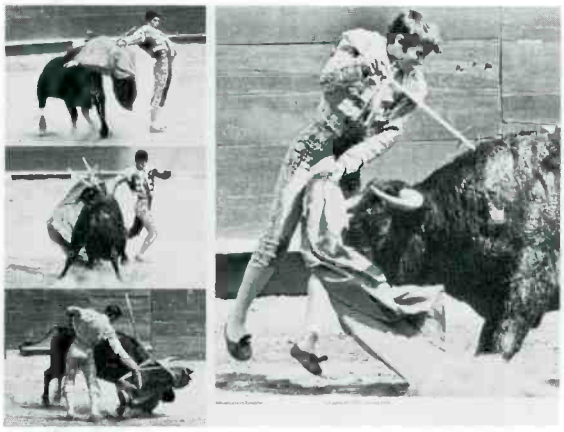
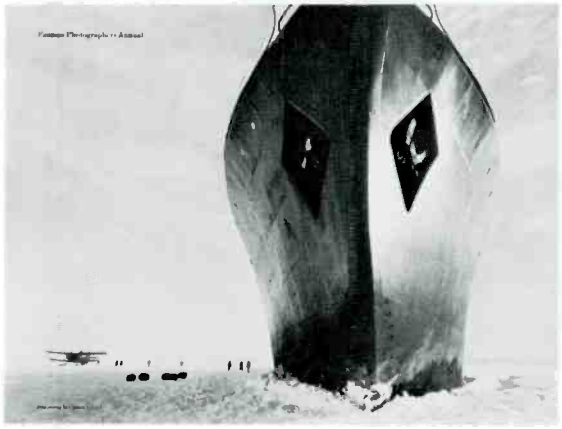
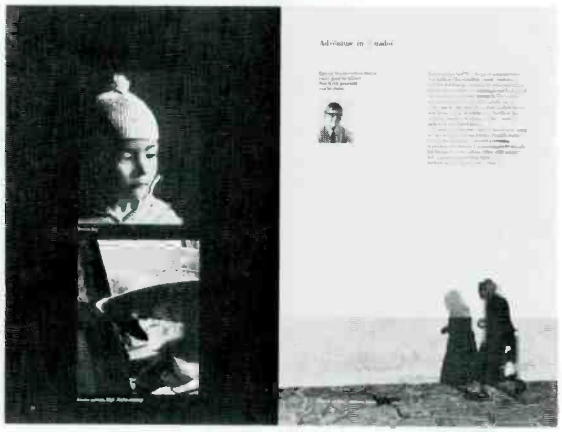
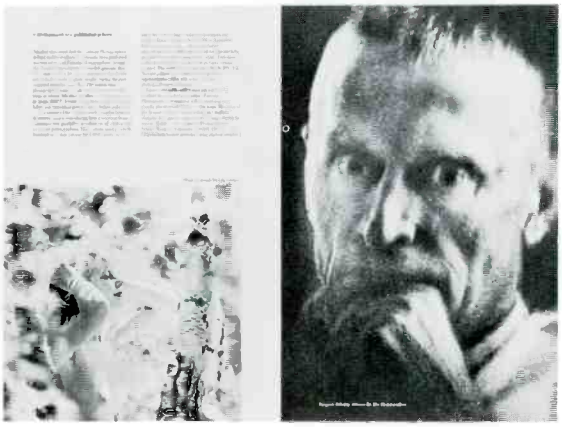



Famous Photographers
Magazine
9







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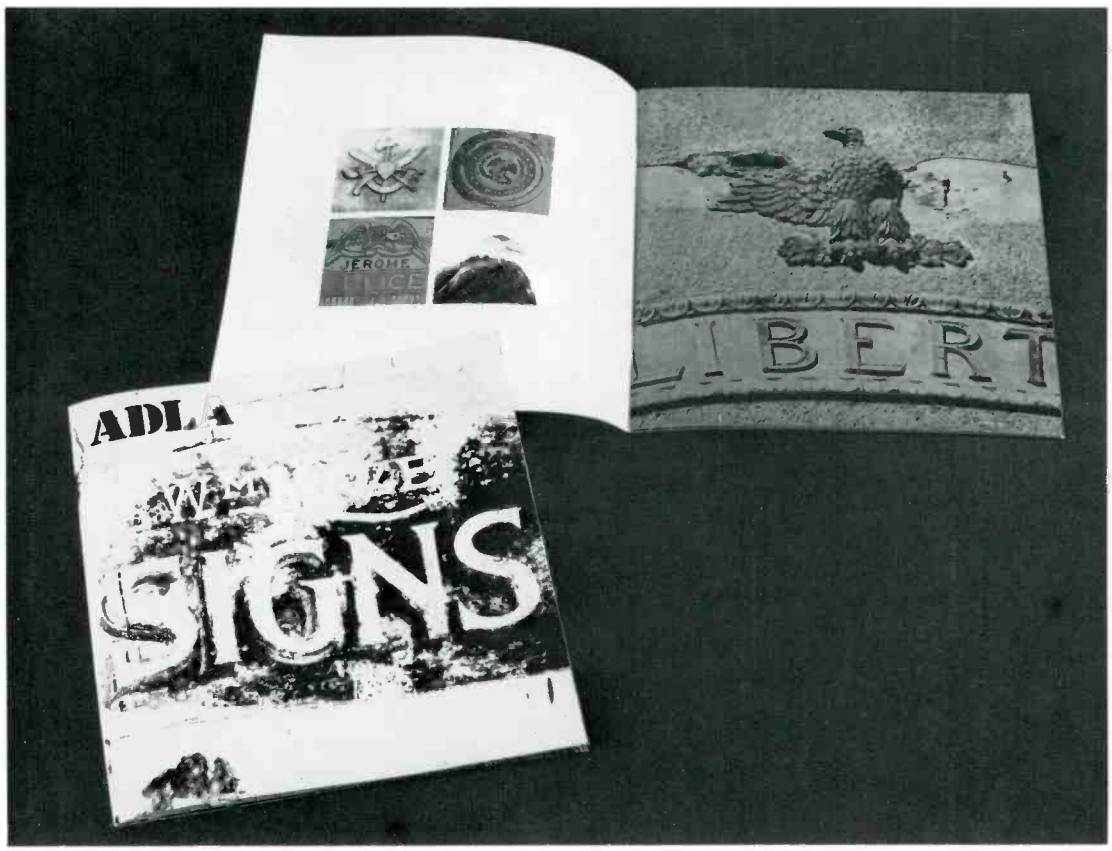

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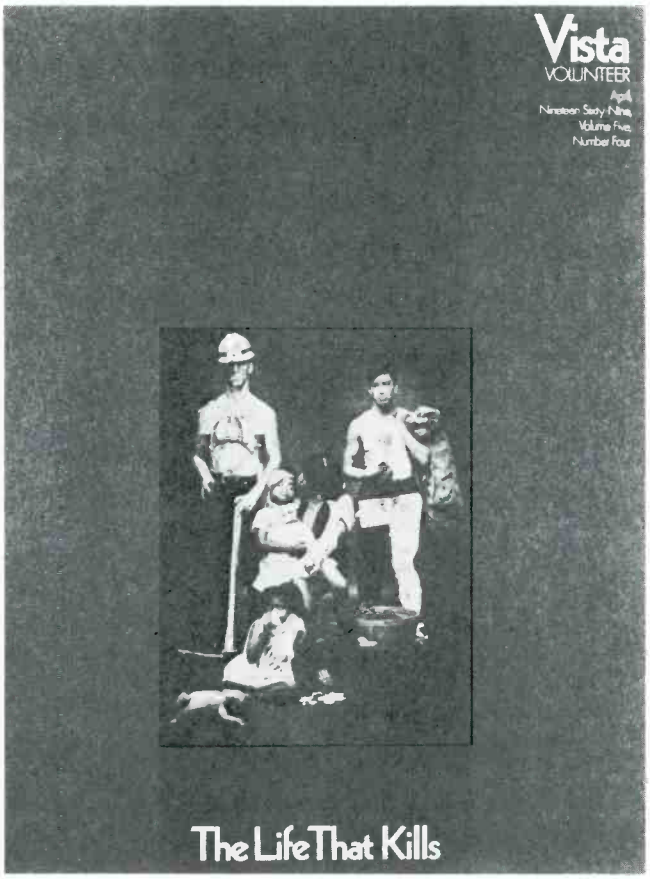

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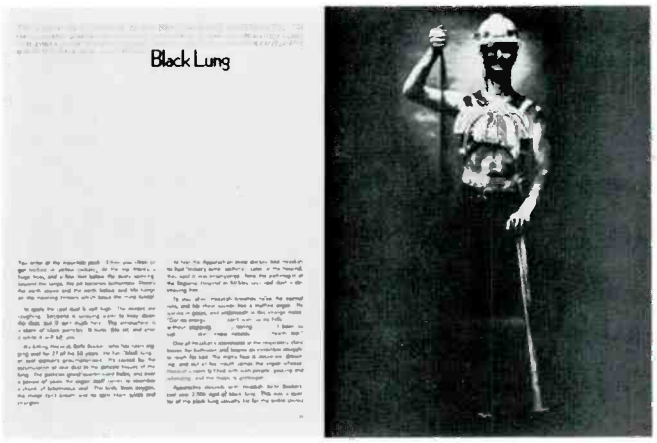
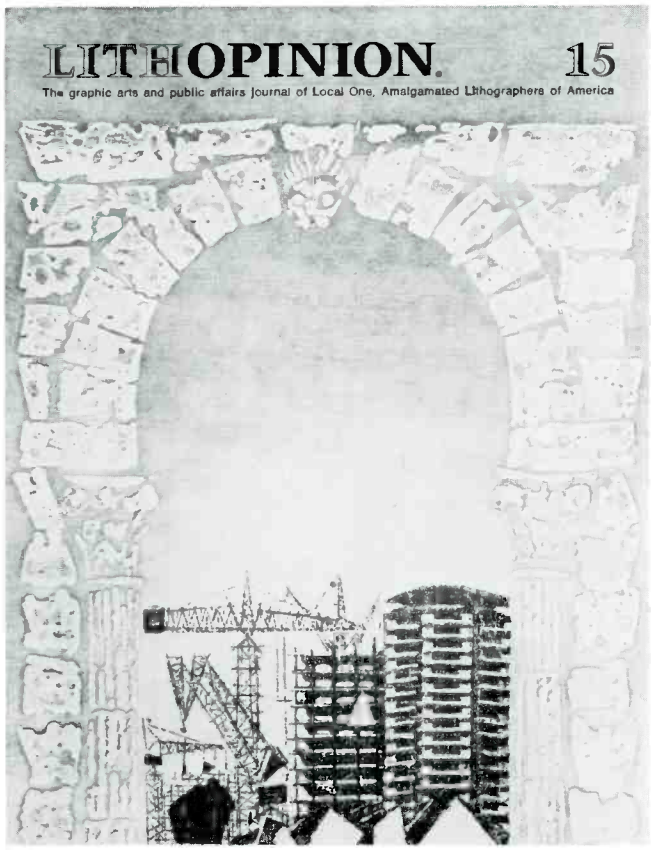




340

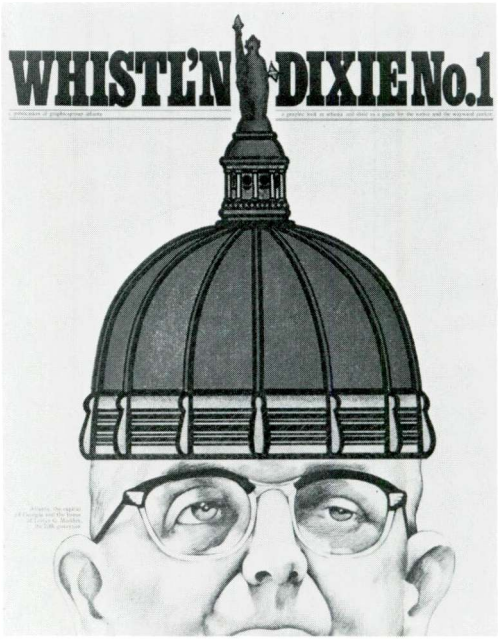
337
Art Director: Charles Magistro
Designer/Artist/Photographer:
Katherine Reuter
Copywriters: Leonard Cohen, Timothy Leary
Publisher: Virginia Commonwealth University

338
Art Director/Designer/Copywriter: Don Weller
Artists: Chikako Matsubayashi, Ron Posthuma
Photographers: Dick Sakahara, Don Weller
Agency: Don Weller's Office
Publisher: Art Directors Club of Los Angeles

339
Art Director/Designer: Murry Gelberg
Artist: David Baker
Photographers: Mike Mitchell, Tasi Gelberg
Pesanelli, Inc.
Copywriter: Susan Dooley
Agency: Tasi Gelberg Pesanelli, Inc.
Publisher: Volunteers in Service to America

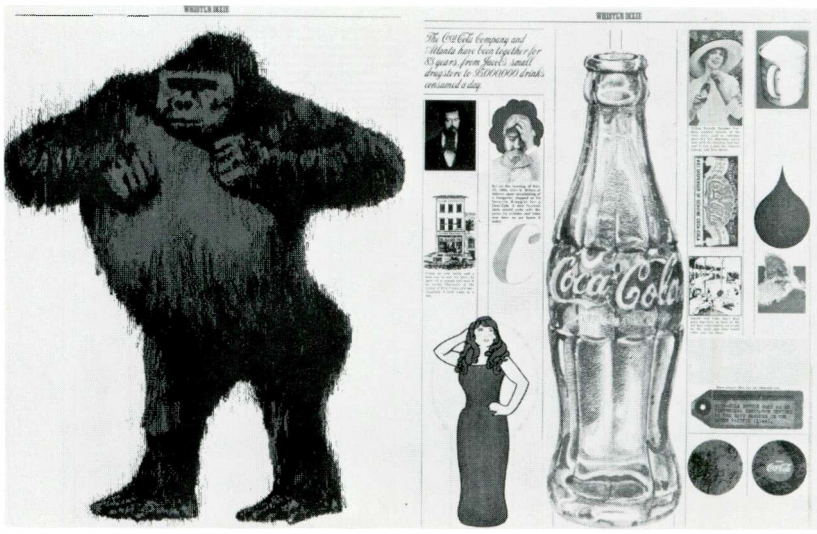
340
Art Director/Designer: Robert Hallock
Artist: Mario Micossi
Publisher: Local One, Amalgamated
Lithographers of America/Lithopinion

341
Art Director/Designer: Don Trousdell, Gene Wilkes
Artists: Christy Sheets, Janie Wright, Warren Weber, Gene Wilkes, Bonna Johnston, David Dobra
Copywriter: Don Trousdell
Studio: Mabey Trousdell
Agency/Client: Graphics Group, Inc.



342
Art Director: Murry Gelberg
Designers: Murry Gelberg, David Baker
Artist: David Baker
Copywriter: Susan Dooley
Agency: Tasi Gelberg Pesanelli, Inc.
Publisher: Volunteers in Service to America

343
Art Director/Designer/Artist: Raymond Perlman
Photographer: University of Illinois Photo Service
Copywriter: Rudy Berg
Agency: Engineering Publications
Publisher: University of Illinois Press



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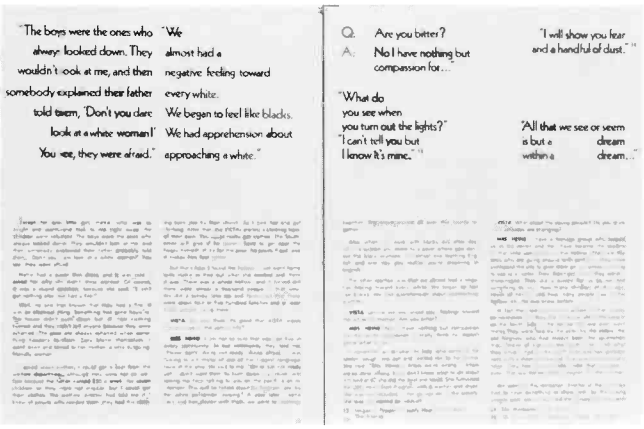
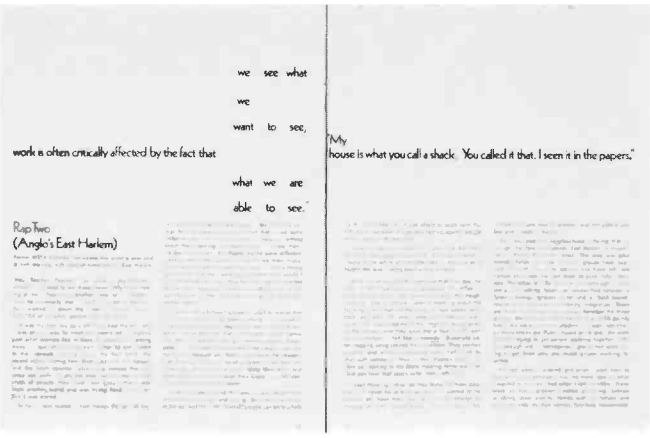
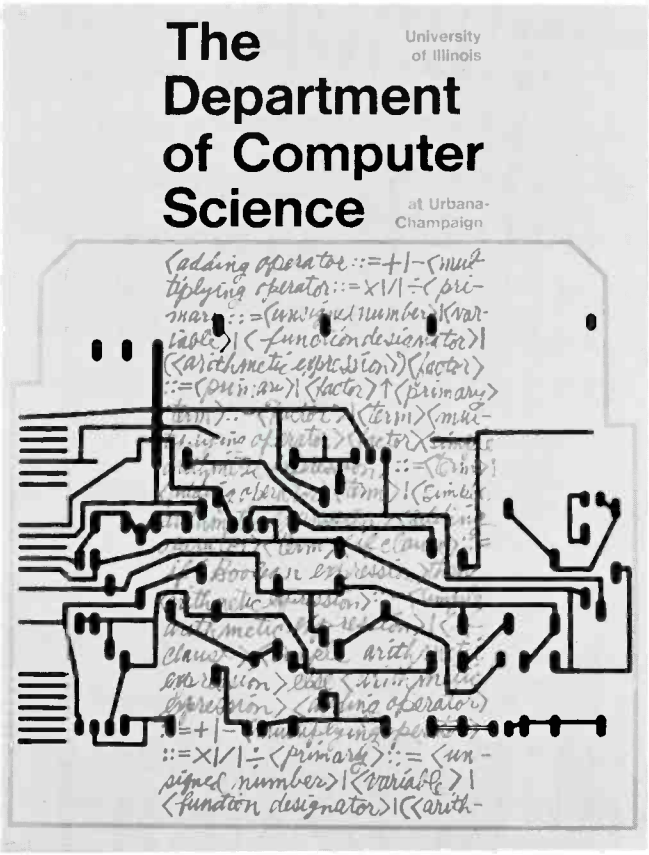

"The boys were the ones who always looked down. They wouldn't look at me, and then somebody explained their father told them, 'Don't you dare look at a white woman!' You see, they were afraid."
"We almost had a negative feeling toward every white. We began to feel like blacks. We had apprehension about approaching a white."
Q. Are you bitter?
A. No I have nothing but compassion for...
"I will show you fear and a handful of dust."
"What do you see when you turn out the lights?" "I can't tell you but I know it's mine."
"All that we see or seem is but a dream within a dream..."


Voice
This Magazine Is About Talking, Rapping, Shouting, Fearing, Wondering, Listening, Hearing, Feeling, Touching, Being Quiet, And Getting It All Together

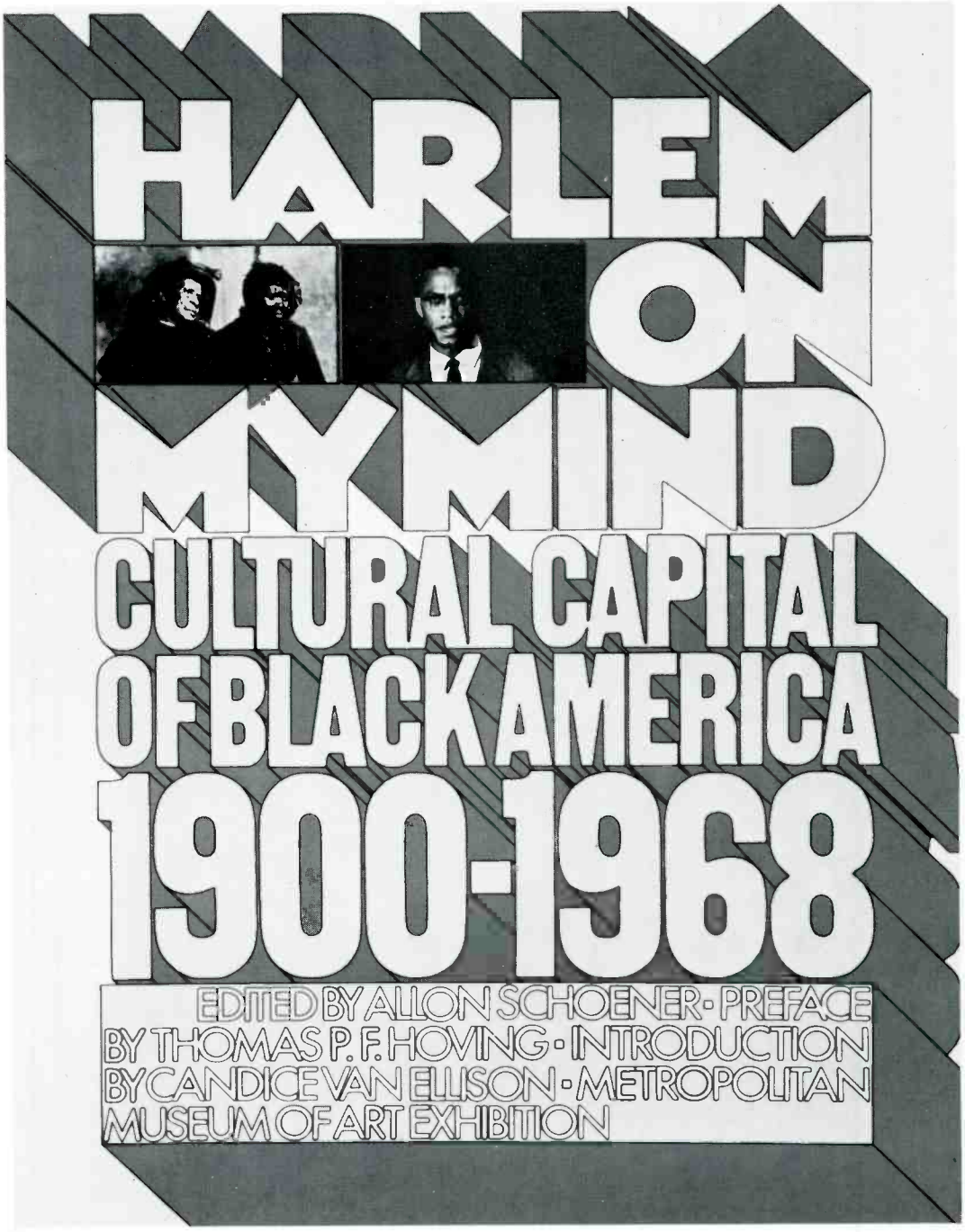

"We bring to a community our own backgrounds, our own way of looking at things, our own sympathies, our own hangups. Our
("He looked like an Eskimo John Wayne.")


we see what we want to see, work is often critically affected by the fact that what we are able to see."
"My house is what you call a shack. You called it that. I seen it in the papers."
Rap Two
(Anglo's East Harlem)

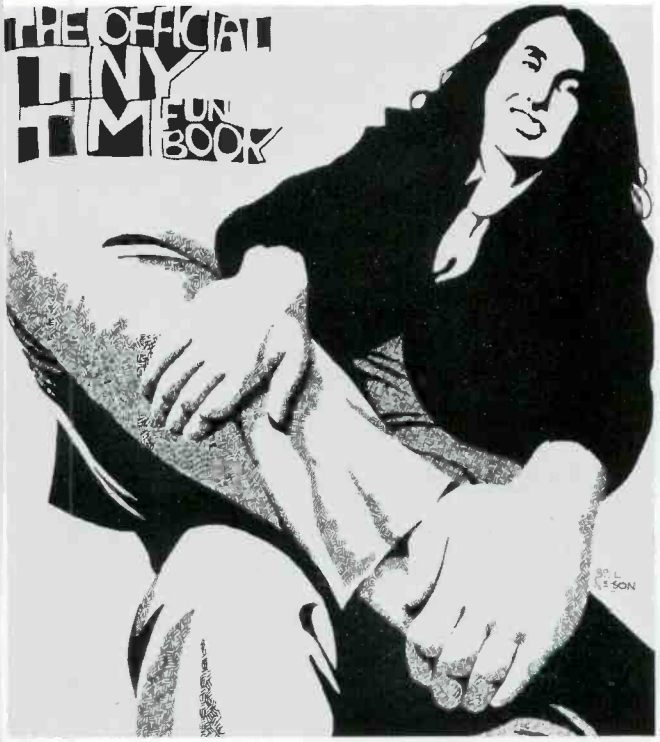
342


The Department of Computer Science
University of Illinois
at Urbana-Champaign

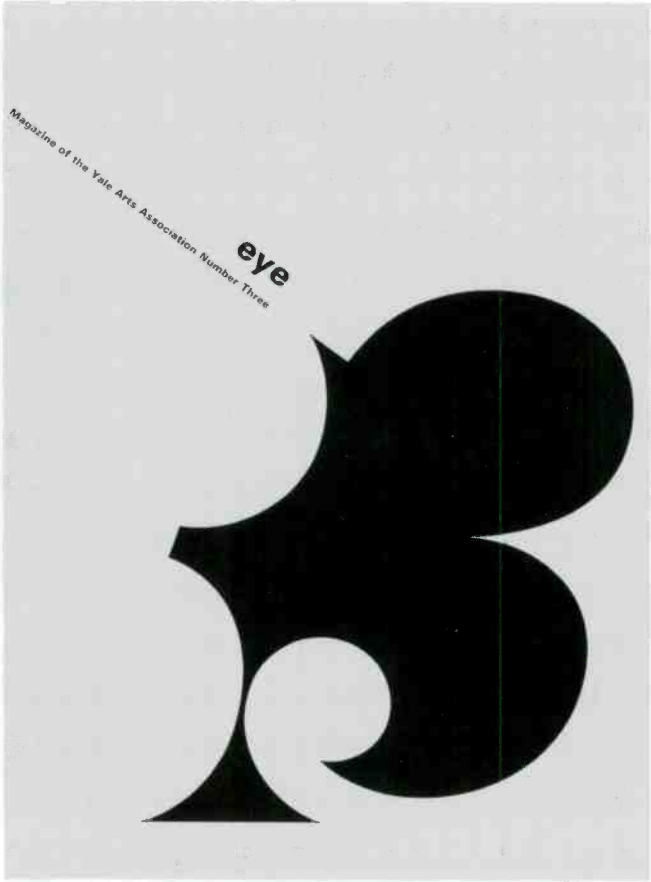
343


HARLEM
ON
MY MIND
CULTURAL CAPITAL
OF BLACK AMERICA
1900-1968
EDITED BY ALLON SCHOENER · PREFACE
BY THOMAS P. F. HOVING · INTRODUCTION
BY CANDICE VAN ELLISON · METROPOLITAN
MUSEUM OF ART EXHIBITION

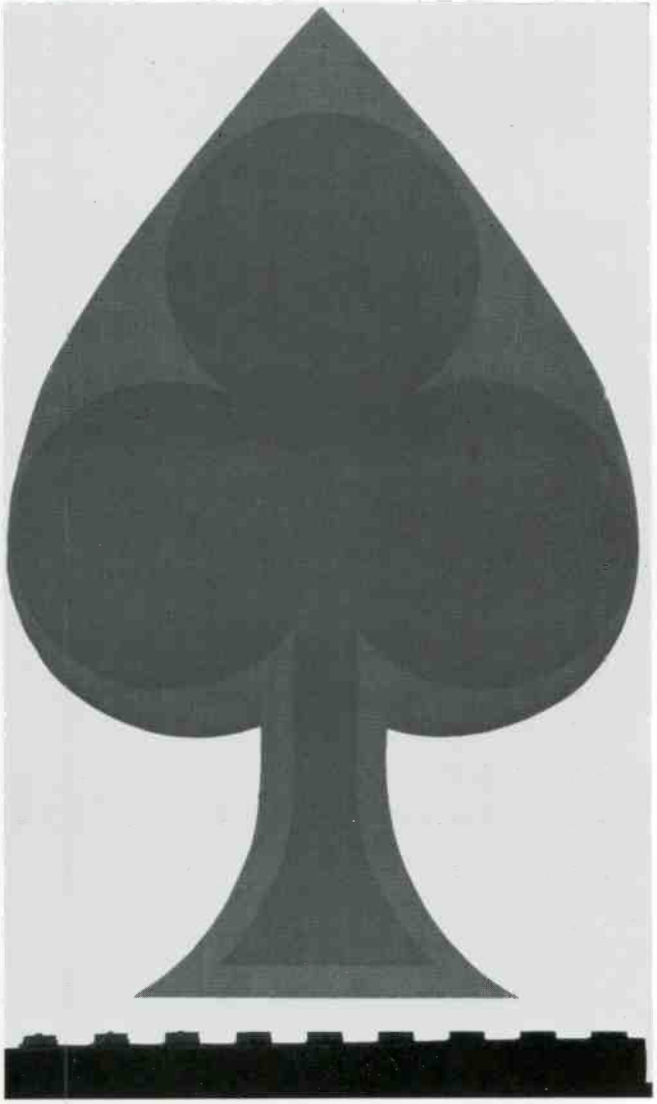
344



345



346



347

344 DISTINCTIVE MERIT AWARD
Art Director: Harris Lewine
Designers: Herb Lubalin, Ernie Smith
Artists: Lubalin, Smith, Carnase
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Random House

345 DISTINCTIVE MERIT AWARD
Art Director: Charles Magistro
Designer/Artist/Photographer/Copywriter:
Bill Nelson
Publisher: Virginia Commonwealth University

346
Art Directors: Jane Bobczynski,
Samina Quraeshi
Copywriter: Marjorie Blake Noyes
Publisher: Yale Arts Association

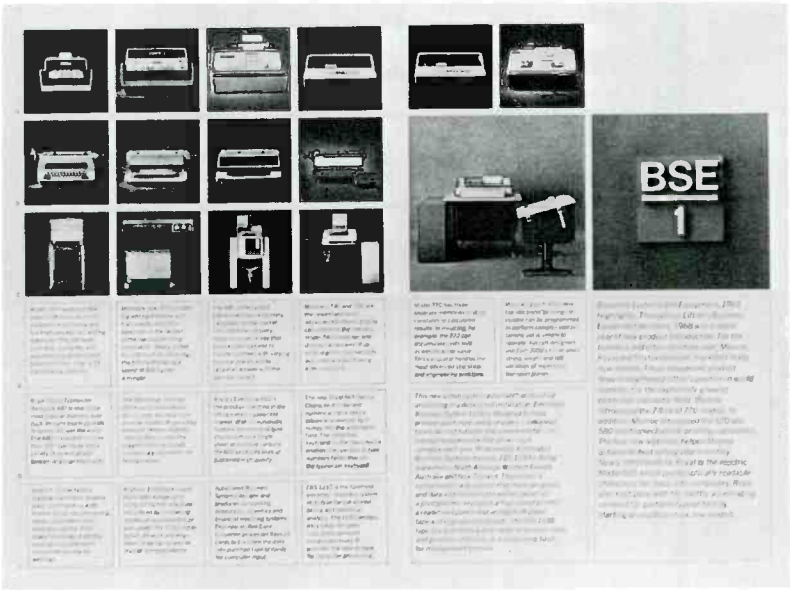
347
Art Director: Charles Magistro
Designer/Artist/Copywriter: Marion White
Publisher: Virginia Commonwealth University

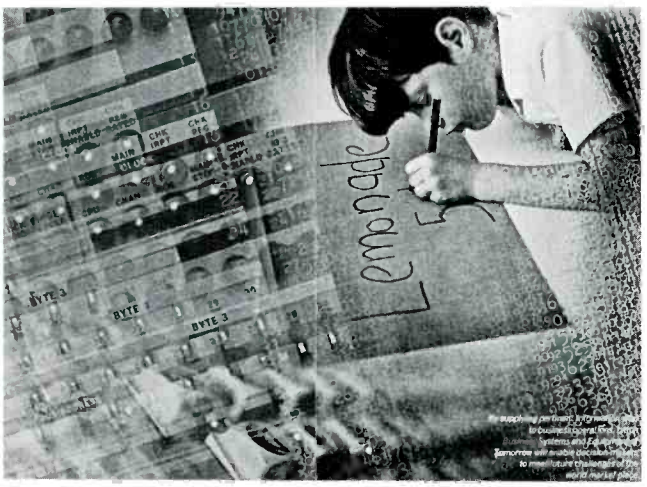
348
Art Director: Robert Miles Runyan
Designer: Fred C. Kidder
Photographers: Dave Holt, Marvin Silver
Copywriters: Larry Waller, Matt McDade
Agency: Robert Miles Runyan Assoc.
Publisher: Litton Industries

349
Art Director/Designer: Bernard Klem
Photographers: Elliot Erwitt/Pete Turner/
Farrell Grehan/Hobart Williams/Fritz Henle/
E. Otto
Publisher: First National City Bank

350
Art Director/Designer: Alan Peckolick
Artists: Charles B. Slackman, Margaret Malast,
Steelograph, Inc.
Copywriter: Florence Ercolano
Agency/Client: Alan Peckolick Graphic Design

351
Art Director: Harold Rogers
Designer/Artist: George Giusti
Client: Famous Artists Schools International





The Litton Industries, Inc., 1968 annual report

"Litton Now and Tomorrow," reviews Litton as it is today and sets forth the base on which advancing technology will create the products and systems of tomorrow.

Litton today is a manifestation of applied enterprise—the creativity, initiative and energy of a broad group of people—which, in 15 years, has built a multinational industrial organization having self-generating and continuing growth potential for the future.

Fundamental to Litton's philosophy for growth is the conviction that the classically separate sciences and technologies of yesterday are fusing increasingly with each other and are interconnecting in their applications. Out of such evolving interrelationships flow not only new business opportunities but the solutions to the complex problems and needs of man.

In the early 20th century, economies of production scale enabled industry to greatly reduce unit manufacturing costs, thus making widely available the basis for a substantially improved level of living.

Today, economies of technological scale—from whole new technical solutions and innovations that come from truly multi-disciplinary endeavors across multi-industry fields—offer equally dramatic potential for the years ahead.

Indeed, new approaches of such a scope hold promise as the only effective means for solving such massive problems as those of modern urban living, environmental pollution, health and education, as well as the declining per capita world production of food.

For this reason, a company—which possesses a breadth of interacting and complementary technologies, together with the management techniques to interrelate those technologies—is uniquely qualified to be fully responsive to the challenges and opportunities of the future.

Litton is purposefully structured to apply this corporate concept. We are organized to create, develop and offer to the markets of the future a flow of innovative products and systems resulting from the economies of technological scale.

Litton is thus distinguished from companies with narrowly oriented product lines and also from firms comprised of elements joined only by a financial relationship. We believe, in fact, that industrial evolution inevitably will cause many of today's narrow-product-line companies to become interrelated elements of tomorrow's high-order, yet unified, organizations, creating new values for an ever-demanding society.

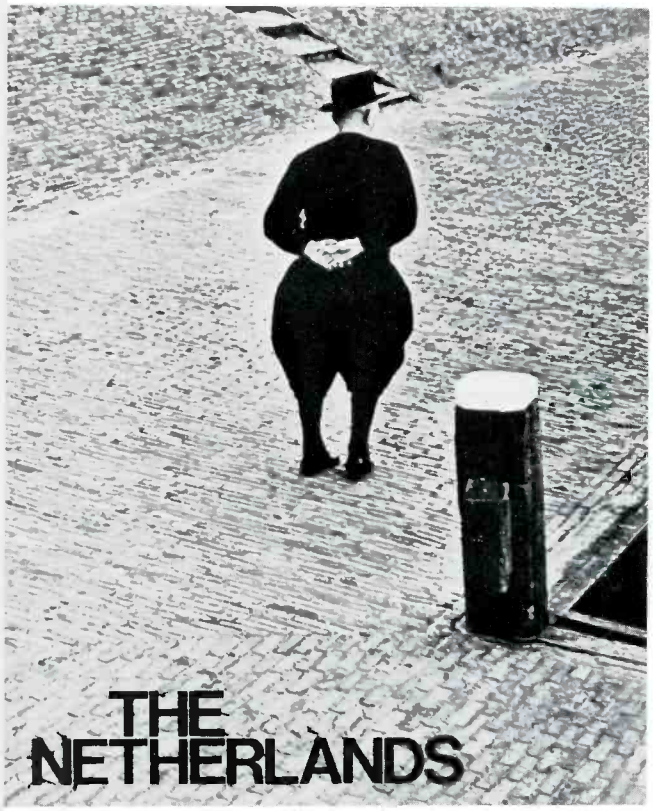
Litton believes many of tomorrow's most promising opportunities will occur in our existing marketing fields—Business Systems and Equipment, Professional Services and Equipment, Industrial Systems and Equipment, and Defense and Marine Systems. In each of these areas, described and illustrated in this report, we foresee "Systems of Tomorrow." Through economies of technological scale, these systems will offer a higher-order of service and performance than is possible today.

One of numerous examples is Litton's unifying approach to complex marine transportation systems. To plan and build these systems we are using advanced management techniques to wed complementary Litton capabilities in electronics and automated materials handling with the newest ideas of ship design and construction, as well as whole new concepts of ship production facilities. Our Shipyard of the Future is itself designed to produce ships for today's needs and to meet the needs of the future.

Litton inhabits both now and tomorrow, benefiting today from yesterday's vision while ceaselessly planning to achieve tomorrow's goals. Our accomplishments in the present represent but steps toward the greater achievements of the future.

As we identify relevant new opportunities, Litton directs necessary capabilities and energies toward developing and capitalizing upon them. Considered as a coherent goal, such opportunities represent a continuing stimulus to Litton's momentum. Our activities of the future will share the common bond of technology and the systems management approach directed toward productive and profitable ends.

348


THE
NETHERLANDS

349


Twentieth
Annual
Report 1968
Famous
Artists
Schools, Inc

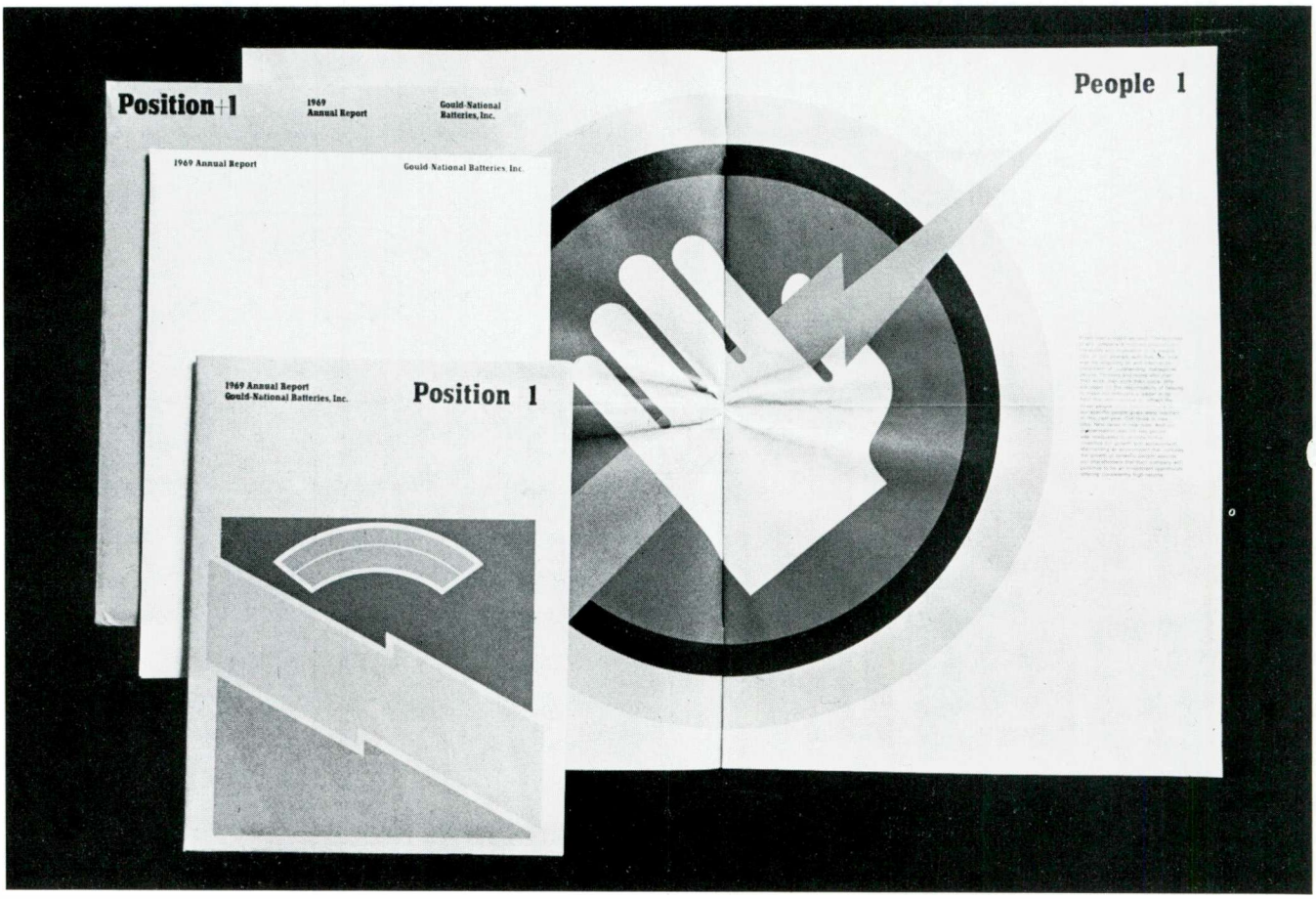
351


The Pickwick Papers
The Pickwick Papers

350

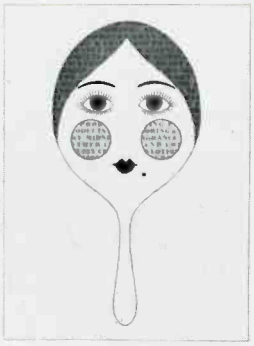
352
Art Director: Wayne Webb
Designers: Joe Hutchcroft, Wayne Webb
Artist: Joe Hutchcroft
Copywriter: Robert Knaus
Agency: Robert Vogele, Inc.
Publisher: Gould-National Batteries, Inc.

353
Art Director/Designer: Leonard Fury
Artist: Arnold Varga
Agency: Corporate Annual Reports
Client: Sterling Drug Inc.



352

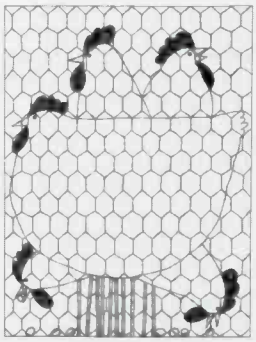
COSMETICS



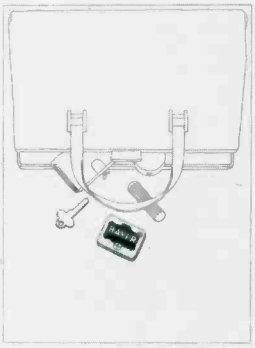
STERLING DRUG INC.

ANNUAL REPORT 1968

ANIMAL HEALTH



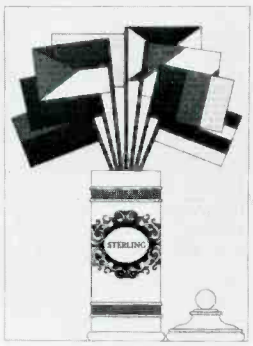
FAMILY MEDICINE CHEST



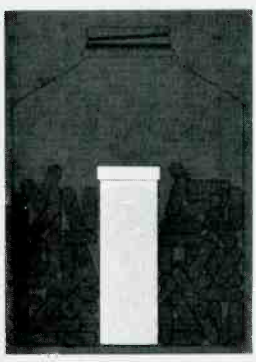
INDUSTRIAL PRODUCTS

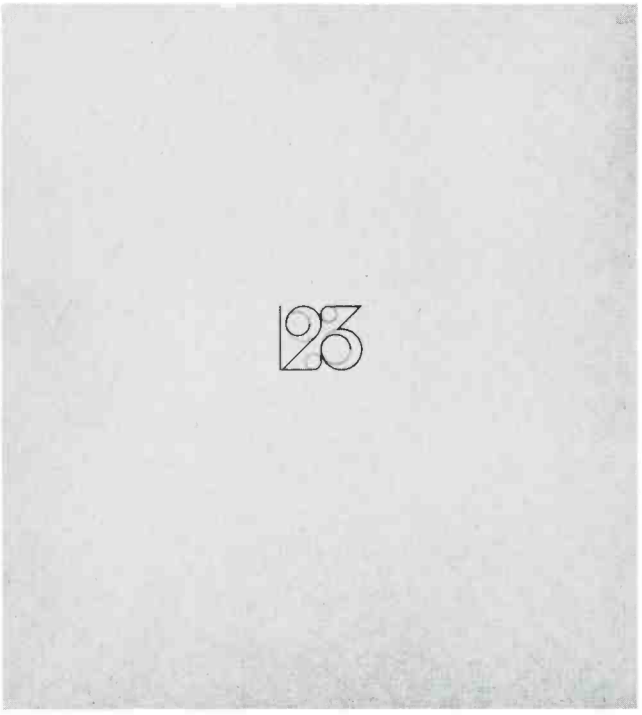
HOUSEHOLD PRODUCTS

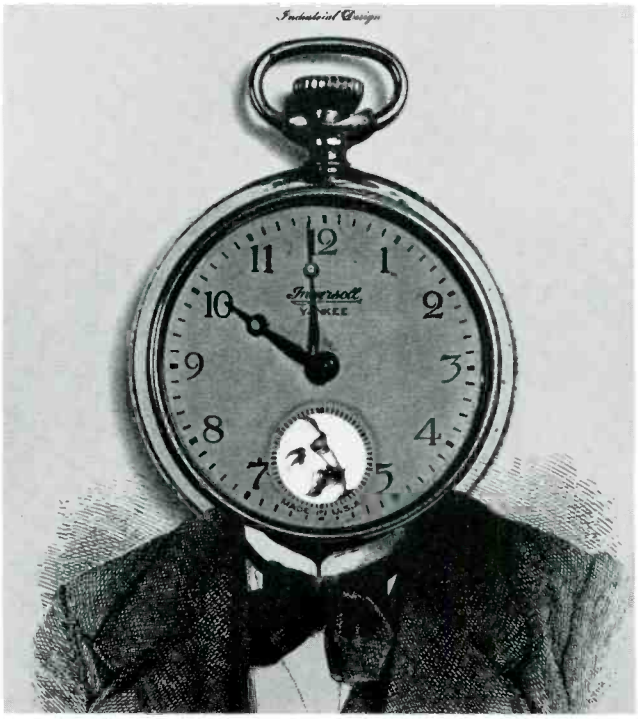
INTERNATIONAL MARKETS



PHARMACEUTICAL SPECIALTIES







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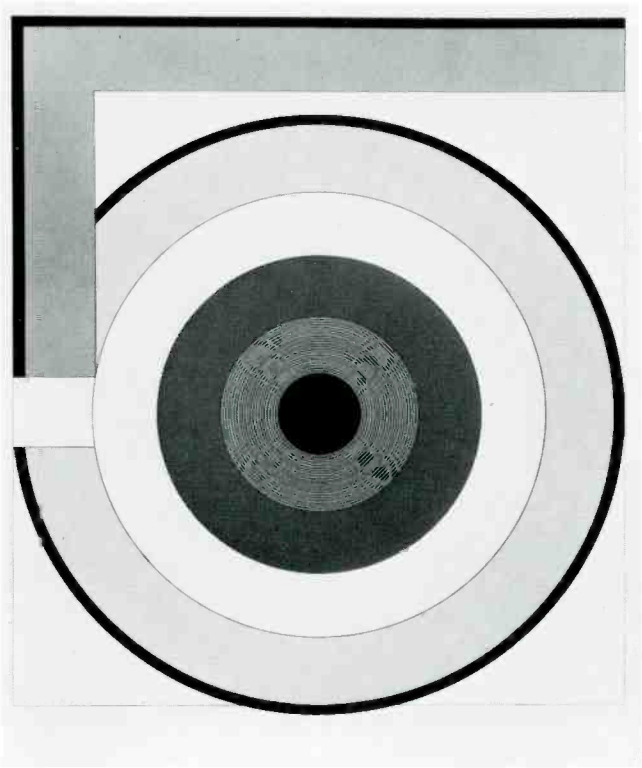
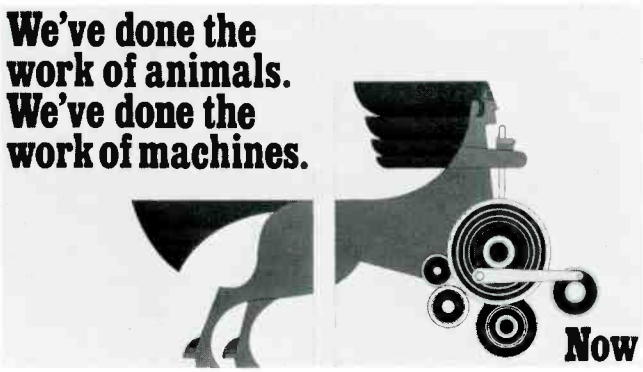
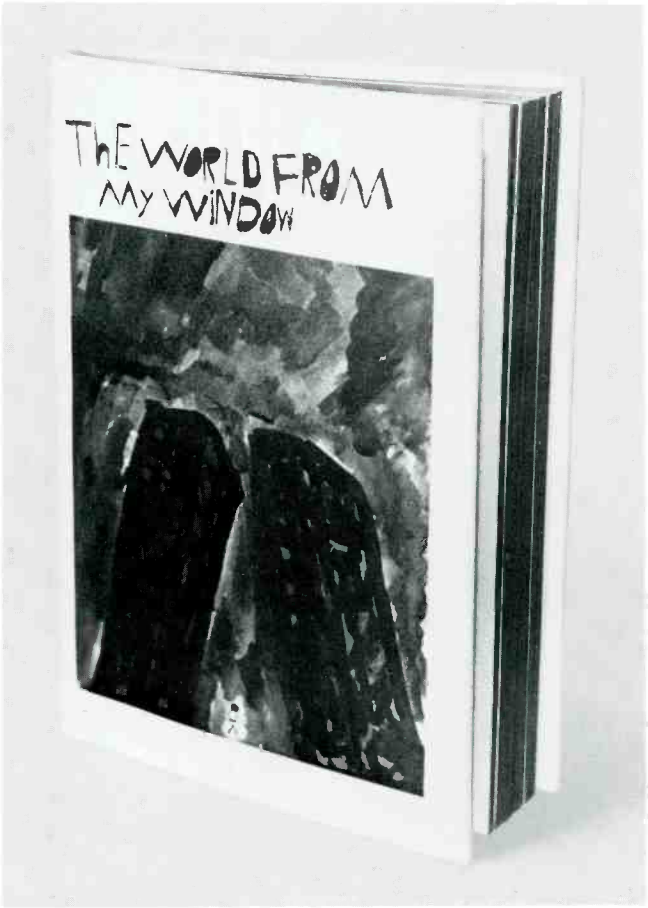




355

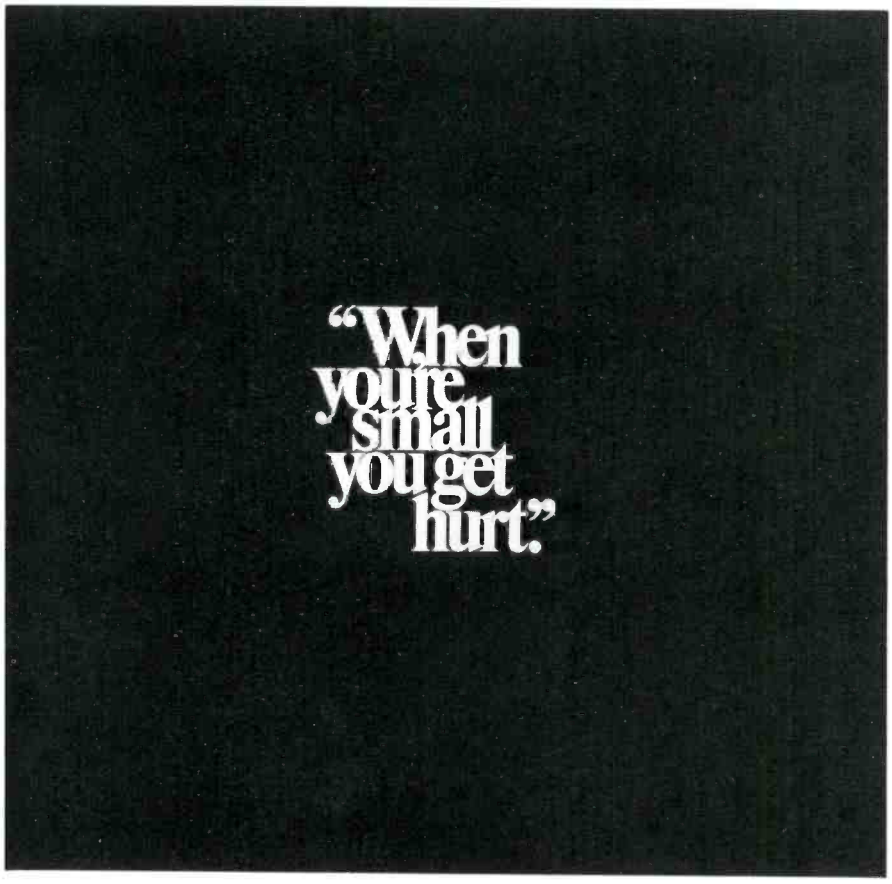


356

354 DISTINCTIVE MERIT AWARD
Art Director: David Barnett
Designers/Artists: David Barnett, Ray Behar
Photographer: Gregory Sharko
Client: Pratt Institute

355
Art Director/Designer: Theo Dimson
Artists: Michael Baker, Gerry Sevier
Copywriter: Billy Edwards
Agency: Reeson Dimson & Smith Limited
Client: Province of Ontario Council for the Arts

356
Art Director/Designer: Alan Peckolick
Artists/Copywriters: Various Ghetto Children
Agency: Alan Peckolick Graphic Design
Client: Hawthorn Books Inc.



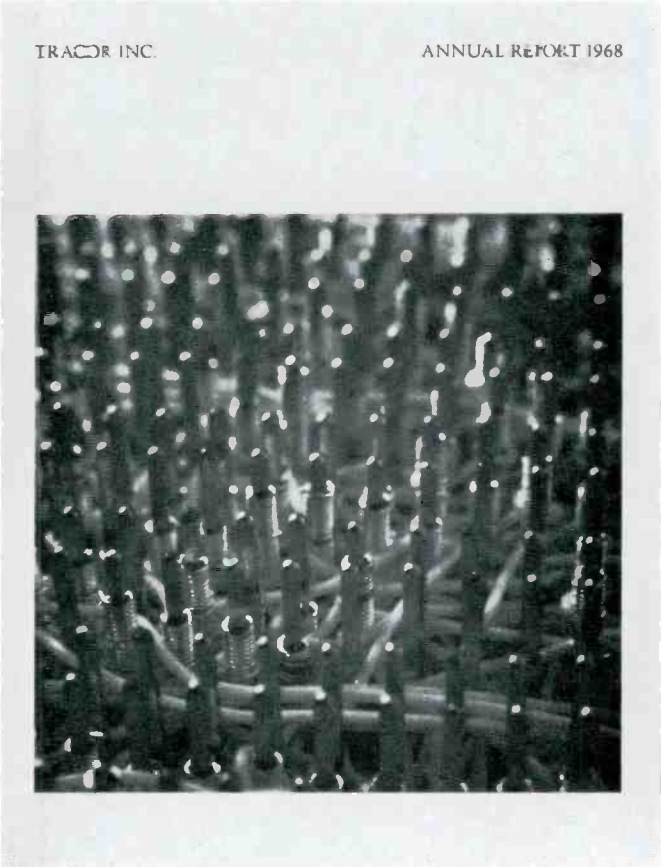
357
Art Director/Designer: David H. Spreng
Artist: Irena Osmolowski
Photographer: David Leveille
Copywriter: Victoria Liner
Agency: Hutchins Advertising Co., Inc.
Publisher: Monroe Lithograph
Client: Hillside Children's Center

358
Art Director/Designer/Photographer: James Cross
Agency: James Cross Design Office, Inc.
Client: Tracor, Inc.

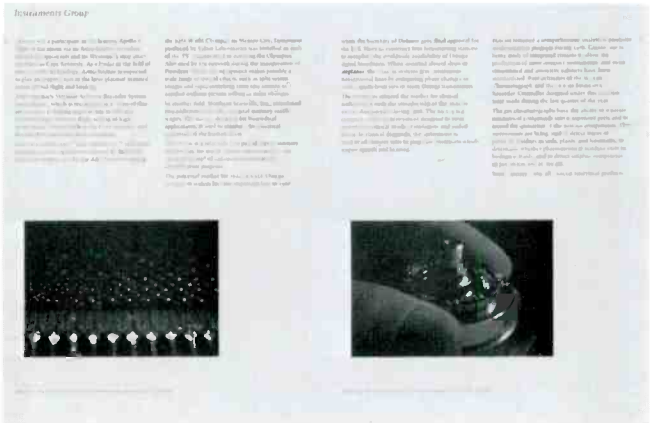
359
Art Director: Harris Lewine
Designer: Milton Glaser
Artists: Elmyr de Hory, Amedeo Modigliani
Publisher: McGraw-Hill Publishing Co.

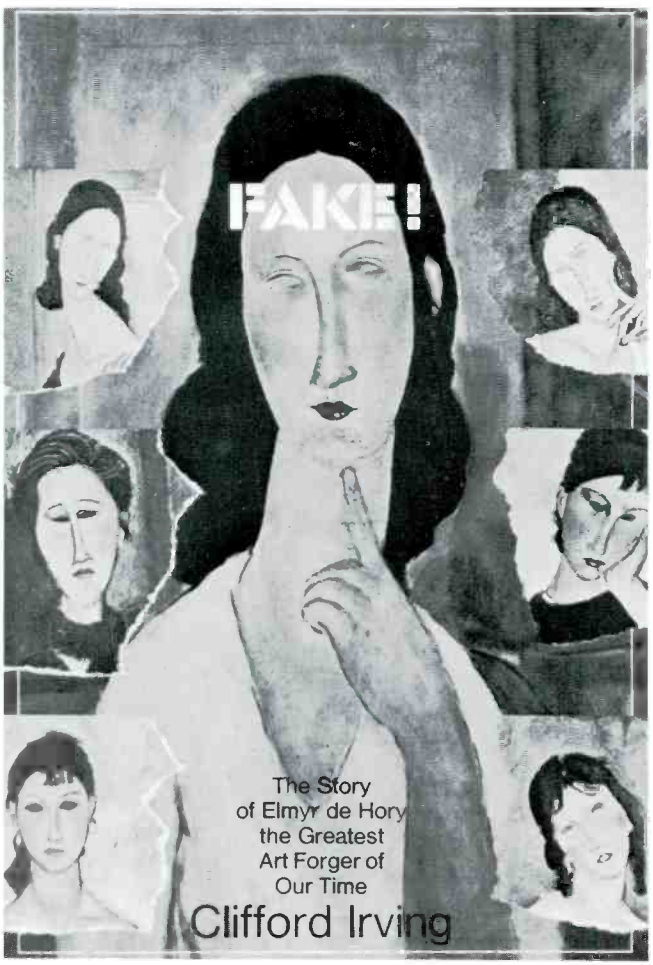
360
Art Director: Harris Lewine
Designer: Seymour Chwast
Artist: Old Lithograph
Handlettering: George Leavitt
Publisher: McGraw-Hill Publishing Co.

357

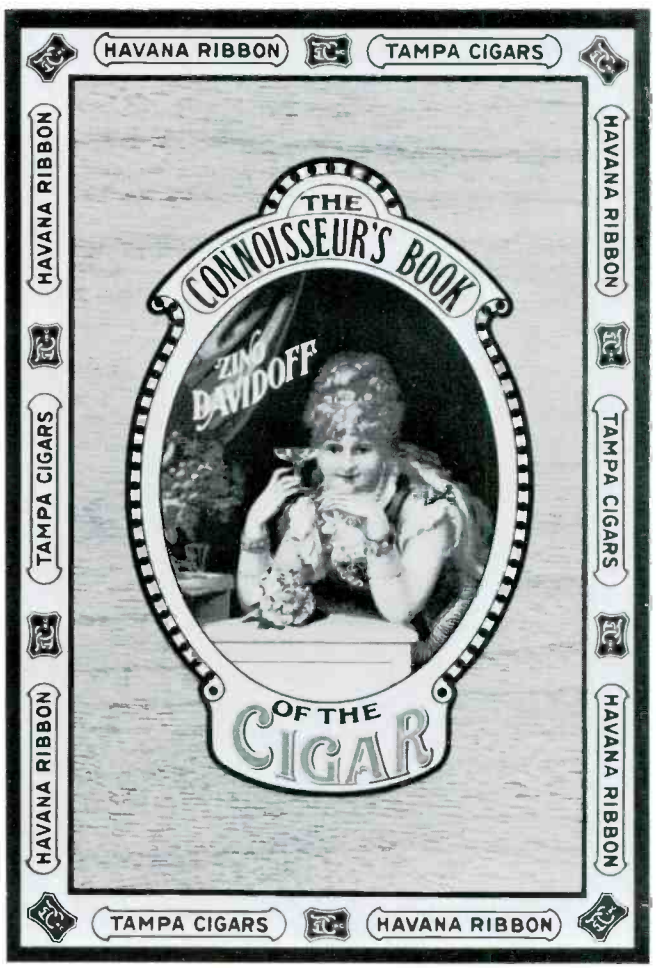

TRACOR INC.
ANNUAL REPORT 1968

358

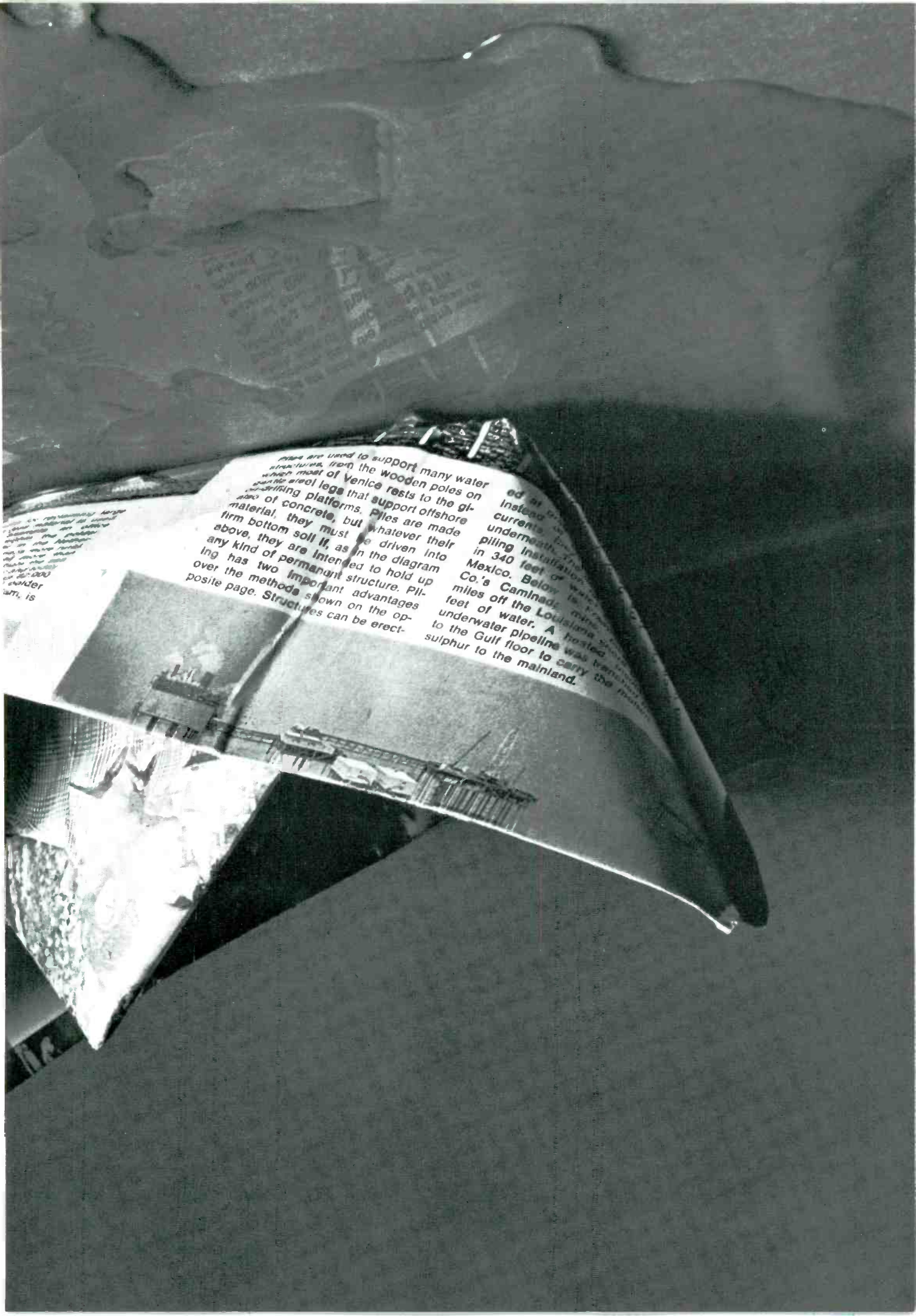



FAKE!
The Story
of Elmyr de Hory
the Greatest
Art Forger of
Our Time
Clifford Irving

359


HAVANA RIBBON
TAMPA CIGARS
THE
CONNOISSEUR'S BOOK
ZINO DAVIDOFF
OF THE
CIGAR

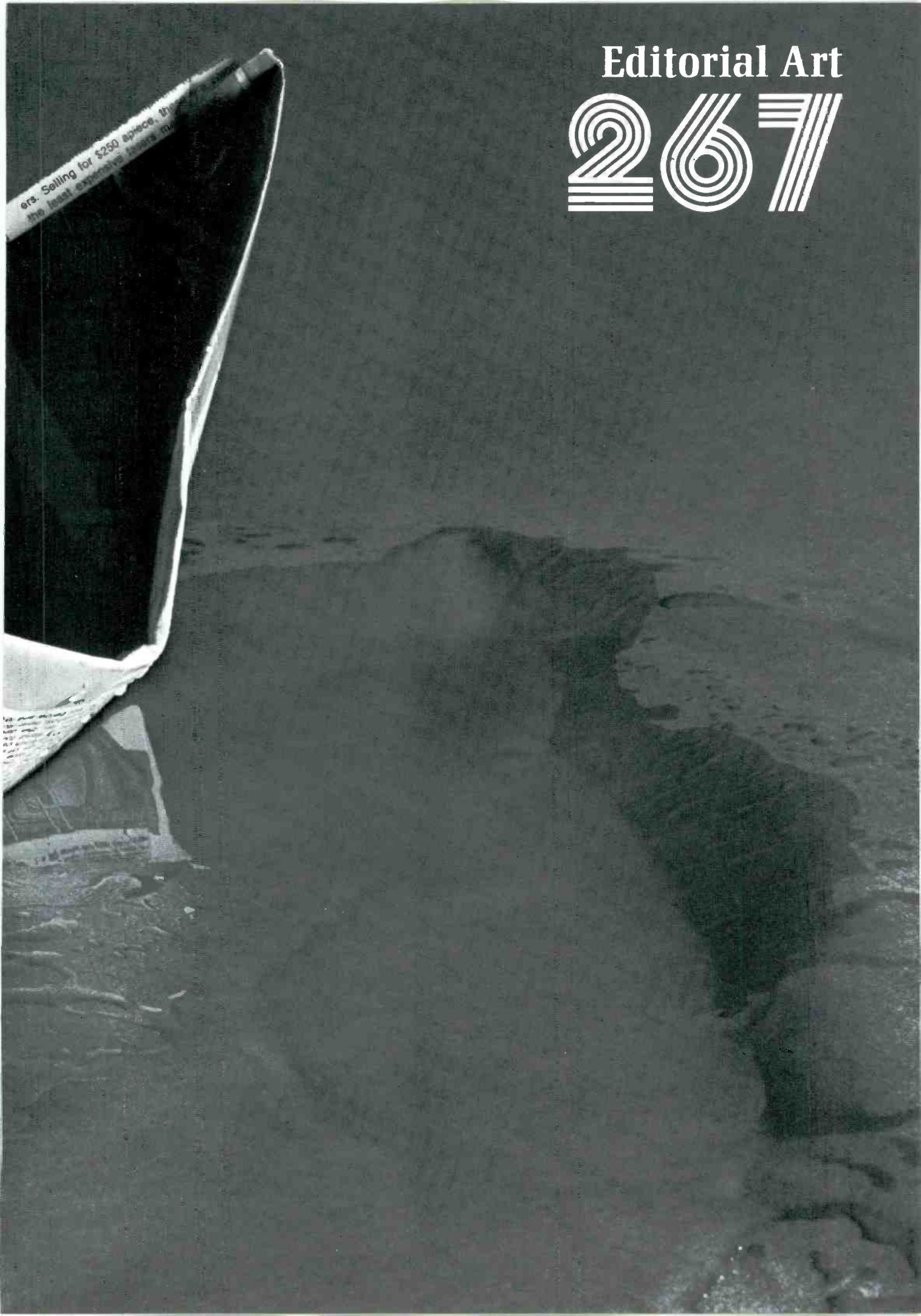
360



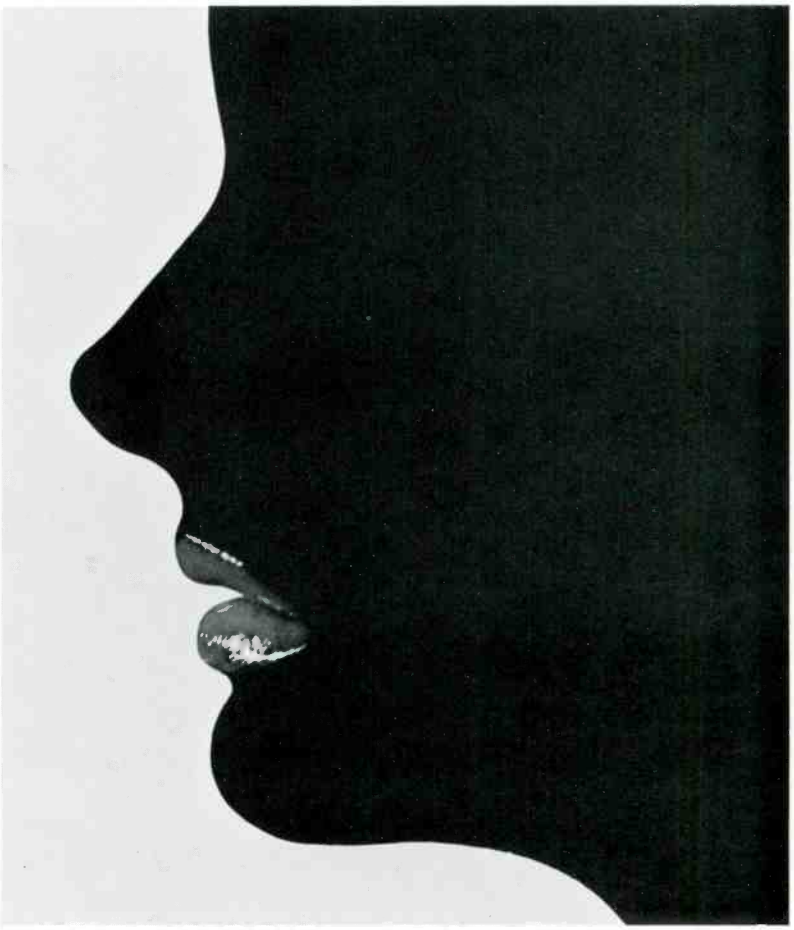
piles are used to support many water structures, from the wooden poles on which most of Venice rests to the gigantic steel legs that support offshore drilling platforms. Piles are made also of concrete, but whatever their material, they must be driven into firm bottom soil if, as in the diagram above, they are intended to hold up any kind of permanent structure. Piling has two important advantages over the methods shown on the opposite page. Structures can be erect-

ed at [illegible] instead [illegible] currents [illegible] underneath, [illegible] piling installation [illegible] in 340 feet of water [illegible] Mexico. Below is [illegible] Co.'s Caminada [illegible] miles off the Louisiana [illegible] feet of water. A heated [illegible] underwater pipeline was [illegible] to the Gulf floor to carry the [illegible] sulphur to the mainland.

Editorial Art 267

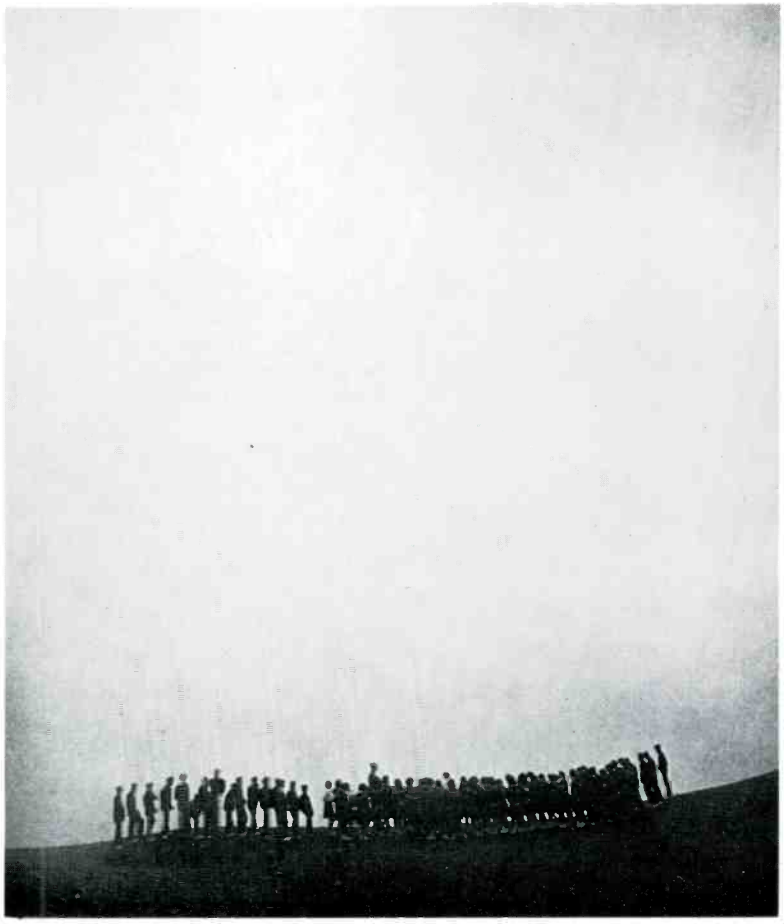


361



362

363



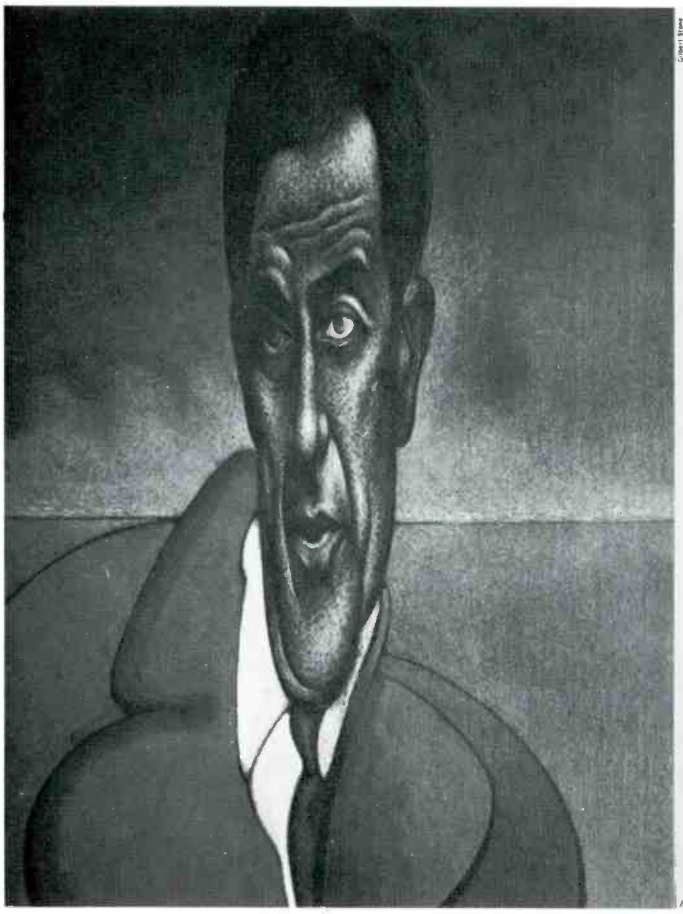
364

361
Art Director: Ken Deardoff
Artist: Seymour Chwast
Publisher: Grove Press/Evergreen Review

362
Art Director: Bea Feitler
Photographer: Alberto Rizzo
Publisher: Hearst Publications/Harper's Bazaar

363
Art Director/Designer: William Hopkins
Artist: Fred Otnes
Publisher: Cowles Communications, Inc./
Look Magazine

364
Art Director/Designer: Thomas Huestis
Photographer: Fred J. Maroon
Publisher: Venture Magazine



Ambassador's Journal: A Personal Account of the Kennedy Years by John Kenneth Galbraith (Houghton Mifflin). The wittiest and most-his-own-man of the Kennedy brain trust writes about his years as ambassador to India, with shrewd observations about personalities, the deepening involvement in Vietnam, the problems of India and the role of an American ambassador. Galbraith was about the best man JFK had; the book makes plain why.

Mr. Sammler's Planet by Saul Bellow (Viking). His first novel since Herzog sounds kind of familiar: it's about a refugee living on the Upper West Side who is more or less writing about H. G. Wells and writhing about in tortuous human relationships that the Jewish novel has made familiar.

Akenfield: Portrait of an English Village by Ronald Blythe (Pantheon). A tape recorder visits a rural community in Suffolk and finds the villagers caught between old and new ways. The old entailed grinding poverty, but a sense of roots and a pungent speech that comes out of ancient experience, not TV.

Huey Long by T. Harry Williams (Knopf). A first-class biography of one of the most interesting and turbulent political figures of this century.

Captive City by Ovid Demaris (Lyle Stuart). This is about an even worse-off city than ours. It's a detailed account of how Chicago is owned and run by a cabal of crooks and politicians, and names are named.

The Coming of Rain by Richard Marius (Knopf). A big fat juicy novel (the author's first) set in the South in the 1880s, with all the square virtues: good writing, dark deeds, suspense, tenderness.

A Political Life by Nat Hentoff (Knopf). It's John Lindsay's, and Hentoff sees him as the last of the Last Puritans. The struggle between an inflexible St. Paul's morality and the wheeling-dealing demands of the job makes a cautionary tale of our times.

Imaginary Beings by Jorge Luis Borges (Dutton). A bestiary of the creative imagination—including trolls, Hamlet, the minotaur, Swedenborg's angels and the Cheshire cat—assembled by one of the boldest stylists and most poetic imaginations alive.

Only One Year by Svetlana Alliluyeva (Harper & Row). In a spirit of self-examination, Stalin's daughter describes the circumstances that led to her inevitable flight from her past—a brave act for a woman of 40-odd. The story is poignant, often painful, but a pleasure to read because she is a nice mixture of spontaneity, warmth and tough-mindedness.

Sick Friends by Ivan Gold (Dutton). If you've read Gold's short stories, you will grab at his first novel. It's about a New York writer, sick of *Playboy*-type life, who finally has a real love affair, and it hurts.

John Kenneth Galbraith

Saul Bellow

Nat Hentoff

Jorge Luis Borges

Svetlana Alliluyeva

Ivan Gold

365

366

365
Art Director/Designer: Walter Bernard
Artist: Gilbert Stone
Publisher: New York Magazine

366
Art Director/Designer/Artist: Jack Gevins
Client: Oxford Paper Corporation

367
Art Director: Ruth Ansel
Photographer: Ryszard Horowitz
Publisher: Hearst Publications/Harper's Bazaar

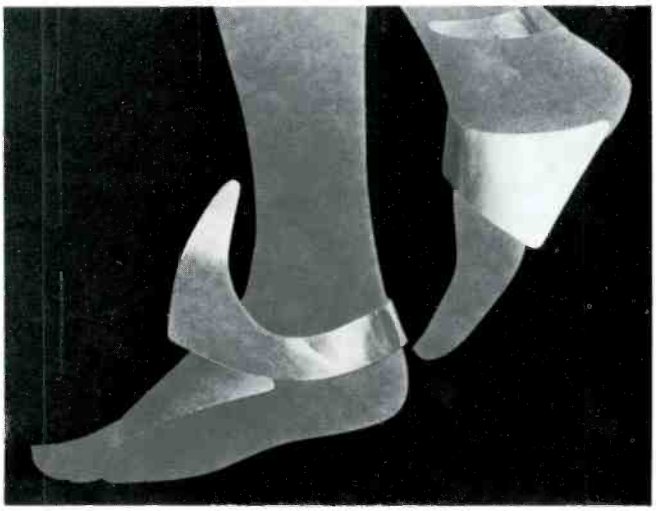
368
Art Director: Ruth Ansel
Photographer: Alberto Rizzo
Publisher: Hearst Publications/Harper's Bazaar

369
Art Director: Bea Feitler
Photographer: Alberto Rizzo
Publisher: Hearst Publications/Harper's Bazaar

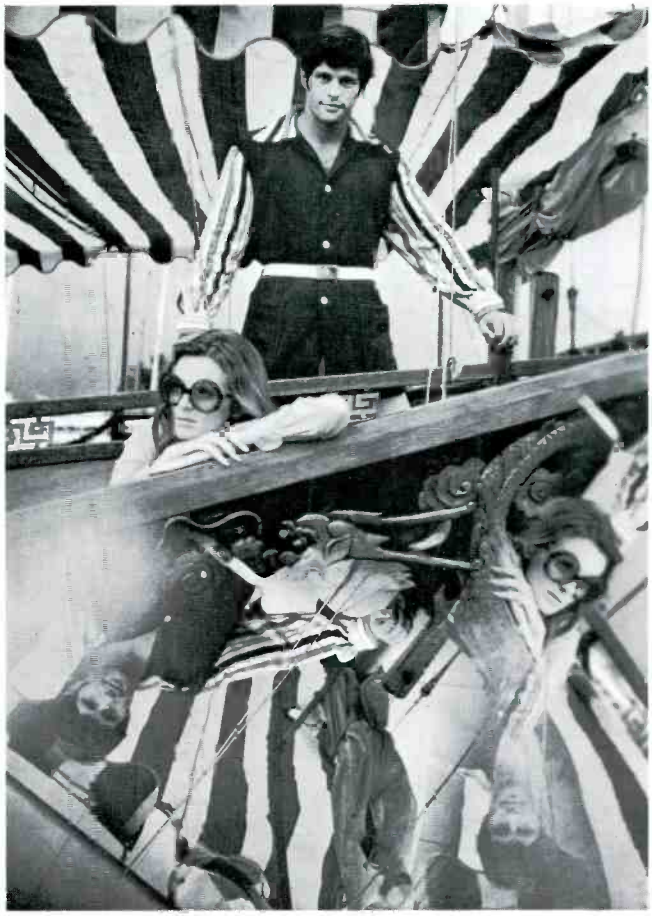
370
Art Director/Designer: Al Greenberg
Photographer: Richard Steedman
Publisher: Esquire, Inc./Gentlemen's Quarterly

367

368



369



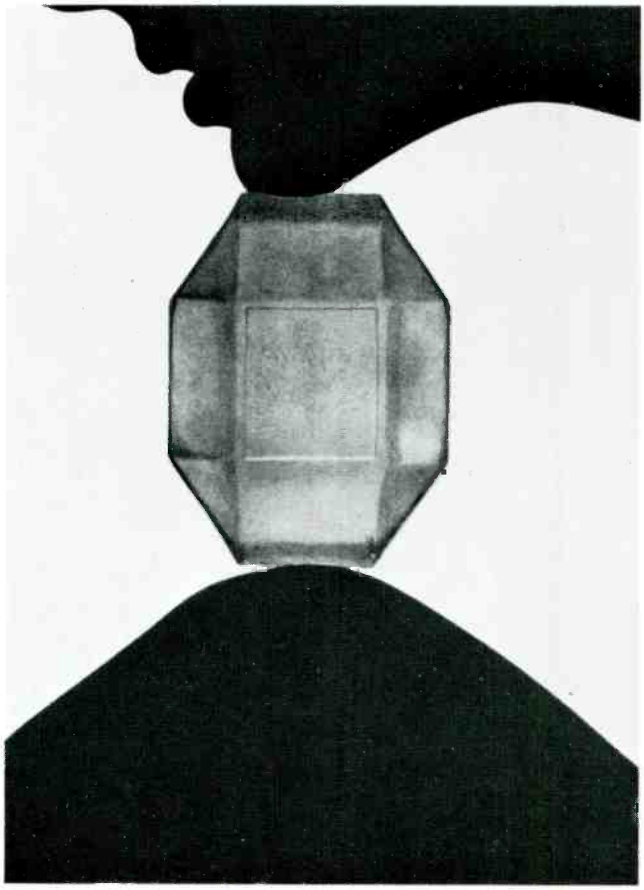
370

371
Art Director: Ruth Ansel
Photographer: Alberto Rizzo
Publisher: Hearst Publications/Harper's Bazaar

372
Art Director: William Cadge
Photographer: Carl Fischer
Publisher: Redbook Magazine

373
Art Director: Robert B. Clive
Designers: Robert B. Clive, David Stech
Photographers: Paul Schutzer, John Olson
Publisher: Life Magazine

374
Art Director: William Hopkins
Designer: Philip Sykes
Photographer: Paul Fusco
Publisher: Cowles Communications, Inc./
Look Magazine

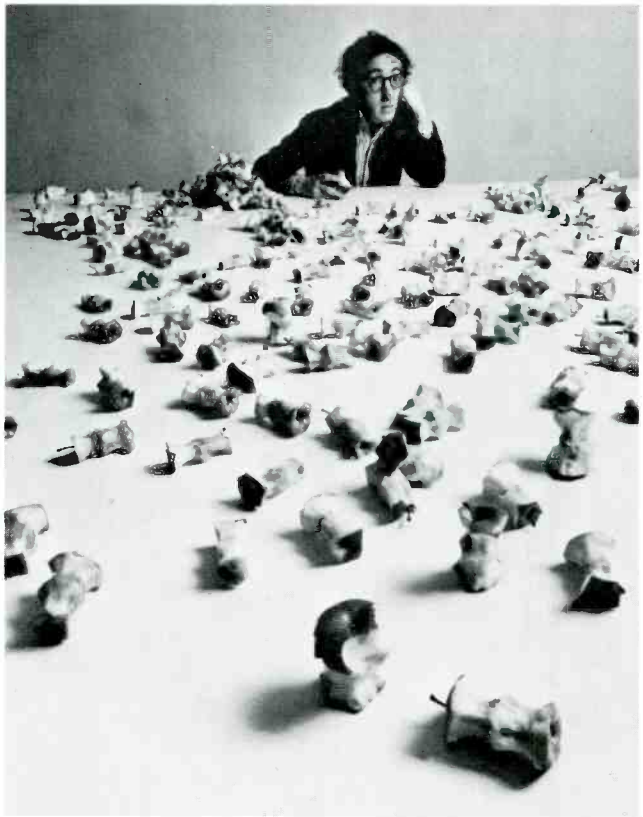


371

If you were Woody Allen,
what would you do with

ALL THAT GARBAGE?

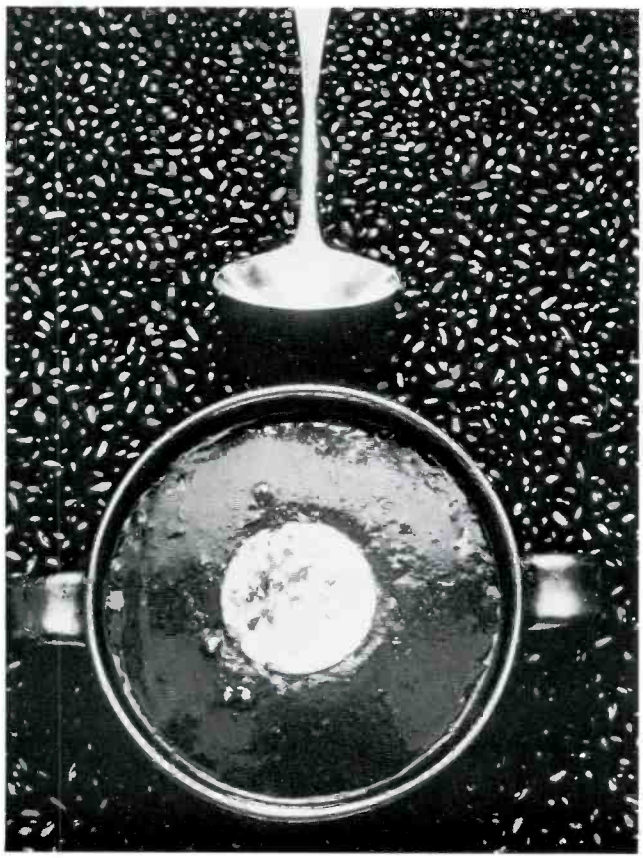
Woody Allen, opposite, isn't the only one who is worried about the serious problem of what to do with household garbage. All of us are. Besides the normal amount of food waste that's a part of everyday living, every shopping trip produces an avalanche of cans, plastic containers, multiple wrappings, bulky boxes and large economy-size packages. ¶ What's to be done with it all? At best, garbage-and-trash disposal is one of the least enticing of housekeeping jobs; but there are modern appliances and equipment for the home that can help you do the task as neatly and efficiently as possible. Electric food disposers, for instance. A disposer is an appliance that's installed in the drain opening of a sink. It grinds up and flushes away food waste before it becomes odor-producing, bacteria-breeding garbage. Food waste put through a disposer is pulverized and flushed by cold water through the plumbing lines and into the sewage system. ¶ Early models of disposers often balked at grinding up such food residue as bones, cornhusks or citrus-fruit rinds. But a modern disposer will chew up and send down the drain almost any food waste you put into it: plate scrapings, parings, fruit pits and rinds, corncobs and husks, pea pods, rhubarb and celery stalks, soft sea-food shells (lobster, crab, shrimp), meat bones and ordinary quantities of grease or fat from cooking or leftovers. ¶ Some materials should never be allowed to get into a disposer: metal, glass, plastic and ceramic items, and oyster, clam or other hard sea-food shells. Many disposers will have no trouble grinding up such materials, but the ground particles are too heavy to float and will settle to the bottom of the drain lines, eventually clogging them. ¶ A disposer always should be operated with a generous flow of cold water. Cold water solidifies fat or grease so that it can be chopped up into fine particles and floated through plumbing lines with the rest of the waste, instead of coating drainpipes. To ensure flushing down all the ground food, the cold water should be turned on a few seconds before operating the disposer and it should continue to run about a minute after the last grinding sounds are heard. ¶ Fibrous materials such as cornhusks, rhubarb or pea pods will be ground (Continued on page 132)



372

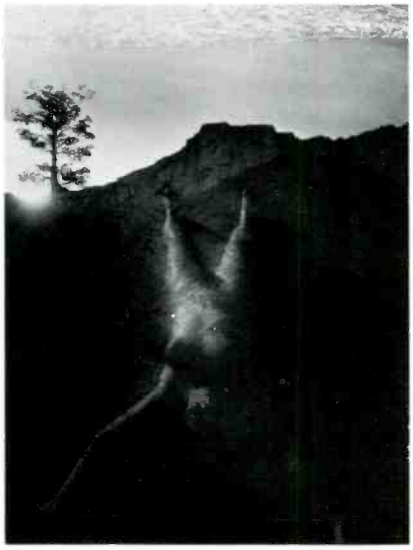

A long and bitter undeclared war in a small and far-off land spilled our blood and split the nation

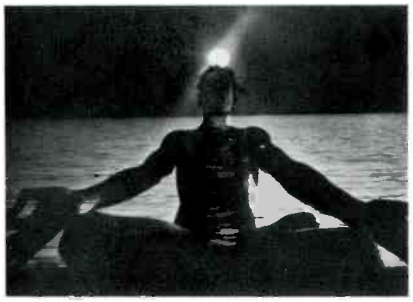
373



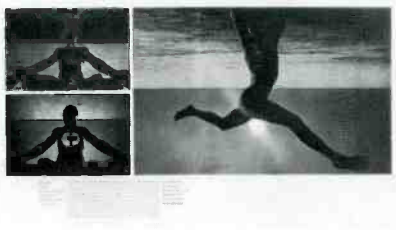

beautiful
black bean
soup

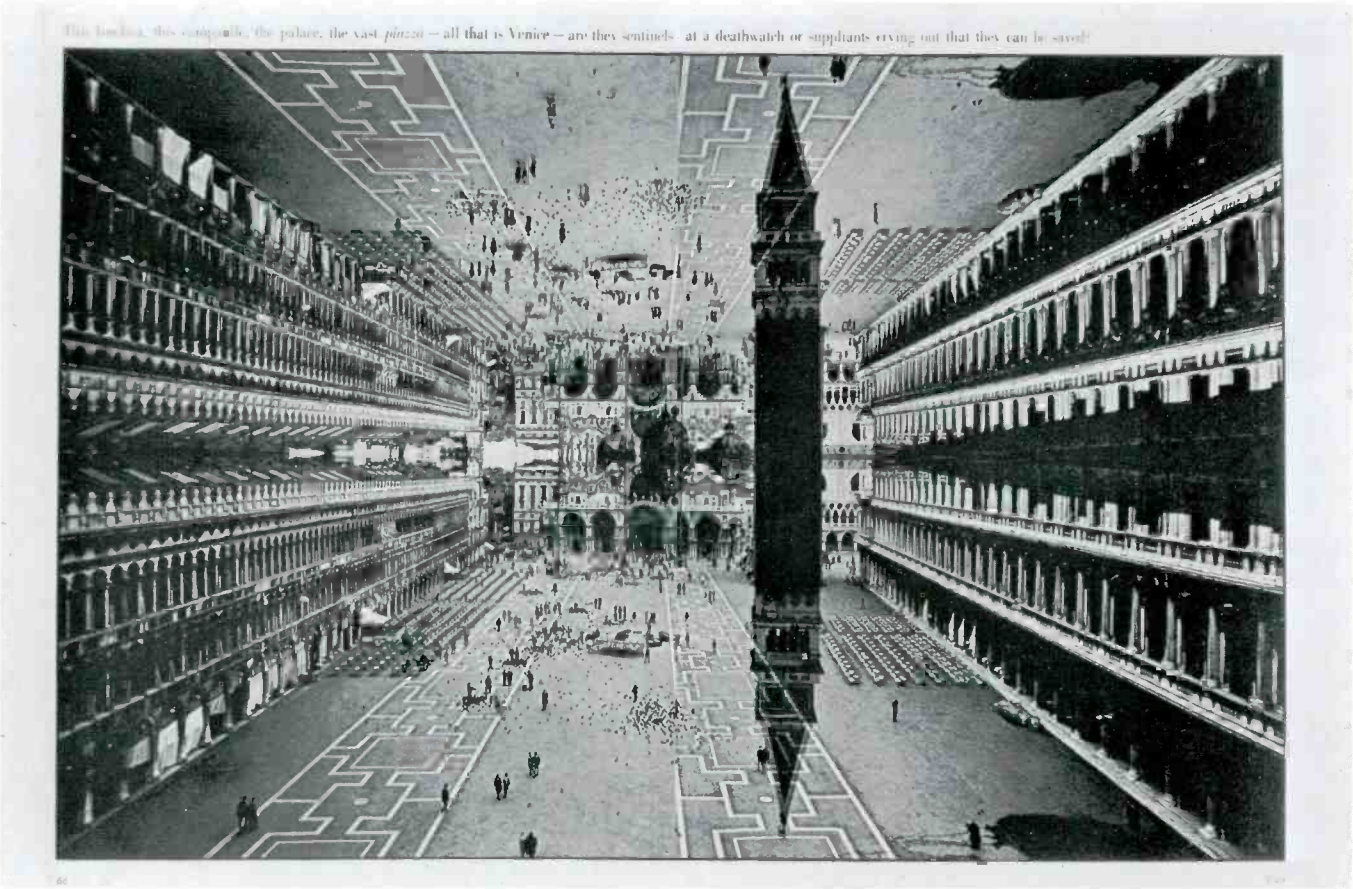
374

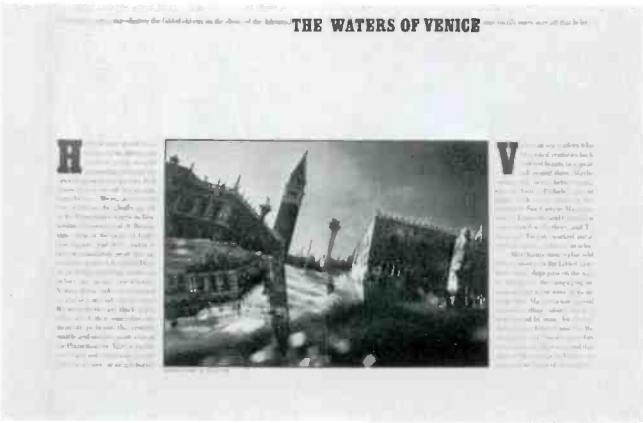


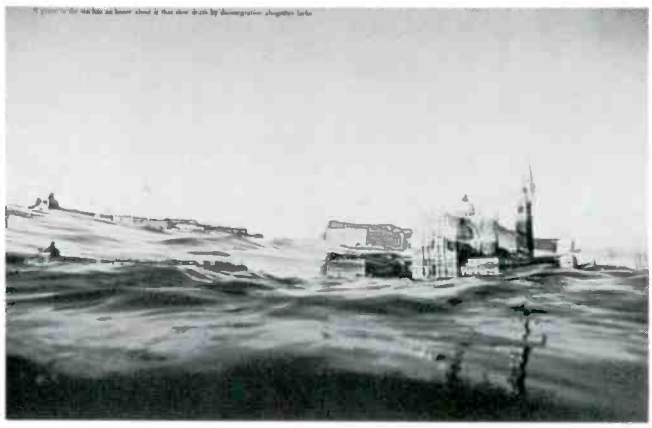



A Vision
of the
Human Revolution





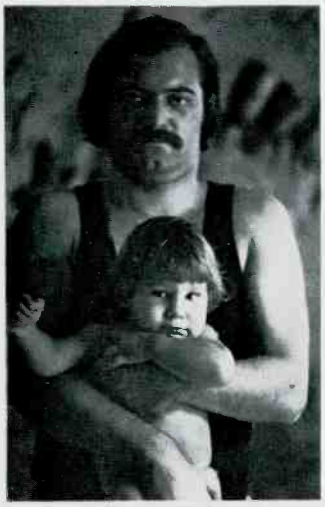




376

375 DISTINCTIVE MERIT AWARD
Art Director/Designer: William Hopkins
Photographer: Art Kane
Publisher: Cowles Communications, Inc./
Look Magazine

376
Art Director/Designer: William Hopkins
Photographer: Art Kane
Publisher: Cowles Communications, Inc./
Look Magazine



Wintersberger und Sohn: Nestwärme ohne Plüsch

Was ist das für ein Mensch? Angeschnittene Fingerkuppen malt er, Mädchenlippen als Augenschmaus, gespaltene Frauenschenkel. Wie lebt dieser Lambert Maria Wintersberger? Wie liebt er? Ist er ein Sadist?

Sadistisch ist er bestimmt nicht, sagt seine Frau Sie. Agnes, muß es wissen. Seine Bilder und Skulpturenwelt ist ihr zwar manchmal rätselhaft, nicht aber der Mann.

Aber so einer bohrt doch der kratzt doch an den Schutzschichten des Gemüts herum ... oder? Und so einer kennt doch die verwundbaren Stellen. Tut sein Wissenwollen nicht oft weh – und wem?

Agnes Wintersberger die aussieht als ob sie viel Freude an der Liebe hat – wenn sie ihre Liebe teilen kann –, Agnes leidet nur ihr scheint manches einzuleiden, weniger man nicht sprechen kann, wenn es seinen Glanz behalten soll. Und dann sagt sie: Natürlich kann er verletzend sein. Aber er tut sich dabei selber am meisten weh. Sie hat solche Fragen nicht gern. Trotz Lächeln. Man muß diese Gefährtin mit Mann und Kind erlebt haben, um eventuelle Vorurteile über den Maler und seine Werke endgültig

zu verscheuchen. Zugegeben: er ist ein Maler, wie ein sich Klein-Moritz vorstellt: bunt, bedeckt, langes Haar, Schnurrbart. Und er lebt auch so wie verrückte Maler zu leben haben. Die vollzimmerige Wohnung in einem alten Stuttgarter Haus ist nur ab soviel nur Atelier, Werkstatt, eine andere Art Werkswohnung. Nackte Dielen, weißgetünchte Wände, kaum Mobiliar, dafür überall Bilder gestapelt an die Wände gelehnt, einige aufgehängt, im Flur sogar unter die Decke gemagelt. Wäre die Frau nicht so leibhaftig vorhanden, man möchte sie in dieser Wohnung bestimmt nicht vermuten.

Lambert, der Liebe-Redende der Sarih-Schaumnice, der zärtliche Vater und begeisterte Liebhaber.

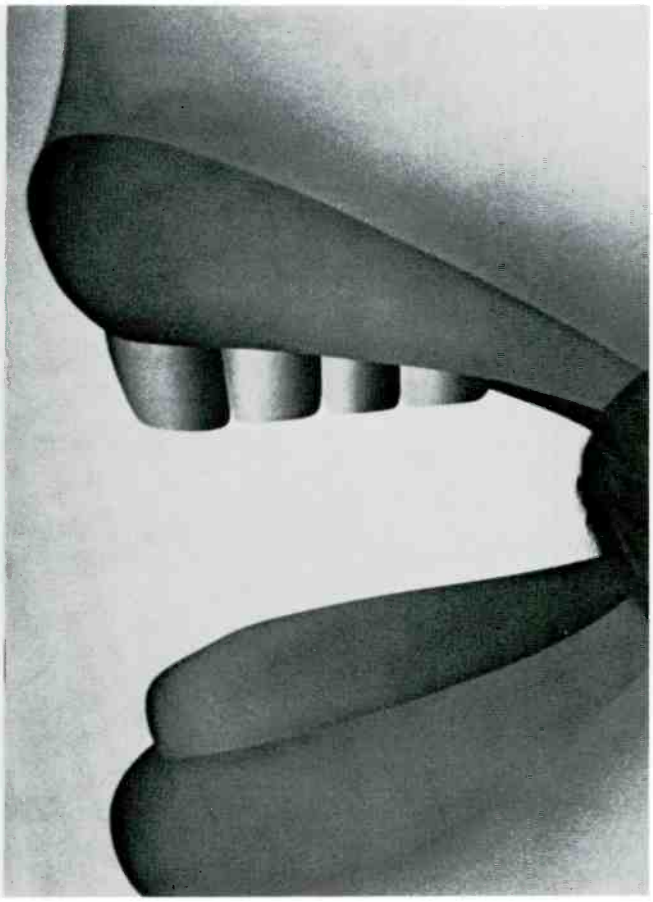
Lambert unterwirft Wohnung und Familie seinem Lebensstil. Er zwingt niemanden, es, ergibt sich so, daß alle alles machen, was er will.

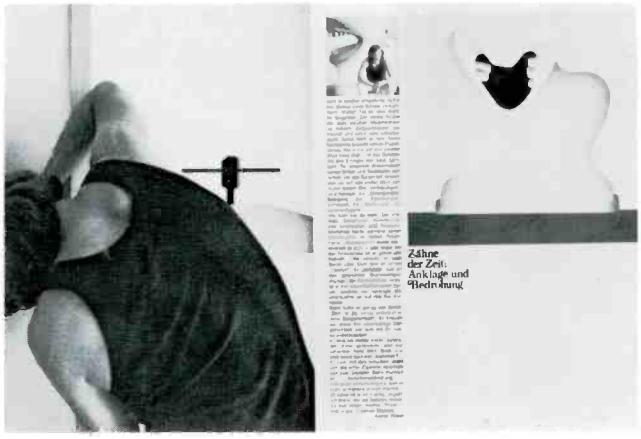
Ich will so frei wie irgend möglich sein – sagt er und zündet sich dabei eine Selbstgedrehte an. Ich will mich nicht etablieren festlegen, mir nicht selber äußerliche Zwänge auferlegen. Nur eins: Nest bauen, hält der.

Ja, gibt er freundlich zu, ich bin ein Egoist. Wer nicht?

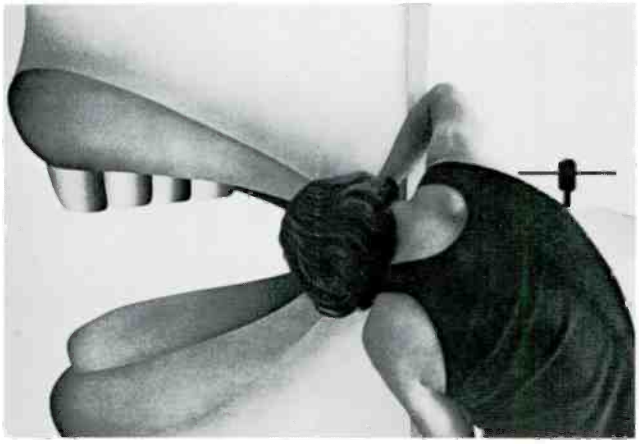
Egoisten wie Lambert hassen Sentimentalitäten und Gefühlchen für den Hausgebrauch. Sie hassen aber auch Pragmatismus. Vielleicht deshalb hängt ein schwerverständliches Symbol in dem unscheinbaren Werkswohnungsflur an einem dünnen Faden baumelnd: ein winziges Kinderflugzeug für den einjährigen Sohn Jimy.

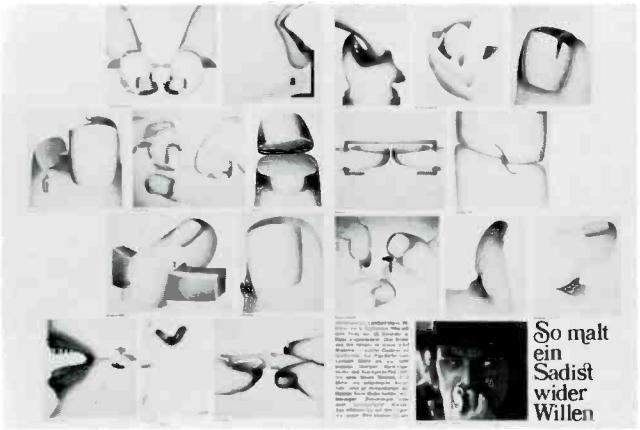
Überhaupt dieser Jimy. Ein Kinderpsychologe wurde beim Anblick des Kinderzimmers zu schlimmsten Fehlschlüssen verleitet. Spärlichster Bastlgrich auf nacktem Bretterboden, weiße Wände, zwei Bildchen von Malerfreunden des Pacas Tiser, [illegible] modernste Gitterbett, Altmöbel in kärglicher Mendler-Qualität, wiederum nicht durch das einzige Schmuckstück, eine schöne alte Lampe, der Mittelpunkt im Zimmer [illegible]



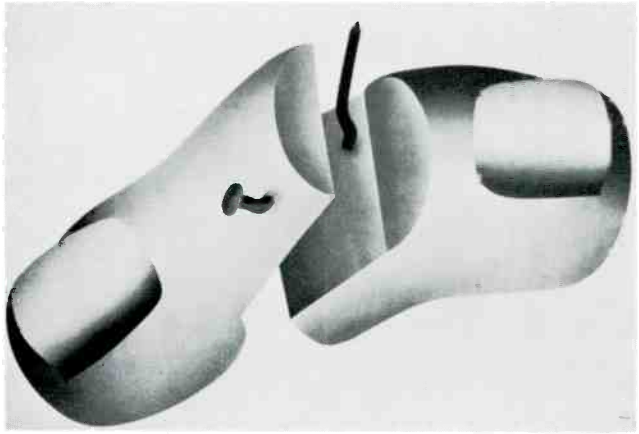


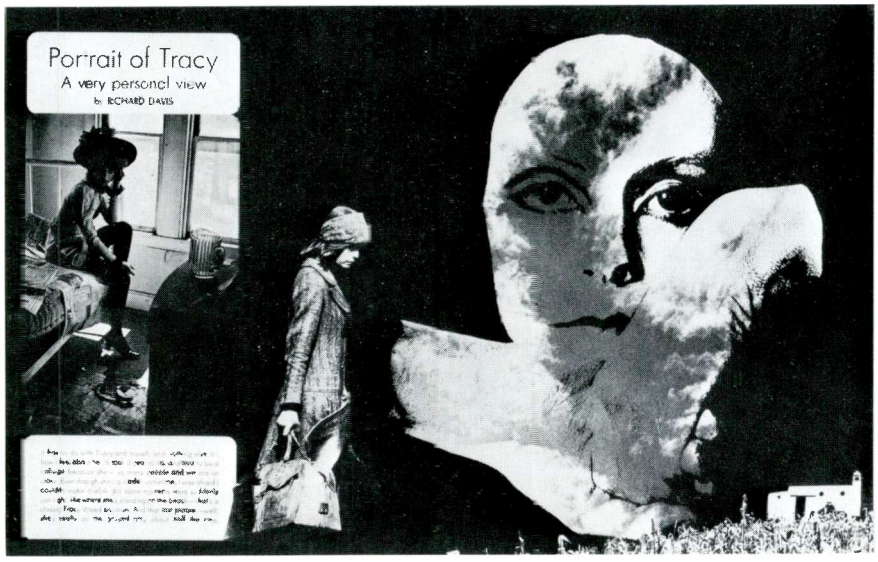
Zähne der Zeit: Anklage und Bedrohung!



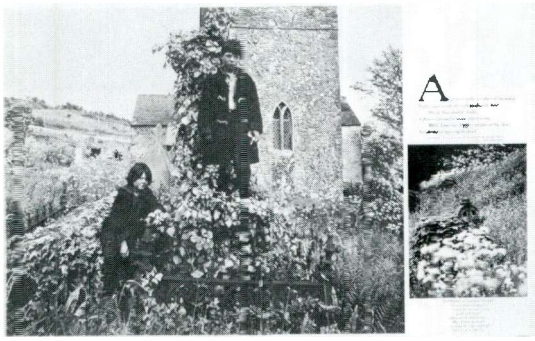


So malt ein Sadist wider Willen





378

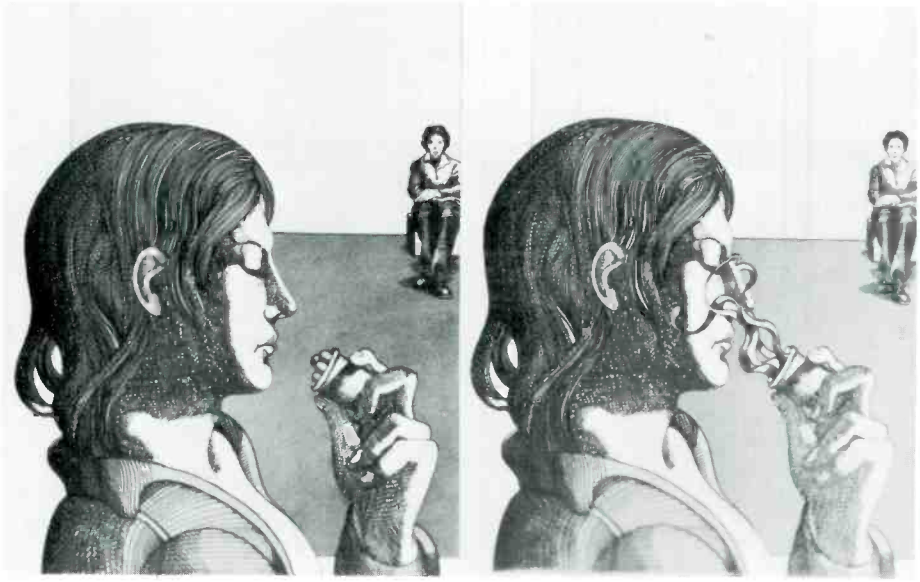


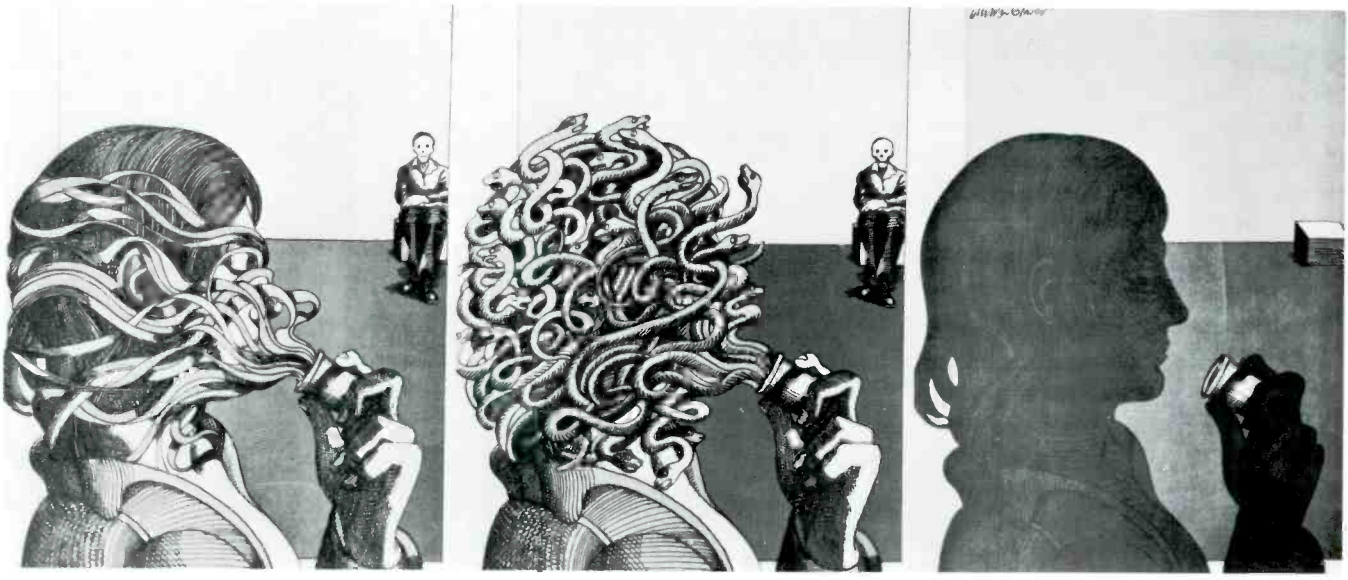
379

377 MEDAL AWARD
Art Director: Willy Fleckhaus
Artist: Lambert Maria Wintersberger
Photographer: Guido Mangold
Publisher: Redaktion twen

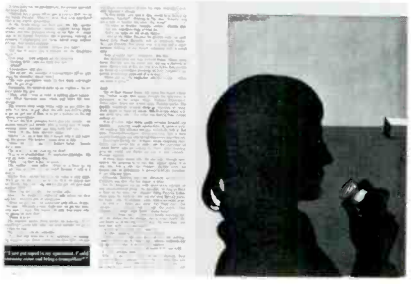
378
Art Director/Designer: John Vogler
Photographer: Richard Davis
Publisher: Life Magazine

379
Art Directors: William Hopkins, Neil Shakery
Designer: Neil Shakery
Photographer: Lord Snowdon
Publisher: Cowles Communications, Inc./
Look Magazine






Speed
Is of the
Essence



1 THE FIRST YEAR

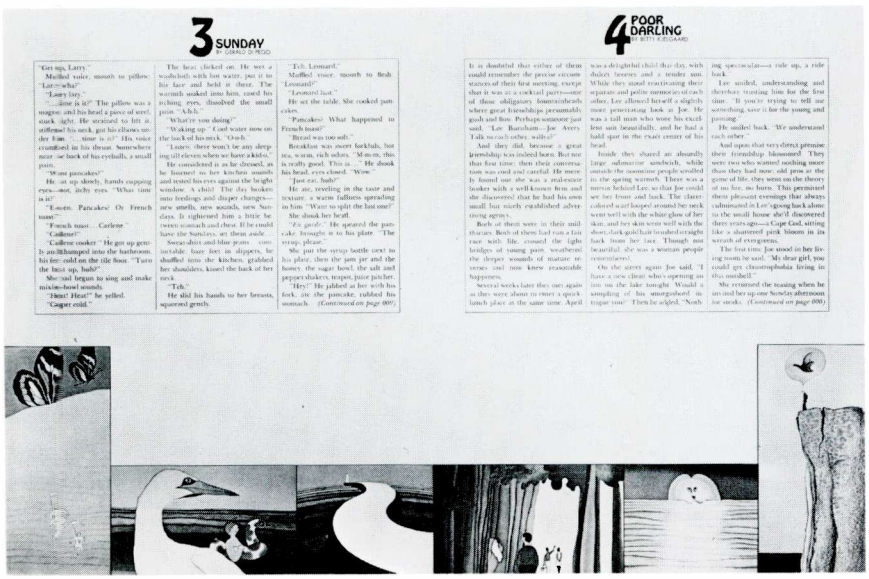
2 FATHER TO SON

It was a garden wedding and the loveliest in the world. A bee buzzed in and out of their promises and the fresh cut grass smelled hot and sweet. The mother and grandmother of the bride exchanged misty-glances that said how young they were, while the father and uncle of the groom agreed that it didn't take any time at all—it was all over in a minute. Then they looked at the groom and shook their heads and pulled in their stomachs and said they wouldn't be that age again for all the rice in China. The toasts were drunk, the cake was cut, the young cousins brought out their guitars for a impromptu dance. The mothers and the bridesmaids bustled and fluttered into the house, the father of the groom reached for his wallet, and the young couple, who had disappeared, reappeared, scrubbed and shiny faced in their traveling clothes, looking, the groom's mother thought, like six-year-olds on the first day of school. There were hugs and tears, the rice was thrown, the bride laughed and ducked and the wedding car roared away to the rattle of tin cans. It was a perfect wedding. The honeymoon was somewhat less perfect. After three days the bride decided that although *of course* she loved her husband dearly, it was *true* that men were terribly demanding and that she needed some sleep because she was beginning to look an absolute *wreck*. A few times she cried without any reason that her husband could discern, and then laughed and said he mustn't mind her, that it didn't have anything to do with *him*. And her husband thought in his old-maidish way that his father was right when he said there was no understanding women. For the bride, however, the first month in the apartment made up for the honeymoon. The husband was kissed away to work at eight and kissed home again at six. Between those times the wife dreamed for hours on the sofa bed and then, in a frenzy of activity, scrubbed floors, washed windows, made curtains and cooked gourmet meals that sometimes boiled over or fell or burned inexplicably on the bottom. In the evenings, full of the wonder of being alone together, they listened to music or walked miles through the sweet summer night. Over and over they reconstructed the stories *(Continued on page 143)*

Finally they come to where the sparkling spokes of the Ferris wheel revolve, festive against the night. His souls crumbling, Martin looks from the wide, laughing mouths of the crowd to the cars that rock upward, their lights like jewels, their shape that of bright, evil birds. The wheel is much higher than he remembers it. Starting from the far end of the midway, they have ridden the bumper cars, danced lightly on the merry-go-round, taken a chance on the ring toss. During one half hour they have toured the Fun House—stale-stepped air holes, floundered against gravity in the tilted room, met their own grotesque images in the hall of mirrors. They have even ridden the violent undulations of the Octopus, where screams cut the summer air like flashing knives—and it has all been laughter. "Let's ride it, Daddy," the boy says, his fingers tugging at Martin's hand, pulling him toward the final ticket booth. "We'd better get home, Jeff. Daddy's tired." Martin glances at his wife's face to see if furrows of sarcasm replace the lines of laughter—but no, she understands. She has seen him in elevators with sweat on his face, and at those times when someone has suggested a plane trip. But the boy . . . Martin's eyes follow the square of halls that define a car and watch it rock upward to the stars, at the top, as the lights almost flip away for the descent, the car stops. It hangs in space, rocking, and Martin feels his stomach roll against his belt. From above the flapping canvas of tents, above the midway's laughter, the city's lights stretch to the dark horizon, and the raised arm can touch Orion, the Great Bear, the moon. Thinking this, he feels giddy. Something behind his eyes drops and spins, and he clutches the cold restraining chain. He has known that someday this would happen. "Why not ride the merry-go-round again?" Martin suggests. But the boy is six, a product of the Space Age, and thinking of astronauts, now comes the countdown; every day he sees photographs on television direct from the weather satellite. Martin has ridden the Ferris wheel long ago, when he was a boy. He has even flown once, has gone up free in a small plane at an air show. He has ridden elevators, has stood at the *(Continued on page 147)*

380
Art Director/Designer/Artist: Milton Glaser
Publisher: New York Magazine

381
Art Director: William Cadge
Designer: Carveth Kramer
Artist: Guy Billout
Publisher: Redbook Magazine



3 SUNDAY

"Get up, Larry."

Muffled voice, mouth to pillow. "Larry-who?"

"Larry-lay."

"...time is it?" The pillow was a magnet and his head a piece of steel, stark-light. He strained to lift it, stiffened his neck, got his elbows under him. "...time is it?" His voice crumbled in his throat. Somewhere near the back of his eyeballs, a small pain.

"Mom-pancakes?"

He sat up slowly, hands cupping eyes—not, itchy eyes. "What time is it?"

"Eleven. Pancakes? Or French toast?"

"French toast... Carlene."

"Caillene?"

"Caillene cooker." He got up gently and bumped into the bathroom, his feet cold on the tile floor. "Turn the bacon up, baby!"

She had begun to sing and make mixing-bowl sounds.

"Hmm! Heat!" he yelled.

"Cagney cold."

The heat clicked on. He wet a washcloth with hot water, put it to his face and held it there. The warmth soaked into him, eased his itching eyes, dissolved the small pain. "Ahh."

"What're you doing?"

"Waking up." Cool water now on the back of his neck. "Ooah."

"Listen: there won't be any sleeping till eleven when we have a kiddo."

He considered it as he dressed, as he listened to her kitchen sounds and rested his eyes against the bright window. A child. The day broken into feedings and diaper changes—new smells, new sounds, new Sundays. It tightened him a little between stomach and chest. If he could have the Sundays, set them aside.

Sweat-shirt and blue jeans comfortable, bare feet in slippers, he shuffled into the kitchen, grabbed her shoulders, kissed the back of her neck.

"Tch."

He slid his hands to her breasts, squeezed gently.

"Tch. Leonard."

Muffled voice, mouth to flesh. "Leonard?"

"Leonard last."

He set the table. She cooked pancakes.

"Pancakes! What happened to French toast?"

"Bread was too soft."

Breakfast was sweet forkfuls, hot tea, warm, rich odors. "Mmm, this is really good. This is..." He shook his head, eyes closed. "Wow."

"Just eat, baby!"

He ate, reveling in the taste and texture, a warm fullness spreading in him. "Want to split the last one?"

She shook her head.

"It's good." He spatered the pancake. Brought it to his plate. "The syrup, please."

She put the syrup bottle next to his plate, then the jam jar and the honey, the sugar bowl, the salt and pepper shakers, teapot, juice pitcher.

"Hey!" He jabbed at her with his fork, ate the pancake, rubbed his stomach. *(Continued on page 009)*

4 POOR DARLING

It is doubtful that either of them could remember the precise circumstances of their first meeting, except that it was at a cocktail party—one of those obligatory fountainheads where great friendships persumably gush and flow. Perhaps someone just said, "Lee Burnham—Joe Avery. Talk to each other, walls!"

And they did, because a great friendship was indeed born. But not that first time; then their conversation was cool and careful. He merely found out she was a zealous broiler with a well-known firm and she discovered that he had his own small, but nicely established advertising agency.

Both of them were in their mid-thirties. Both of them had run a fair race with life, crossed the light bridges of young pain, weathered the deeper wounds of mature reverses and now knew reasonable happiness.

Several weeks later they met again as they were about to meet a quick lunch place at the same time. April was a delightful child that day, with dulcet breezes and a tender sun. While they stood reactivating their separate and polite memories of each other, Lee allowed herself a slightly more penetrating look at Joe. He was a tall man who wore his excellent suit beautifully, and he had a bald spot in the exact center of his head.

Inside they shared an absurdly large submariner sandwich, while outside the noontime people swarmed in the spring warmth. There was a mirror behind Lee, so that Joe could see her front and back. The claret-colored scarf looped around her neck went well with the shine-glow of her skin, and her skin went well with the short-dark gold hair brushed straight back from her face. Though not beautiful, she was a woman people remembered.

On the street again Joe said, "I have a new client who's opening an inn on the lake tonight. Would a sampling of his smorgasbord in vogue you?" Then he added, "Noah ing spectacular—a ride up, a ride back."

Lee smiled, understanding and therefore trusting him for the first time. "If you're trying to tell me something, now is for the young and passing."

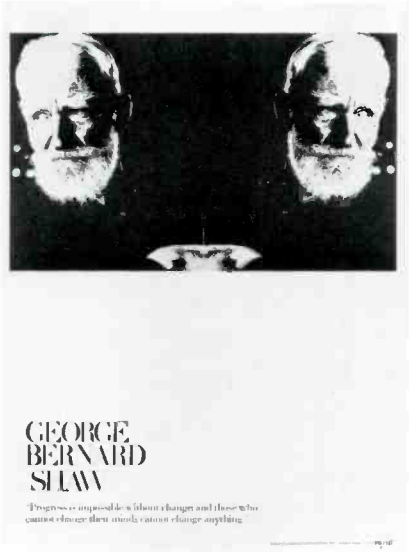
He smiled back. "We understand each other."

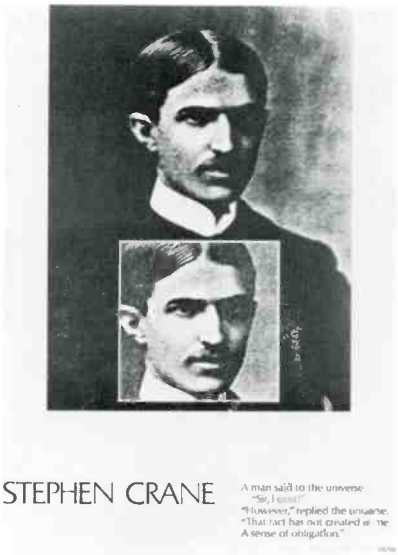
And upon that very direct premise their friendship blossomed. They were two who wanted nothing more than they had now: old pros at the game of life, they seem on the theory of no fire, no burn. This permitted their pleasant evenings that always culminated in Lee's going back alone to the small house she'd discovered three years ago—a Cape Cod, sitting like a shattered pink bloom in its wreath of evergreens.

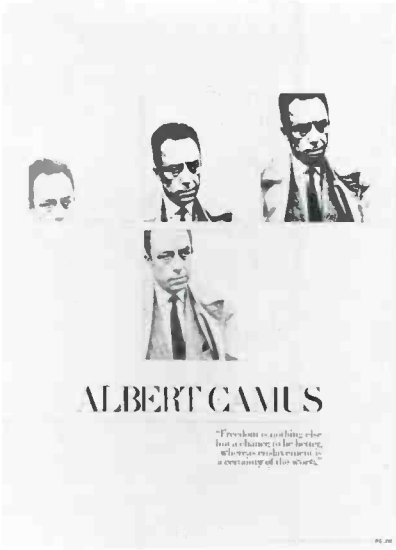
The first time, Joe stood in her living room he said, "My dear girl, you could get claustrophobia living in this nutshell."

She resumed the teasing when he invited her up one Sunday afternoon for steaks. *(Continued on page 000)*

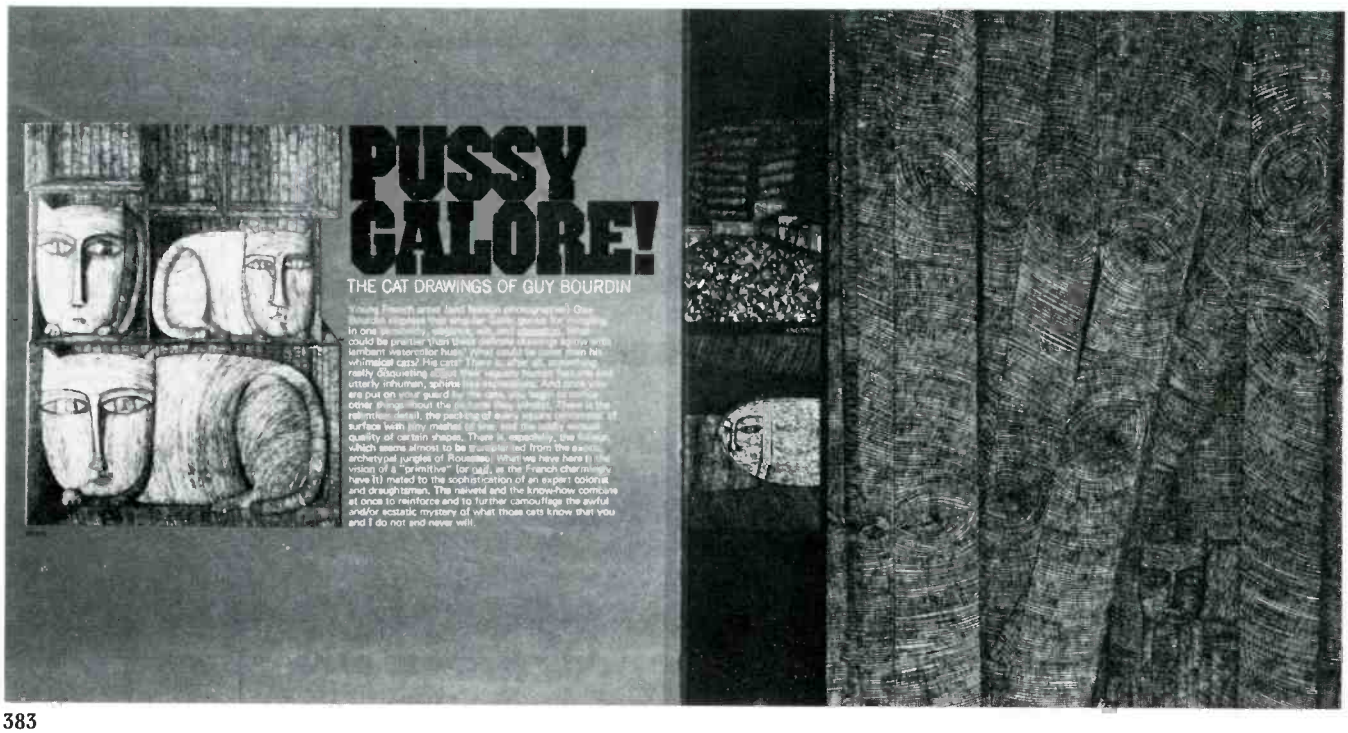
381


GEORGE
BERNARD
SHAW

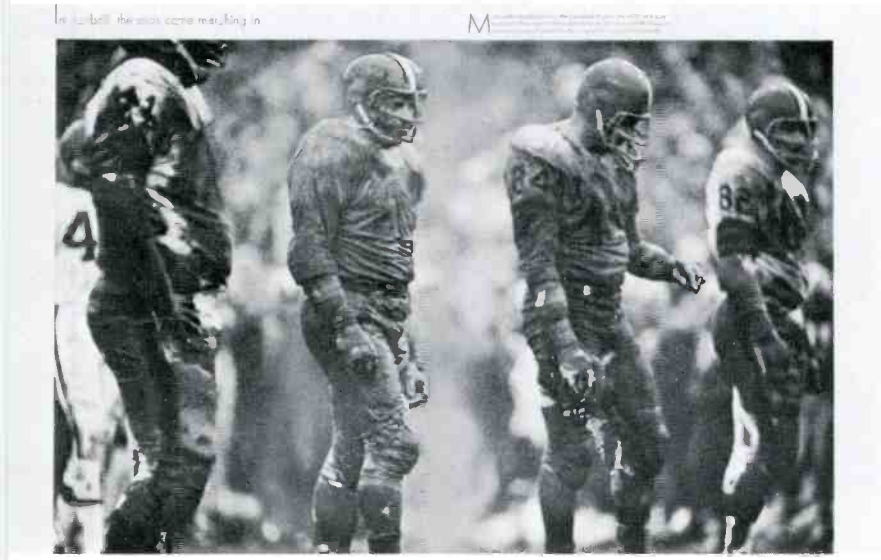

STEPHEN CRANE
A man said to the universe
"Sir, I exist!"
"However," replied the universe,
"That fact has not created in me
A sense of obligation."


ALBERT CAMUS

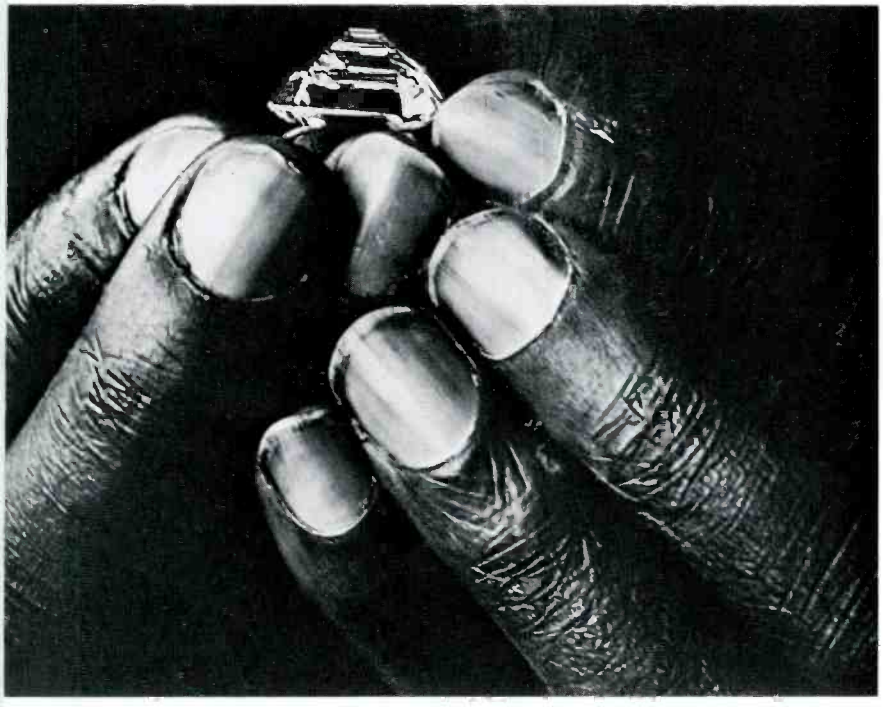
382


PUSSY
GALORE!
THE CAT DRAWINGS OF GUY BOURDIN

383



384



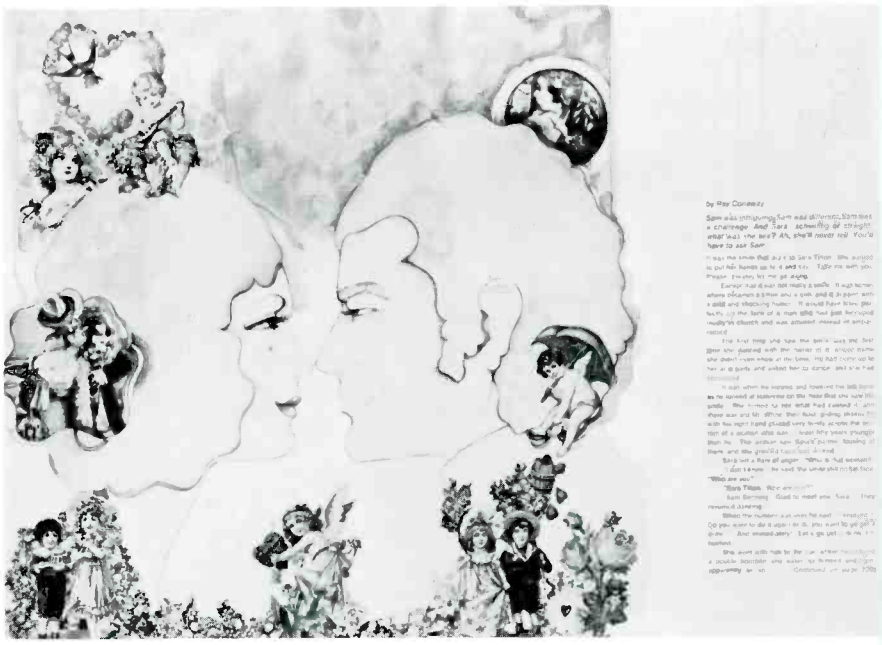
385

382
Art Director: Russ D'Anna
Designer/Artist: Dan McClain
Publisher: Scholastic Magazines, Inc.

383 DISTINCTIVE MERIT AWARD
Art Director/Designer: Herb Lubalin
Artist: Guy Bourdin
Agency, Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

384
Art Director: David H. Stech
Designer: Robert B. Clive
Photographer: Arthur Rickerby
Publisher: Life Magazine

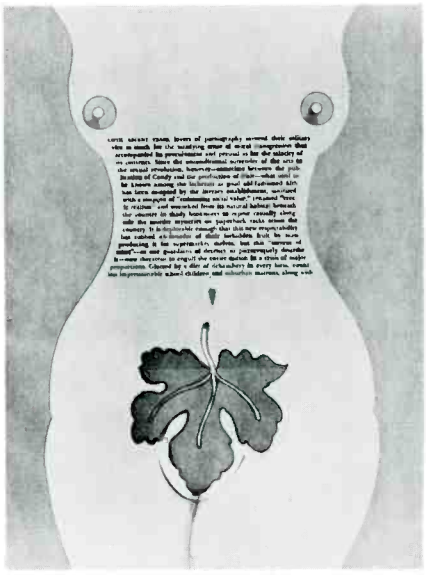
385
Art Director/Designer: Thomas Huestis
Photographer: Art Kane
Publisher: Venture Magazine

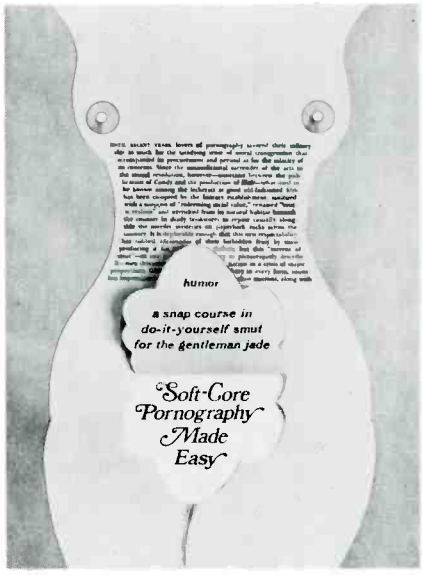


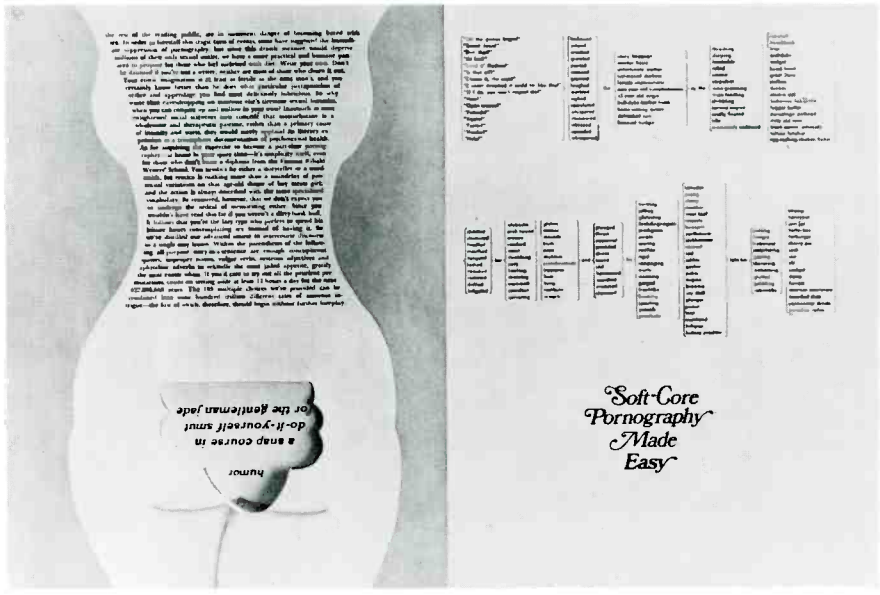
386
Art Director: William Cadge
Designer: Carol Mendizza
Artist: Kim Whitesides
Publisher: Redbook Magazine

387
Art Director: Arthur Paul
Designers: Arthur Paul, Bob Post
Artist: Bob Post
Publisher: HMH Publishing Co. Inc./Playboy

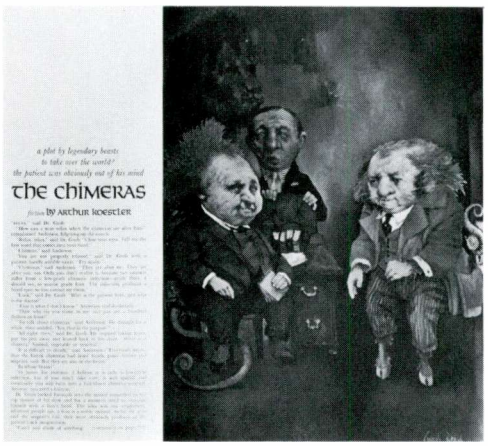
388
Art Director: Arthur Paul
Designers: Arthur Paul, Bob Post
Artist: Charles Bragg
Publisher: HMH Publishing Co. Inc./Playboy







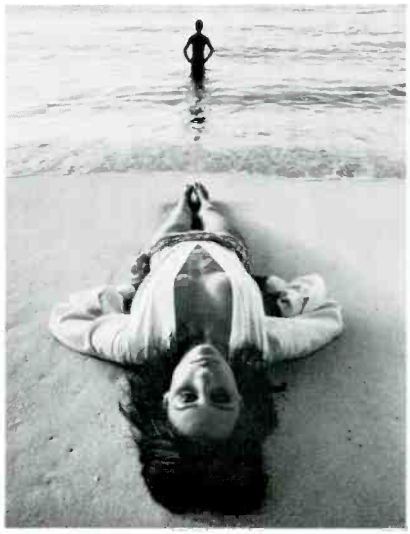
387

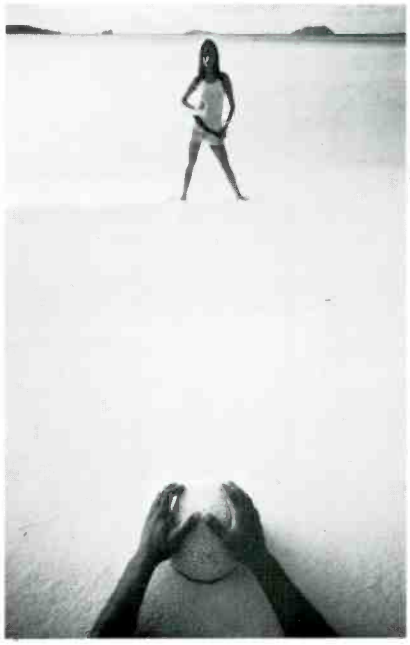


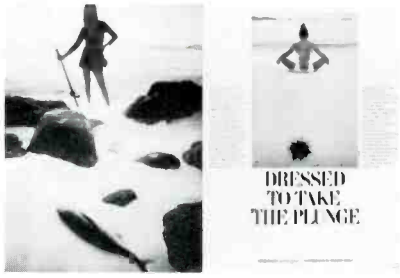
a plot by legendary beasts to take over the world? the patient was obviously out of his mind

THE CHIMERAS

fiction BY ARTHUR KOESTLER





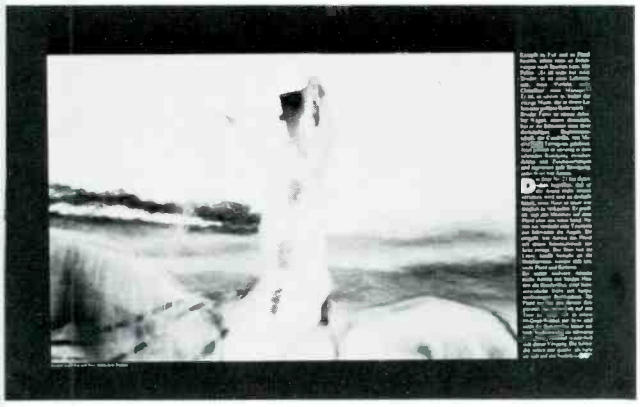


389

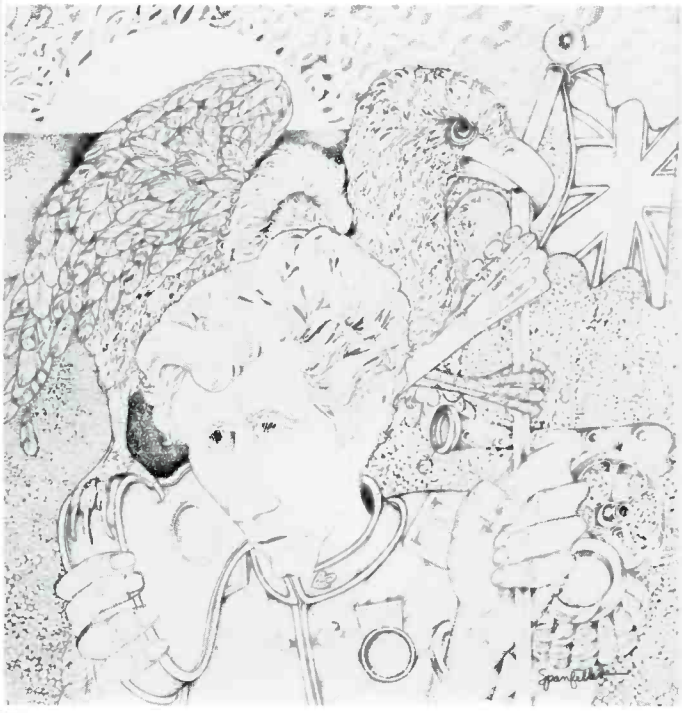
389
Art Director: William Hopkins
Designer: Philip Sykes
Photographer: Richard Noble
Publisher: Cowles Communications, Inc./
Look Magazine

390
Art Director: Willy Fleckhaus
Photographer: Chad Hall
Publisher: Redaktion twen

391
Art Director/Designer: Herb Lubalin
Artist: Jim Spanfeller
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde



90



Phil Ochs: Kipling of the new left

BY PETER SCHUELDAHL

Phil Ochs wasn't the only shaggy, blue-eyed young man to trudge into Greenwich Village in 1962 lugging a guitar and fancying that, under a certain light, he looked a little like James Dean. That was just part of what was happening in the early 60s before hippies were invented and "folk" married "rock," and America had lost the last of her innocence in Vietnam. However, Ochs is definitely one of the few such young men who has passed the intervening years doing what he set out to do: writing and singing songs, and being somehow "important."

Ochs is 28 now, possessed of one of the clearest, most supple voices in the business, and one of the keenest of tongue wits. He has five LP's to his credit, plus numberless tours, concerts, and a fast-acted, enthusiastic personal following. Also he is probably the best-known "protest song" specialist in the country, a brilliant and articulate voice for radical-minded young America, a familiar sight on the political platform as on the concert stage. The only member of that pure-at Village generation who has made it bigger is Ochs' former friend and co-hero Bob Dylan, who had, of course, made it very big indeed.

I met Ochs one afternoon a few months ago in the office of Mike Ochs, his brother and manager, where he breezed in, accompanied by Jerry Rubin, a friend who is also de facto prime minister of the Yippie movement (since busted on a pot charge). Ochs was grinning. You never see him grinning in the photos on his album covers. He's always serious there. But that grin is his most attractive and memorable expression. It is open and engaging, but also guarded somehow, reflecting at once the two most striking characteristics of his personality: optimism and irony. Otherwise he was wearing a version of the old Village uniform (such is a uniform by dint of being as little like a uniform as can be): jeans and a battered suede jacket over a work shirt, monitored by a more fashionable leather vest. His medium-length dark hair accasionally dropped in his face.

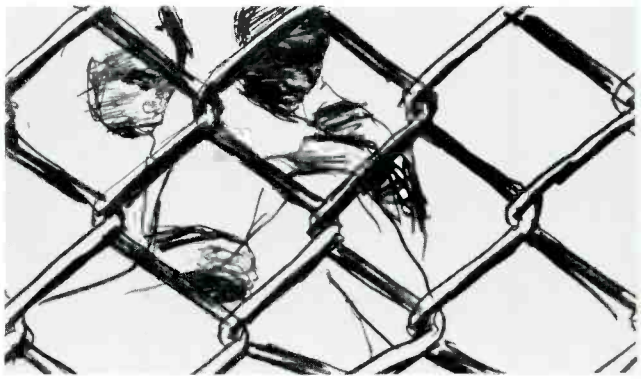
Ochs dropped himself into a chair and thumbed through the mail his brother had selected for his attention. One letter was from Eugene McCarthy, warmly thanking him for his help. Ochs had performed at a couple of McCarthy rallies and was lending his name to the campaign. He regarded the missive a little suspiciously, peering closely at the signature to

591


Student Weekly
BACKGROUND REPORT
The Ghettos Today

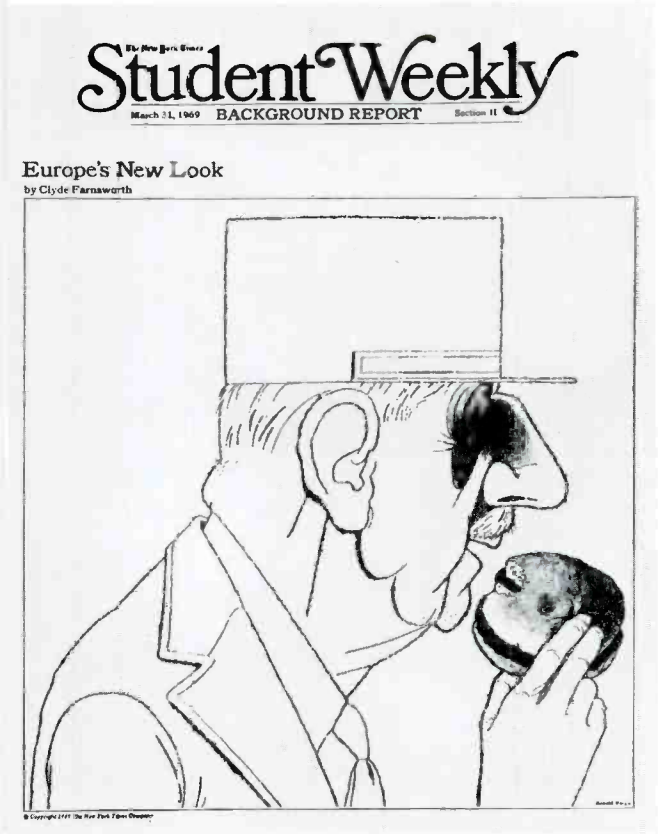

The Ghettos Today
The Ghettos: Life of Struggle With No Hope


CARNICERIA
HISPANA




Ghetto Dwellers And the Dream Of Equality


Urgency Spurs New U.S. Moves On Ghetto Woes


The New York Times
Student Weekly
March 31, 1969 BACKGROUND REPORT Section II

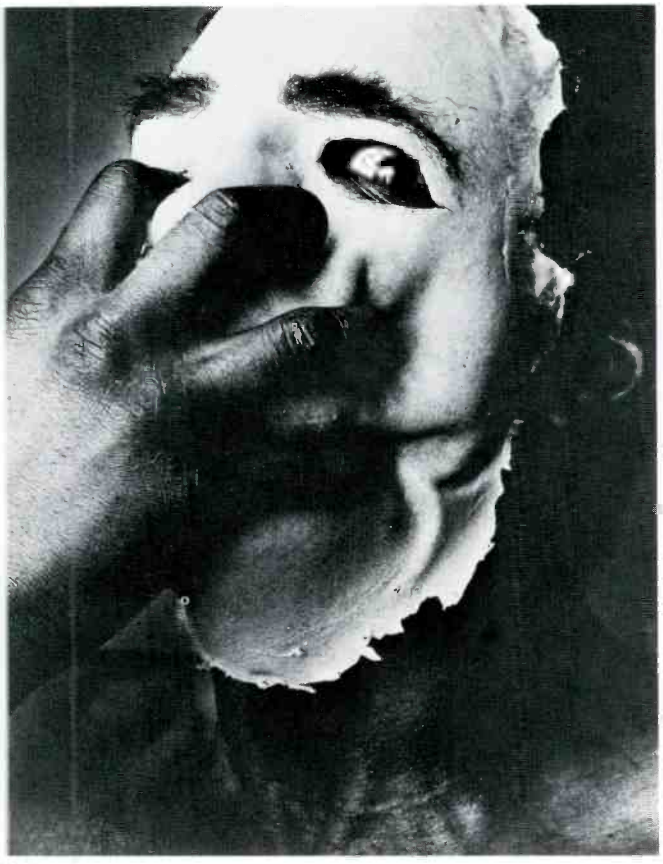
Europe's New Look
by Clyde Farnsworth

393

392
Art Director: Jerry C. Demoney
Designer: Joe Sinclair
Artist: Robert Weaver
Copywriter: David K. Shipler
Publisher: The New York Times/Book and Educational Division

393
Art Director: Jerry C. Demoney
Designers: Jerry C. Demoney, Arnold Varga
Artist: Arnold Varga
Copywriter: Clyde Farnsworth
Publisher: The New York Times/Book and Educational Division

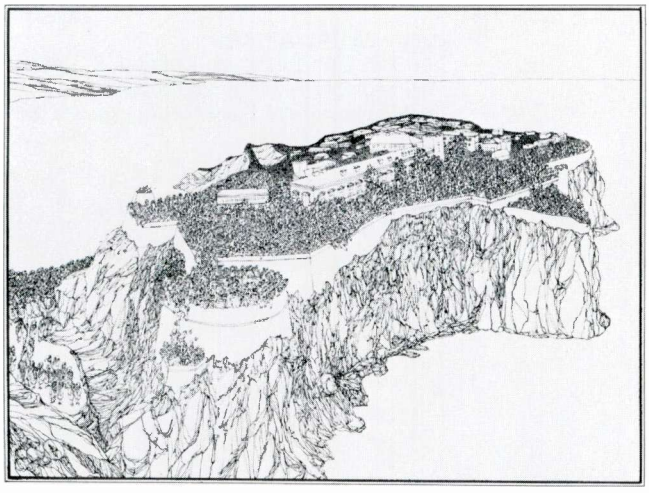
394 MEDAL AWARD
Art Director/Designer: Kenneth R. Deardoff
Photographer: Peter Papadopolous
Publisher: Grove Press/Evergreen Review

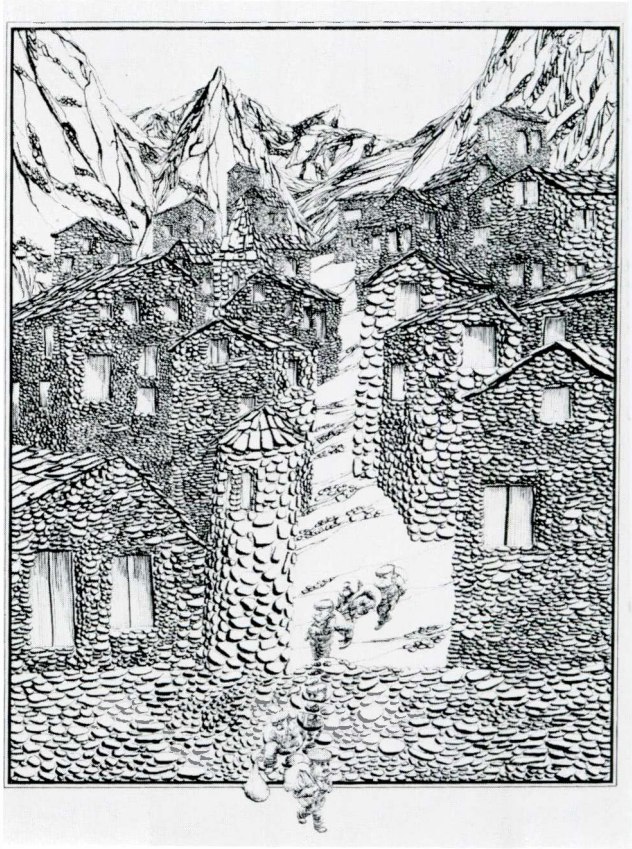


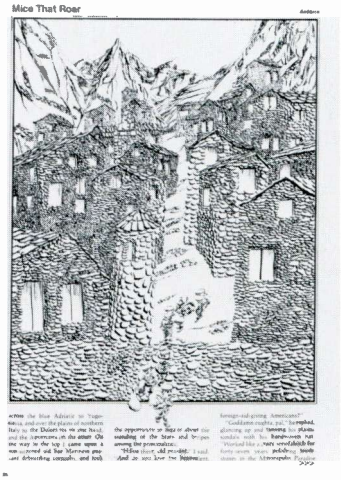

Black Theatre: The American Tragic Voice
by John Lahr

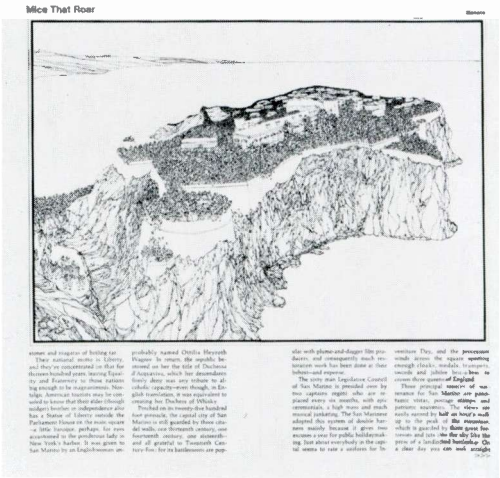
The black playwright—shut out from the nation's destiny—has a freedom and a chosen role similar to Hamlet's in the Danish court: holding the mirror up to the ugliness and paradox of our society.

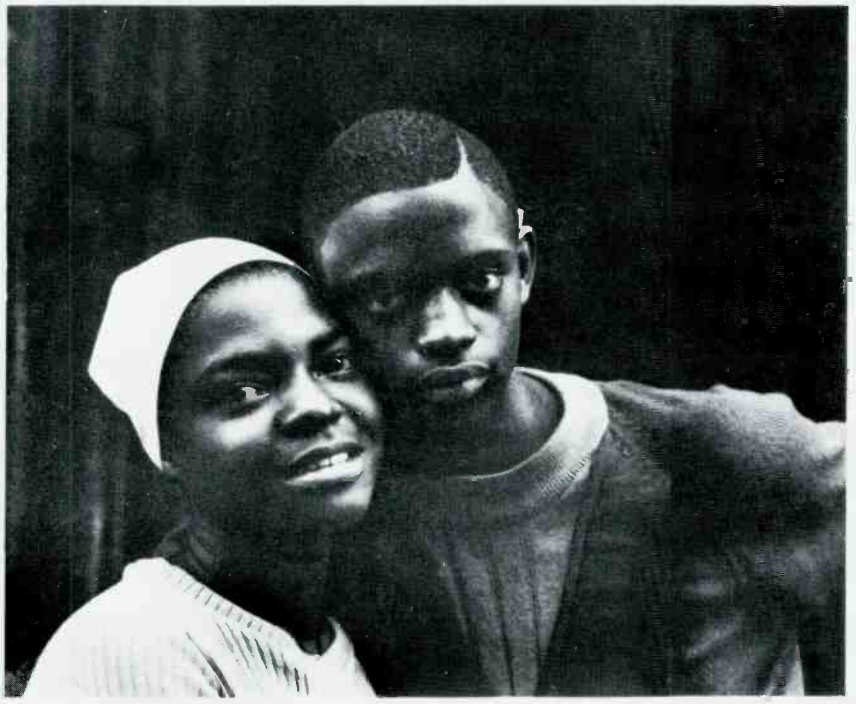
394

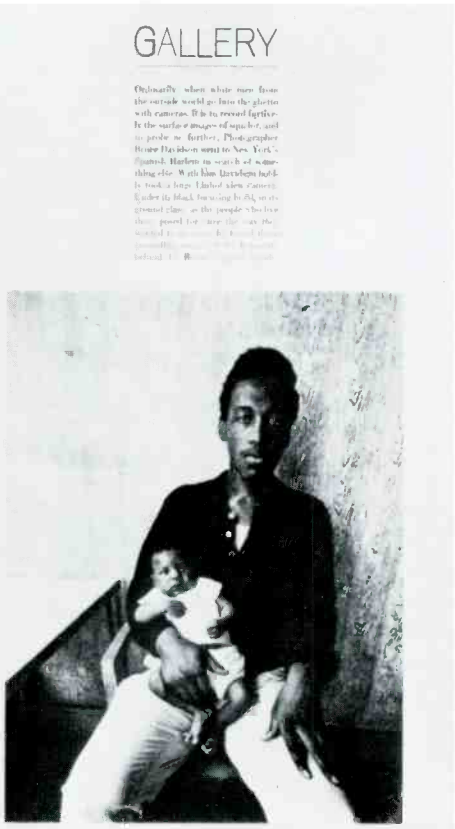





Mice That Roar
Andorra


Mice That Roar
Sonora





395
Art Director/Designer: Thomas Huestis
Artist: Hans-Georg Rauch
Publisher: Venture Magazine

396 DISTINCTIVE MERIT AWARD
Art Director/Designer: Irwin Glusker
Photographer: Bruce Davidson
Publisher: Life Magazine

396

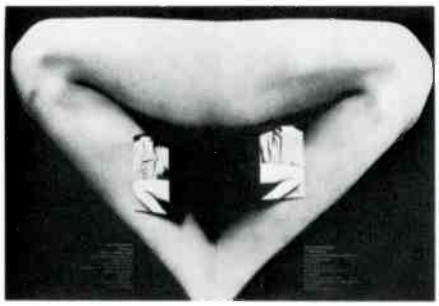

AMERICAN MILITARISM
THE POWER PEOPLE
GEN. EARLE G. WHEELER
Chairman,
Joint
Chiefs of Staff
ROGER LEWIS
President and Chairman
of the Board,
General Dynamics

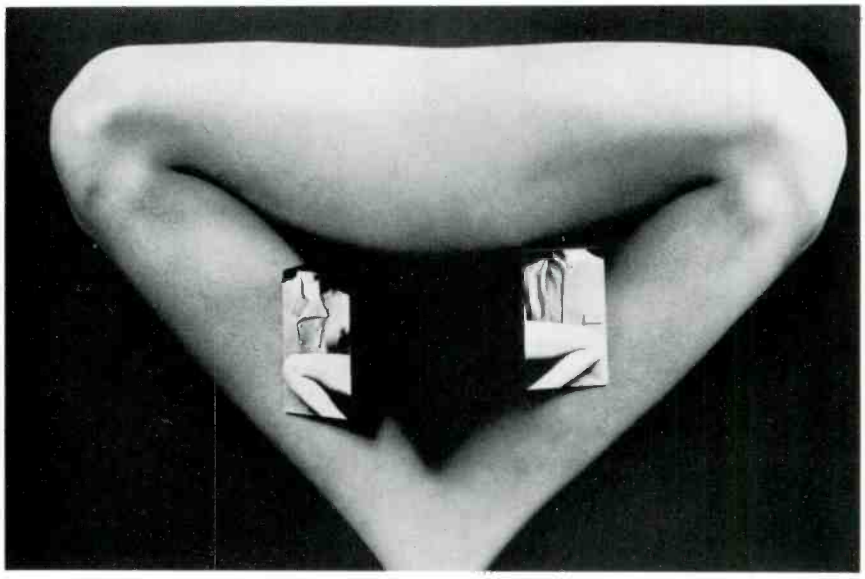

REP. L. MENDEL RIVERS
Chairman,
House Armed Services
Committee

398

397
Art Director/Designer: William Hopkins
Artist: Robert Grossman
Publisher: Cowles Communications, Inc./
Look Magazine

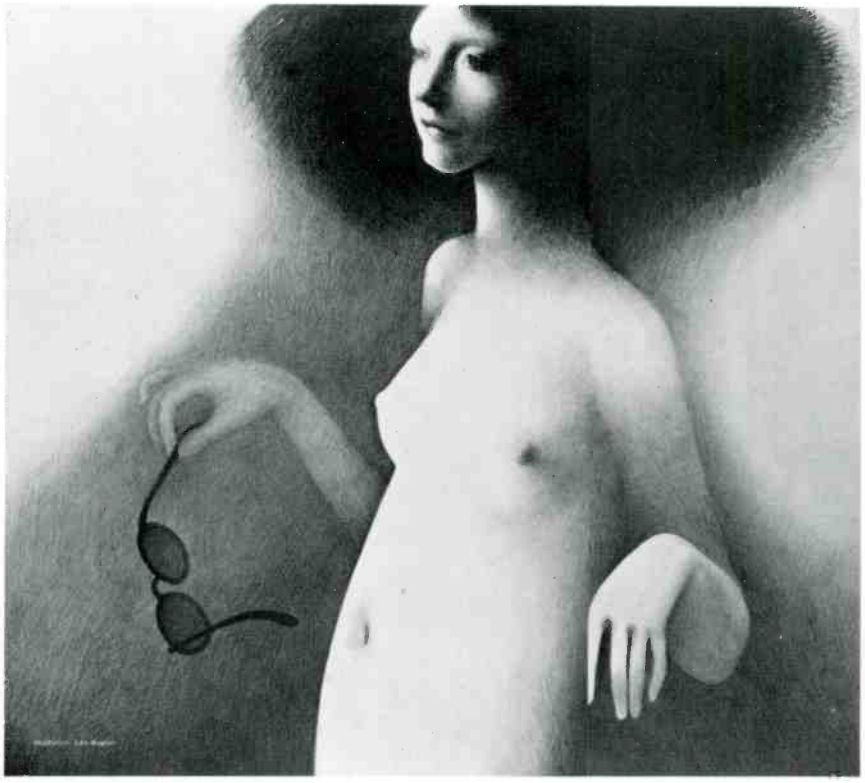
398
Art Director: Irwin Glusker
Designer: Robert B. Clive
Photographer: T. Tanuma
Publisher: Life Magazine





399

The Flowers and the Fire



400

401

McCarthy Talk

The poet from Minnesota
caroms off
a scatter of targets

By JOSEPH RODDY

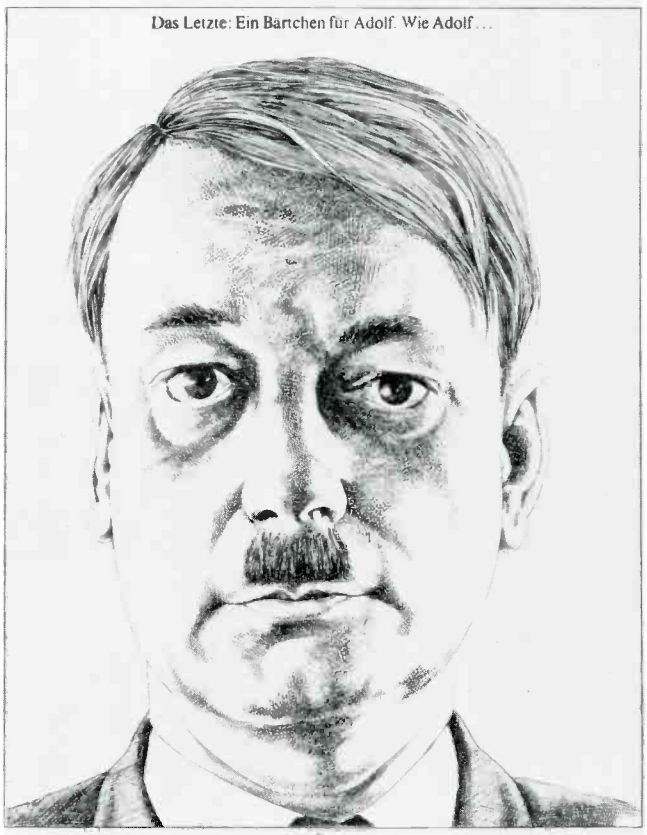
399
Art Director: Al Greenberg
Designers: Al Greenberg, Harry Coulianos
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly

400
Art Director: Kenneth R. Deardoff
Artist: John Wagner
Publisher: Grove Press/Evergreen Review

401
Art Directors: William Hopkins, Neil Shakery
Designer: Neil Shakery
Artist: David Levine
Publisher: Cowles Communications, Inc./
Look Magazine

Alle mögen's lang, das Haar: die Beatles, Fritz Teufel und die Hippies in „Hair". Nur die deutschen Politiker nicht. Die schnlegeln sich jetzt wieder und kämmen ihr Image auf. Denn am 28. September ist Wahl. Schauen Sie jetzt schnell die Köpfe unten auf dieser Seite an. Würden Sie so einen wählen? Sie ja. Aber 44 Prozent aller Deutschen nicht. Die sind fest überzeugt, daß es der Jugend nur an Zucht und Ordnung fehle — und natürlich an einem (an)ständigen Friseur. Und auf soviel rechte Stimmen im Volk will kein Kandidat verzichten. Deshalb streicht sich jetzt Kiesinger öfter als sonst durchs Silberhaar. Deshalb verpaßt sich Strauß schnell einen frischen Messerschnitt. Deshalb schneidet Scheel mit den alten Zöpfen auch ein paar seiner Locken ab. Mutig, wer wie Willy Brandt noch zu einer kleinen Tolle hält! Aber twen meint: 2 439 000 Erstwähler und 4 159 000 Jungwähler zwischen 25 und 30 sind auch eine ganz schöne Stimmenzahl. Für sie leisten wir auf den folgenden Seiten praktische Wahlhilfe: wir haben die stärksten Pferde der Parteien neu frisiert. Als wenn sie nochmal 20 wären. Und wie sie wirklich mit 20 waren, das sagen wir auch. Nur für einen konnten wir keine passende Mähne finden: Ihm steht nur ein Bärtchen. Aber das wird sich Adolf von Thadden in Wirklichkeit so wenig leisten wie die anderer Politiker eine Beatles-Friseur.

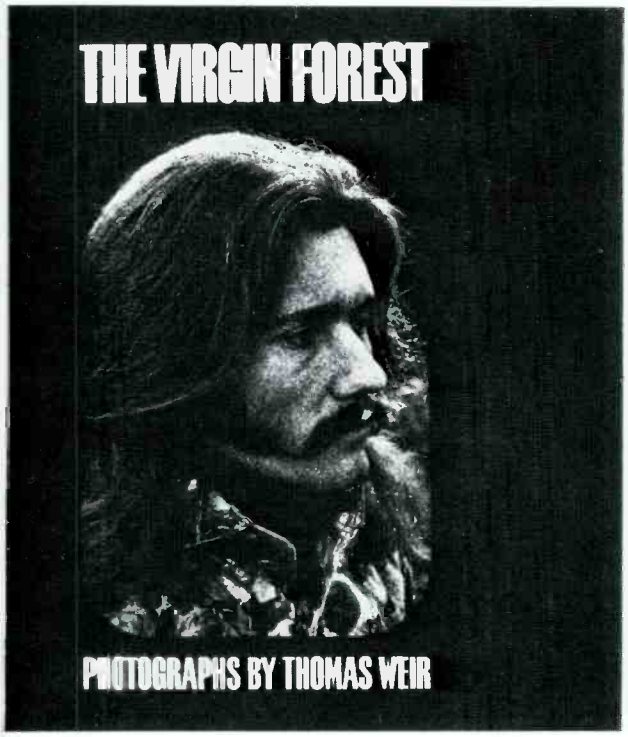
twen hilft wählen: Pflanzt junges Haar auf alte Köpfe!



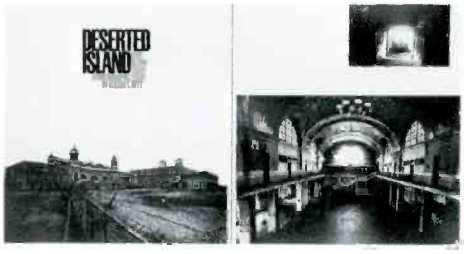
402
Art Director: Willy Fleckhaus
Artist: Oliver Williams
Publisher: Redaktion twen

403
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Thomas Weir
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

404
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Wilton S. Tifft
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde



403



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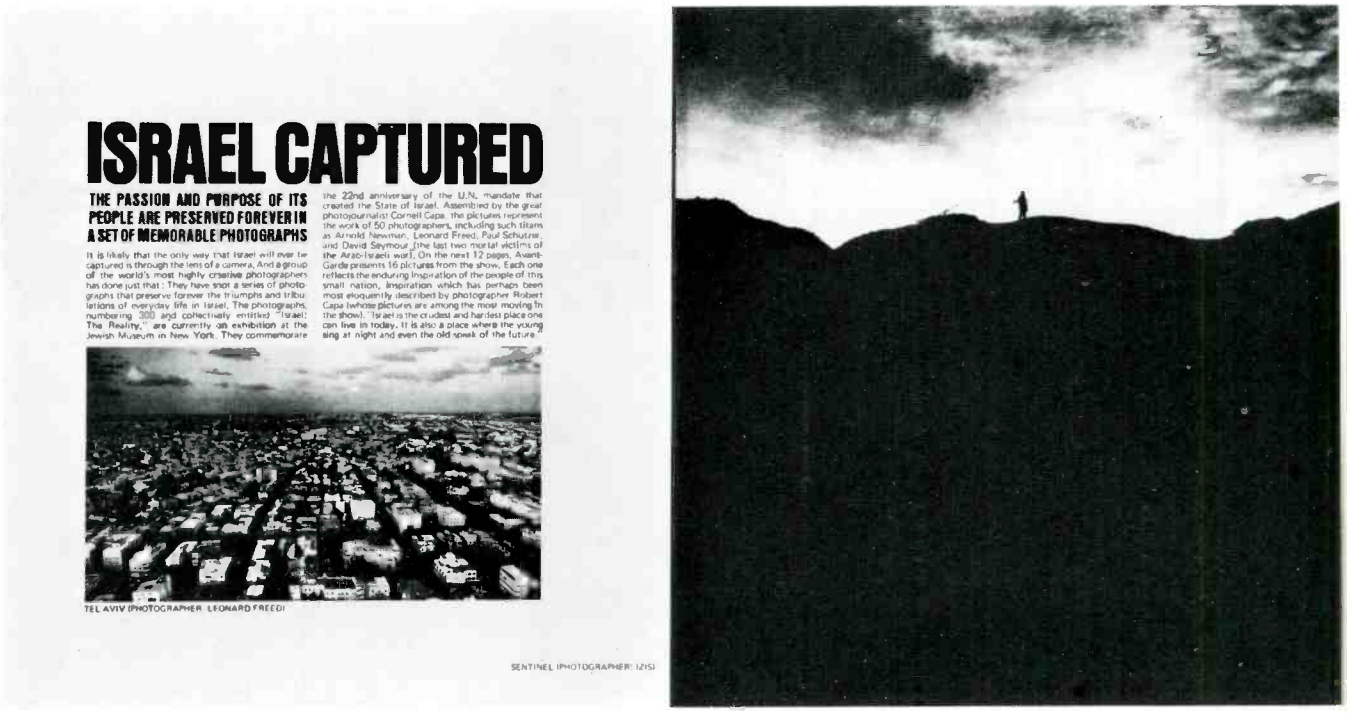


ISRAEL CAPTURED

THE PASSION AND PURPOSE OF ITS PEOPLE ARE PRESERVED FOREVER IN A SET OF MEMORABLE PHOTOGRAPHS

It is likely that the only way that Israel will ever be captured is through the lens of a camera. And a group of the world's most highly creative photographers has done just that: They have shot a series of photographs that preserve forever the triumphs and tribulations of everyday life in Israel. The photographs, numbering 300 and collectively entitled "Israel: The Reality," are currently on exhibition at the Jewish Museum in New York. They commemorate the 22nd anniversary of the U.N. mandate that created the State of Israel. Assembled by the great photojournalist Cornell Capa, the pictures represent the work of 50 photographers, including such titans as Arnold Newman, Leonard Freed, Paul Schutzer, and David Seymour (the last two mortal victims of the Arab-Israeli war). On the next 12 pages, Avant-Garde presents 16 pictures from the show. Each one reflects the enduring inspiration of the people of this small nation, inspiration which has perhaps been most eloquently described by photographer Robert Capa (whose pictures are among the most moving in the show). "Israel is the crudest and hardest place one can live in today. It is also a place where the young sing at night and even the old speak of the future."

TEL AVIV (PHOTOGRAPHER: LEONARD FREED)

SENTINEL (PHOTOGRAPHER: IZIS)

405

White Woman-
Black Man (Part II)

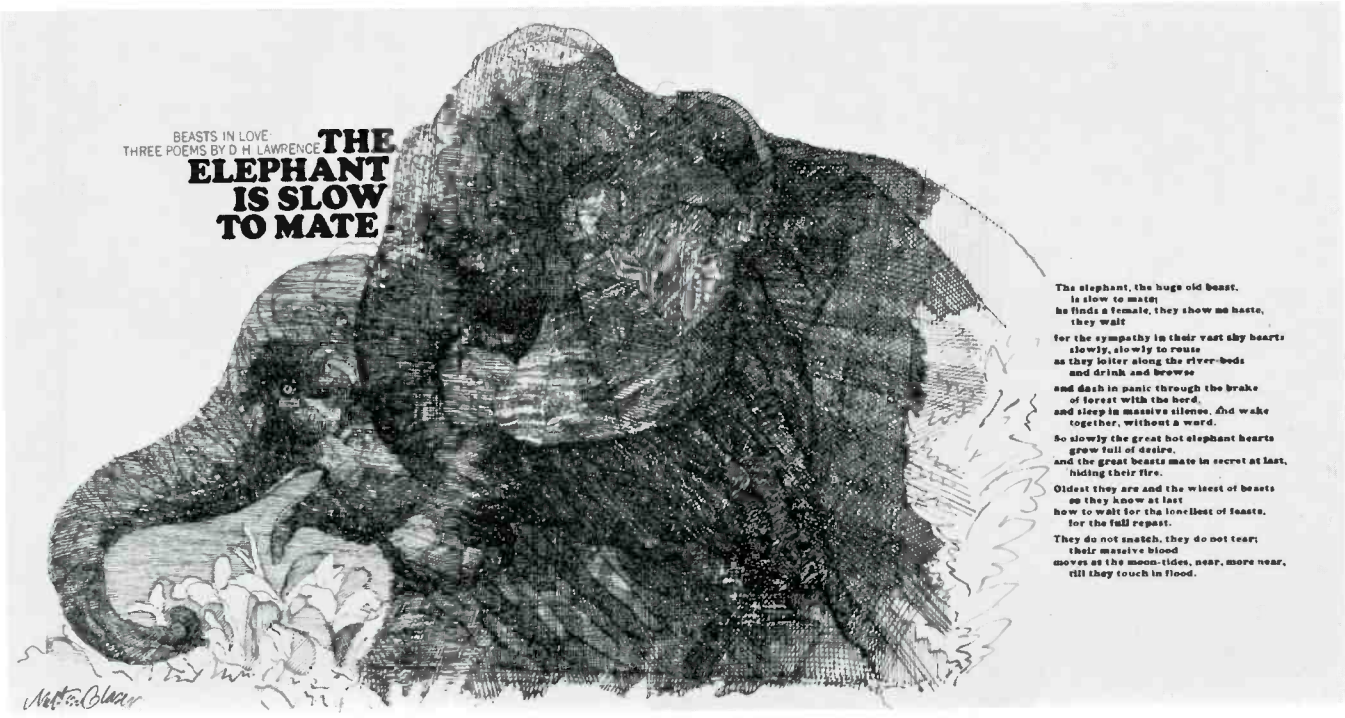
405
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Leonard Freed
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

406
Art Director/Designer: Kenneth Deardoff
Photographer: Thom Lafferty
Publisher: Grove Press/Evergreen Review

407
Art Director/Designer: Herb Lubalin
Artist: Milton Glaser
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

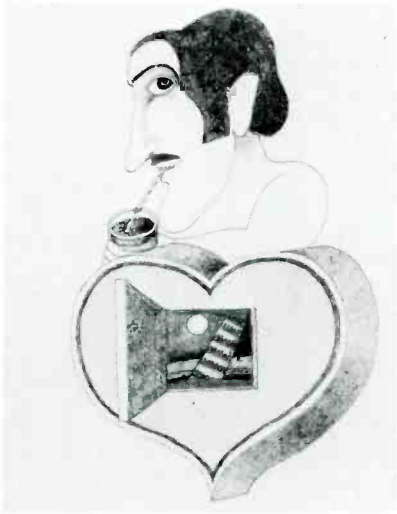
408
Art Director: Al Greenberg
Designers: Al Greenberg, Harry Coulianos
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly

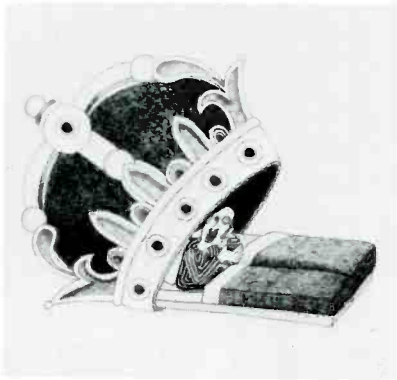
406

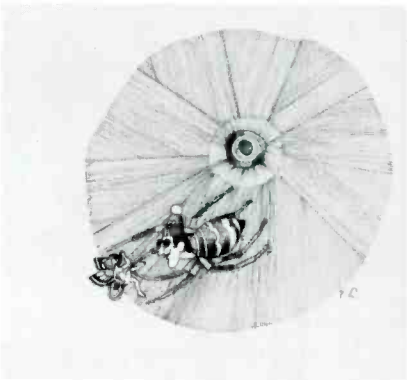

BEASTS IN LOVE:
THREE POEMS BY D. H. LAWRENCE
THE ELEPHANT IS SLOW TO MATE
The elephant, the huge old beast,
is slow to mate;
he finds a female, they show no haste,
they wait
for the sympathy in their vast shy hearts
slowly, slowly to rouse
as they loiter along the river-beds
and drink and browse
and dash in panic through the brake
of forest with the herd,
and sleep in massive silence, and wake
together, without a word.
So slowly the great hot elephant hearts
grow full of desire,
and the great beasts mate in secret at last,
hiding their fire.
Oldest they are and the wisest of beasts
so they know at last
how to wait for the loneliest of feasts,
for the full repast.
They do not snatch, they do not tear;
their massive blood
moves as the moon-tides, near, more near,
till they touch in flood.

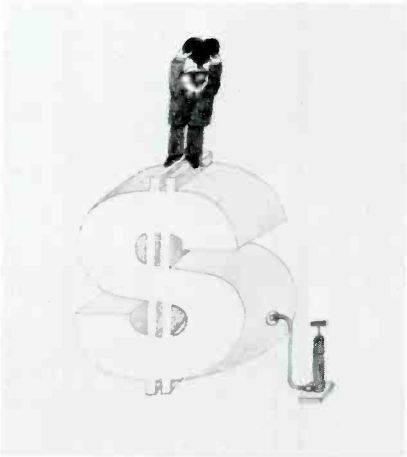
407

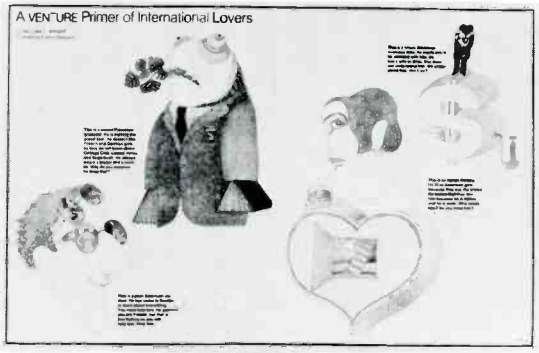
408

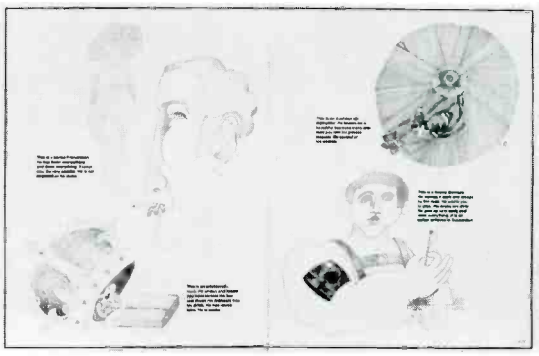












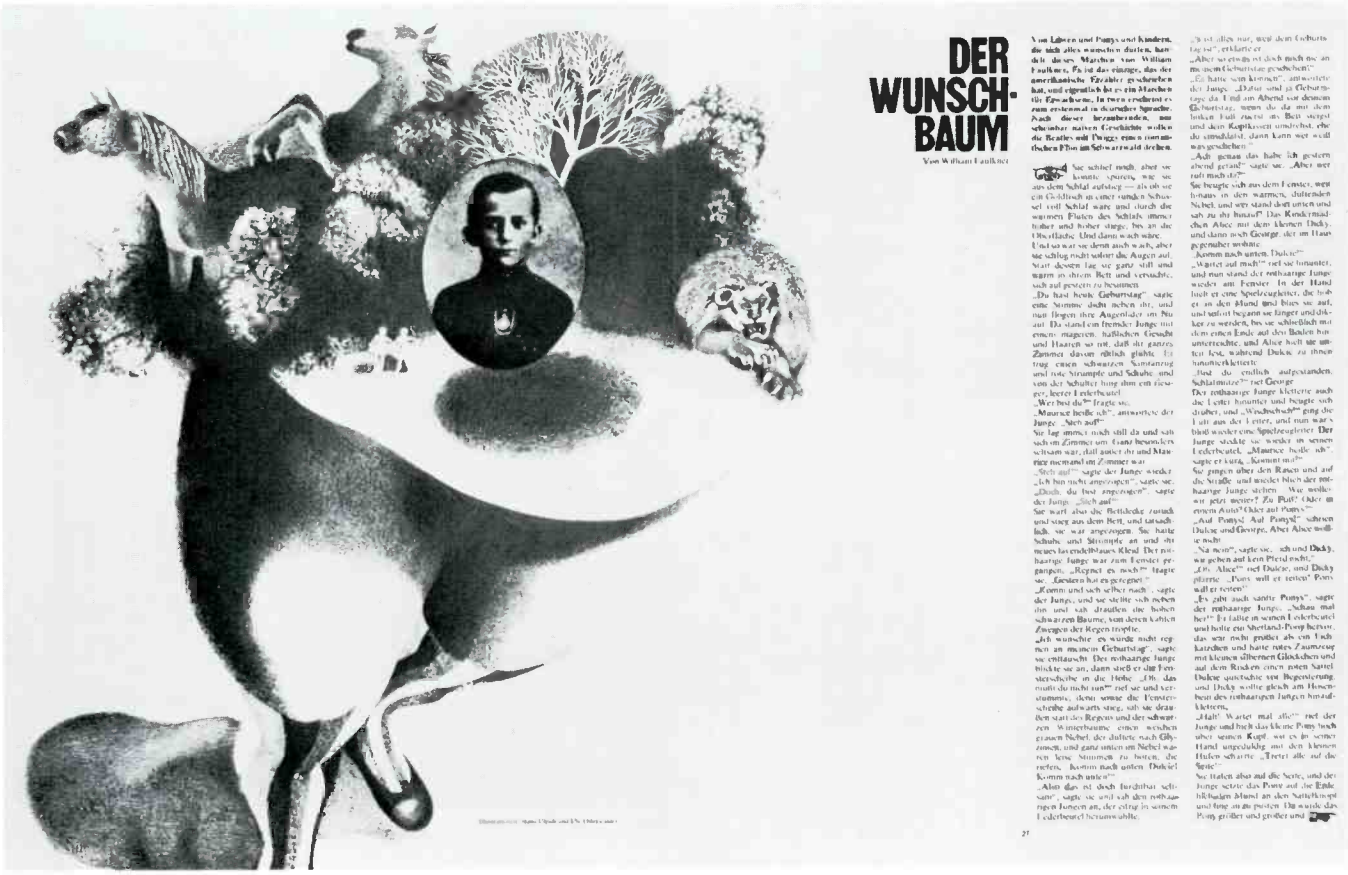
409

409
Art Director/Designer: Thomas Huestis
Artist: Etienne Delessert
Publisher: Venture Magazine

410
Art Director/Designer: Al Greenberg
Photographer: Leonard Nones
Copywriter: Idabelle Schiefer
Publisher: Esquire, Inc./Gentlemen's Quarterly

411
Art Directors: Willy Fleckhaus/Halden
Artists: Hans-Ulrich, Ute Osterwalder
Publisher: Redaktion twen

410



411

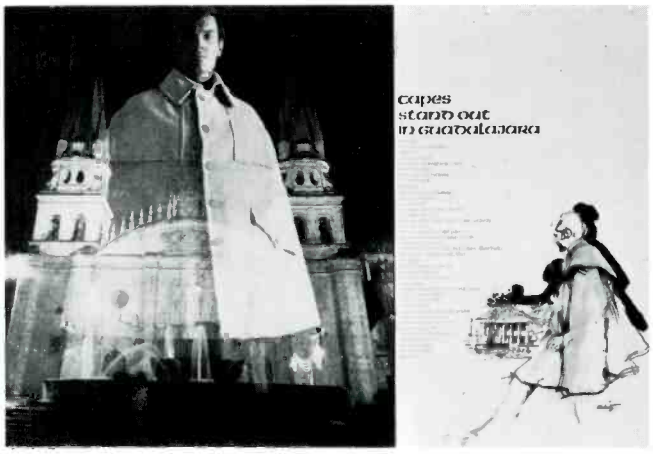
412
Art Director: Jerry C. Demoney
Designers: Arnold Varga, Jerry C. Demoney
Artist: Arnold Varga
Copywriter: Peggy Durdin
Publisher: The New York Times/
Book and Educational Division

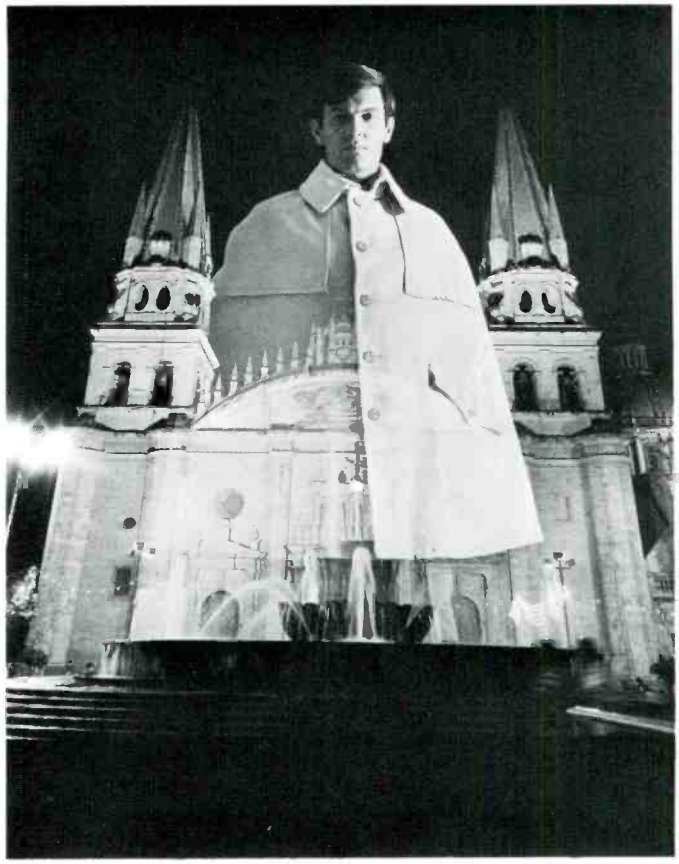
413
Art Director/Designer: Al Greenberg
Photographer: Leonard Nones
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly

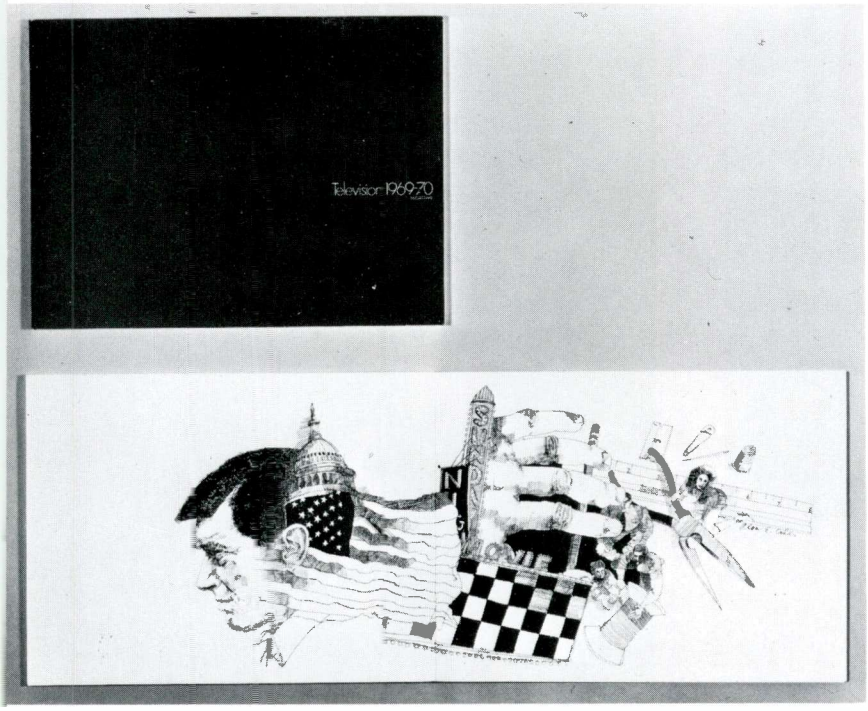
414
Art Director: Henry Epstein
Designers: William Duevell, Dan Pezza,
David Palm
Artist: Alan E. Cober
Copywriter: Ralph Broitman
Agency: ABC Television Network

415
Art Director: Al Greenberg
Designers: Al Greenberg, Harry Coulianos
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly

412

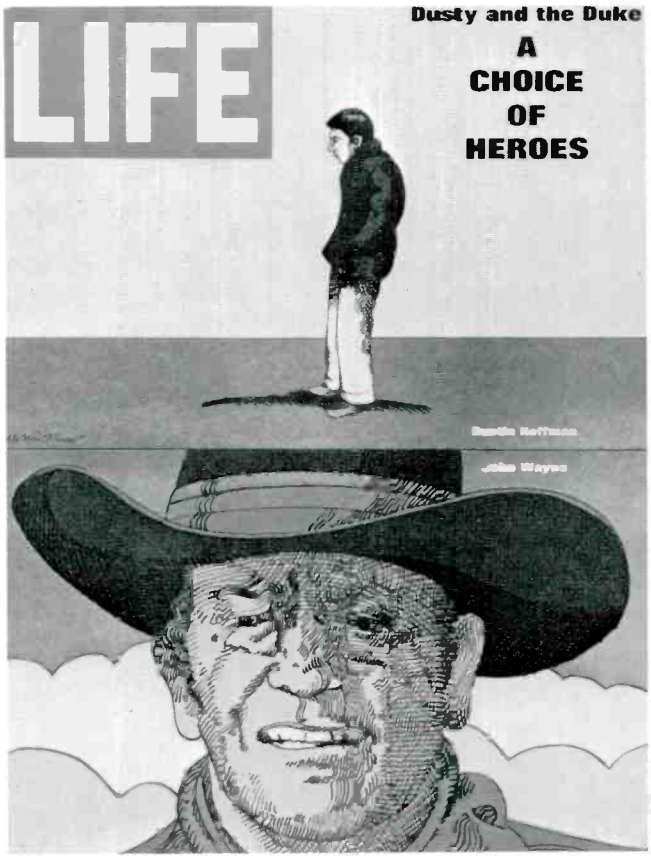



413

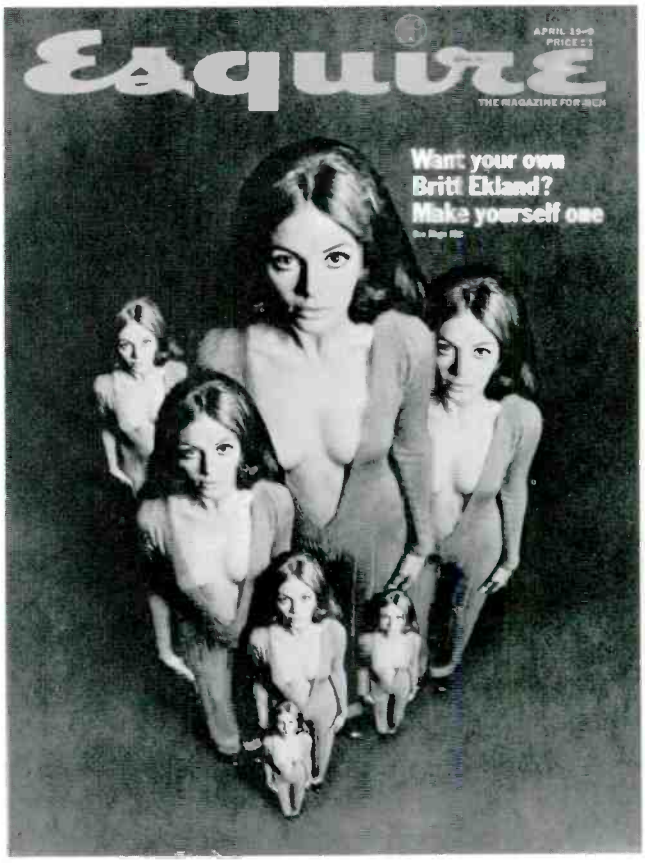


114

415


LIFE
Dusty and the Duke
A
CHOICE
OF
HEROES
Dustin Hoffman
John Wayne

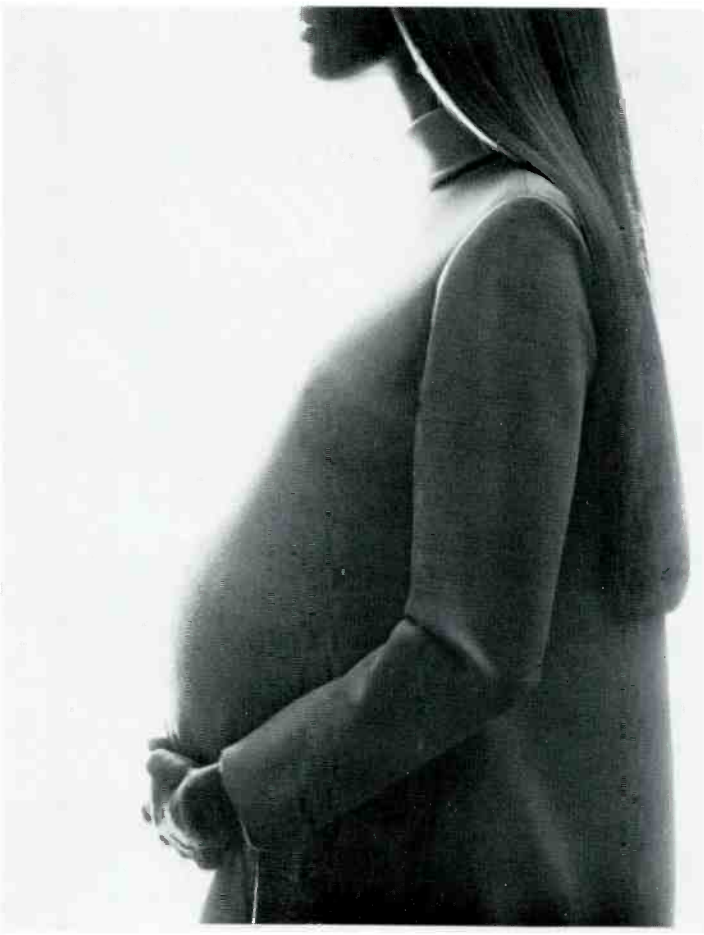
416


Esquire
THE MAGAZINE FOR MEN
Want your own
Britt Ekland?
Make yourself one

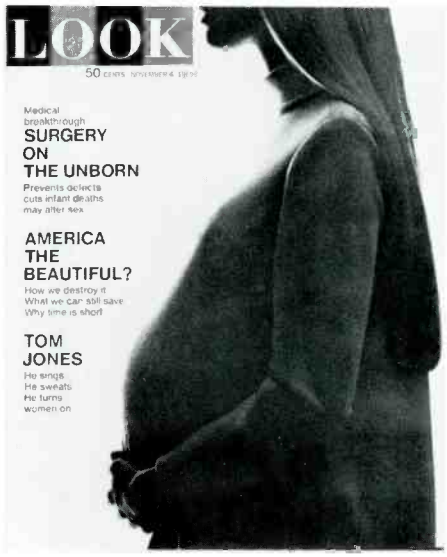
417

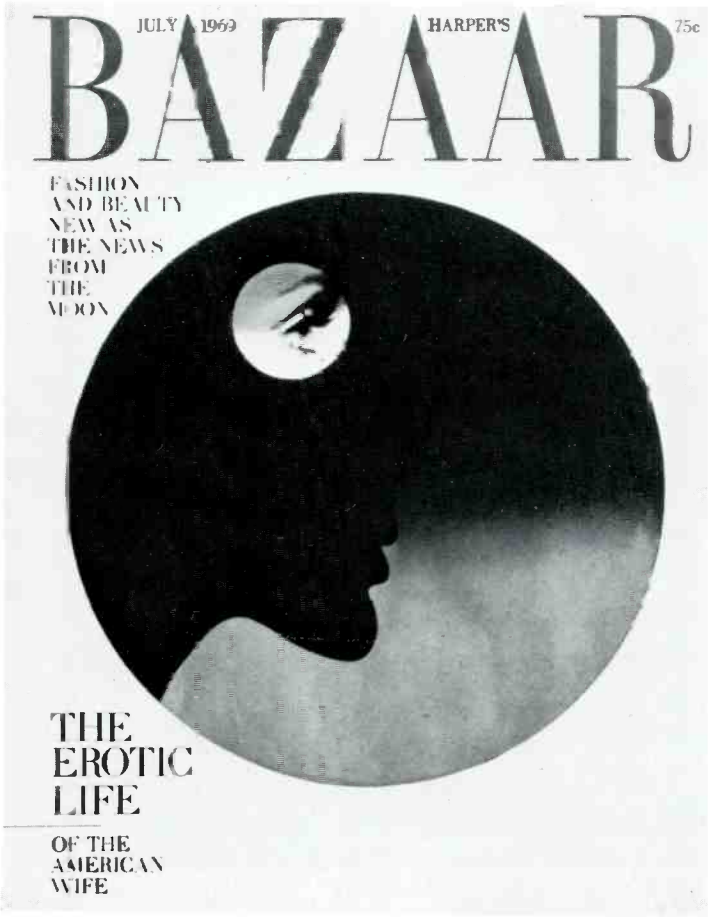

TIME
CALIFORNIA: HERE IT COMES!

418



419





420

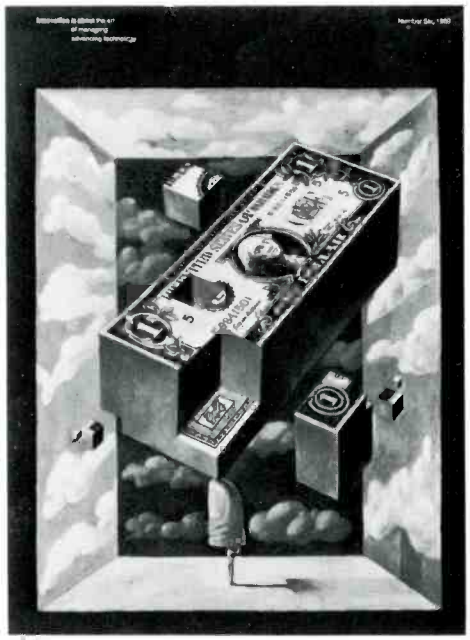
416
Art Director: Robert B. Clive
Designer/Artist: Milton Glaser
Publisher: Life Magazine

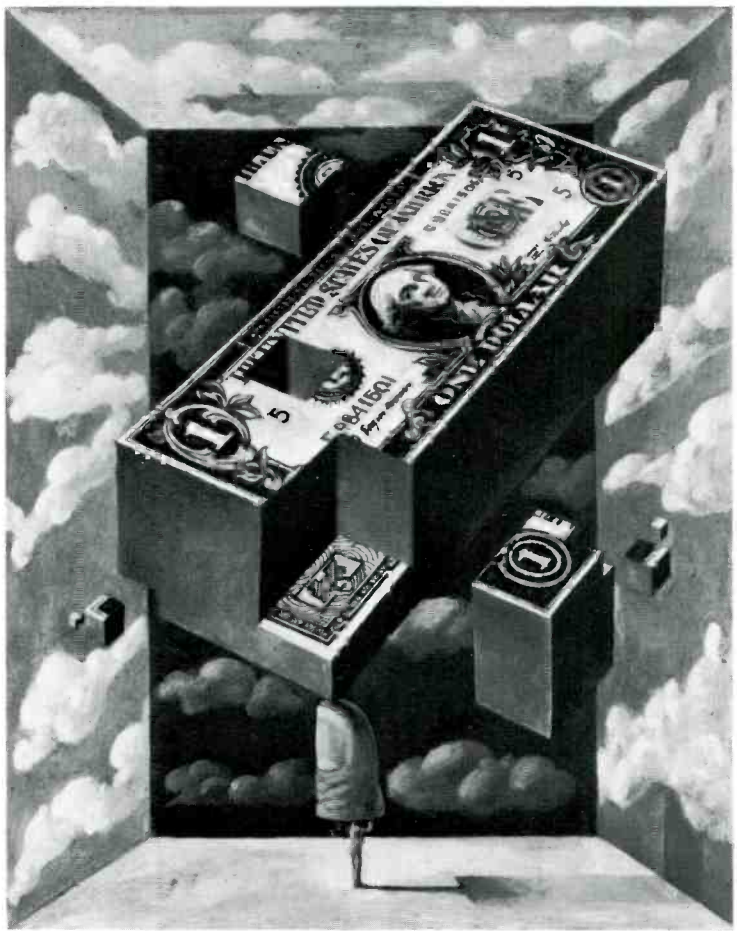
417
Art Director/Designer: Jean Paul Goude
Photographer: Carl Fischer
Publisher: Esquire Magazine

418
Art Director: Lou Glessman
Designer/Artist: Milton Glaser
Publisher: Time-Life/Time Magazine

419
Art Director/Designer: William Hopkins
Photographer: Pete Turner
Publisher: Cowles Communications, Inc./
Look Magazine

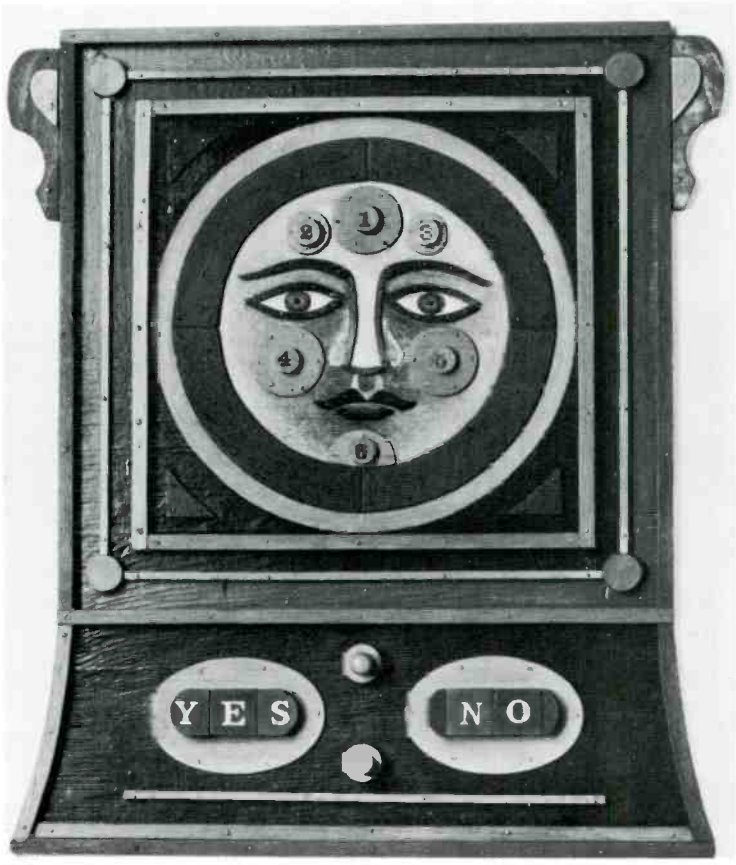
420
Art Director: Ruth Ansel
Photographer: Alberto Rizzo
Publisher: Hearst Publications/Harper's Bazaar



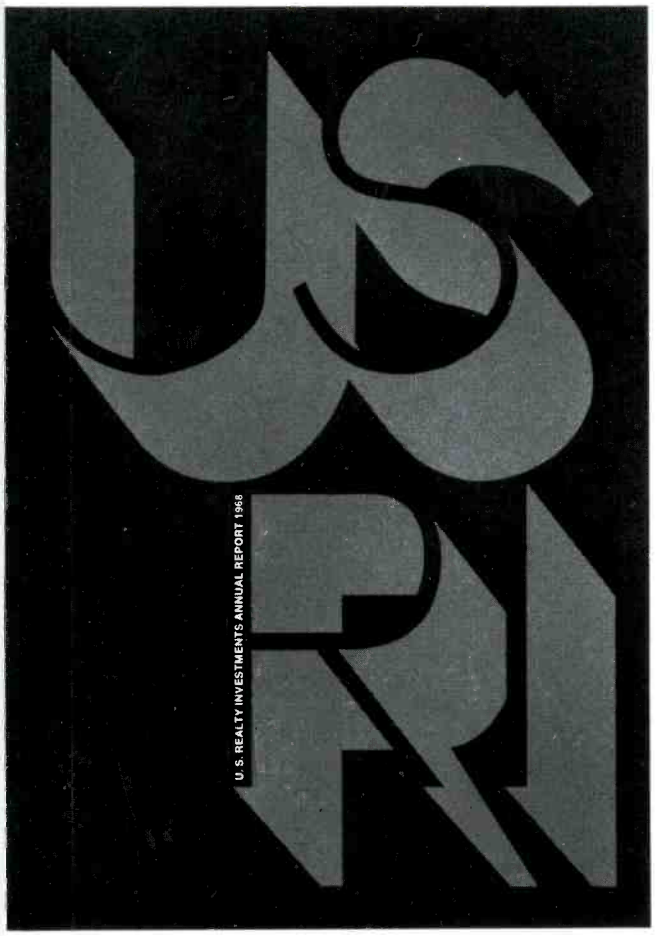


421


THE Institutional Investor
The journal for professional money managers
a psychological portrait of the money manager
YES
NO


YES
NO

422



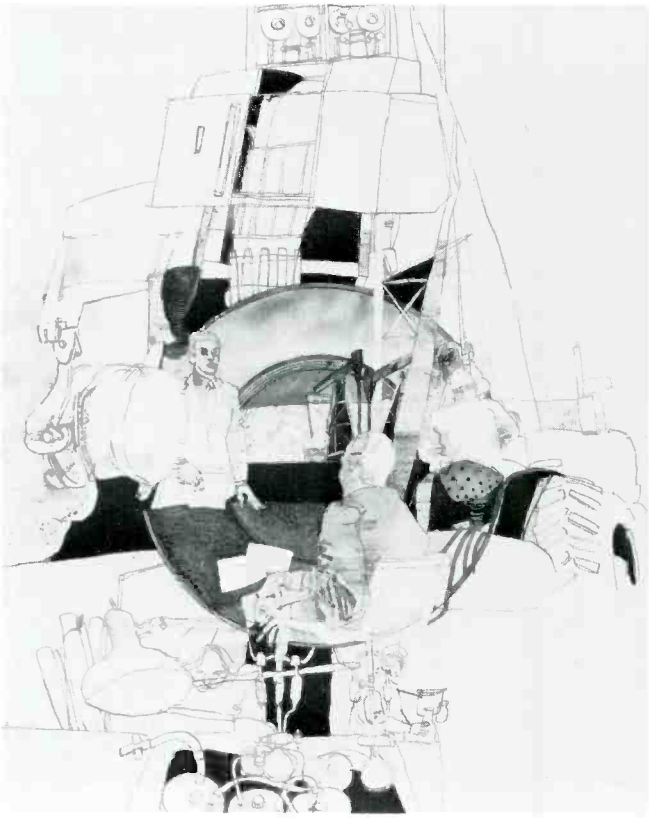
421 DISTINCTIVE MERIT AWARD
Art Director/Designer: Eric Gluckman
Artist: Gene Calogero
Publisher: Technology Communication, Inc./ Innovation

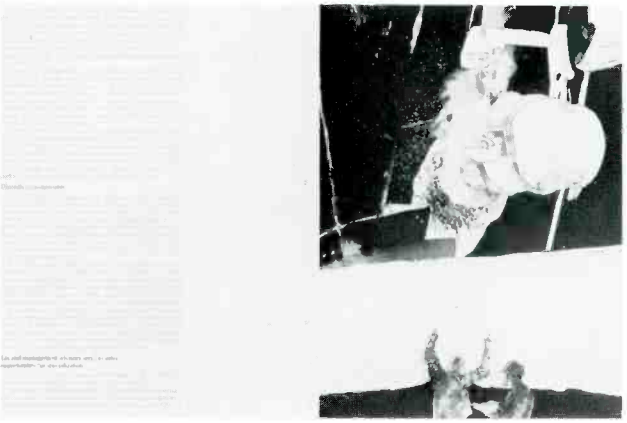
422
Art Director/Designer: Herbert M. Rosenthal
Artist: Vin Giuliani
Photographer: Jeremiah Bean
Publisher: Institutional Investor Systems, Inc.

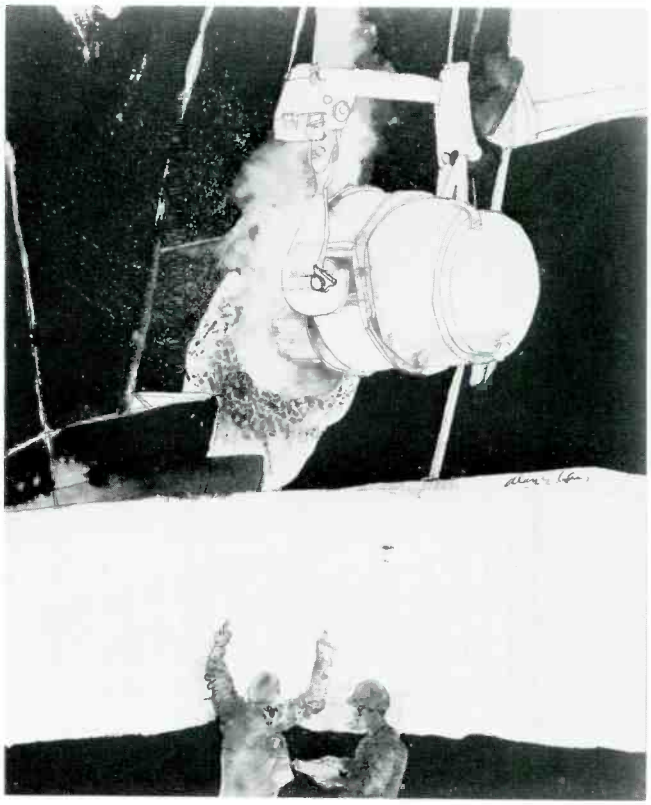
423
Art Director/Designer/Artist: Myrna Sebastian
Photographer: Bob Arnold
Copywriter: Lois Wyse
Agency: Wyse Advertising
Client: U.S. Realty Investments

423


The World of Price Waterhouse
Information about a professional career in accounting.





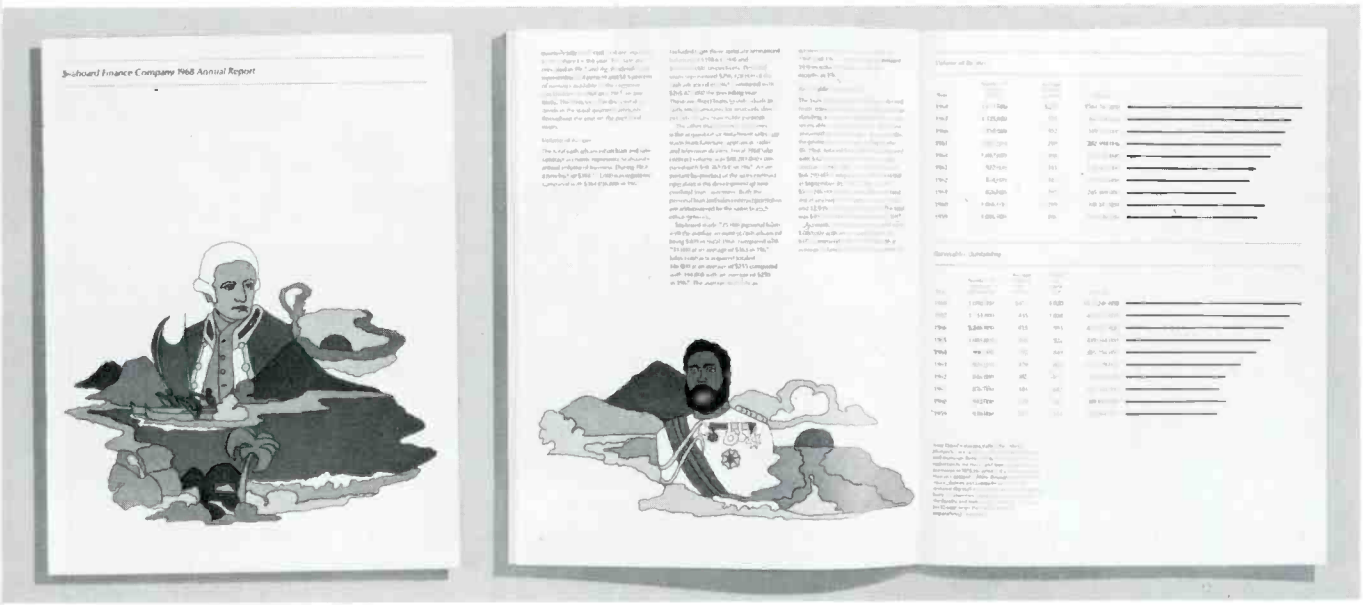


424

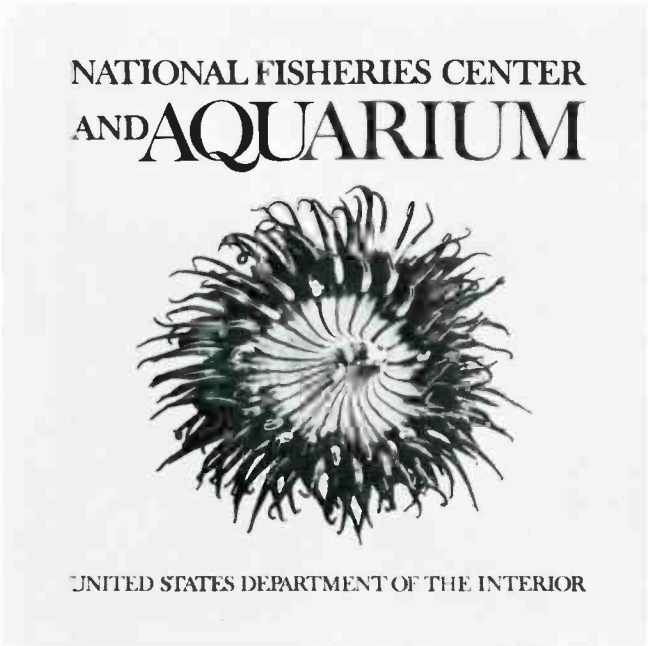
424
Art Director/Designer: Bruce Withers
Artist: Alan Cober
Copywriter: Robert C. Reinhart
Agency: Bruce Withers Graphic Design Inc.
Client: Price Waterhouse & Co.

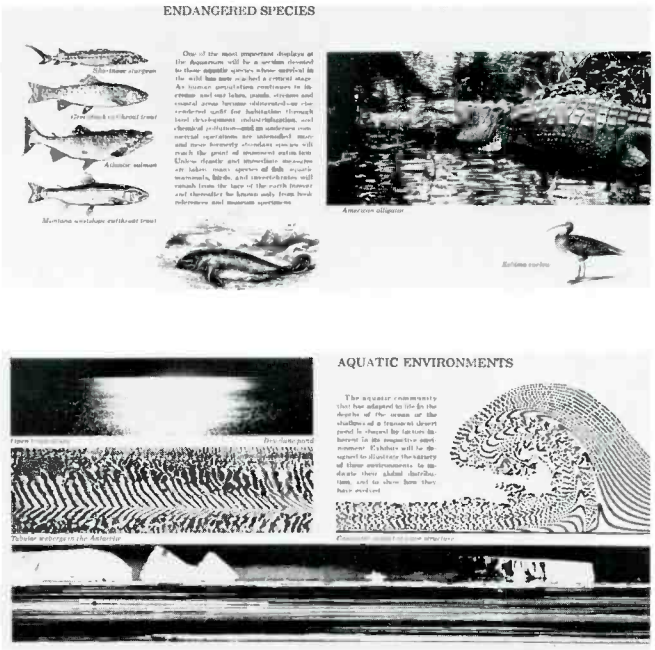
425
Art Director: Advertising Designers, Inc.
Designer/Artist: Detlef Hallerbach
Copywriter: Robert L. Steinle
Agency: Robert L. Steinle
Publisher: Seaboard Finance Company

426
Art Directors: Office of Charles Eames, Darrel Conybeare, Richard Foy, Jehane Burns, Ted Organ, Keith Hall
Client: National Fisheries Center & Aquarium



425





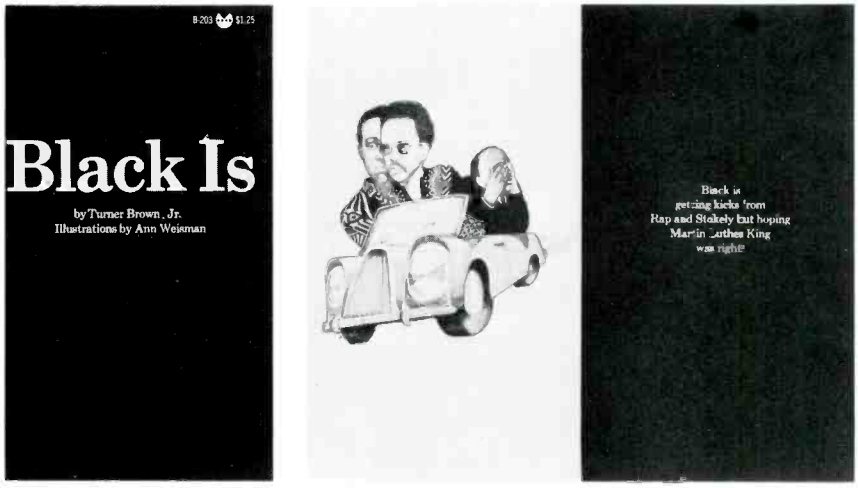
426

427
Art Director/Designer: Kenneth R. Deardoff
Artist: Ann Weisman
Publisher: Grove Press

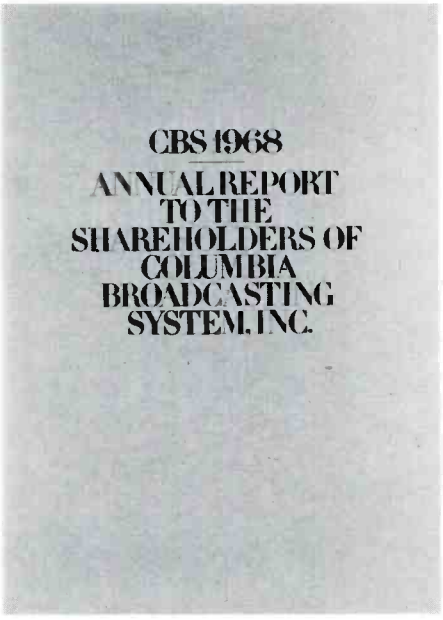
428
Art Director: Lou Dorfsman
Designers: Lou Dorfsman, Ted Andresakes, Joel Azerrad
Publisher: CBS/Broadcast Group

429
Art Director: Jay Loucks
Designer: John Heck
Artist: George West, Middaugh Assoc.
Photographer: Thaine Manske
Copywriter: Anna Jane Wingfield
Agency: Goodwin, Dannenbaum, Littman & Wingfield, Inc.
Client: Fannin Bank

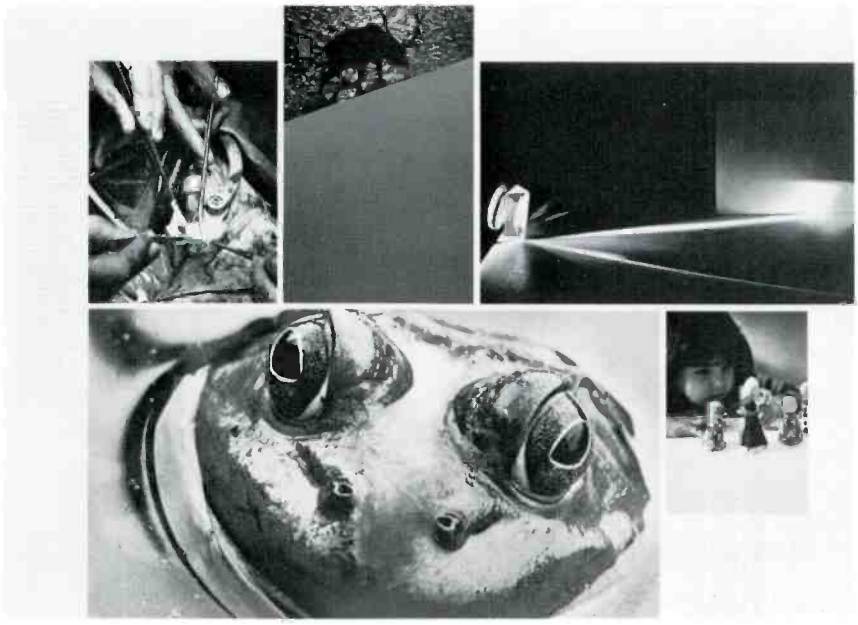
430 DISTINCTIVE MERIT AWARD
Art Director/Designer: Leonard Fury
Artist: Arnold Varga
Agency: Corporate Annual Reports
Client: Sterling Drug, Inc.

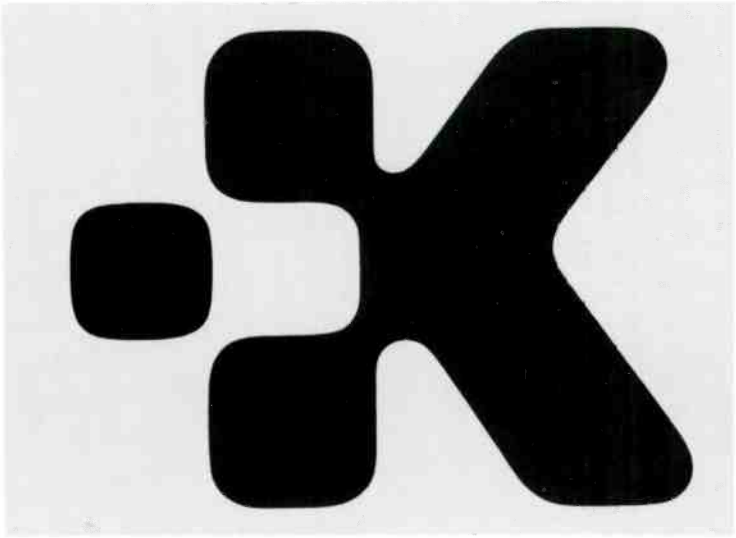


427



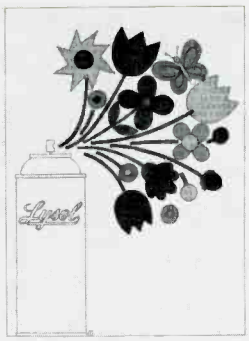
428



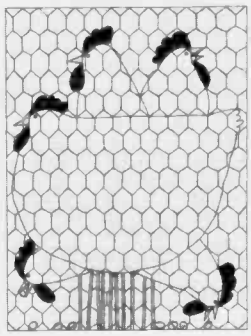


429

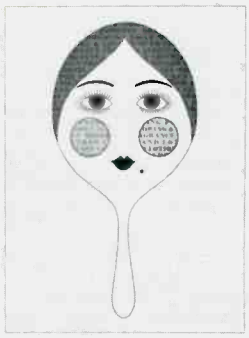
HOUSEHOLD PRODUCTS



ANIMAL HEALTH

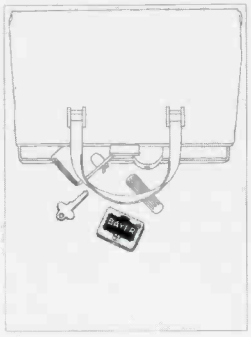


COSMETICS

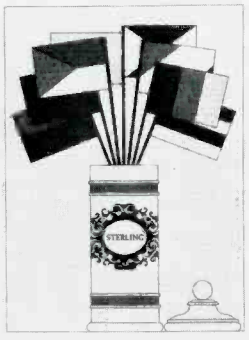


PHARMACEUTICAL SPECIALTIES

FAMILY MEDICINE CHEST



INTERNATIONAL MARKETS

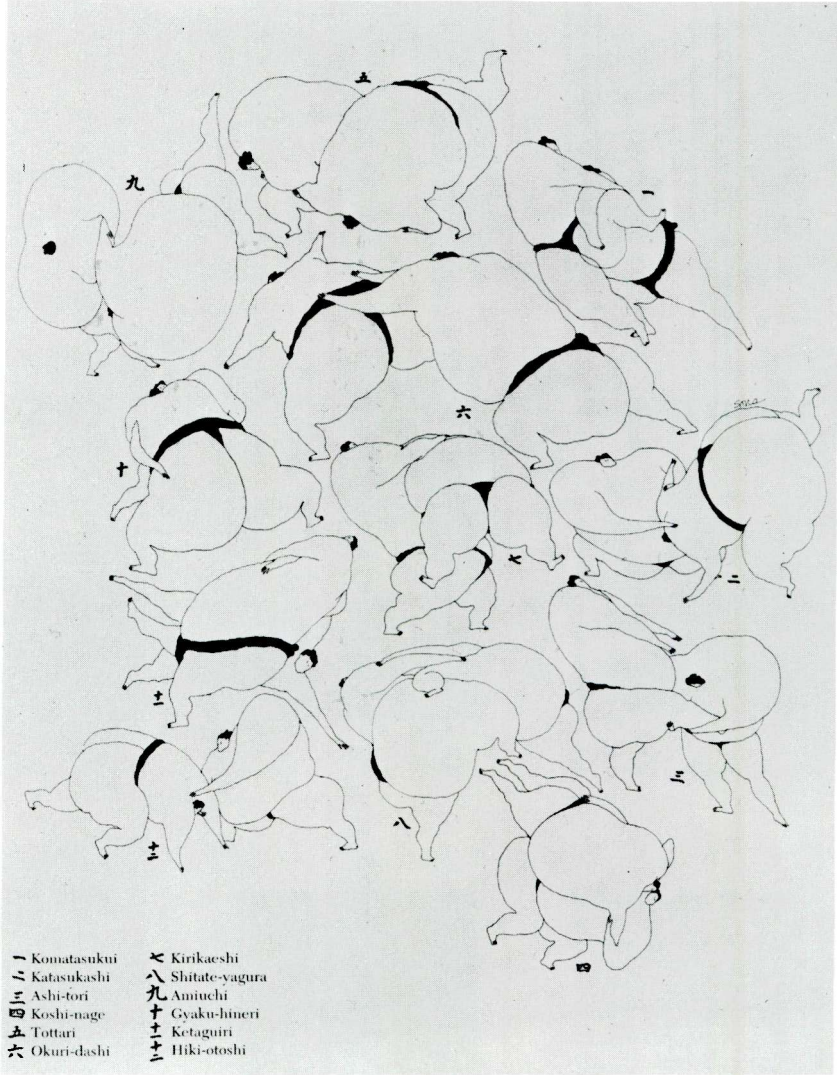


INDUSTRIAL PRODUCTS

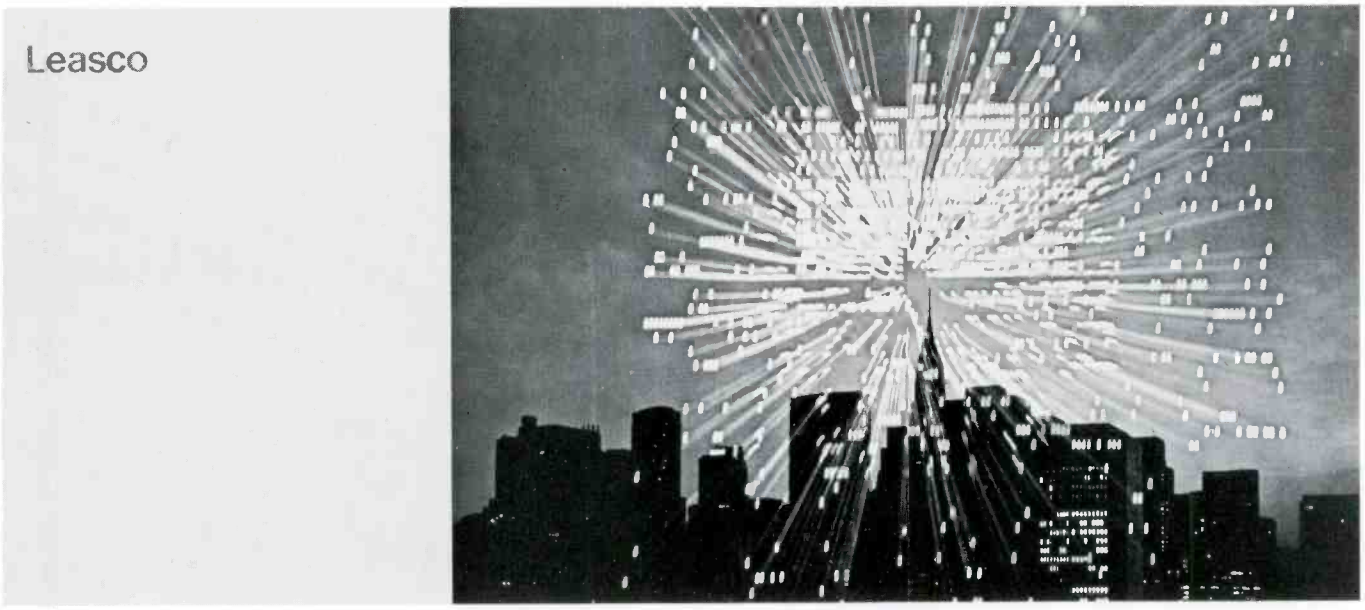
431
Art Director: Jim Jacobs
Designer/Artist: Larry Sons
Agency: Stan Richards & Associates
Publisher: Dallas/Ft. Worth Art Directors Club

432
Art Director: Niel Fujita
Photographer: Pete Turner
Agency: Ruder Finn Fujita
Client: LEASCO

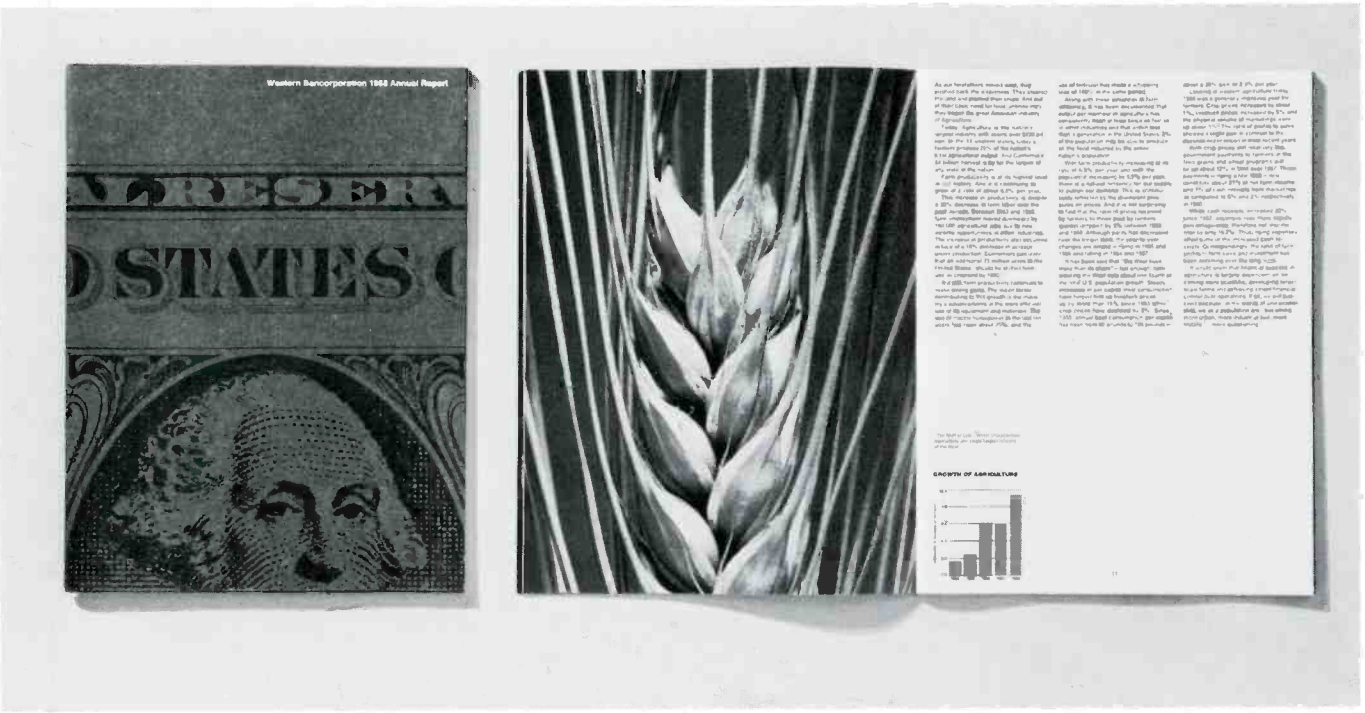
433
Art Director/Designer: Will Martin
Artists: Don Weller, Dennis Tani
Photographer: Don Jim
Copywriter: Roy Carter
Publisher: Western Bancorporation



431


Leasco

432

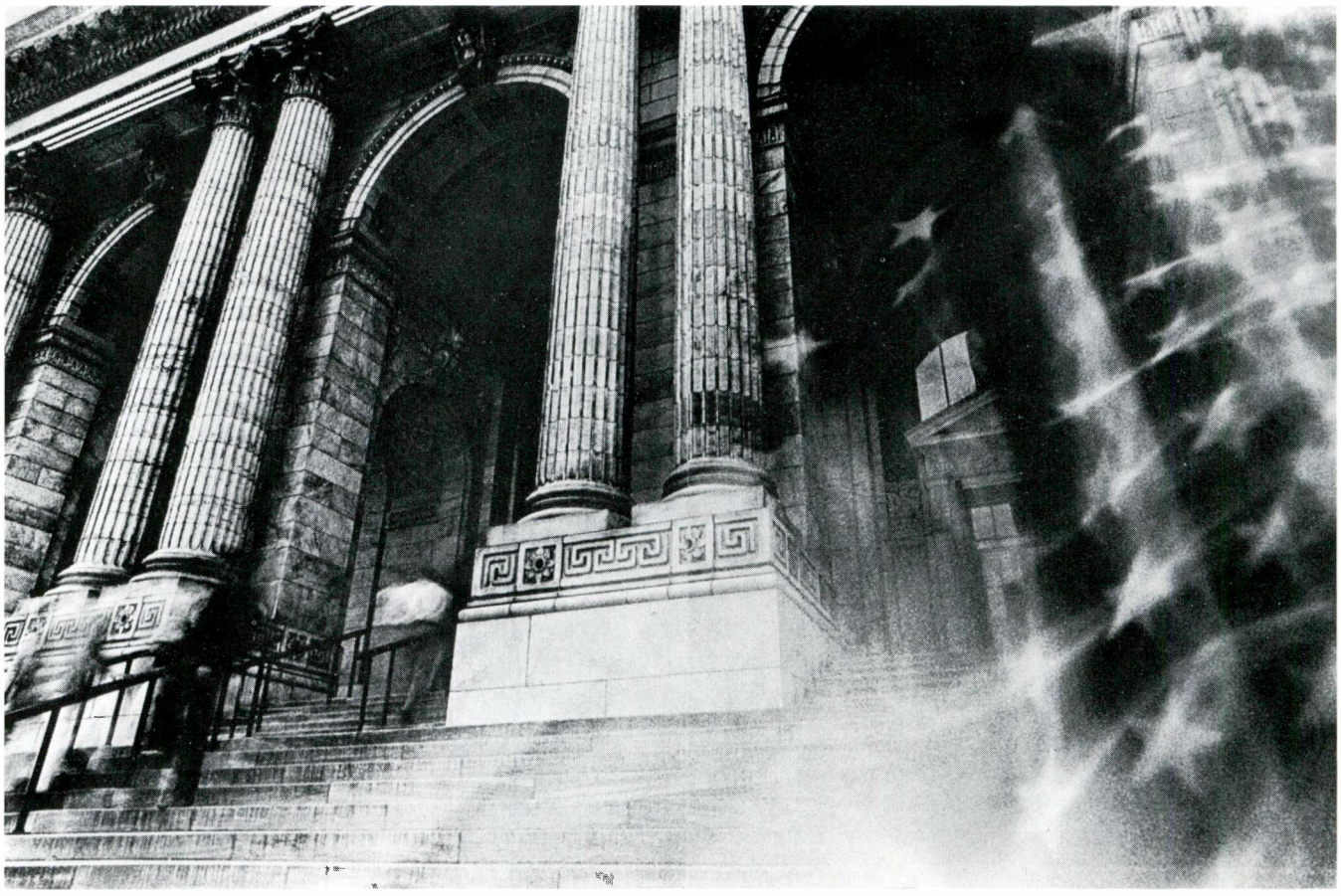

Western Bancorporation 1968 Annual Report
GROWTH OF AGRICULTURE

433

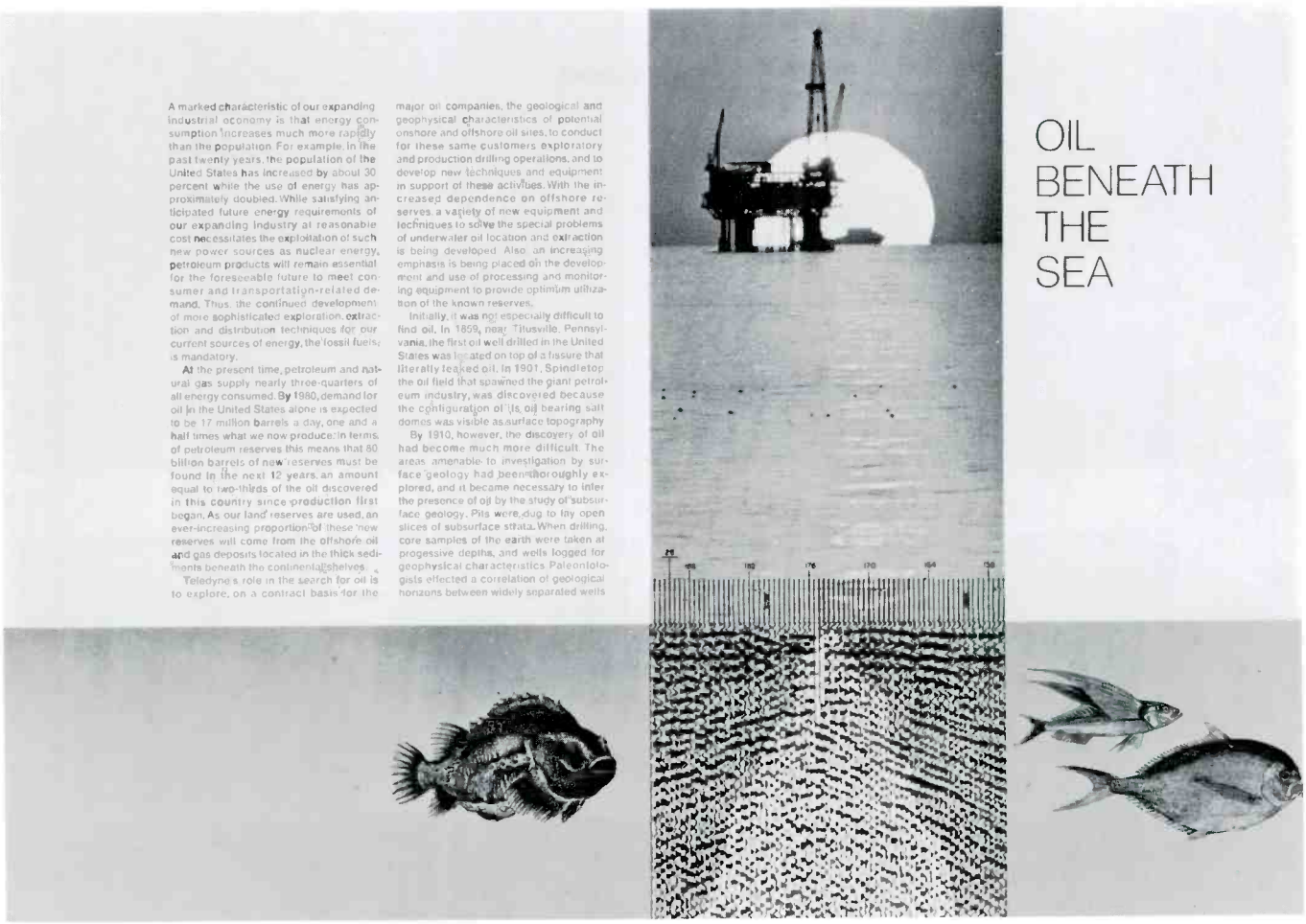
434
Art Director/Designer: The Company
Photographer: Marv Lyons
Copywriter: Paul Spindler
Agency: The Company
Client: International Industries

435
Art Director: Robert Miles Runyon
Designer: Maurice Yanez
Photographer: George Meinzinger
Copywriter: Berkeley Baker
Agency: Robert Miles Runyon
Client: Teledyne Inc.

436
Art Directors/Designers/Artists/Agency:
Applebaum & Curtis
Photographer: William Farrell
Copywriter: Benjamin K. Sachs
Client: Vernitron Corporation



434



OIL BENEATH THE SEA

A marked characteristic of our expanding industrial economy is that energy consumption increases much more rapidly than the population. For example, in the past twenty years, the population of the United States has increased by about 30 percent while the use of energy has approximately doubled. While satisfying anticipated future energy requirements of our expanding industry at reasonable cost necessitates the exploitation of such new power sources as nuclear energy, petroleum products will remain essential for the foreseeable future to meet consumer and transportation-related demand. Thus, the continued development of more sophisticated exploration, extraction and distribution techniques for our current sources of energy, the fossil fuels, is mandatory.

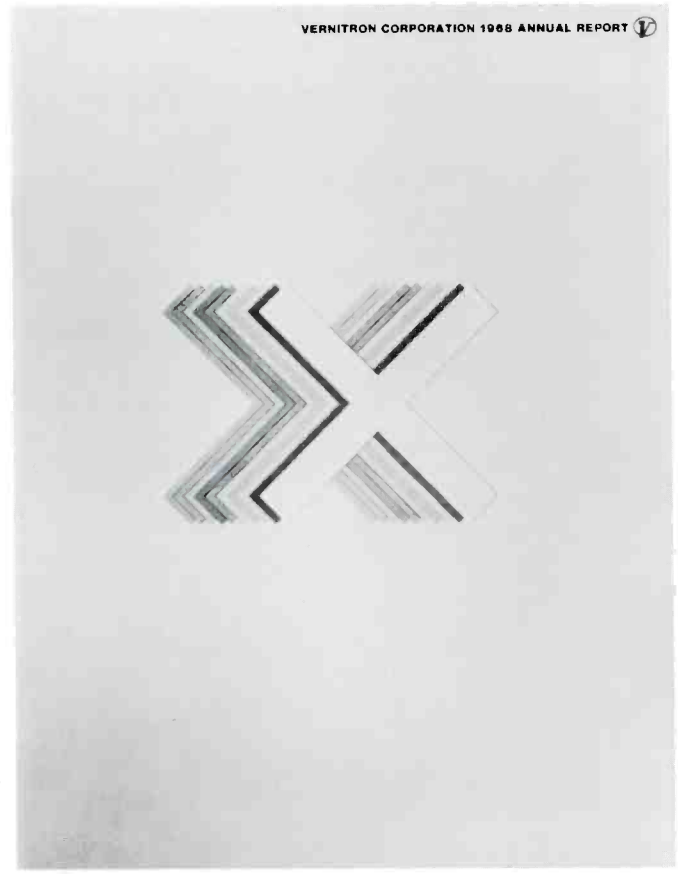
At the present time, petroleum and natural gas supply nearly three-quarters of all energy consumed. By 1980, demand for oil in the United States alone is expected to be 17 million barrels a day, one and a half times what we now produce. In terms of petroleum reserves this means that 80 billion barrels of new reserves must be found in the next 12 years, an amount equal to two-thirds of the oil discovered in this country since production first began. As our land reserves are used, an ever-increasing proportion of these new reserves will come from the offshore oil and gas deposits located in the thick sediments beneath the continental shelves.

Teledyne's role in the search for oil is to explore, on a contract basis for the major oil companies, the geological and geophysical characteristics of potential onshore and offshore oil sites, to conduct for these same customers exploratory and production drilling operations, and to develop new techniques and equipment in support of these activities. With the increased dependence on offshore reserves, a variety of new equipment and techniques to solve the special problems of underwater oil location and extraction is being developed. Also, an increasing emphasis is being placed on the development and use of processing and monitoring equipment to provide optimum utilization of the known reserves.

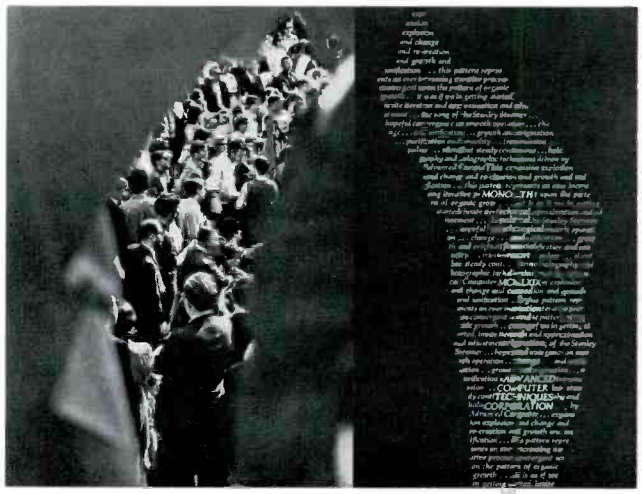
Initially, it was not especially difficult to find oil. In 1859, near Titusville, Pennsylvania, the first oil well drilled in the United States was located on top of a fissure that literally leaked oil. In 1901, Spindletop, the oil field that spawned the giant petroleum industry, was discovered because the configuration of its oil bearing salt domes was visible as surface topography.

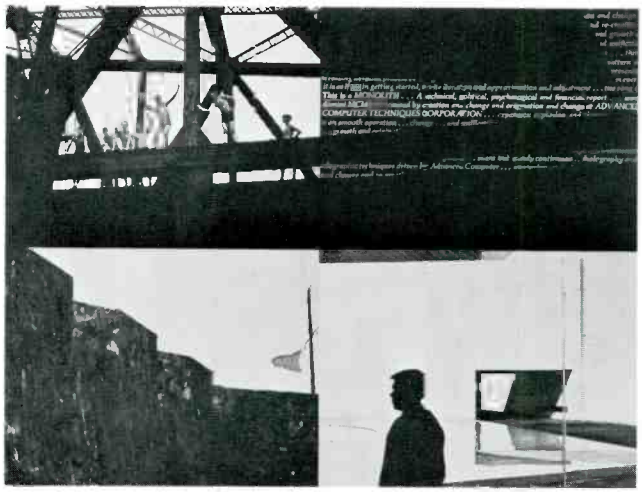
By 1910, however, the discovery of oil had become much more difficult. The areas amenable to investigation by surface geology had been thoroughly explored, and it became necessary to infer the presence of oil by the study of subsurface geology. Pits were dug to lay open slices of subsurface strata. When drilling, core samples of the earth were taken at progessive depths, and wells logged for geophysical characteristics. Paleontologists effected a correlation of geological horizons between widely separated wells

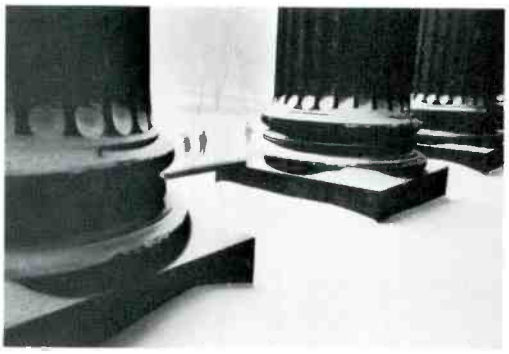
435

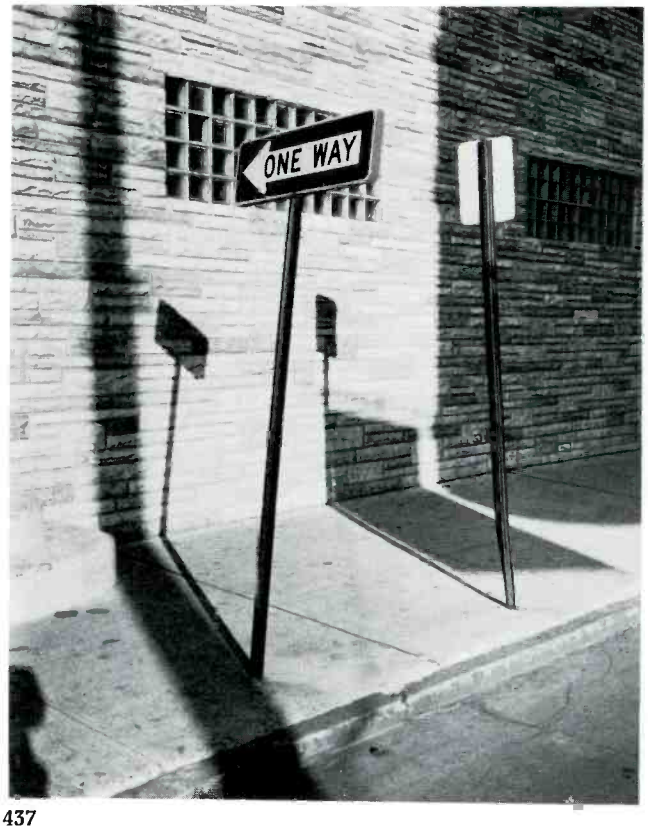


436



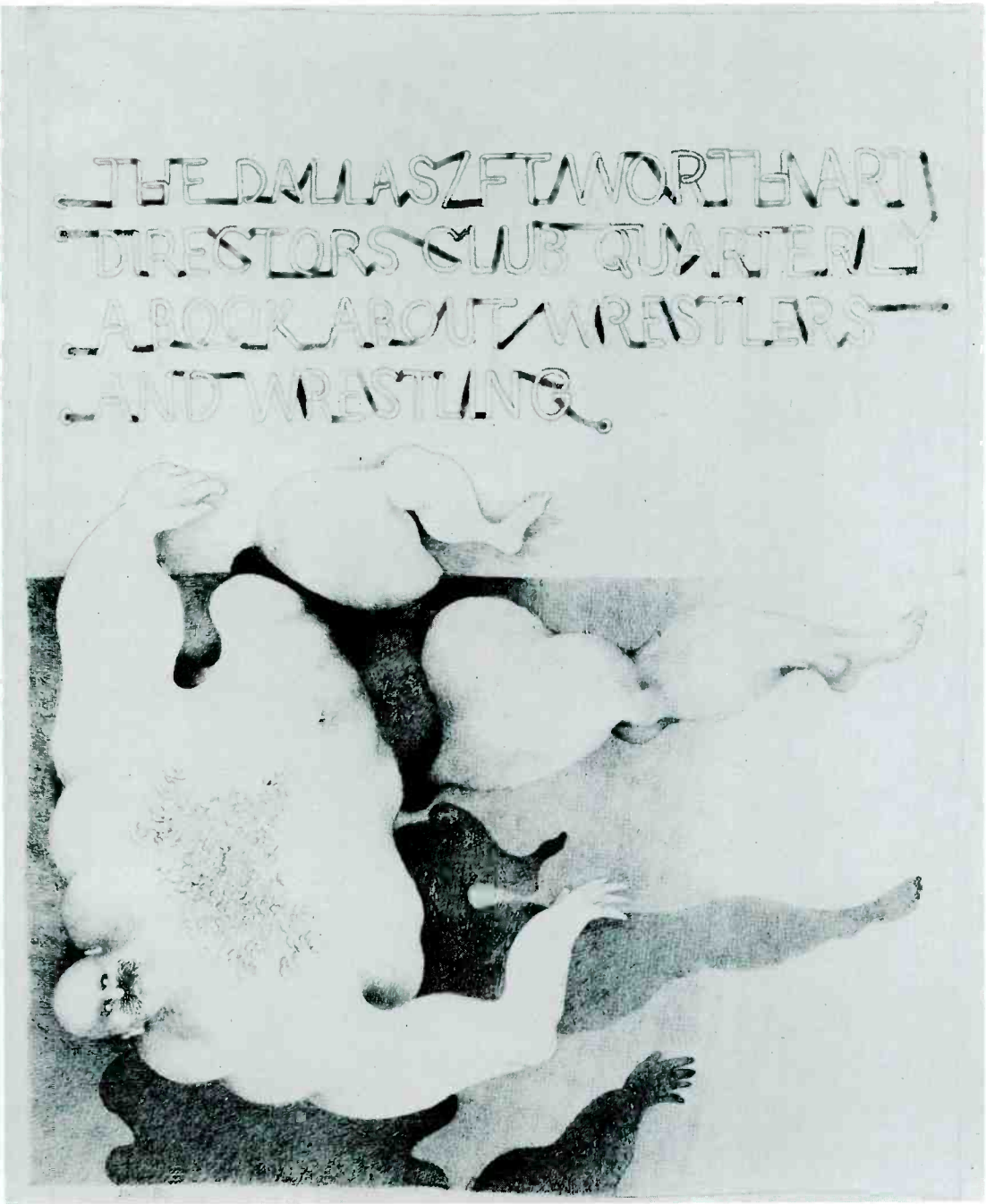





ONE WAY

437
Art Director: Ralph C. Wolf
Designers: Wolf von dem Bussche,
Ralph L. Stout
Photographer: Wolf von dem Bussche
Copywriter: Charles P. Lecht
Publisher: Inter-ACT Corporation
Client: Advanced Computer Techniques Corp.

438
Art Director/Designer/Artist: Jim Jacobs
Agency: Stan Richards & Associates
Publisher: Dallas/Ft. Worth Art Directors Club



438

Sales Promotion

317

439
Art Director: Tom Clemente
Designers: John Sullivan, Roy Morton, Seymour Chwast, Milton Glaser
Artist: John Sullivan
Copywriters: Steve Sohmer, Hank Simons
Agency: Bureau of Advertising

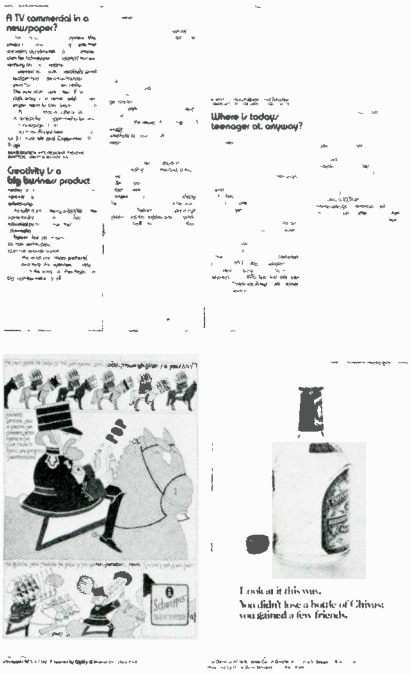
440
Art Director: Tom Clemente
Designers: John Sullivan, Roy Morton, Seymour Chwast, Milton Glaser
Artist: John Sullivan
Copywriters: Steve Sohmer, Hank Simons
Agency: Bureau of Advertising

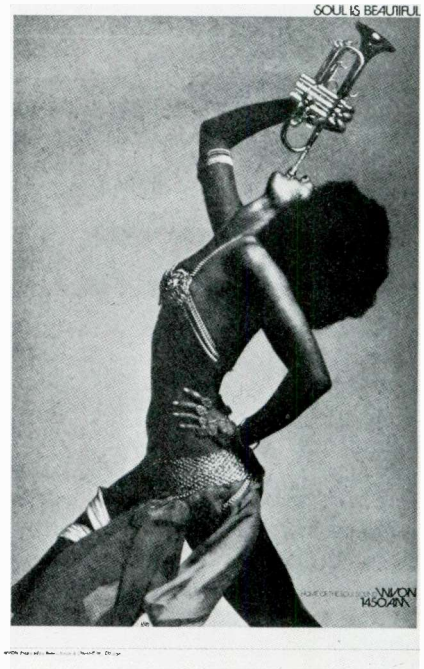
441
Art Director: Cliff Gillock
Designer: Richard L. Garner
Artist: David Maloney
Photographer: John Mason
Copywriter/Client: Population Crisis Foundation of Texas

439

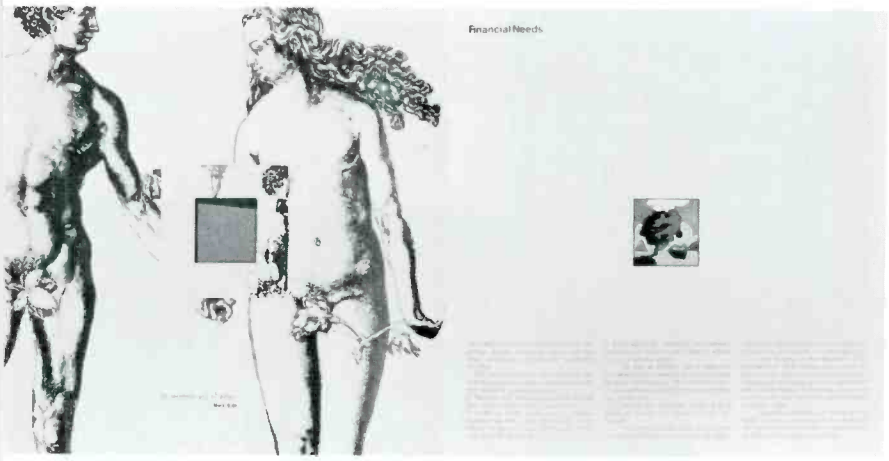
442
Art Director/Designer: Don Trousdell, Gene Wilkes
Artists: Christy Sheets, Janie Wright, Warren Weber, Gene Wilkes, Bonna Johnston, David Dobra
Copywriter: Don Trousdell
Studio: Mabey Trousdell
Agency/Client: Graphics Group, Inc.

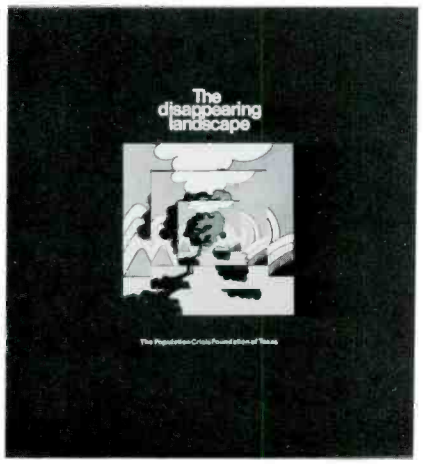
443
Art Director: Miho
Designer/Artist: Grigg
Copywriter: Richard Fithian
Agency: Needham Harper & Steers
Client: Champion Paper



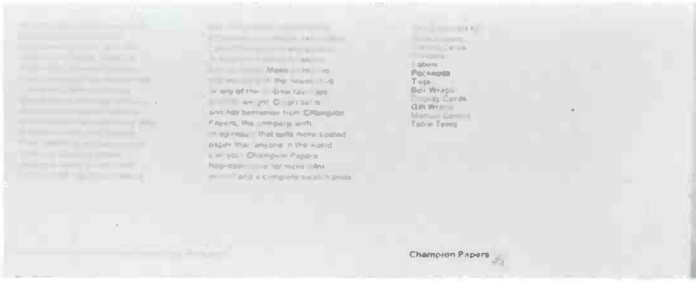


440


Financial Needs

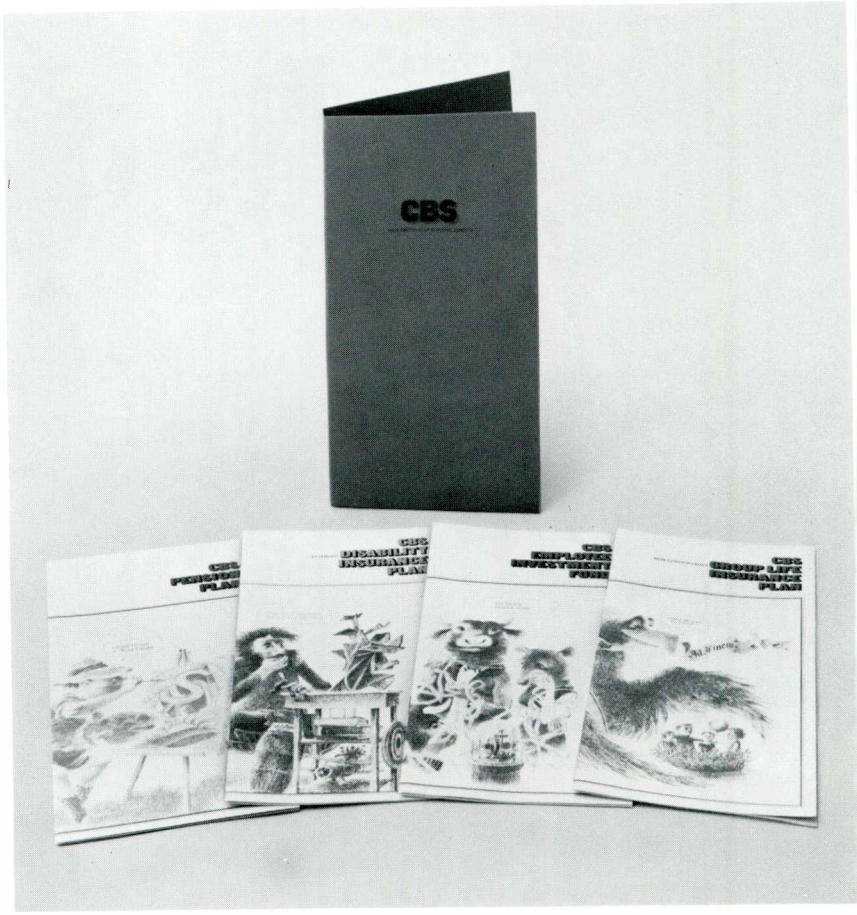

The disappearing landscape


Xmas is Santa,


Champion Papers


5

444



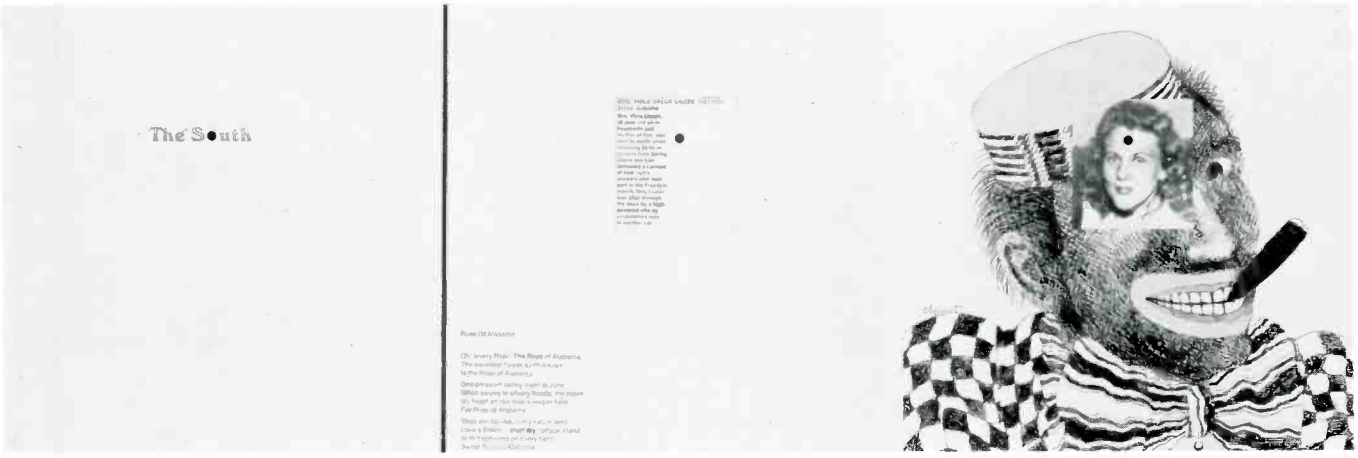
445

444
Art Director/Designer: Raymond Rotheroe
Photographer: NASA
Copywriter: Robert McGuire
Agency/Client: R. R. Donnelley & Sons Co.

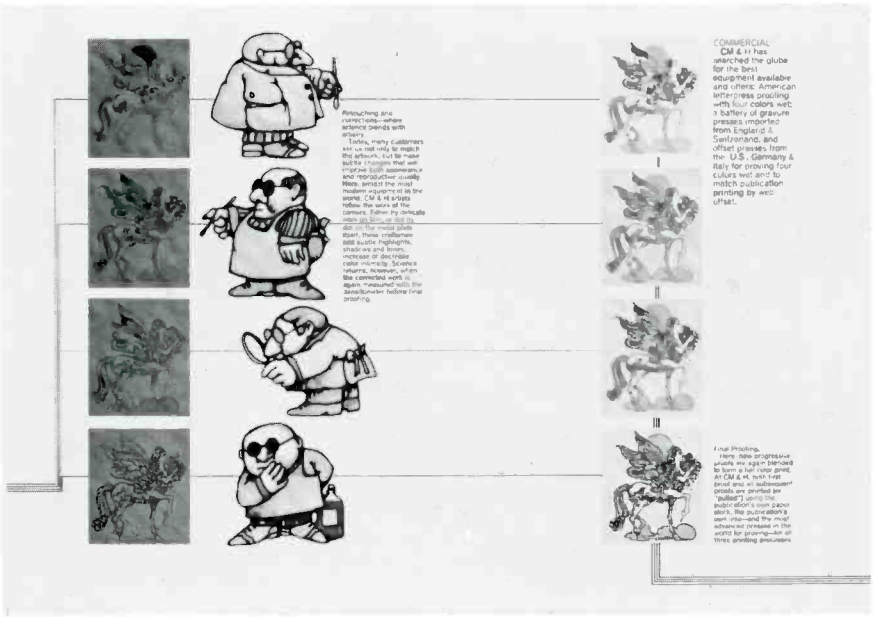
445
Art Director/Designer: Lou Dorfsman
Artist: Joseph Schindelman
Copywriters: John Anderson, Don Panzer
Client: Columbia Broadcasting System, Inc.

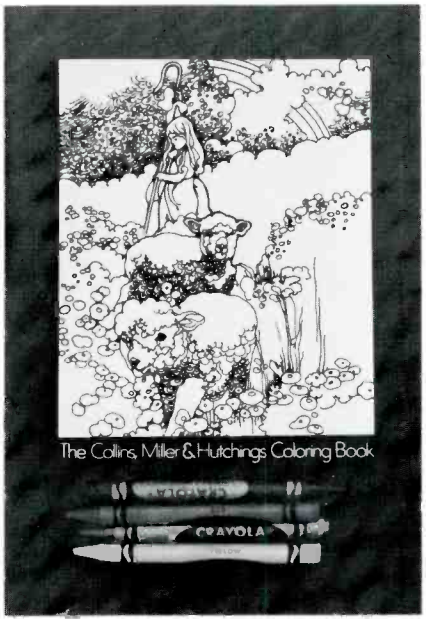
446 DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist: Seymour Chwast
Publisher/Client: Push Pin Studios

447
Art Director/Designer: Rollin Binzer
Artist: Tom Daly
Photographer: P. Michael O'Sullivan
Copywriter: Mac Churchill
Agency: Hurvis, Binzer & Churchill
Client: Collins, Miller & Hutchings

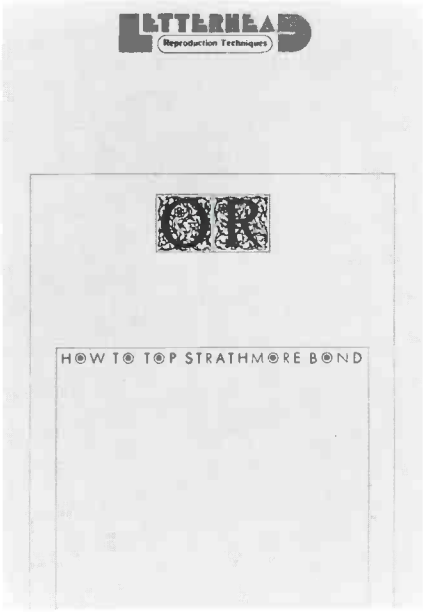

The South

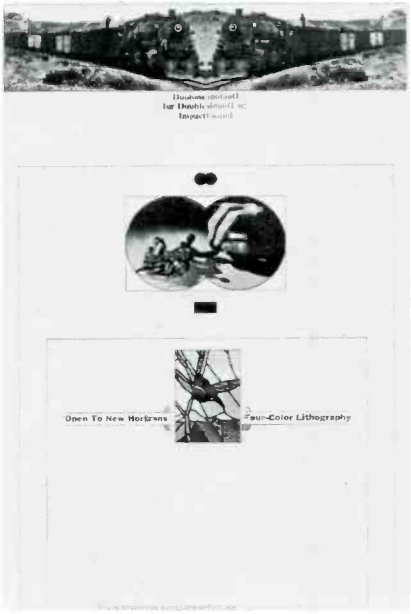
446

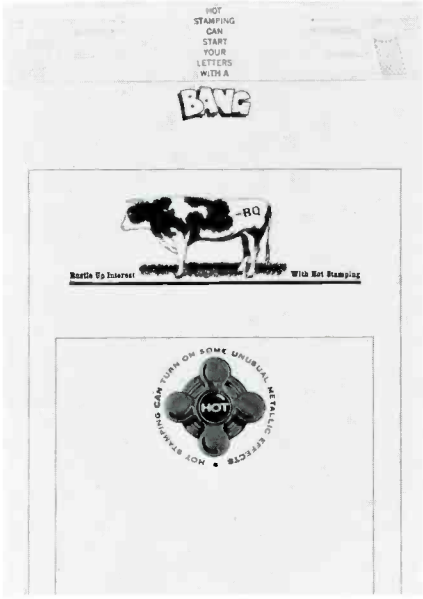

COMMERCIAL
CM & H has searched the globe for the best equipment available and offers: American letterpress proofing with four colors wet; a battery of gravure presses imported from England & Switzerland, and offset presses from the U.S., Germany & Italy for proving four colors wet and to match publication printing by web offset.

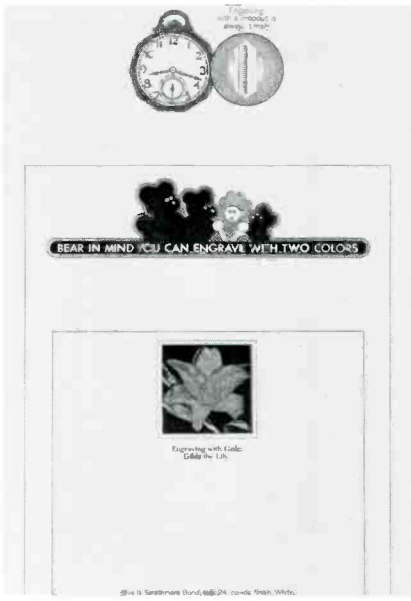

The Collins, Miller & Hutchings Coloring Book
CRAYOLA

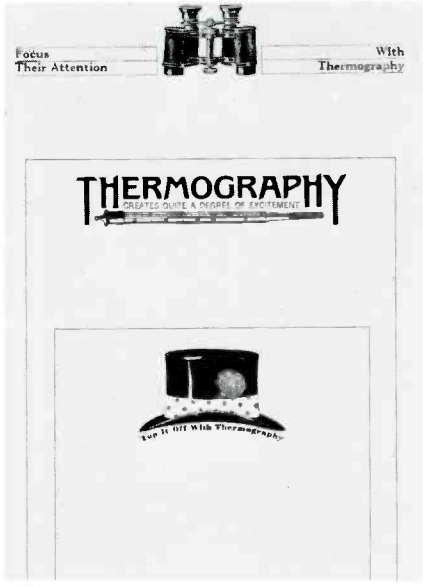
447

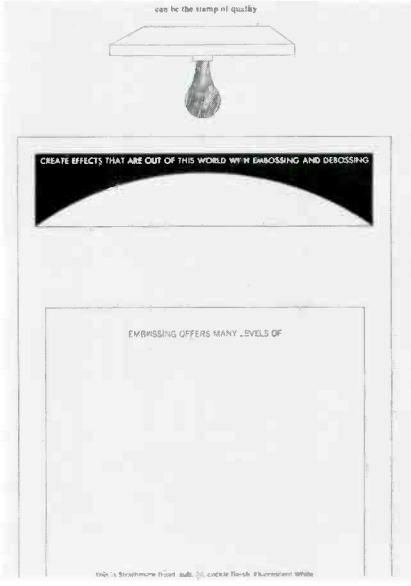

LETTERHEAD
Reproduction Techniques
HOW TO TOP STRATHMORE BOND

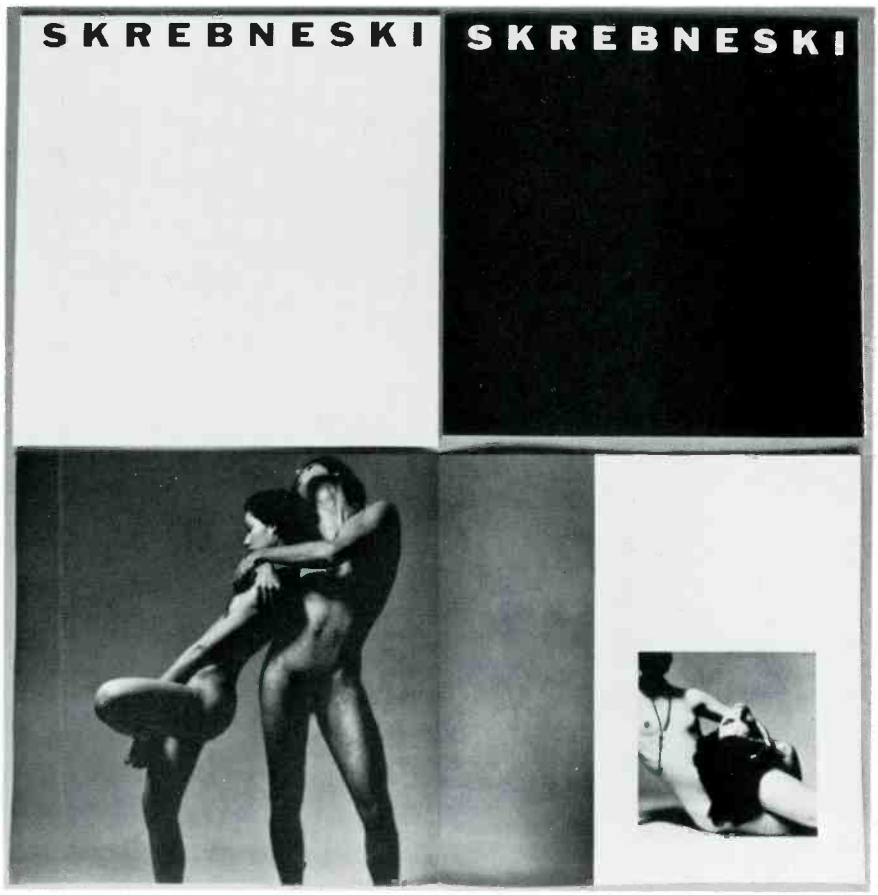

Open To New Horizons
Four-Color Lithography


HOT STAMPING CAN START YOUR LETTERS WITH A
BANG
Rattle Up Interest
With Hot Stamping
HOT STAMPING CAN TURN ON SOME UNUSUAL METALLIC EFFECTS
HOT

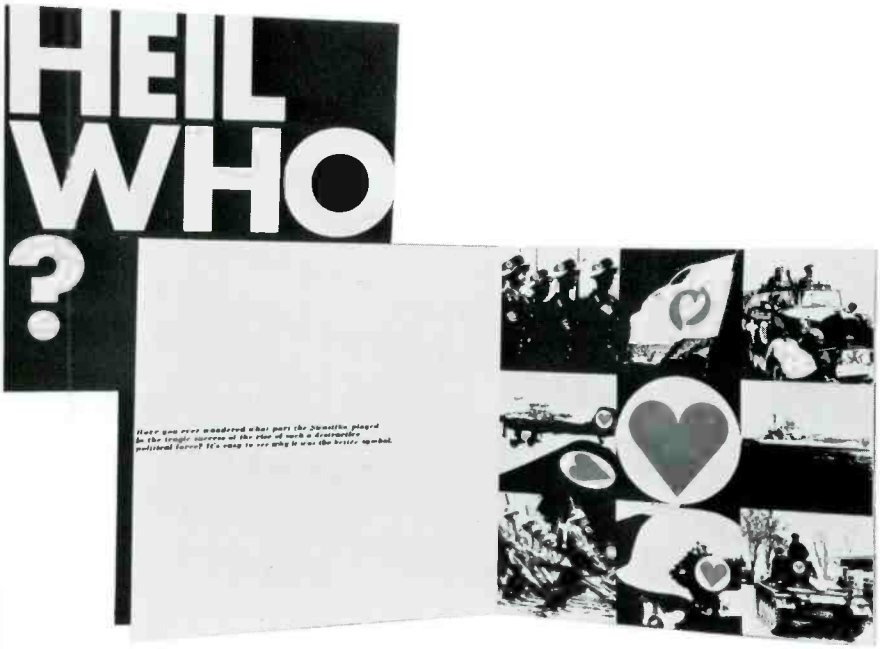

BEAR IN MIND YOU CAN ENGRAVE WITH TWO COLORS


Focus
Their Attention
With
Thermography
THERMOGRAPHY
CREATES QUITE A DEGREE OF EXCITEMENT
Top It Off With Thermography


can be the stamp of quality
CREATE EFFECTS THAT ARE OUT OF THIS WORLD WITH EMBOSSING AND DEBOSSING
EMBOSSING OFFERS MANY LEVELS OF



449



450

448
Art Director: Bob Versandi
Artist: Jerry Joyer
Copywriter: Nick Pronovick
Agency: Lampert Agency Inc.
Client: Strathmore

449 DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist/Photographer/
Copywriter/Client: Victor Skrebneski
Publisher: The Ridge Press

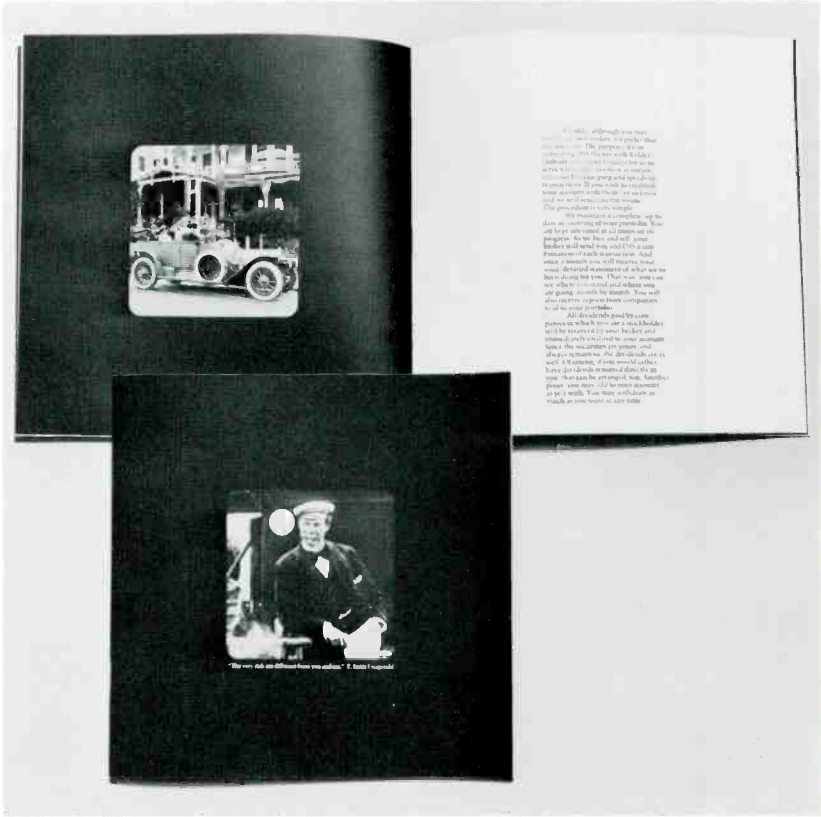
450
Art Director/Designer: Jim Lienhart
Artist: Dave Anderson
Photographer: Tetsu Itahara
Copywriter: Robert Knaus
Client: Robert Vogele, Inc.

451
Art Director: Stavros Cosmopulos
Designers: Stavros Cosmopulos, Jim Sinatra
Photographs: Bettman Archives
Copywriter: Jay Hill
Agency: Hill Holliday Connors Cosmopulos Inc.
Client: IMS

452
Art Director: Don Trousdell
Designer/Copywriter/Studio: Mabey Trousdell
Photographer: Ron Mabey
Client: Carl Behl

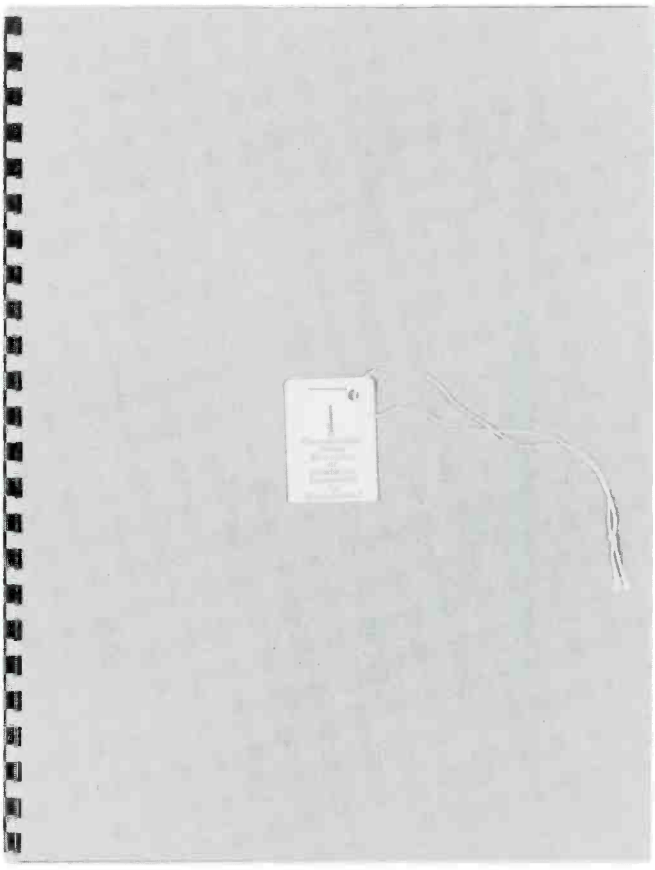
453
Art Director/Designer: Rene Vidmer
Artists: John Kramer, Priam Farhl, Wendy Probstein
Copywriter: Lew Petterson
Agency: Hecht, Vidmer, Inc.
Client: Westinghouse Broadcasting Corp./ Group W

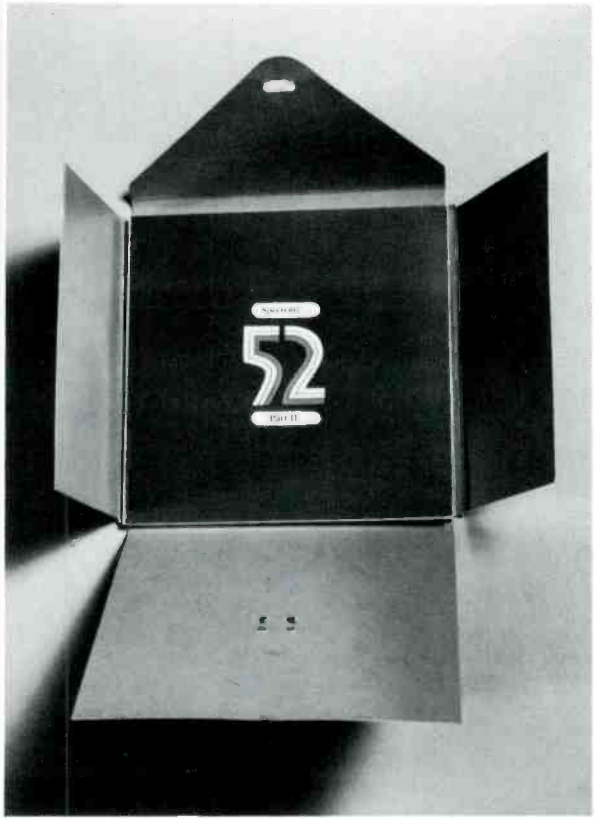
454
Art Director: Joe Messina
Designers/Artists: Milton Glaser, Seymour Chwast
Client: Mead Library of Ideas



451

452

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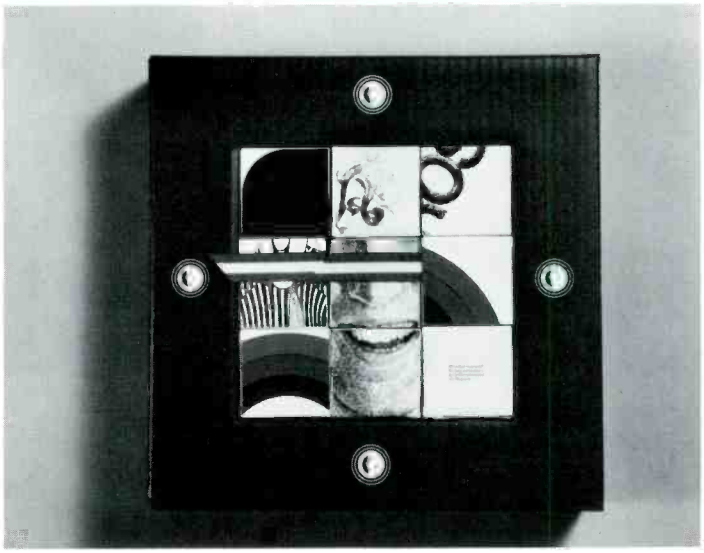

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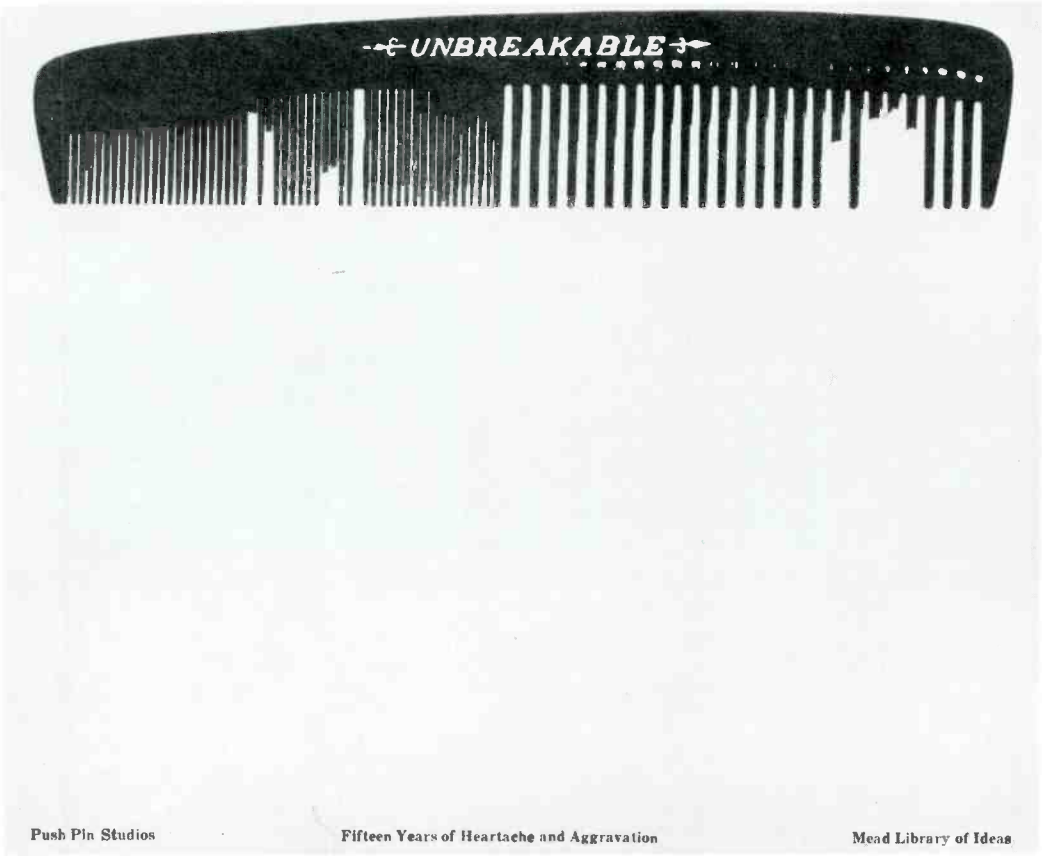
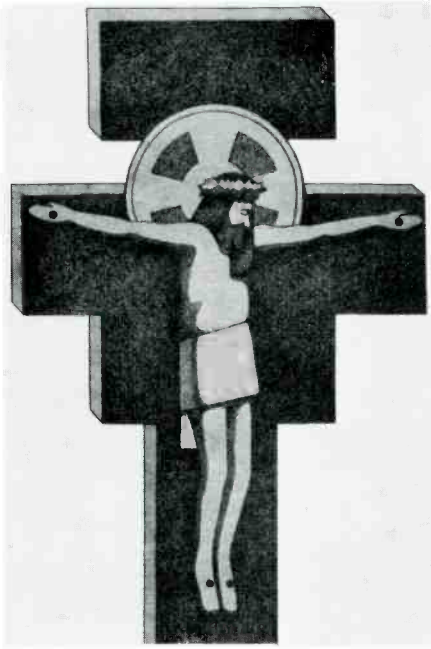

UNBREAKABLE
Push Pin Studios
Fifteen Years of Heartache and Aggravation
Mead Library of Ideas

454



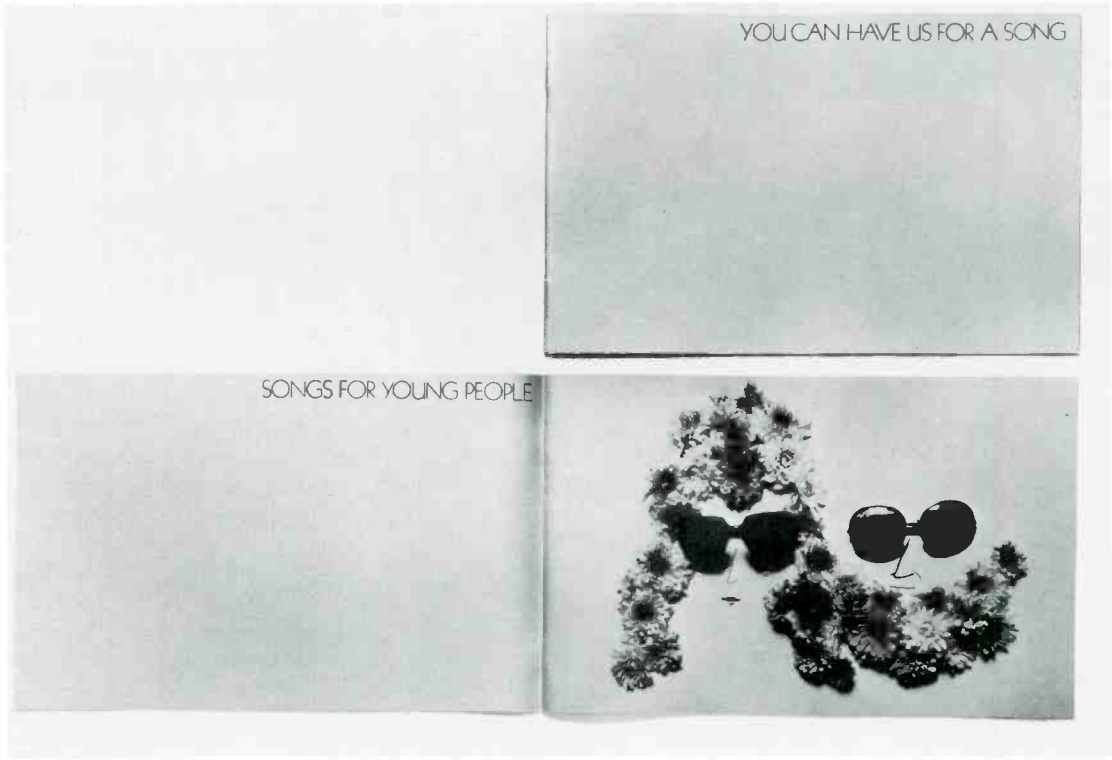
The Capuchins...
Followers of
St. Francis of Assisi

When Francis was praying in the abandoned church of San Damiano near Assisi, the Crucified spoke to him, "Go, and repair my church."

The Franciscans have been on the go ever since. Subtle changes in the life of the Poverello's followers accompanied their growth over the centuries as they served the needs of the Church and the world around them.

In 1528, a separate group was formed within the Order, made up of friars who recognized the enduring value and spiritual vigor of returning to the original simplicity and poverty of Franciscan life. They are known as the Order of Friars Minor Capuchin (Cáp-u-shin).

455



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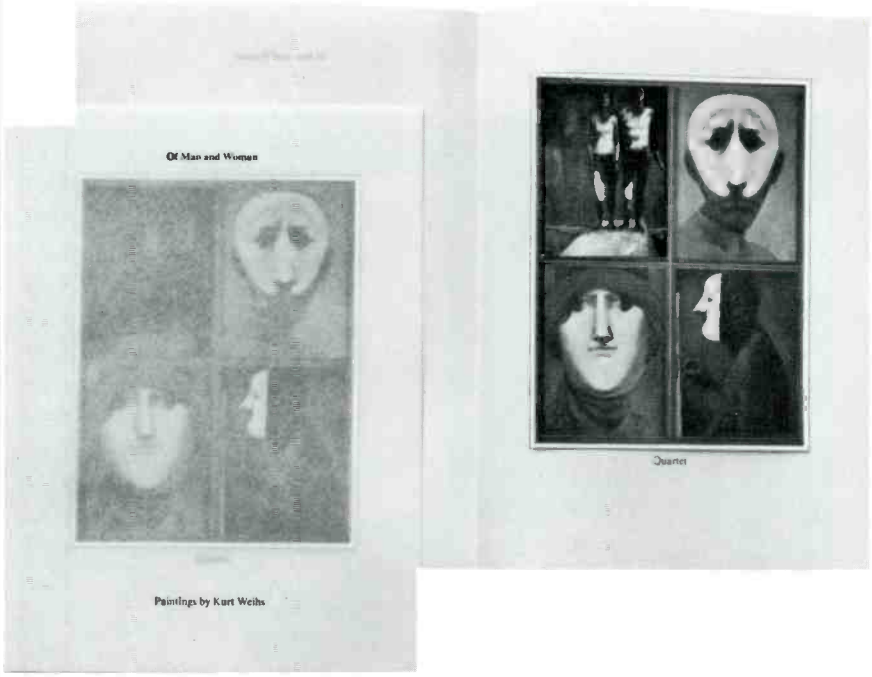

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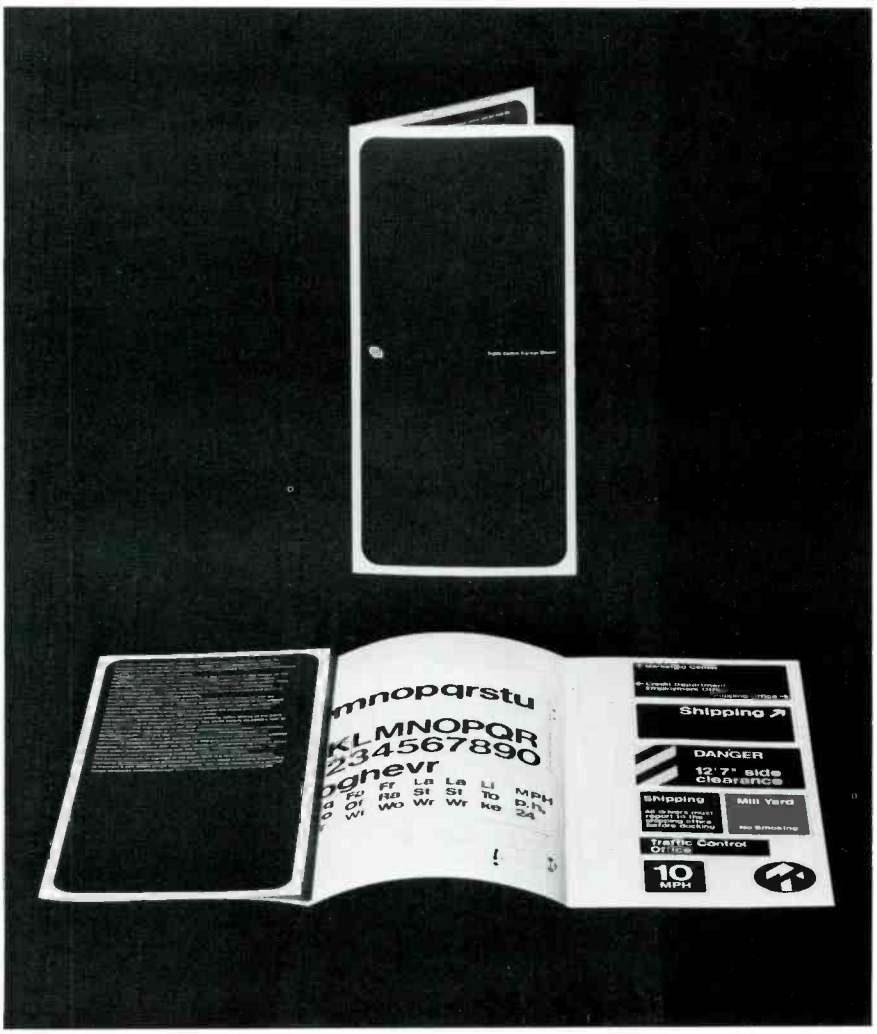


458

455
Art Director: Aubrey Lee
Designers: Daniel F. Bridy, William Schmidt
Artist: Daniel F. Bridy
Copywriters: Fr. Simon Conrad, Frank Haller
Client: Capuchin's Province of Saint Augustine

456
Art Director/Designer/Artist: Alan Wolsky
Photographer: Herb Sculnick
Copywriter: Marvin Korman
Agency: Alan Wolsky & Friends Inc.
Client: Screen Gems

457
Art Director/Designer/Artist: Kurt Weihs
Agency: Lois Holland Callaway Inc.
Client: Neil Lovisco

458
Art Director: John Massey
Designer/Copywriter: John Rieben
Agency/Client: Container Corporation of America

459
Art Director/Designer/Artist: William J. Lloyd
Photographer: Conrad Bailey
Copywriter: Ted Willis
Agency: N. W. Ayer
Client: Container Corporation of America

460
Art Directors: Marty Minch, Mort Rubenstein
Designer: Marty Minch
Photographer: Stettner-Endress
Copywriter: Elaine Lapidus
Agency: William Douglas McAdams, Inc.
Client: Roche Laboratories

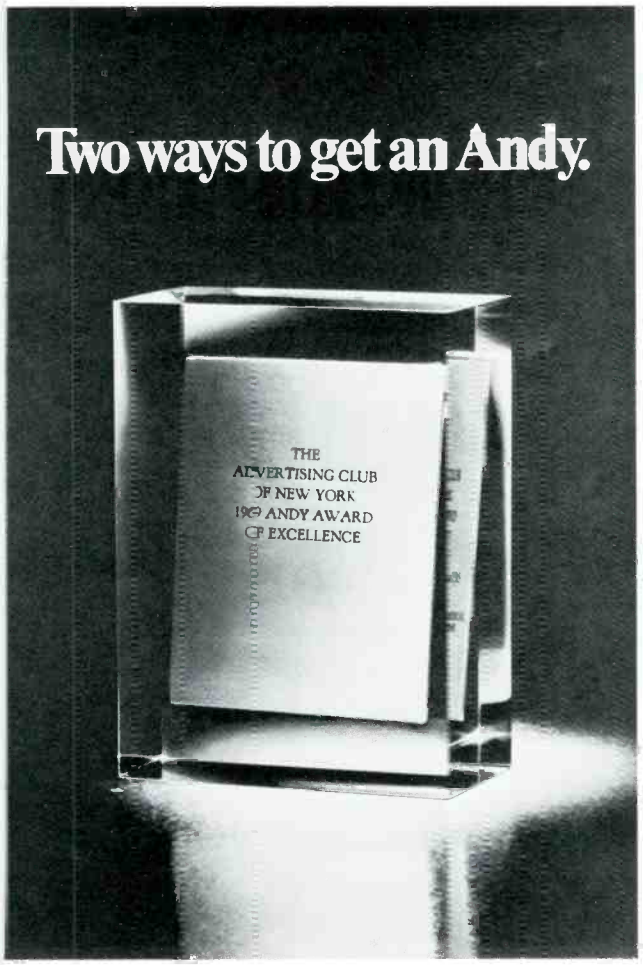
461 DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist: Richard B. Luden
Photographers: Eleonore Pepin, Richard Marx
Agency: Sweet & Co.
Client: Advertising Club of N.Y.

462
Art Director/Designer: William J. Lloyd
Artist: Mas Nakagawa
Copywriter: Anthony Marcin
Agency: N. W. Ayer
Client: Container Corporation of America

463
Art Director: John Scott MacDaniels
Designers: John MacDaniels, Nick Sidjakov
Artist: Nick Sidjakov
Copywriter: Ralph DeSalle
Agency: Geyer-Oswald, Inc.
Client: General Aviation Rent A Car System (HELCO, Inc.)

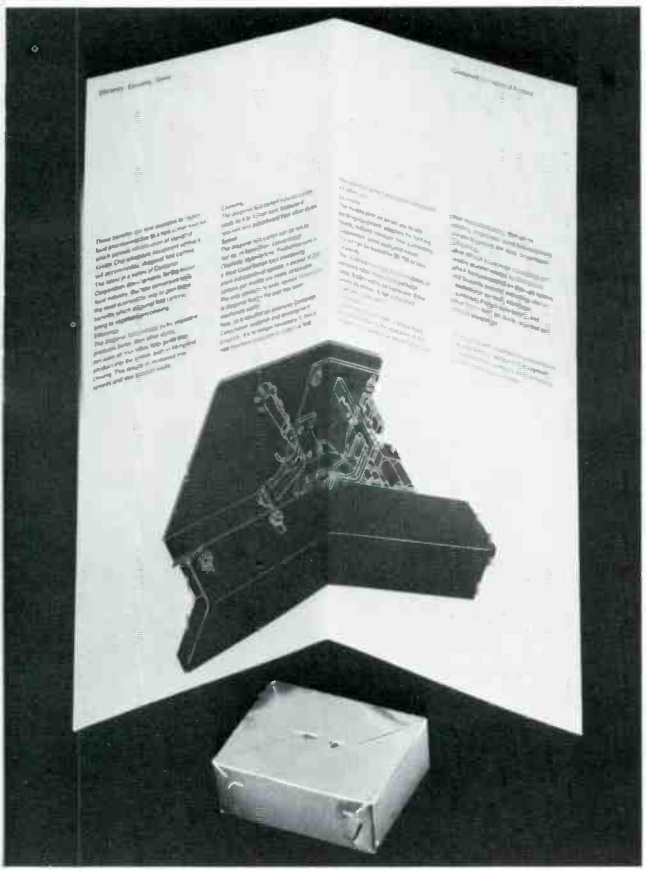
459

460


Two ways to get an Andy.
THE
ADVERTISING CLUB
OF NEW YORK
1969 ANDY AWARD
OF EXCELLENCE

461


The easy way.
The hard way.
Cut this out.
Cut this out.



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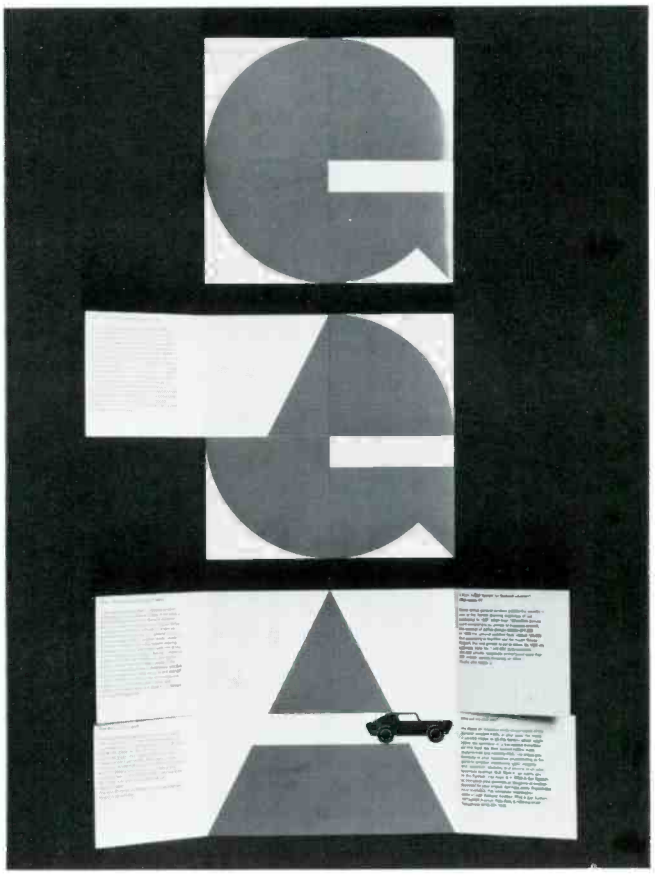


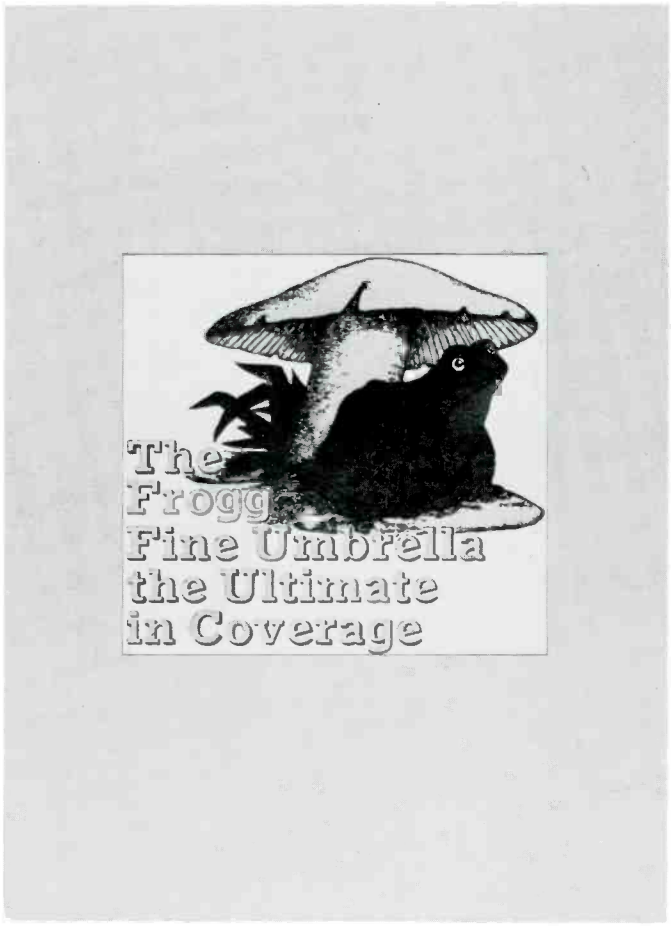
463

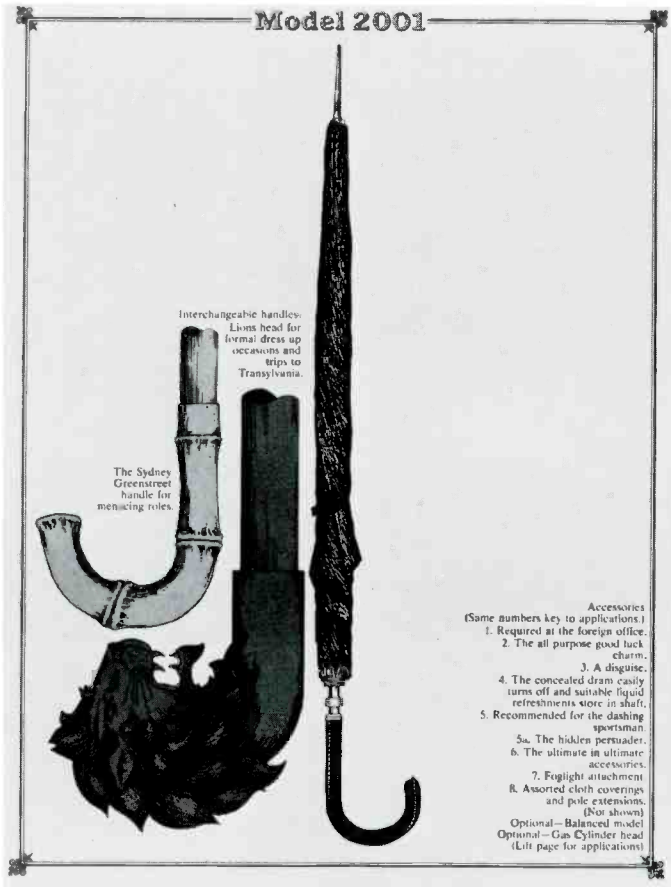
464
Art Director: John Feldman
Designer: Don Trousdell
Artists: Janie Wright, Warren Weber
Copywriter: Mabey Trousdell
Agency: Brewer Jones & Feldman
Client: Beckett Paper

465
Art Director/Designer/Artist: Tom Courtos
Copywriter: Ron Holland
Agency: Lois Holland Callaway Inc.
Client: Highlander Sportswear

465B
Art Director: Martin Stephen Moskof
Designers: Richard Hefter,
Martin Stephen Moskof
Artist: Richard Hefter
Client: National Corp. For Housing
Partnerships

465C
Art Director/Designer: Jim Lienhart
Artist: George Hattendorf
Agency: Graphic Communicators
Client: International Tapetronics





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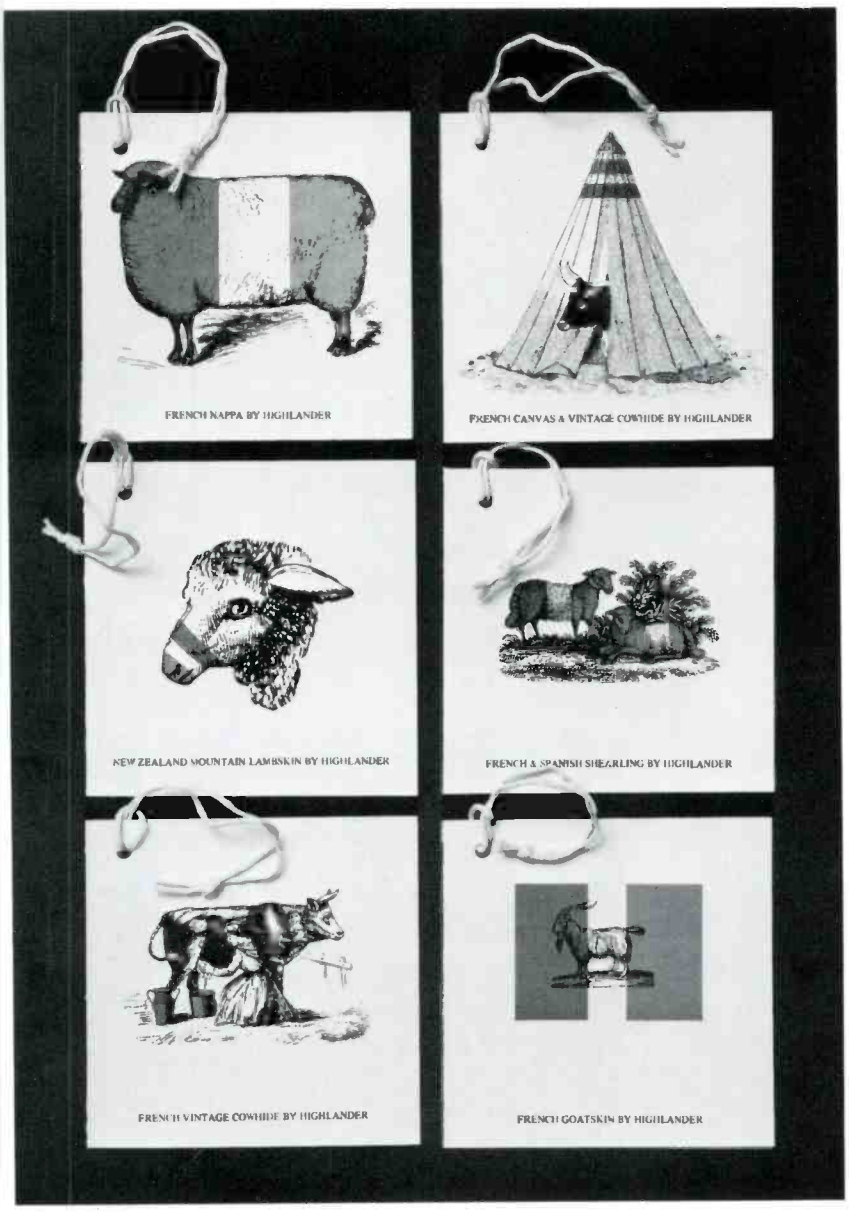

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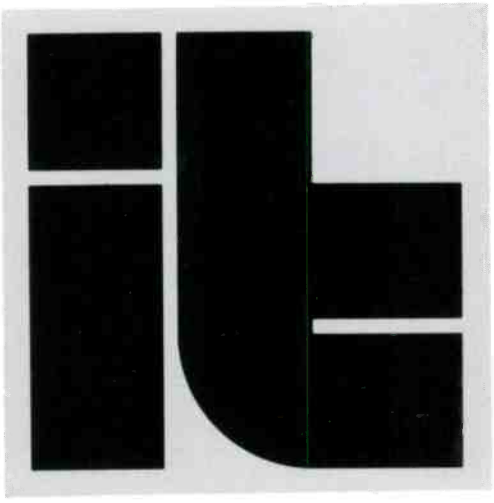
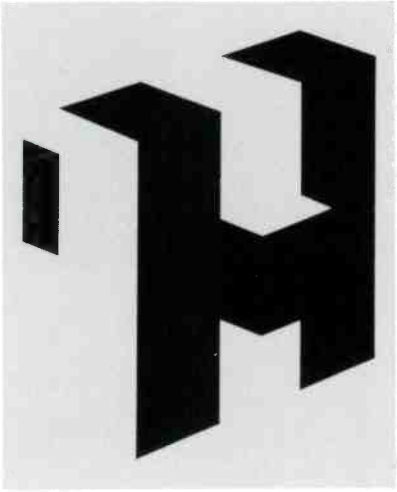


465C



465B

467
Art Director/Designer/Artist/Client:
Karen N. Bunde
Copywriter: Dale O. Zaret

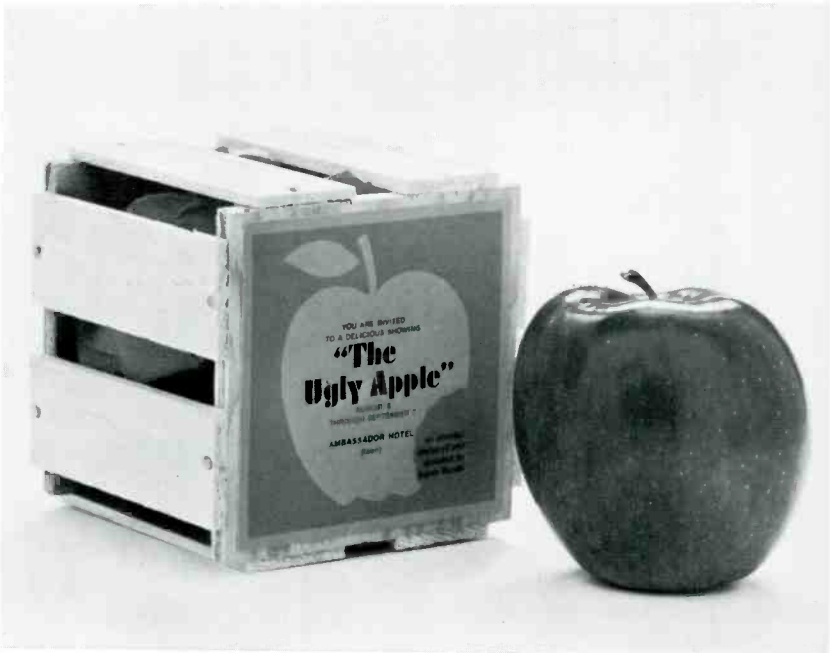
468
Art Director/Designer: Jerry C. Demoney
Client: The New York Times Book
and Educational Division

469
Art Director/Designer: Merrick Gagliano
Artists: Merrick Gagliano, Nancy Neidhammer
Agency: The Cadwell Davis Company
Client: Perry H. Chipurnoi

470
Art Director: Ronald Peterson
Designers: Ronald Peterson, Jerry Dior
Client: The Corand Co.

471
Art Director: Euclides P. Theoharides
Designers: Euclides P. Theoharides, R. Parenio
Artist: J. Delli Carpini
Copywriter: James Kenney
Agency: Quorum V
Client: Federated Restaurants Inc.

472
Art Director: Thomas F. Coleman
Designer: Gary C. Springer
Copywriter: John Nyczyporenko
Agency: IBM Rochester Design Center
Client: IBM Information Records Division



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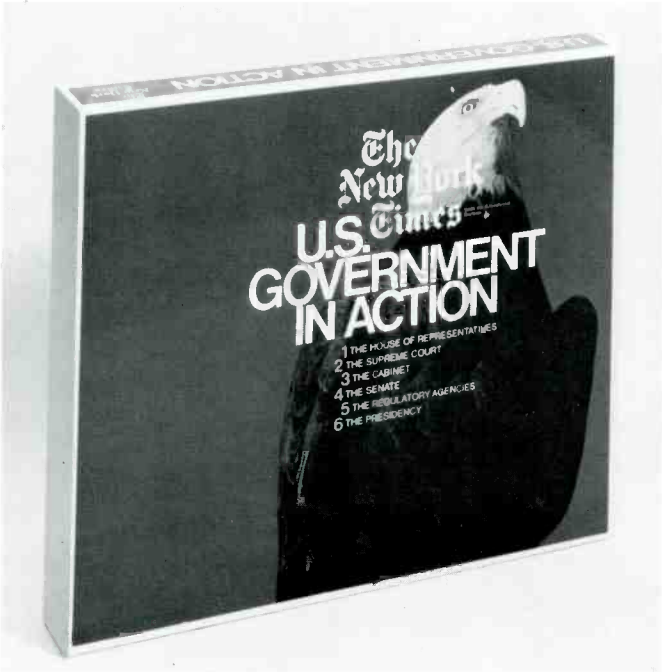


468

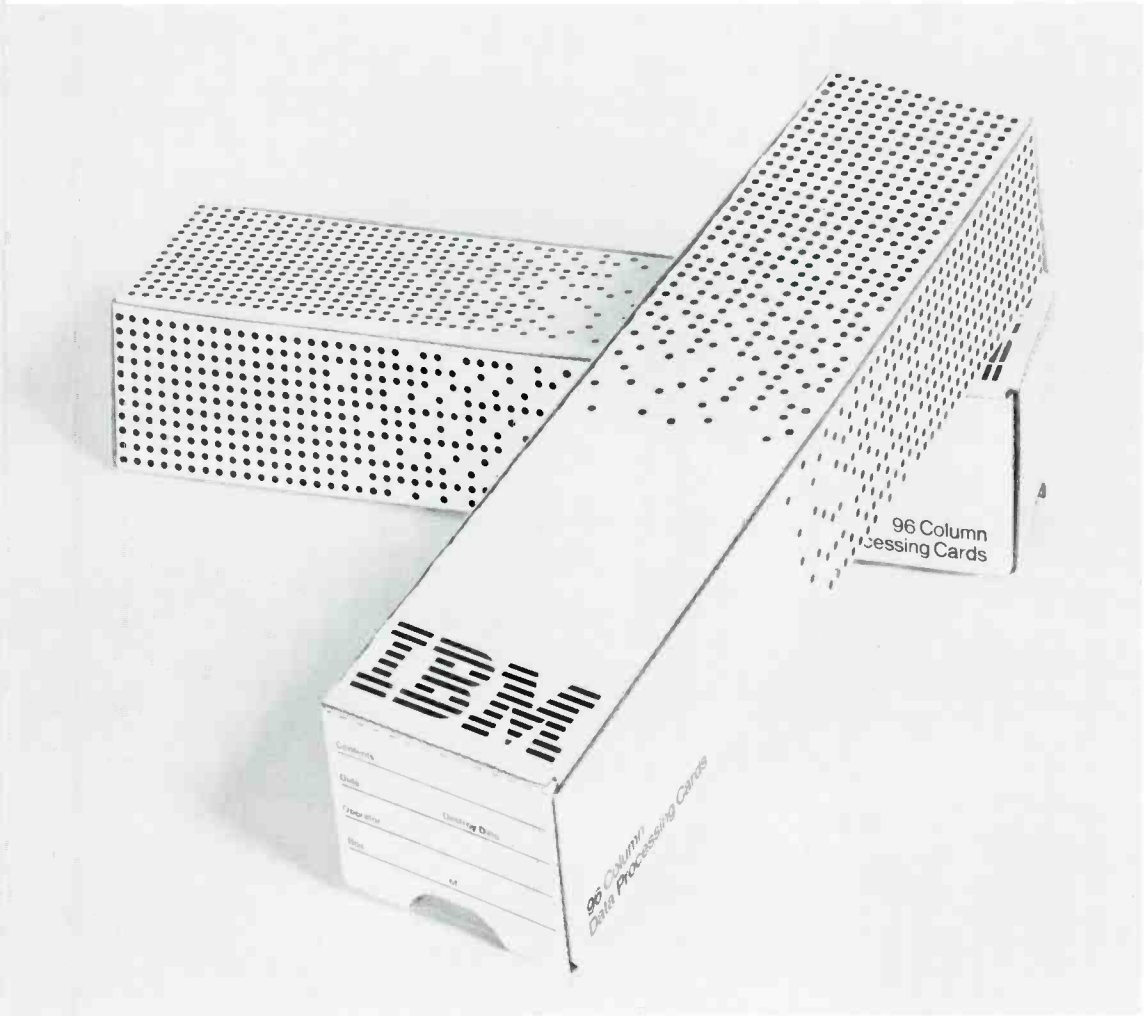
469


Bagatelle
Amber Mist Cologne

70


YUM

471


IBM
96 Column
cessing Cards
96 Column
Data Processing Cards

472

473
Art Director: Ronald Peterson
Designer: Ronald Peterson, Jerry Dior
Agency: Peterson & Blyth Associates, Inc.
Client: The Corand Co.

474
Art Director: Thomas F. Coleman
Designer: Gary C. Springer
Artist: Steve Holler
Copywriter: Finley Wills
Agency: IBM Rochester Design Center
Client: IBM Office Products Division

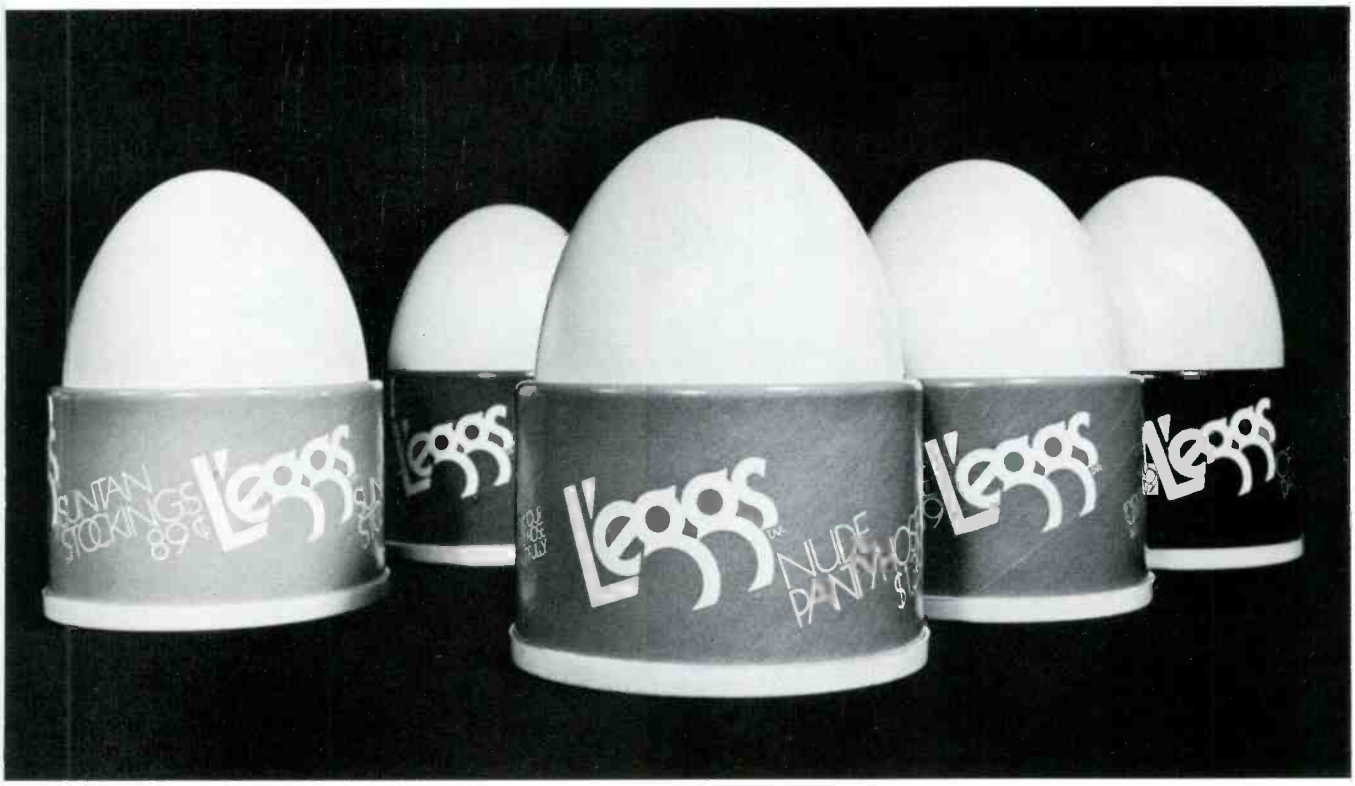
475
Art Director/Designer: Roger Ferriter
Artist: Tom Carnase
Copywriter: Anne Haggerty
Agency: Dancer Fitzgerald Sample
Client: L'eggs Corporation

476
Art Director: Norman Kohn
Designers: Dow Flint, Norman Kohn
Artist: Paul Blakey
Photographer: Peter Hudson
Client: Human Development Institute,
A Division of Bell & Howell

477
Art Director: Ken Parkhurst
Designer: Ken Rang
Client: United California Bank

473

474



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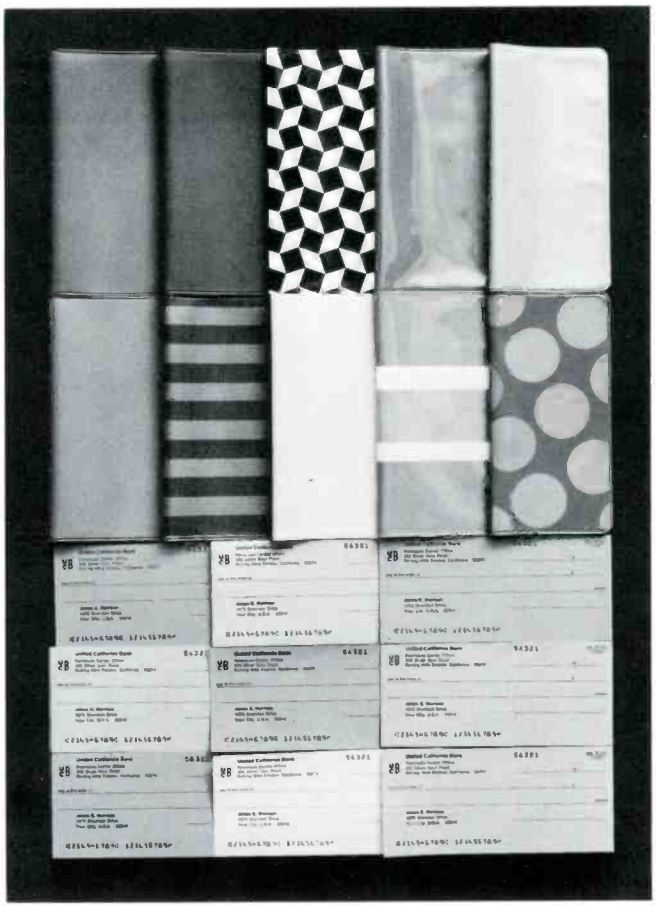
476



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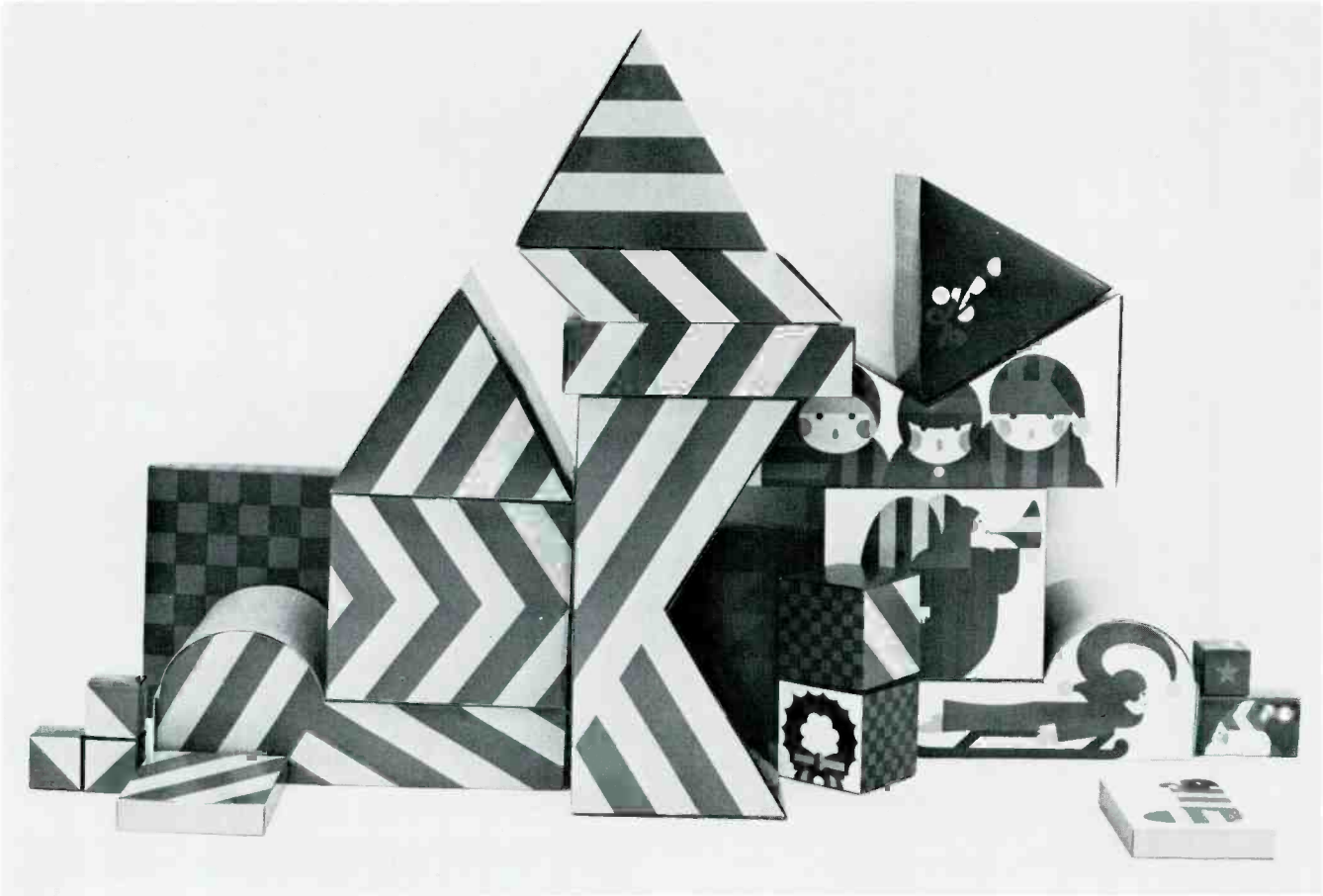


478

479

478
Art Director/Designer/Artist:
Marlon Chapman
Agency/Client: Joseph Magnin

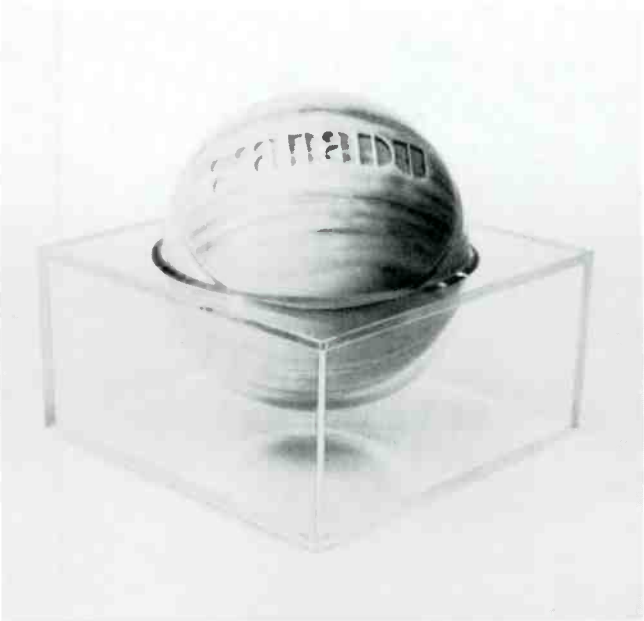
479
Art Director/Designer/Artist: Si Friedman
Photographer: Bruce Elkus
Copywriter: Harold Levitt
Client: Si Friedman Assoc., Inc.

480
Art Director: George Lois
Designer: Tom Courtos
Copywriter: Ron Holland
Agency: Lois Holland Callaway Inc.
Client: Kenneth Beauty Salon

481
Art Director/Designer: Ira Schwartz
Artist: Charles Boyd
Agency: Schwartz/Wassyng, Inc.
Client: Faberge

482
Art Director/Designer: Matt Klim
Artists: Matt Klim, Don Martin
Copywriter: Charles Gordon
Agency: Matt Klim & Associates, Inc.
Client: Heublein Inc.

480



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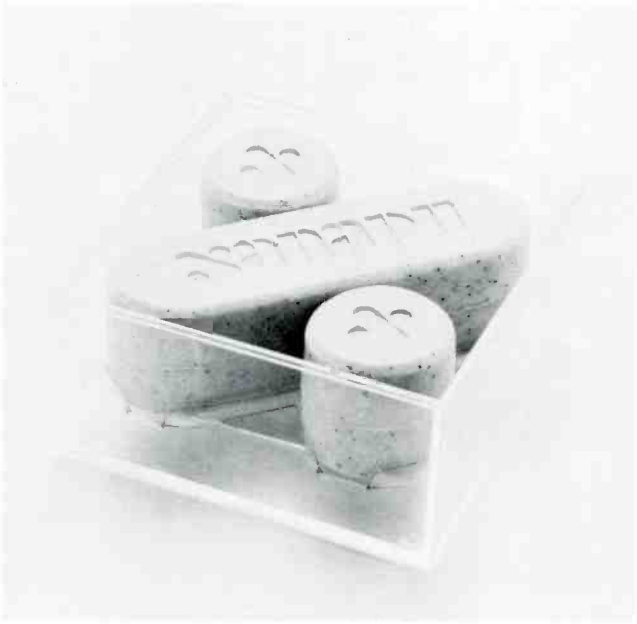
482



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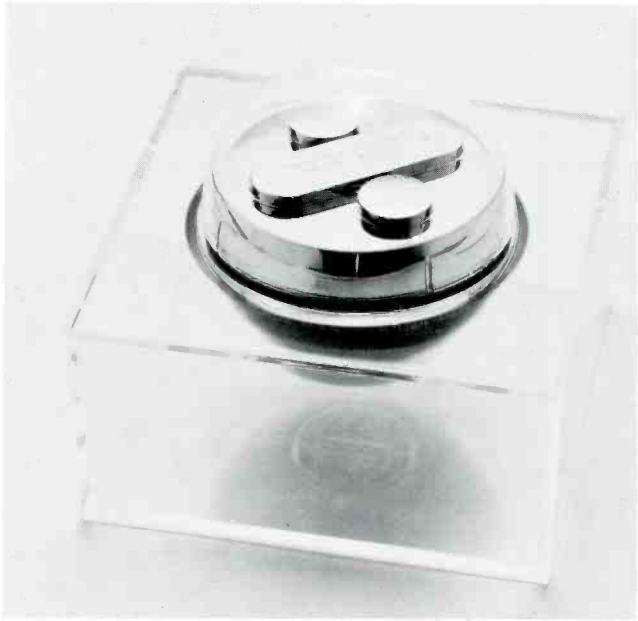


484

485

483
Art Director/Designer: Ira Schwartz
Artist: Charles Boyd
Agency: Schwartz/Wassyng, Inc.
Client: Faberge

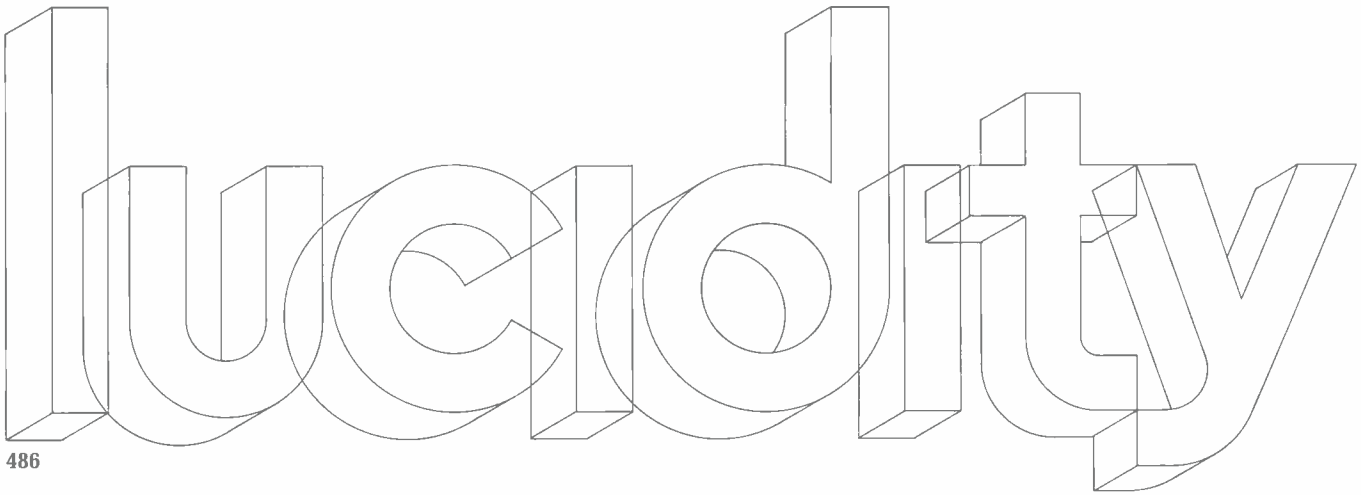
484 MEDAL AWARD
Art Director/Designer: Ira Schwartz
Artist: Charles Boyd
Agency: Schwartz/Wassyng
Client: Faberge

485 DISTINCTIVE MERIT AWARD
Art Director/Designer: Ira Schwartz
Artist: Charles Boyd
Agency: Schwartz/Wassyng, Inc.
Client: Faberge

486
Art Director/Designer/Artist: Alan Mitelman
Agency: Design Coalition
Client: Lucidity, Inc.

487
Art Director: Peter Adler
Designers: Peter Adler, Georg Olden
Artist: Ray Oravetz
Agency: Adler, Schwartz & Connes, Inc.
Client: National Urban League

488
Art Directors/Designers/Artists/Agency: Eisenman and Enock
Client: Sam's Restaurant



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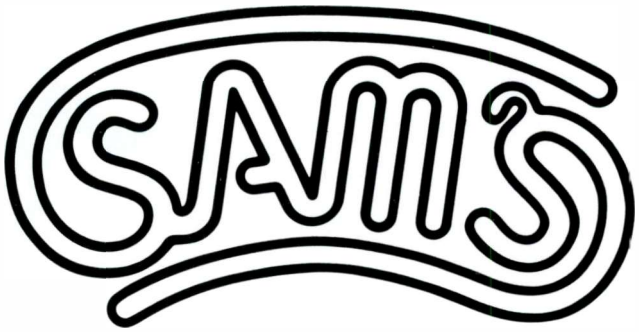
487



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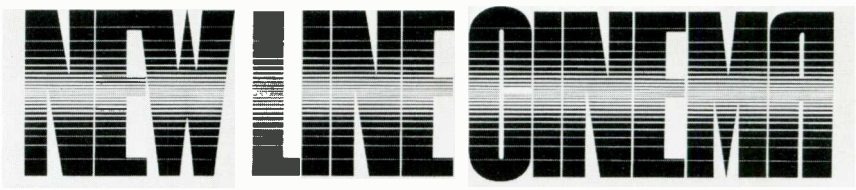


489
Art Director/Designer: Peter Rauch
Artist: Carol Tritto
Photographer: Edstan Studio
Agency: Peter Rauch Inc.
Client: New Line Cinema

490
Art Director/Designer/Artist: Leonard Fury
Agency: Corpcom Services, Inc.
Client: Thomson & McKinnon

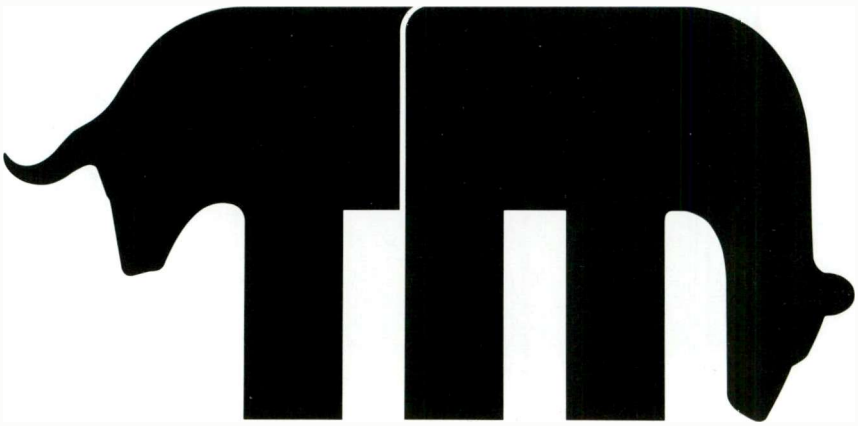
491
Art Director: Walter Lefmann
Designer: Susan Skoorka
Artist: Margaret Malast
Client: Time Magazine

492
Art Director: Herb Lubalin
Designers: Herb Lubalin, Mike Randazzo
Artists: Lubalin, Smith, Carnase
Agency/Client: Zebra Associates

492A
Art Director/Designer/Artist: Eskil Ohlsson
Agency: W. H. Schneider, Inc.
Client: Kroma Lithographers, Inc.

New Line Cinema Corporation 121 University Place, New York, N.Y. 10003 Telephone (212) 674 7460 Film Distribution of the New Generation

489



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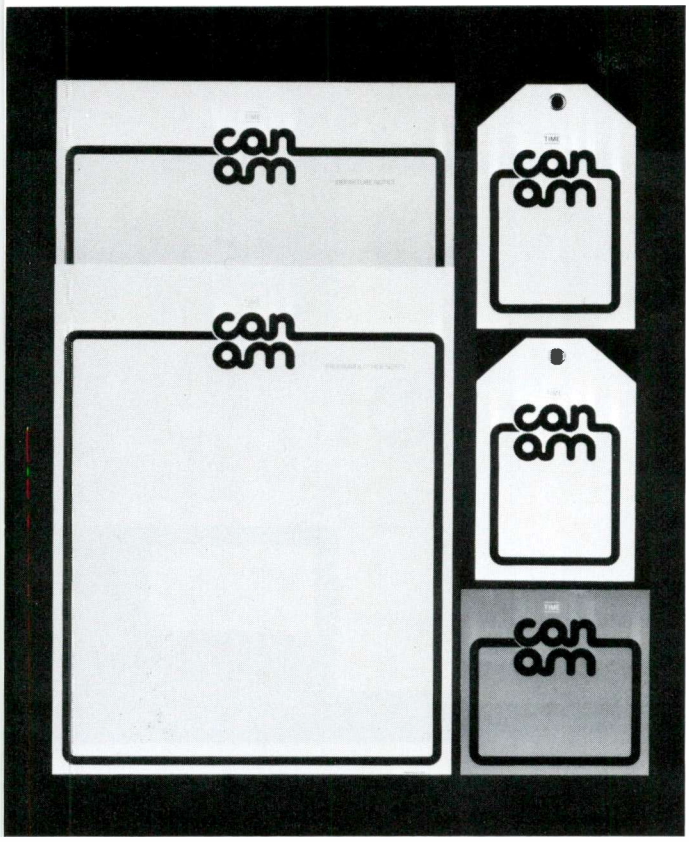

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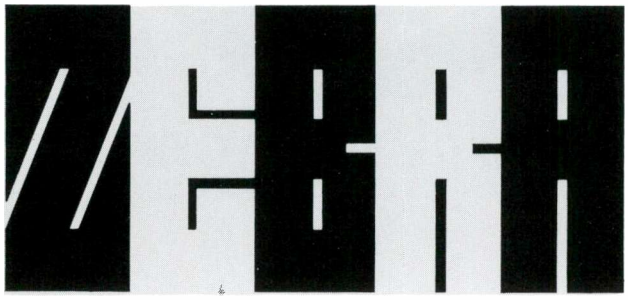
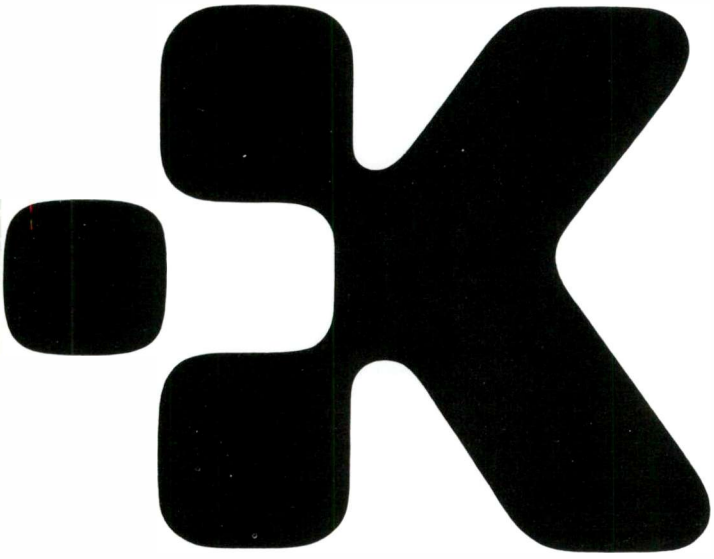
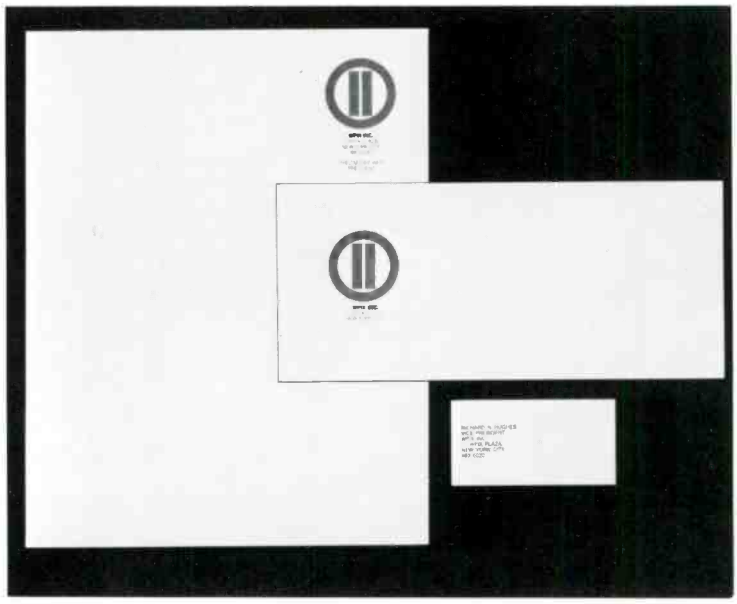


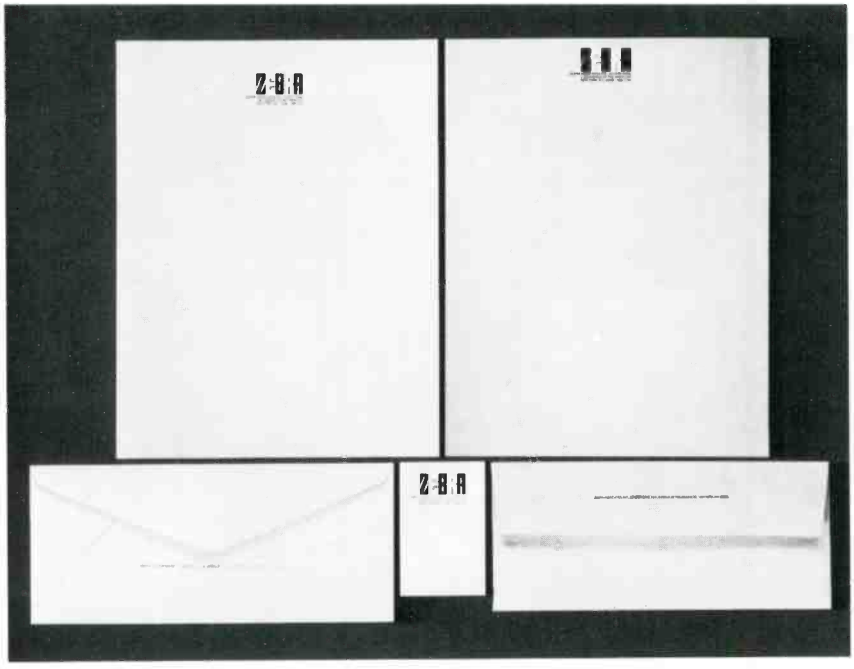
492



492A



465A



493

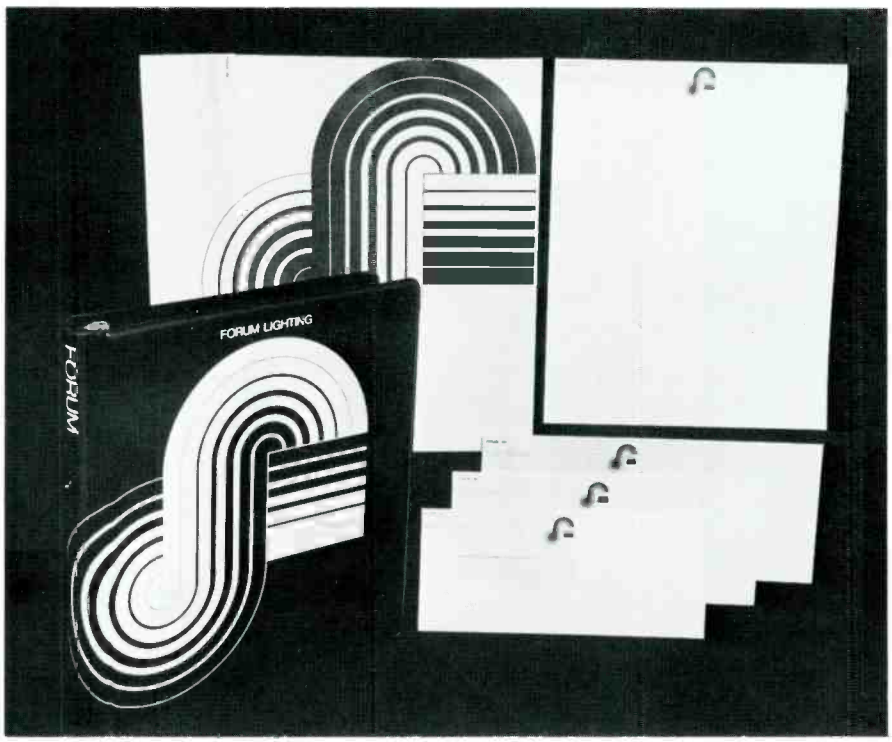
465A
Art Director/Designer/Artist:
Richard E. Manzo
Agency/Client: WPIX TV

493
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Agency/Client: Zebra Associates

494
Art Director/Designer: Wayne Webb
Artist: George Hattendorf
Agency: Robert Vogele, Inc.
Client: Forum, Inc.

495
Art Director/Designer/Artist: Helmut Krone
Agency: Case and Krone Inc.
Client: Sportsworld Communications Corp.

496
Art Director/Designer/Artist: Milton Glaser
Client: Michel Folon



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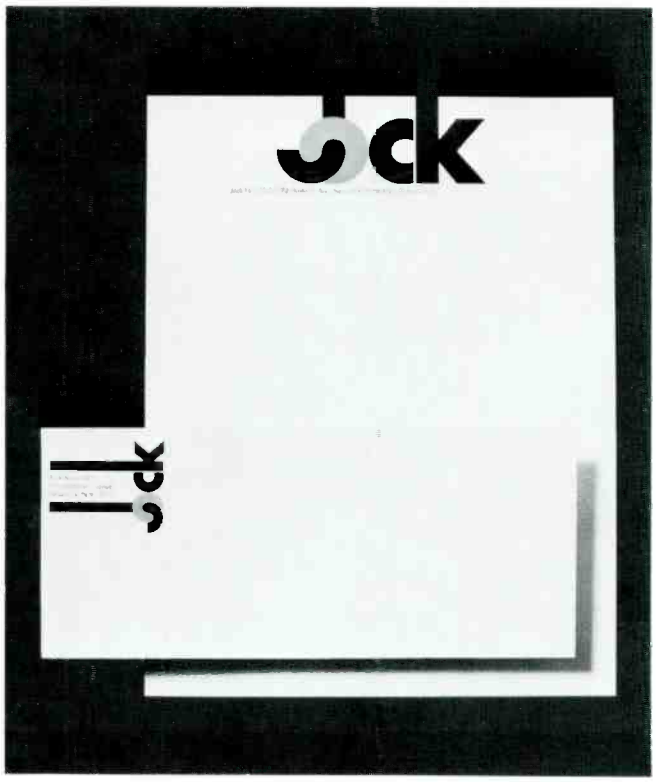
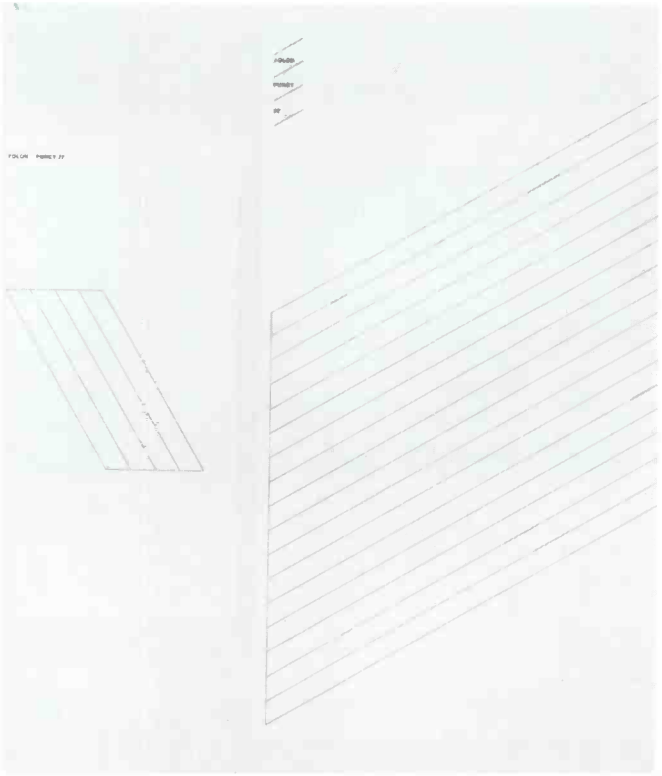
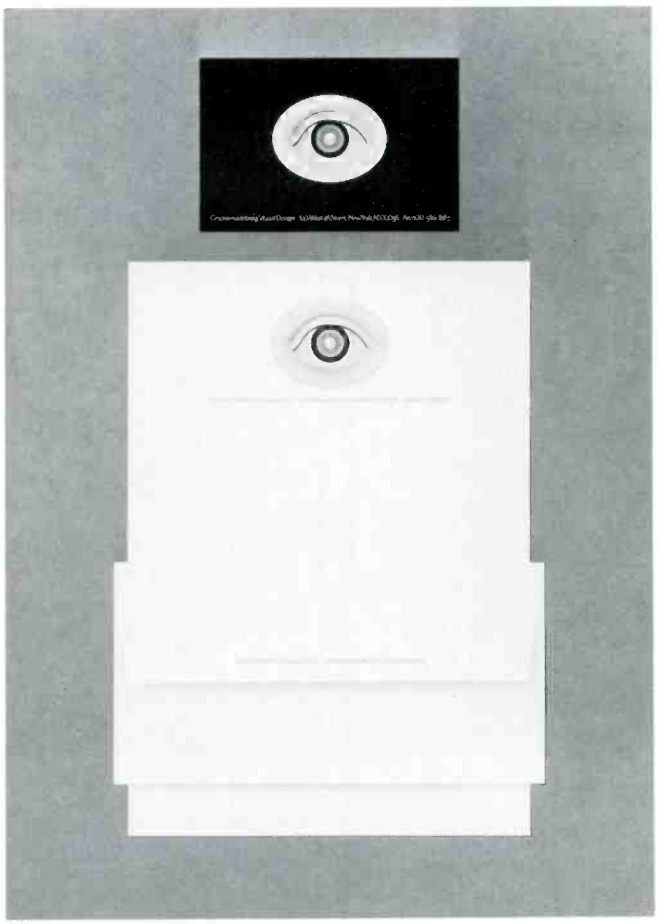


495



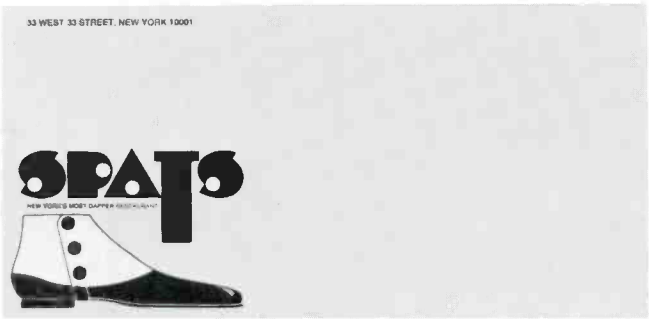
496



497

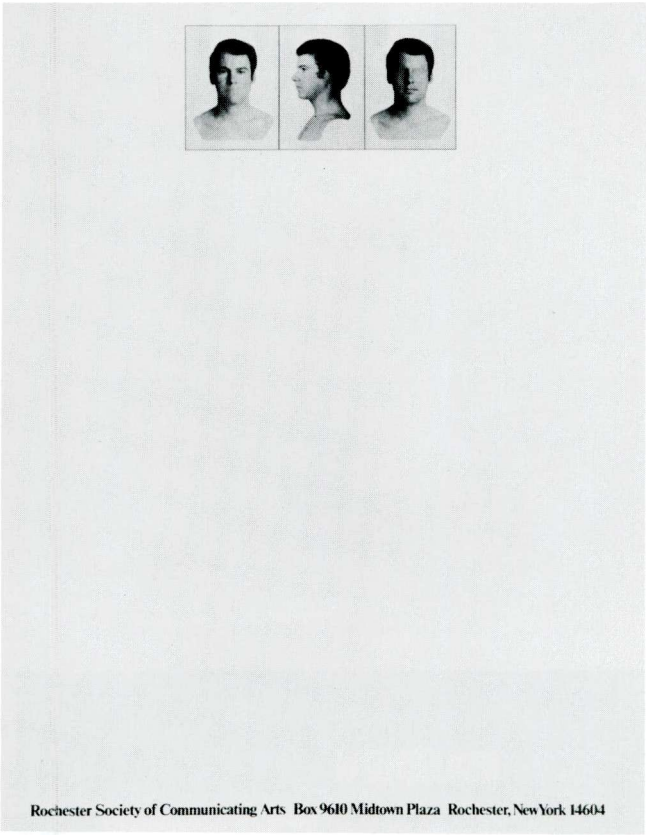

285
THE DESIGN DIVISION YOUNG & RUBICAM, INC.

498

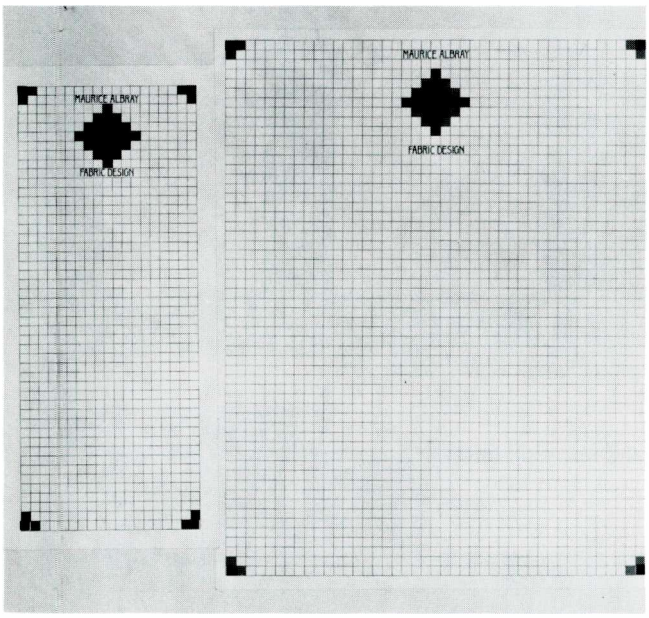

33 WEST 33 STREET, NEW YORK 10001
SPATS


33 WEST 33 STREET, NEW YORK 10001 BR 9-1934
SPATS
NEW YORK'S MOST DAPPER RESTAURANT

499



500



501

497
Art Directors/Designers: Crocker-Weinberg
Artists: John Crocker, Al Cohen
Agency/Client: Crocker-Weinberg

498
Art Director: Bernard Zlotnick
Designers: Herb Lubalin, Annagret Beier
Artist: Tom Carnase
Agency/Client: Young & Rubicam

499 DISTINCTIVE MERIT AWARD
Art Director: George Lois
Designer: Kurt Weihs
Artist: Dennis Mazzella
Copywriter: Ron Holland
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates Industries, Inc.

500
Art Director: Robert Esch
Designers: Robert Esch, Doug Baker
Artists: Gene Trama, Robert Esch
Photographer: Klaus Fischel
Agency/Client: Rochester Society of Communicating Arts

501
Art Director/Designer/Artist: Milton Glaser
Client: Maurice Albray

502
Art Director/Designer: Allen Weinberg
Artist: John Crocker
Agency/Client: New York Times
Sports Information Center

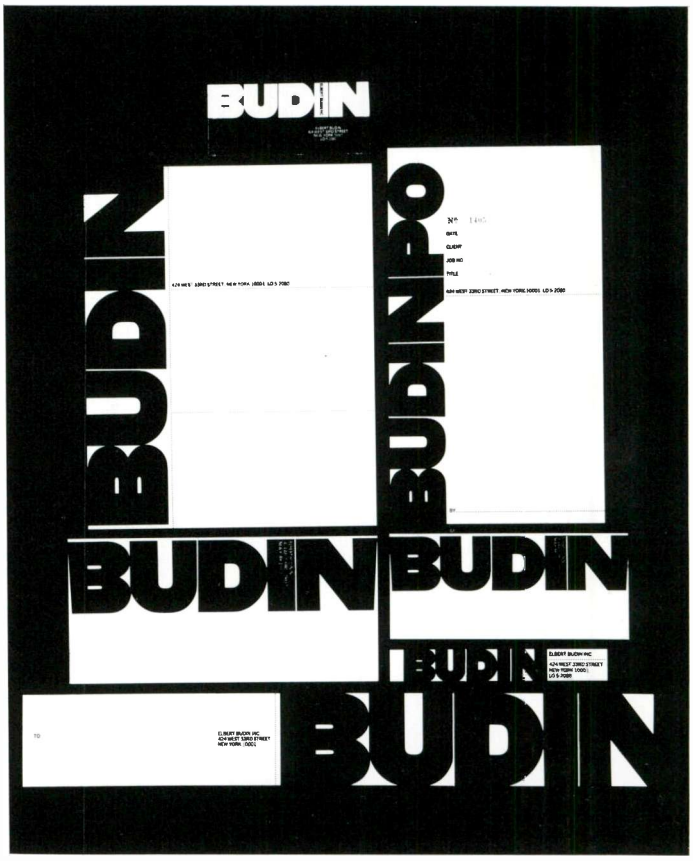
503
Art Director: Herb Lubalin
Designer: Mike Randazzo
Artists: Lubalin, Smith, Carnase
Agency: Lubalin, Smith, Carnase, Inc.
Client: Elbert Budin

504
Art Director: Herb Lubalin
Designer: Annagret Beier
Artist: Tom Carnase
Agency: Lubalin, Smith, Carnase, Inc.
Client: Good Book, Inc.

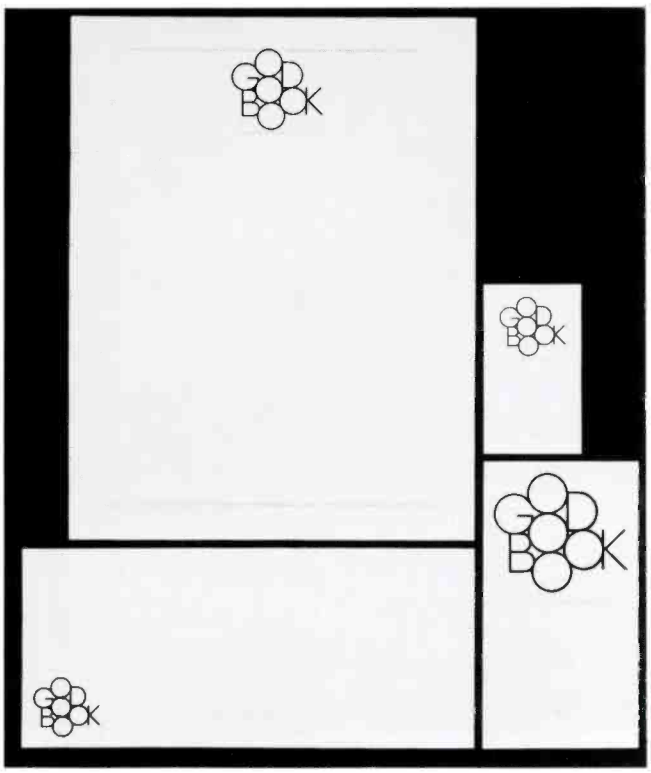
505
Art Director/Designer/Artist: Annegret Beier
Agency: Lubalin, Smith, Carnase, Inc.
Client: Annegret Beier

506
Art Director/Designer/Copywriter:
Muts Yasumura
Agency: Young & Rubicam, Inc.
Client: Carolyn Stasenko

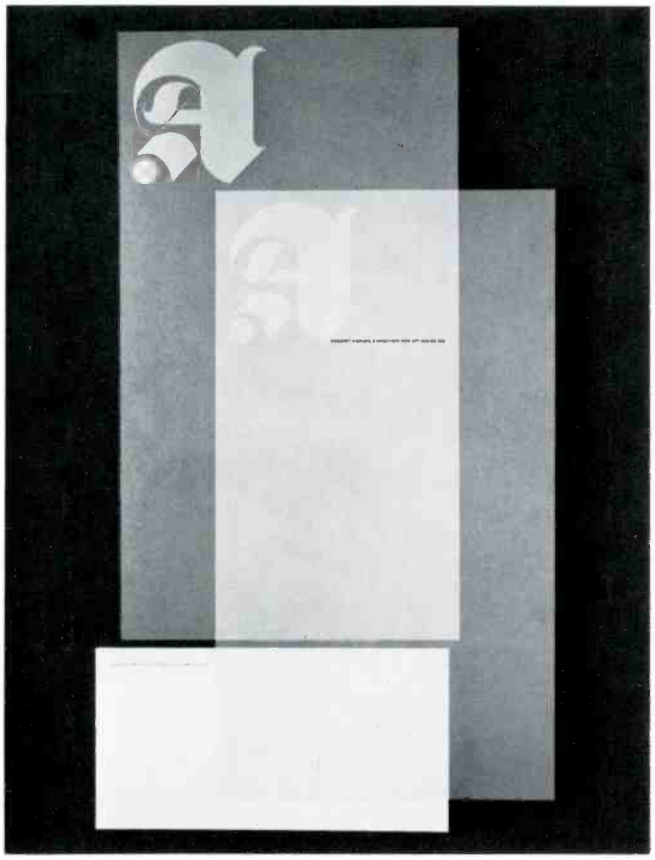
502



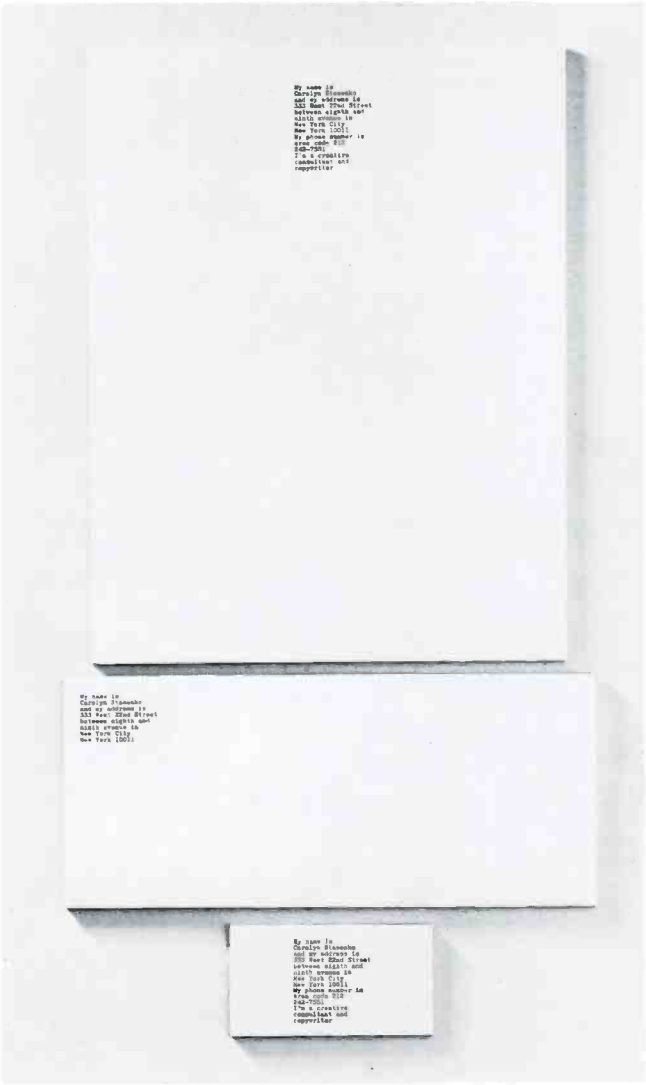
503



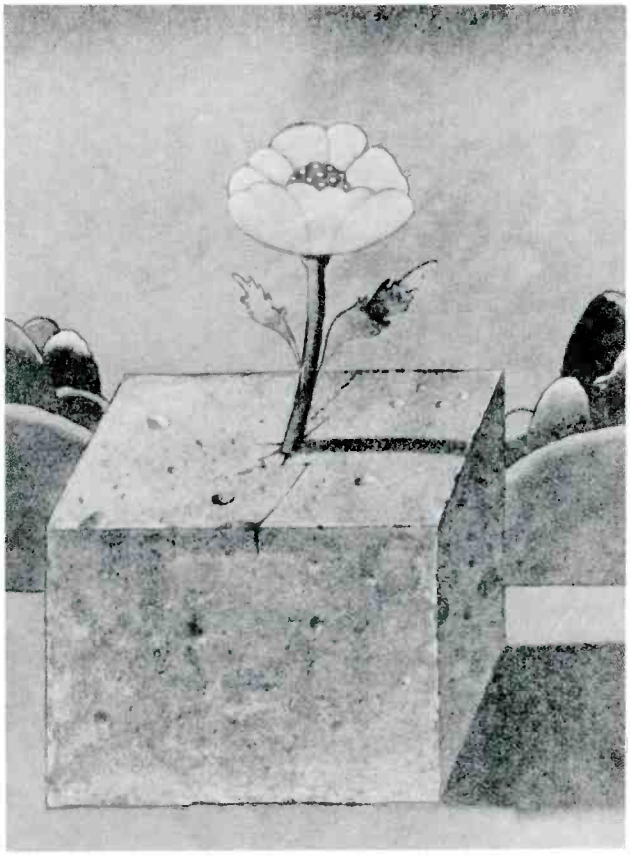
504

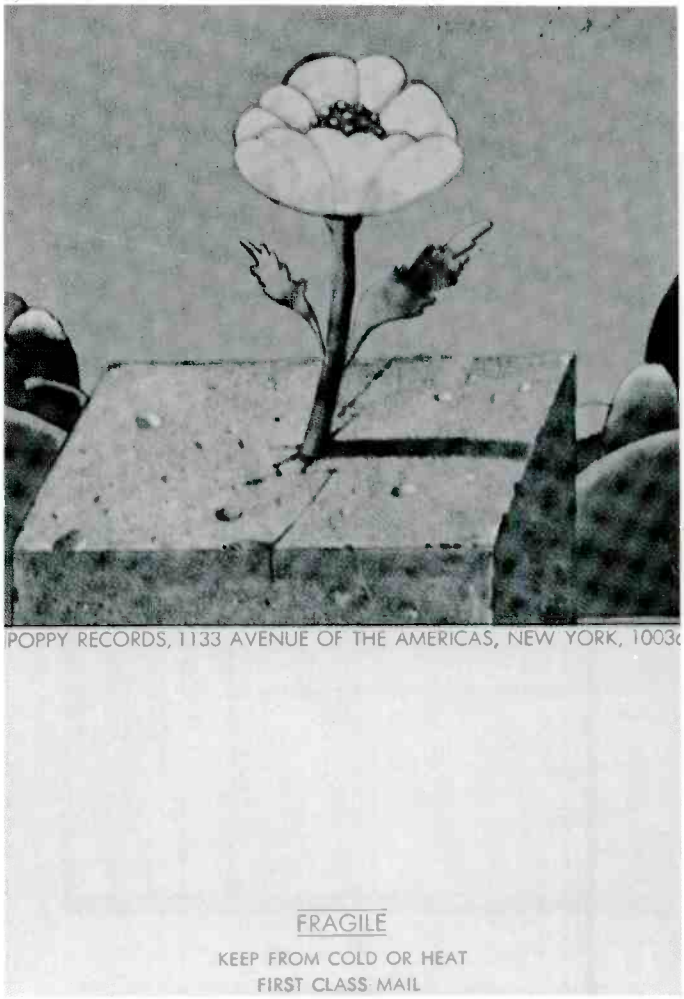


505

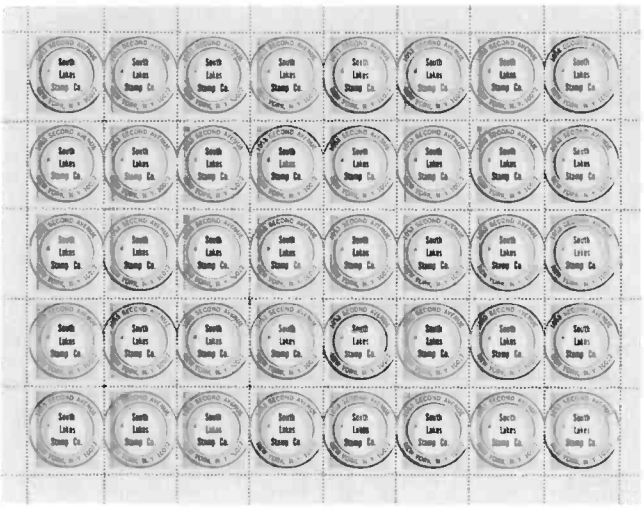


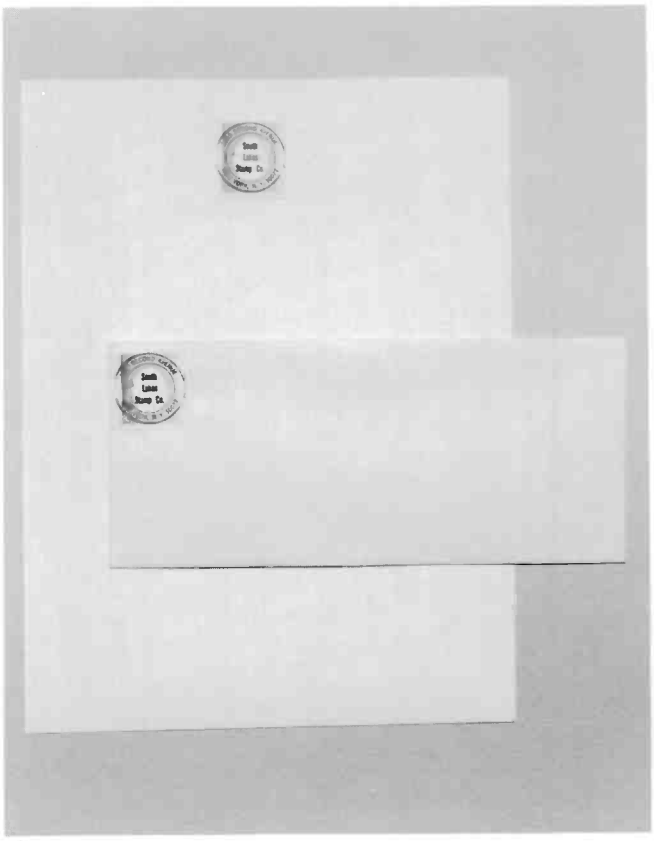
506



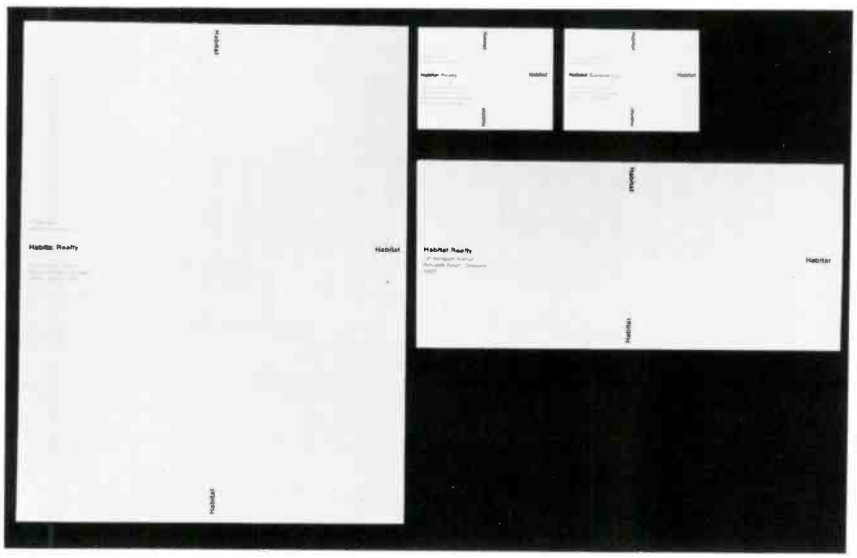

POPPY RECORDS, 1133 AVENUE OF THE AMERICAS, NEW YORK, 1003
FRAGILE
KEEP FROM COLD OR HEAT
FIRST CLASS MAIL

507

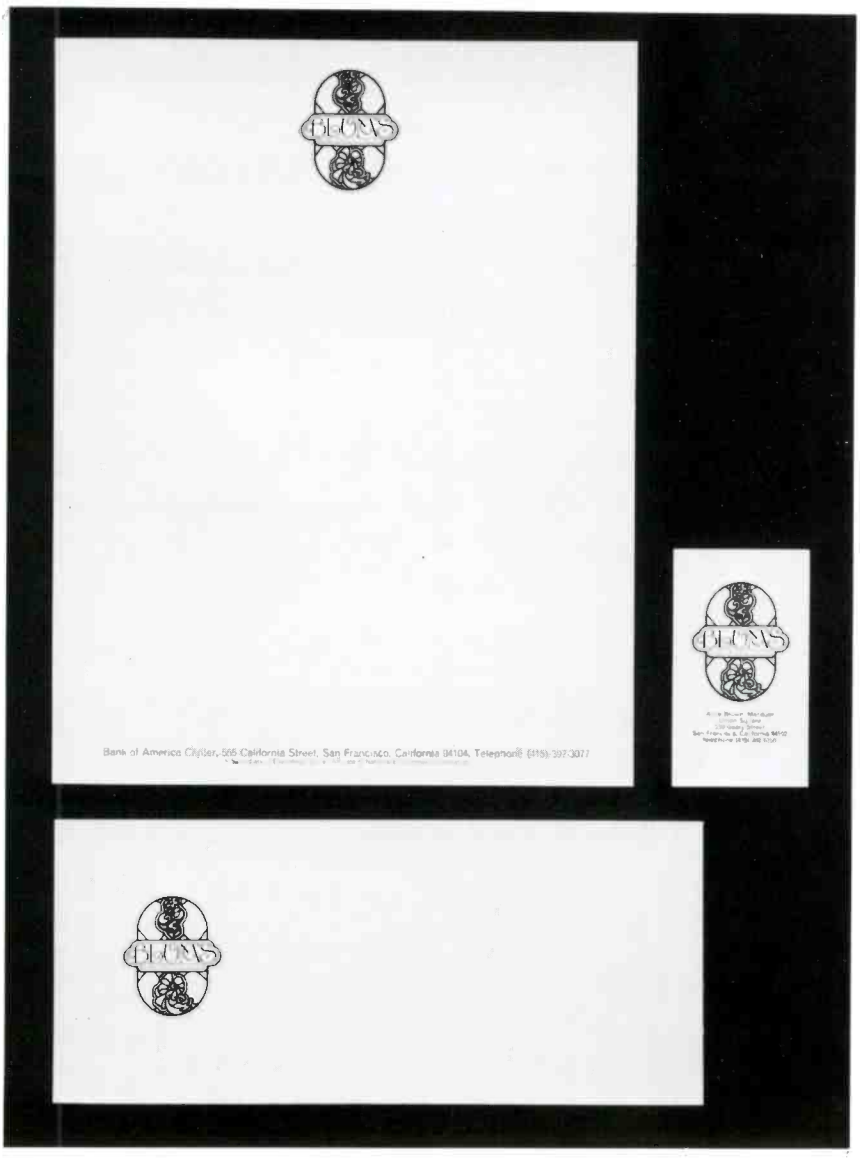




508



509



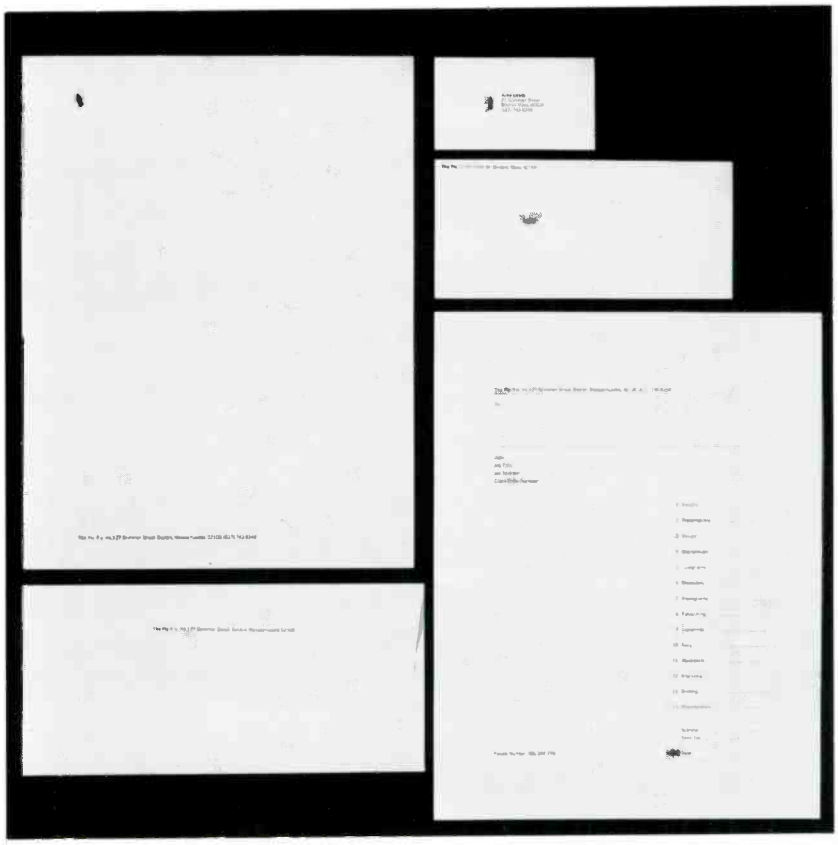
510

507
Art Director: Kevin Eggers
Designer/Artist: Milton Glaser
Client: Poppy Records

508
Art Director/Designer: William A. McCaffery
Agency: deGarmo, McCaffery Inc.
Client: South Lakes Stamp Co.

509
Art Director/Designer: Murry Gelberg
Artist: David Baker
Agency: Tasi Gelberg Pesanelli, Inc.
Client: Habitat, Inc.

510
Art Director: Dick Drayton
Designer/Artist: Don Weller
Agency: Don Weller's Office
Client: Blum's of San Francisco



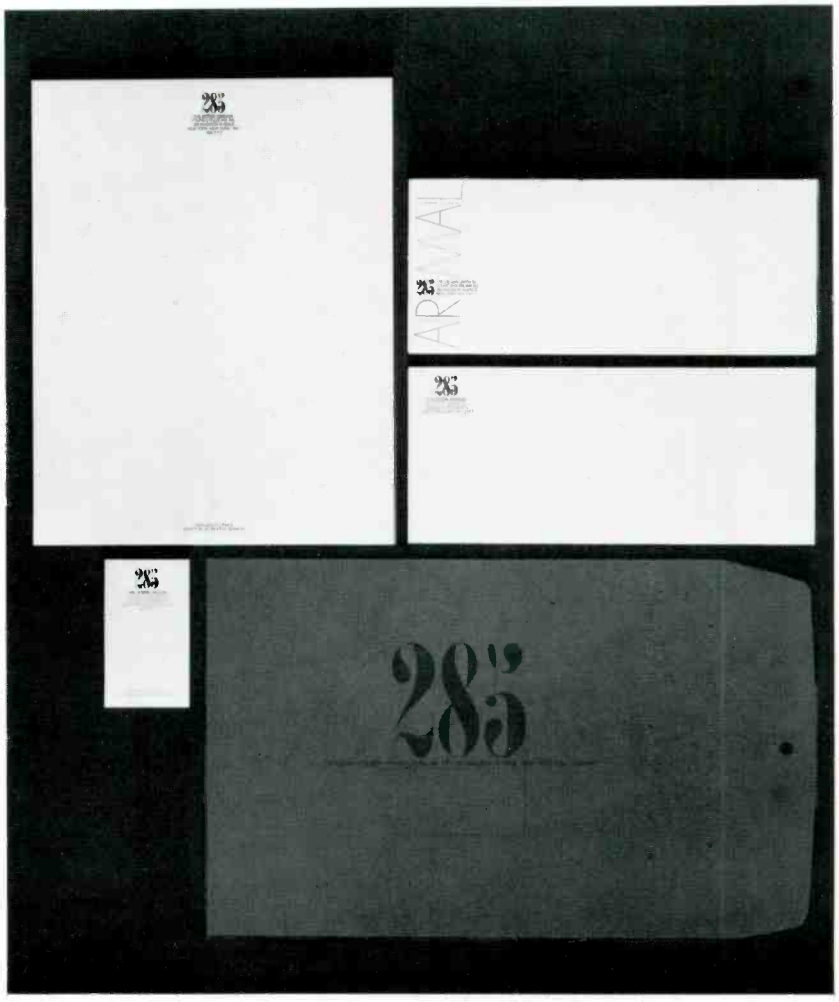
511

511
Art Director/Designer/Artist: Arne Lewis
Agency/Client: The Fly

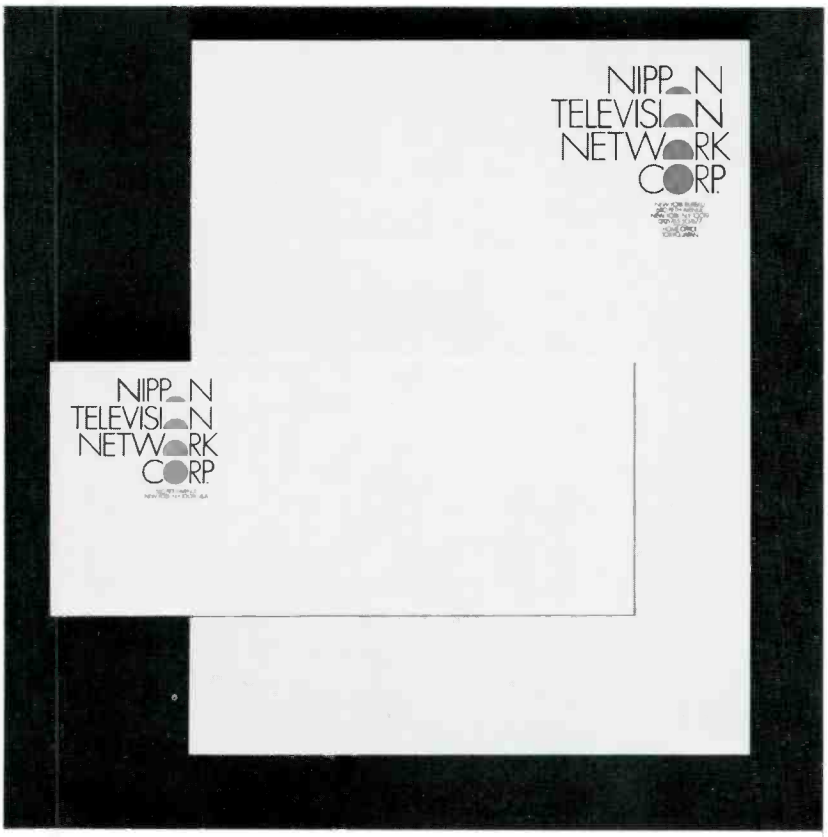
512
Art Director: Bernard Zlotnick
Designers: Herb Lubalin, Annegret Beier
Artists: Lubalin, Smith, Carnase
Agency/Client: Young & Rubicam, Inc.

513
Art Director/Designer/Artist: Kiyoshi Kanai
Client: Nippon Television Network Corp.

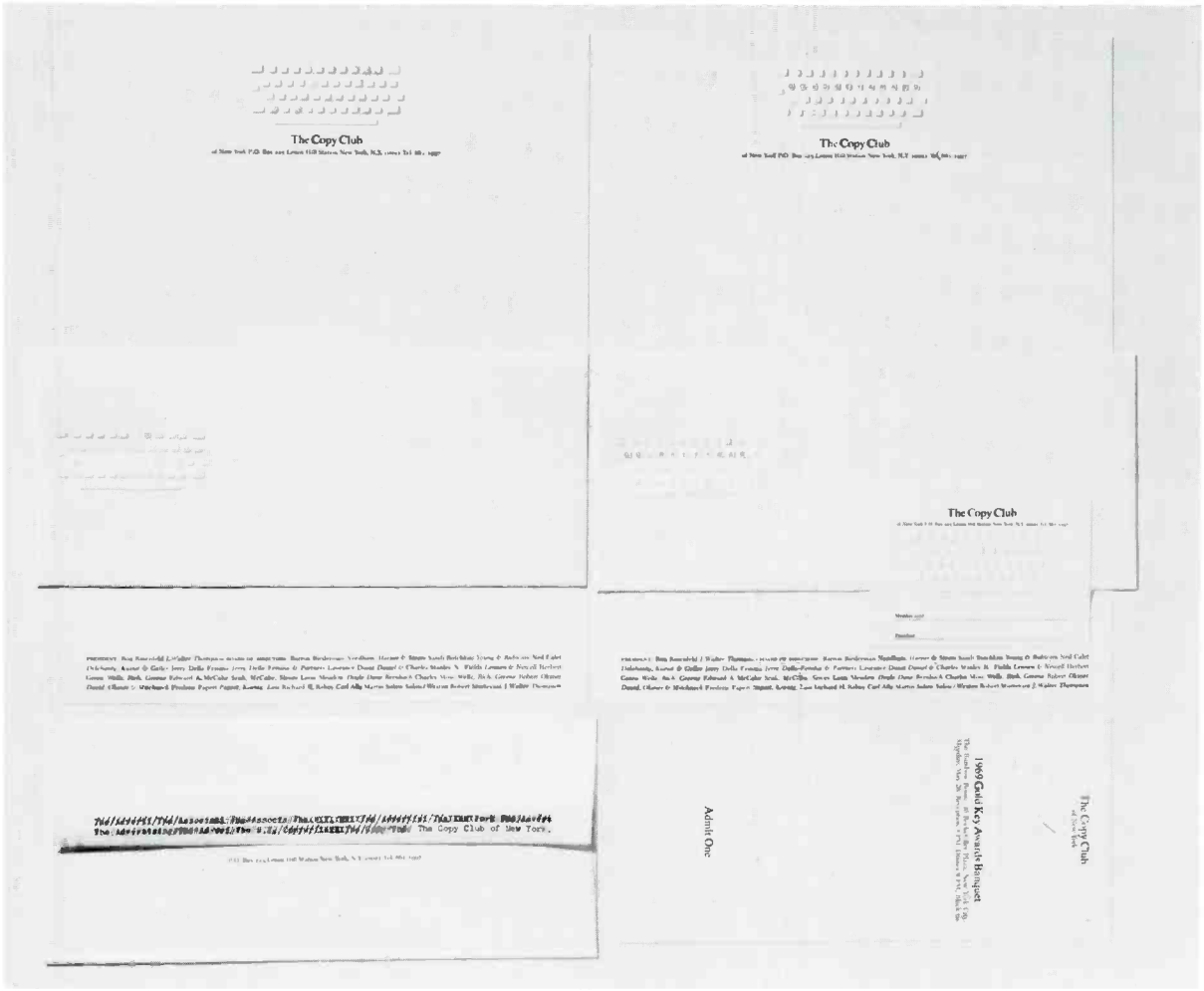
514
Art Director/Designer/Artist: Daniel Marshall
Copywriter: Robert Sturtevant
Agency: J. Walter Thompson Company
Client: The Copy Club of New York



512


NIPPON
TELEVISION
NETWORK
CORP.
NIPPON
TELEVISION
NETWORK
CORP.

513


The Copy Club
The Copy Club
The Copy Club
The Copy Club
Admit One
1969 Gold Key Awards Banquet
The Copy Club
The Copy Club of New York.

514

515 DISTINCTIVE MERIT AWARD
Art Director/Designer: Richard Nava
Copywriter: Dennis Webster
Agency: deGarmo, McCaffery, Inc.
Client: Conrac Corp.

516
Art Director/Designer/Copywriter: Ron Mabey
Artist/Studio: Mabey Trousdell
Client: Donna Smith

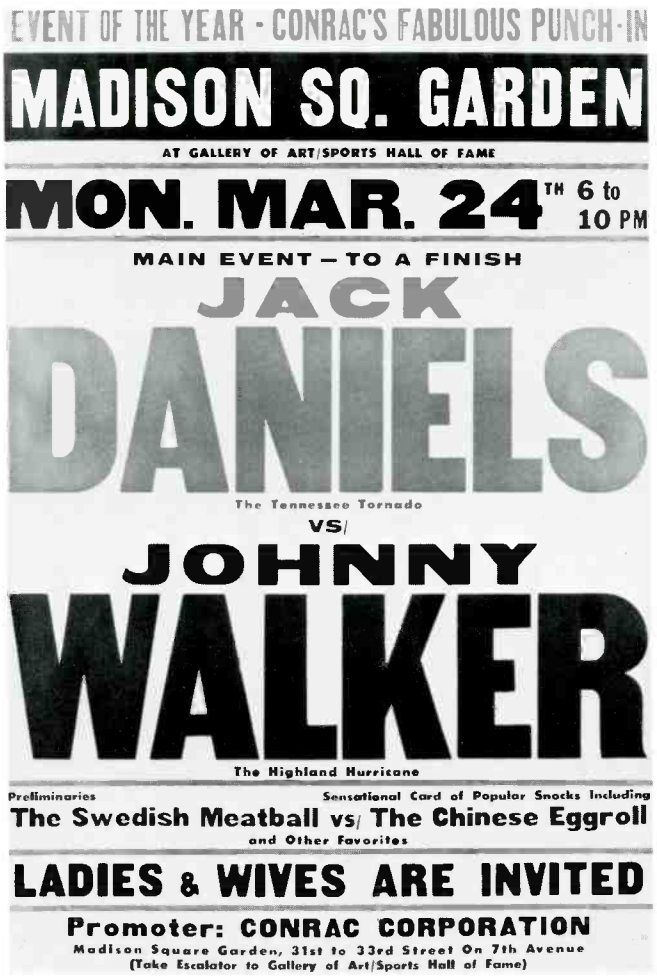
517
Art Director/Desiger/Artist/Copywriter:
Paul Sinn
Client: Melissa & Paul Sinn

518
Art Director/Designer/Copywriter:
Gennaro Trainello
Photographer: Vito Marretta
Agency/Client: Waterman Advertising

519
Art Director/Designer/Artist: John Heck
Copywriter: Anna Jane Wingfield
Agency/Client: Goodwin, Dannenbaum,
Littman & Wingfield, Inc.

520
Art Director/Designer/Artist/Copywriter:
Felix Muckenhirn
Client: Felix and Zita Muckenhirn

516

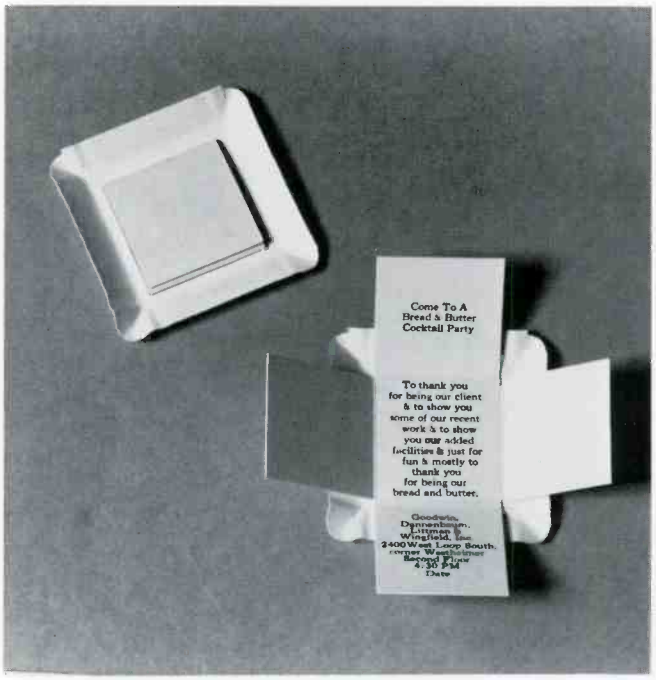


515

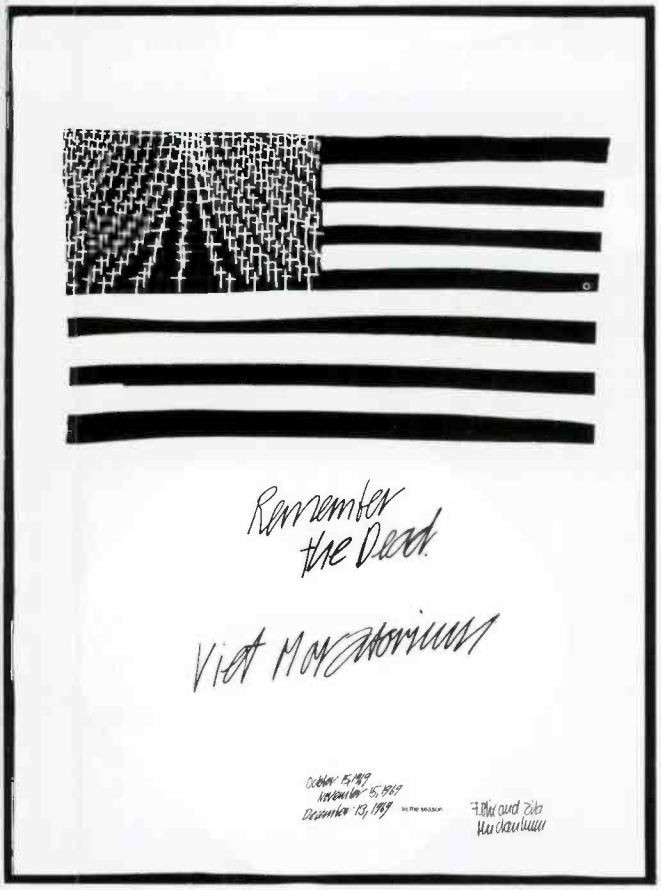
517


LET'S
PUT THE
"A"
BACK
IN
PEACE.

518

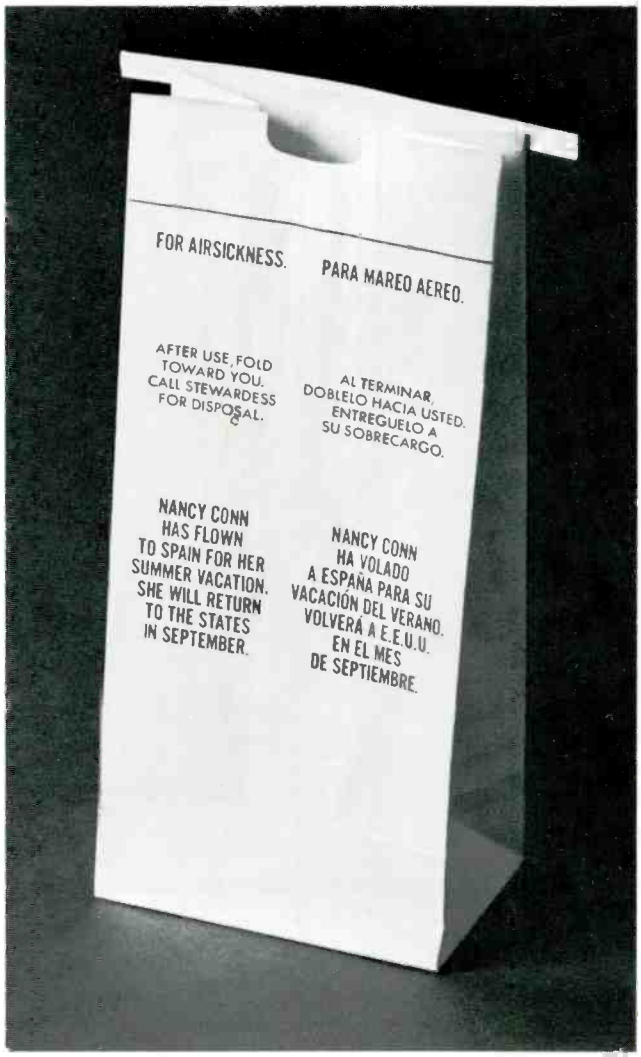

Come To A
Bread & Butter
Cocktail Party
To thank you
for being our client
& to show you
some of our recent
work & to show
you our added
facilities & just for
fun & mostly to
thank you
for being our
bread and butter.

519

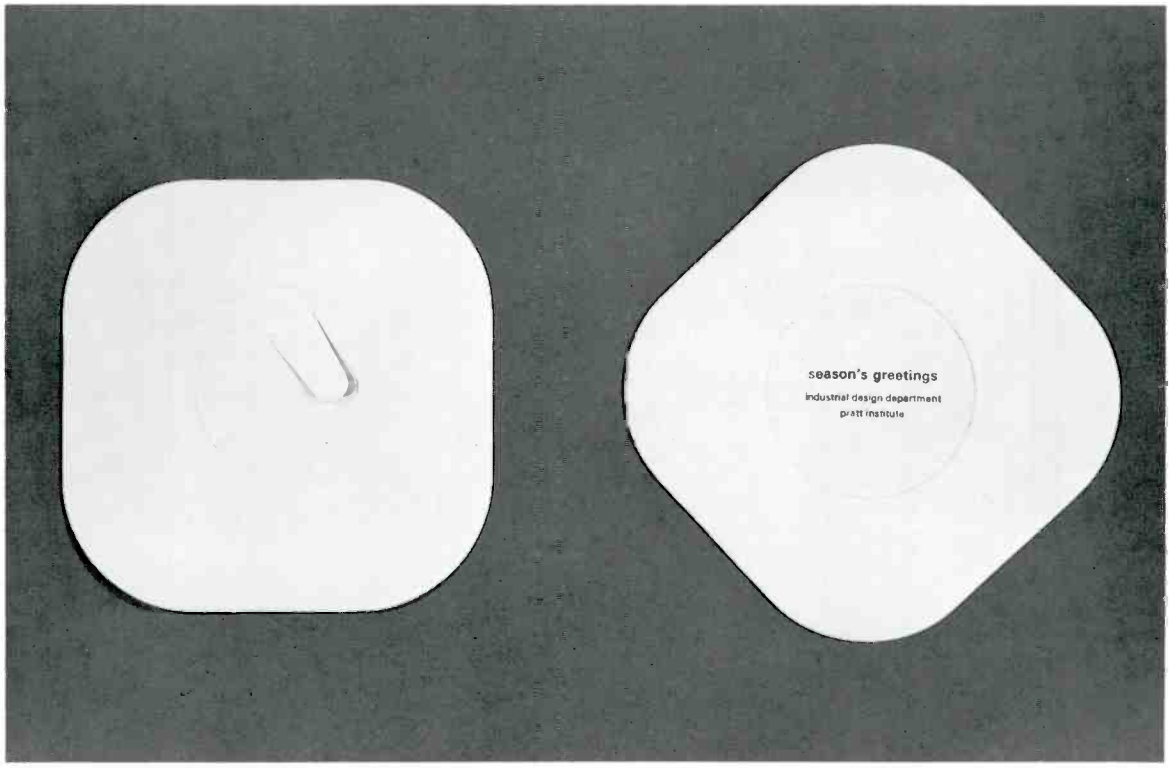

Remember
the Dead.
Viet Moratorium
October 15, 1969
November 15, 1969
December 13, 1969
Fifth and 26th
Michigan

520

521

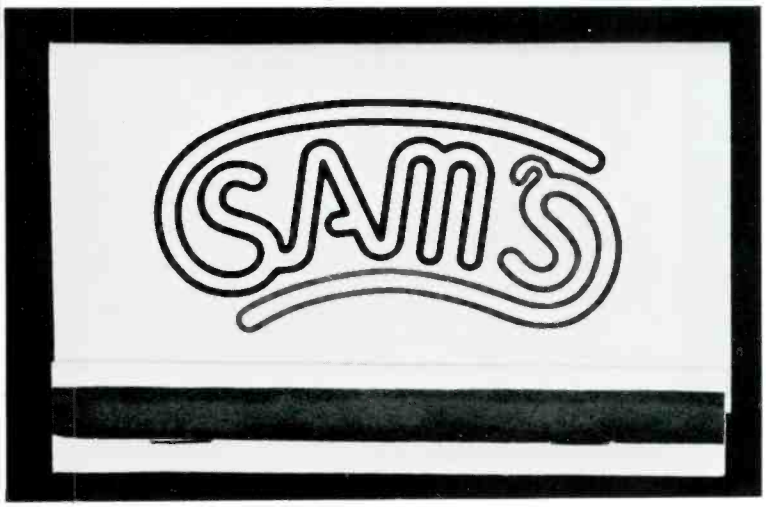

FOR AIRSICKNESS.
PARA MAREO AERED.
AFTER USE, FOLD TOWARD YOU. CALL STEWARDESS FOR DISPOSAL.
AL TERMINAR, DOBLELO HACIA USTED. ENTREGUELO A SU SOBRECARGO.
NANCY CONN HAS FLOWN TO SPAIN FOR HER SUMMER VACATION. SHE WILL RETURN TO THE STATES IN SEPTEMBER.
NANCY CONN HA VOLADO A ESPAÑA PARA SU VACACIÓN DEL VERANO. VOLVERÁ A E.E.U.U. EN EL MES DE SEPTIEMBRE.

523


season's greetings
industrial design department
pratt institute

522

524



525

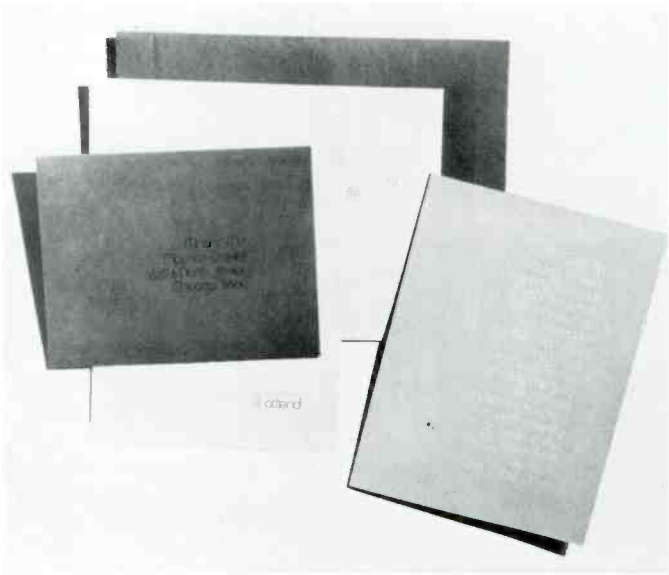
521
Art Director/Designer/Photographer/
Copywriter: Jim Donoahue
Client: Cooper & Beatty, Limited

522
Art Director: Werner Pfeiffer
Designer/Artist/Copywriter: Duncan Burke
Agency/Client:
Pratt Institute/Industrial Design Dept.

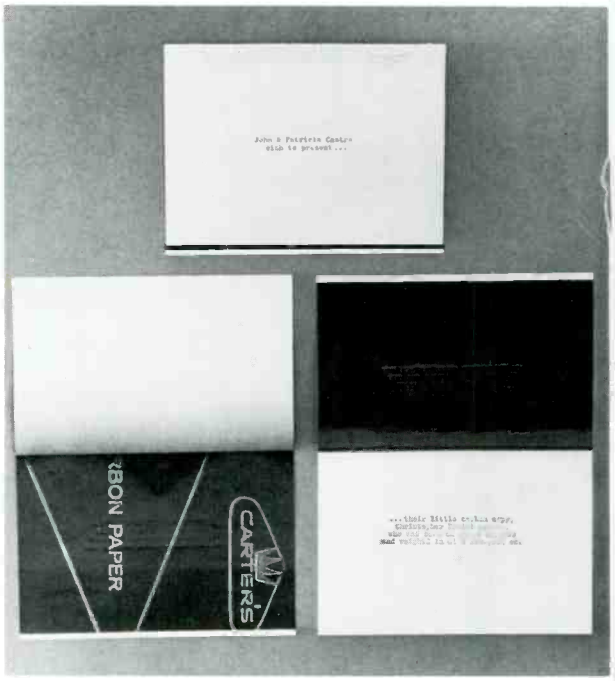
523
Art Director/Designer/Artist/Copywriter:
Roy Schlemme
Client: Nancy Conn

524
Art Director: Steven Bernstein
Designers/Artists/Copywriters:
Sandi and Steven Bernstein
Client: Sandi and Steven Bernstein

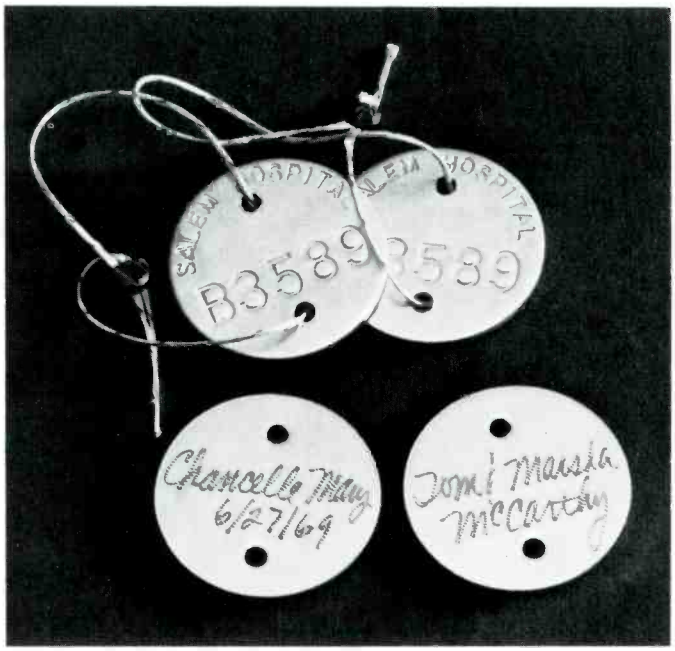
525
Art Directors/Designers/Artists Agency:
Eisenman and Enock
Client: Sam's Restaurant



526

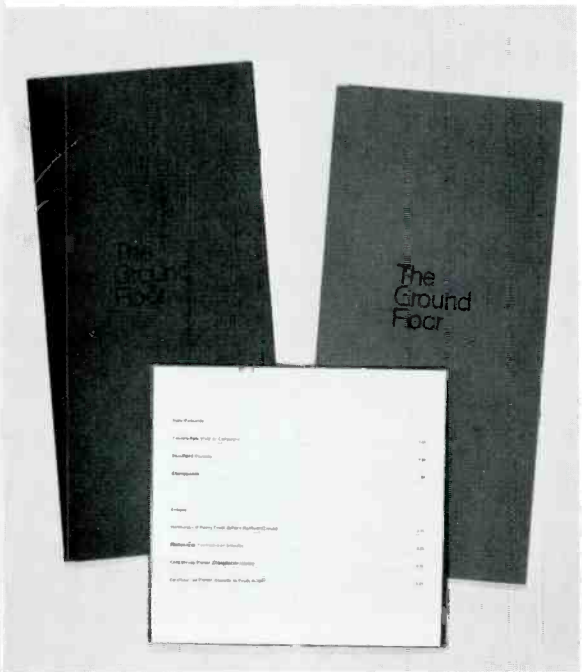


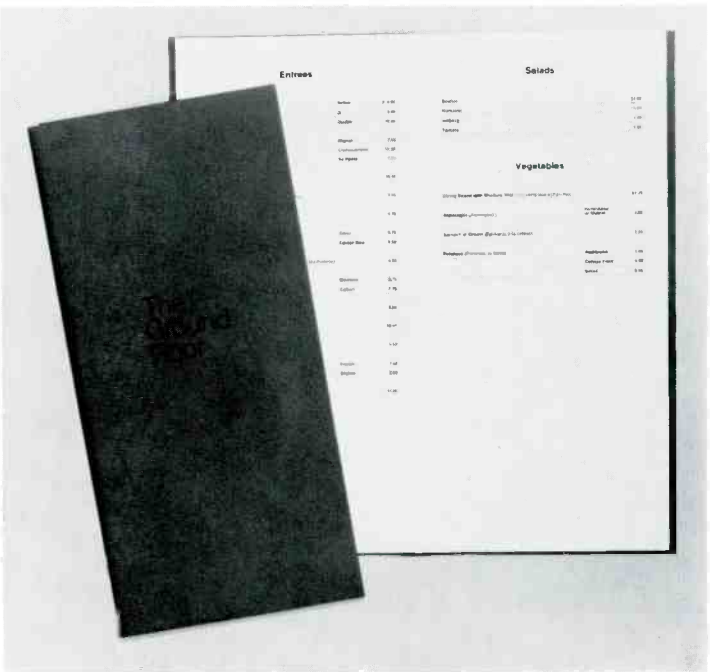
527



528

530





531

532

526
Art Director: Susan Rosner
Designer/Copywriter: Gene Rosner
Artist: David L. Burke
Agency: David L. Burke Design Corp.
Client: Pearl Drexler

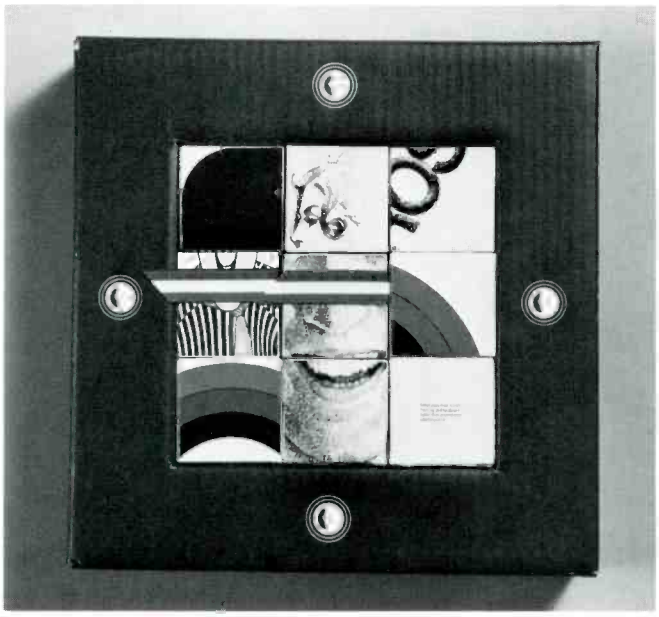
527
Art Director/Designer/Artist/Copywriter:
Roy Schlemme
Client: The Castro Family

528
Art Director: Tom McCarthy
Designers/Copywriters/Clients:
Tom and Marsha McCarthy
Artist: Marsha McCarthy
Agency: Hill Holliday Connors Cosmopulos
Clients: Tom and Marsha McCarthy

530
Art Directors/Clients: John Prizeman,
Diana Prizeman
Designer: Diana Prizeman
Copywriter: John Prizeman

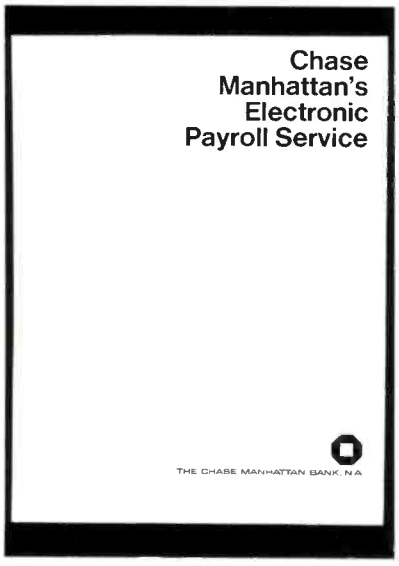
531
Art Directors/Designers/Artists/Agency:
Eisenman and Enock
Client: The Ground Floor Restaurant

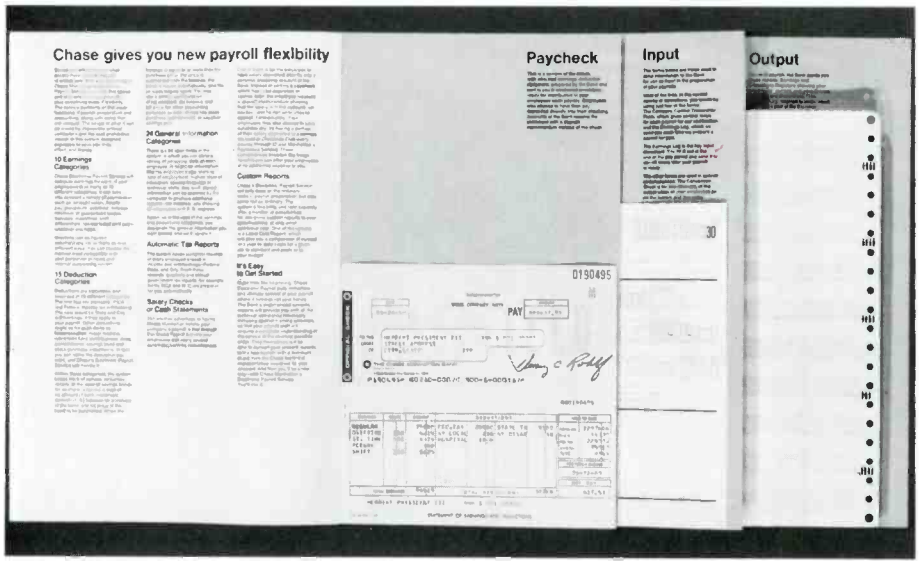
532
Art Director: George Lois
Designer: Kurt Weihs
Artist: Dennis Mazzella
Copywriter: Ron Holland
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates Industries, Inc.



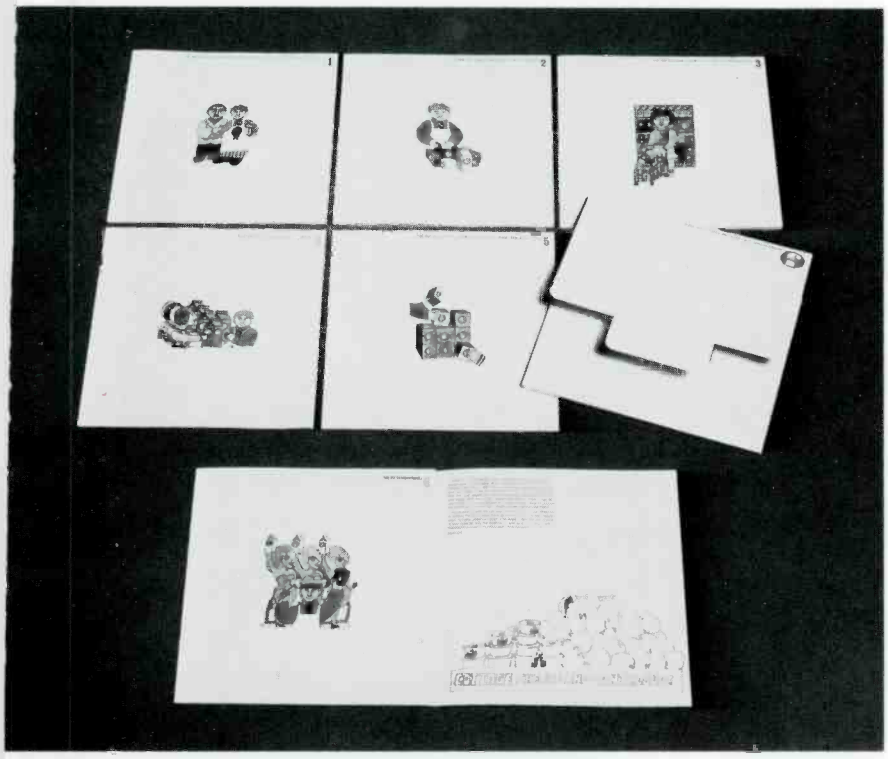

The Great
BritOn Is
coming.

533

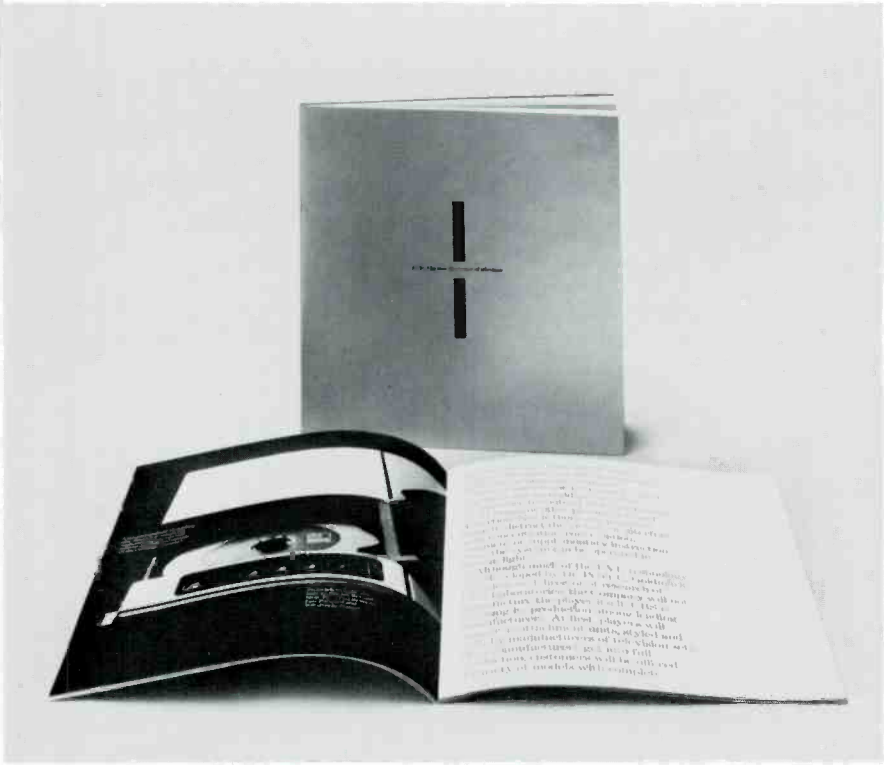

Chase
Manhattan's
Electronic
Payroll Service
THE CHASE MANHATTAN BANK, N.A.


Chase gives you new payroll flexibility
Paycheck
Input
Output

534



535



536

533
Art Director/Designer: Rene Vidmer
Artists: Sean Harrison, Rene Vidmer, Hirschfeld
Agency: Hecht, Vidmer, Inc.
Client: Westinghouse/Group W

534
Art Director: Edward G. Infurna
Designer: Robert Williamson
Copywriter: Ed McCarthy
Agency: Mayo-Infurna Design, Inc.
Client: The Chase Manhattan Bank, N.A.

535
Art Director/Designer: Jack McKee
Artist: Steve Osborne
Copywriter: Michael T. Wright
Agent: Dancer-Fitzgerald-Sample, Inc.
Client: Foremost Foods Company

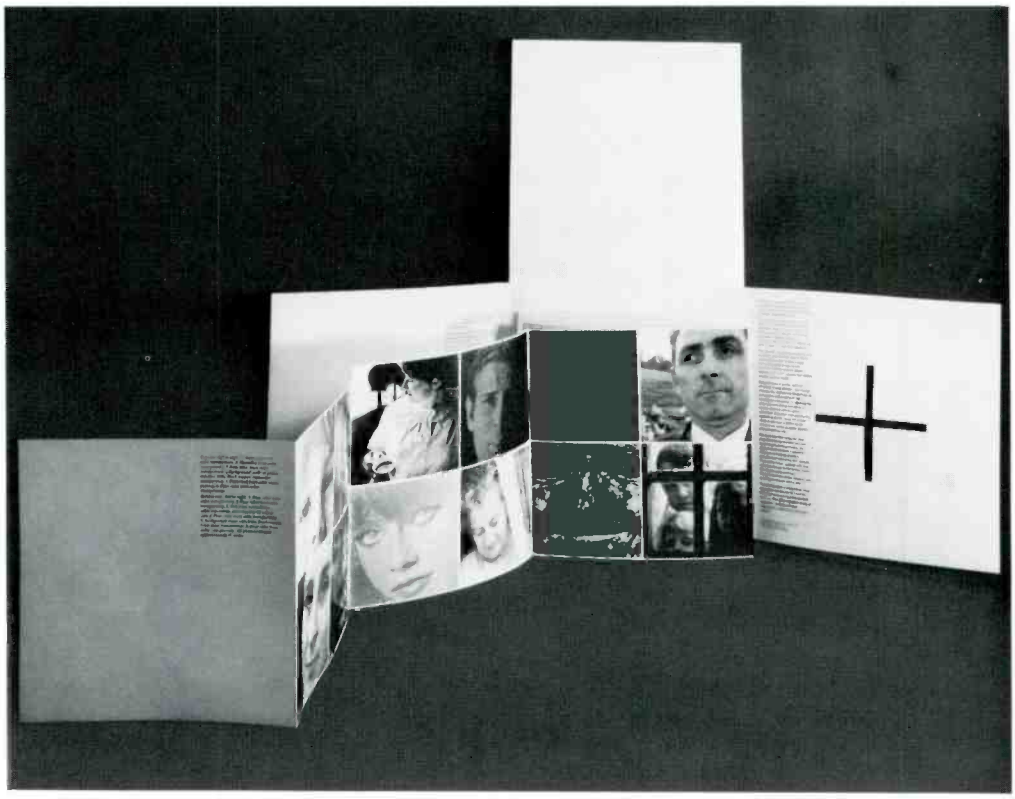
536
Art Director: Lou Dorfsman
Designers: Lou Dorfsman, Peter Bradford
Photographers: Sol Mednick, Ben Rose
Agency: CBS/Broadcast Group
Client: Electronic Video Recording


WHY THE
BIG NEWS
IN ADVANCED
TECHNOLOGY
AND INTEGRITY
IS NOW THE
TFS-CT
SUPER
MURAL

537


This is V® 5 Polymer Coat-
ed Cellophane from Olin.
It's the one to keep your
vended products fresher
longer. And it will give you
heat seals that are strong
as they are easy.
Olin
V5

538



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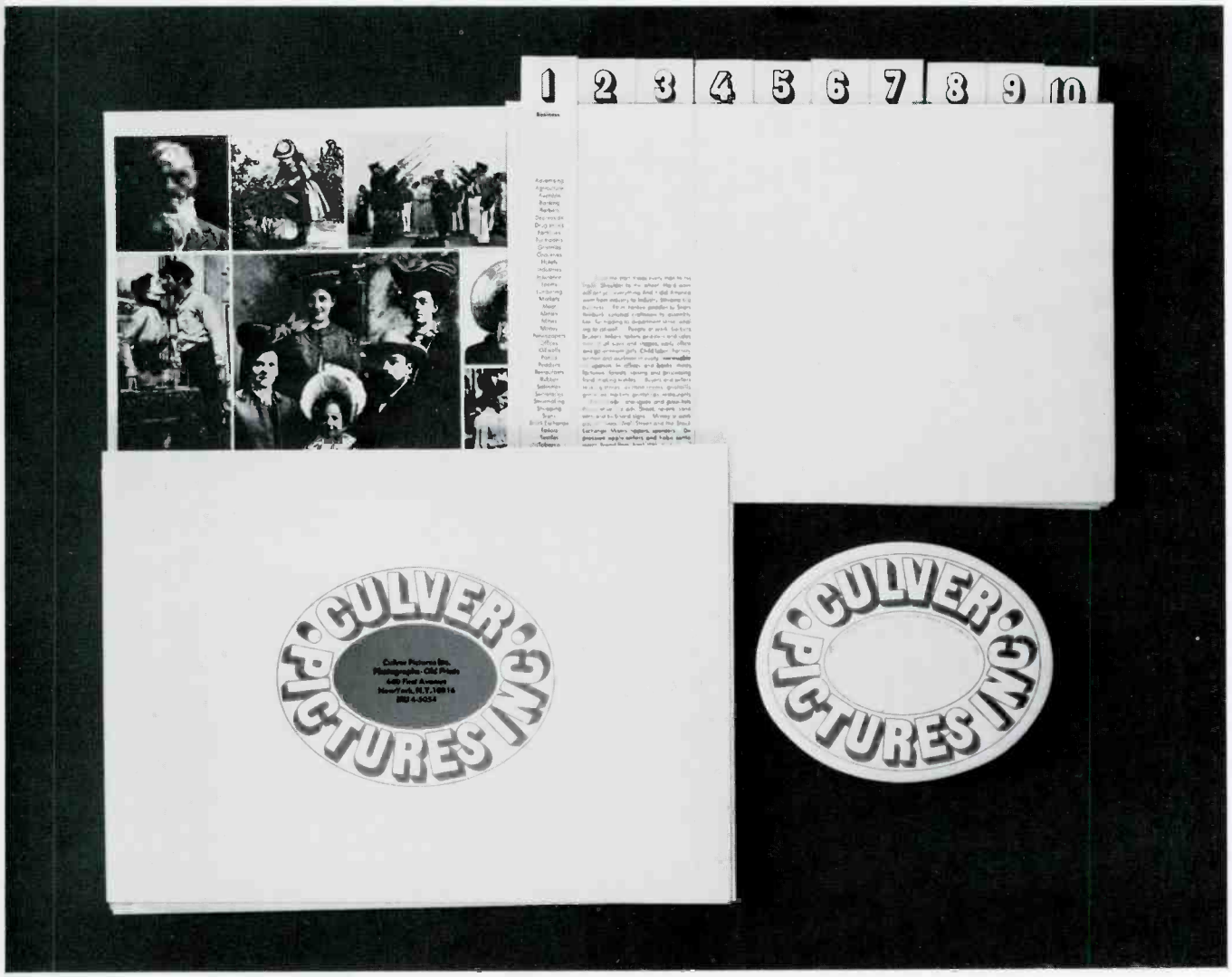


540

541

537
Art Director/Designer: Mike deLesseps
Artists: Tom McGlinchy, Mike Randazzo
Photographers: George Haling, Paul Weller
Copywriter: Sid Fields
Client: American Can Company

538
Art Director/Designer/Artist: Murrell Rybiski
Copywriter: Don R. Dehon
Agency/Client: Olin Film Division

539
Art Director/Designer: Bob Rubin
Photographer: Otto Storch
Agency/Client: R. L. Rubin Incorporated

540
Art Director/Designer: Annagret Beier
Artist: Lubalin, Smith, Carnase
Copywriter: Irma Jackson
Agency: Lubalin, Smith, Carnase, Inc.
Client: Culver Pictures, Inc.

541
Art Director/Designer: Walter Lefmann
Copywriter: Velma Francis
Client: Time Magazine

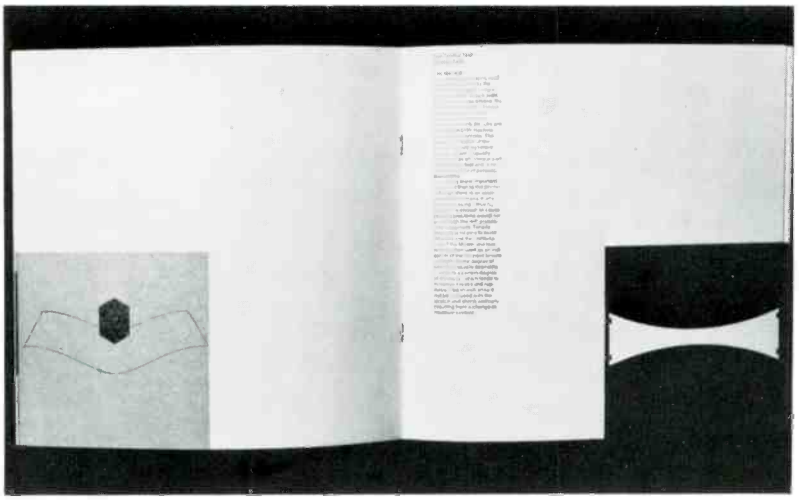
542 DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist: Louis Spina
Copywriter: Liz LeMay
Agency: Ted Bates & Company
Client: Ortho Pharmaceutical Corp.

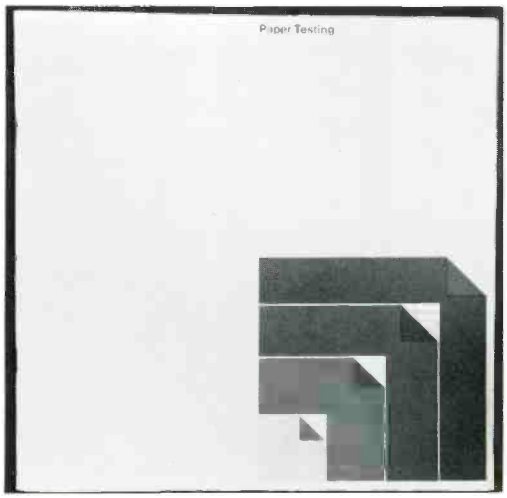
543
Art Director: Jim Miho
Artist: Edward Deniega
Copywriter: Richard Fithian
Agency: Needham, Harper & Steers
Client: Champion Paper

544
Art Director: John Berg
Designer/Artist: Henreitta Condak
Agency/Client: Columbia Records

545
Art Director/Designer: John Berg
Artist: Nick Fasciano
Agency/Client: Columbia Records

542





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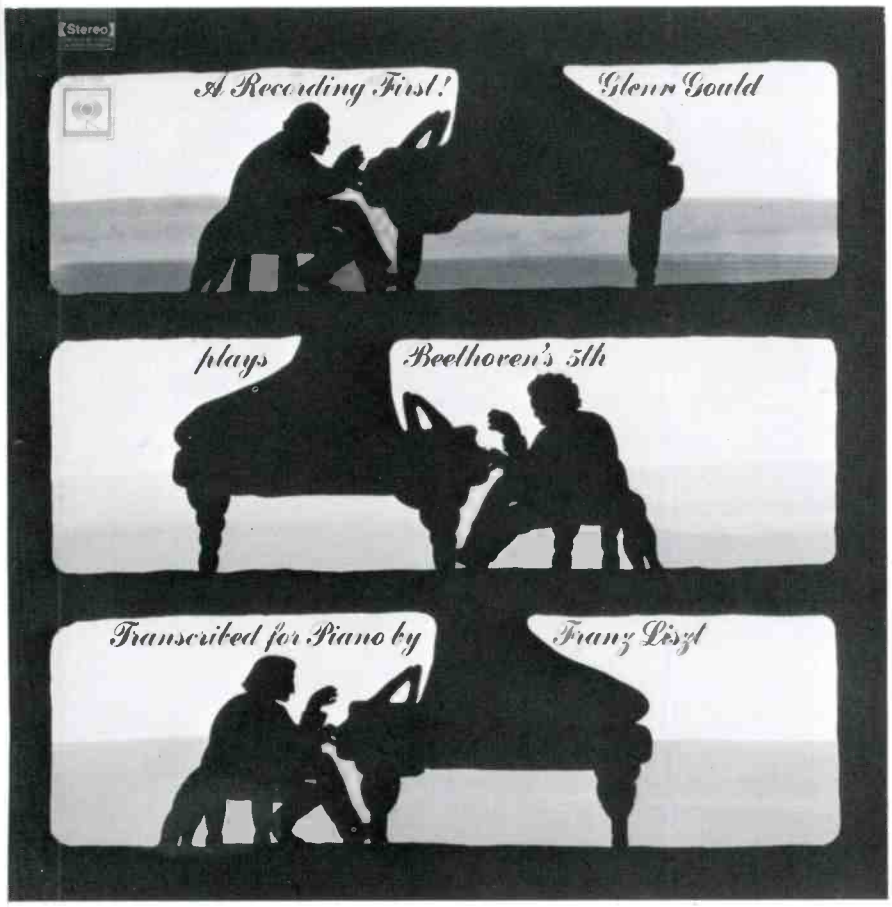
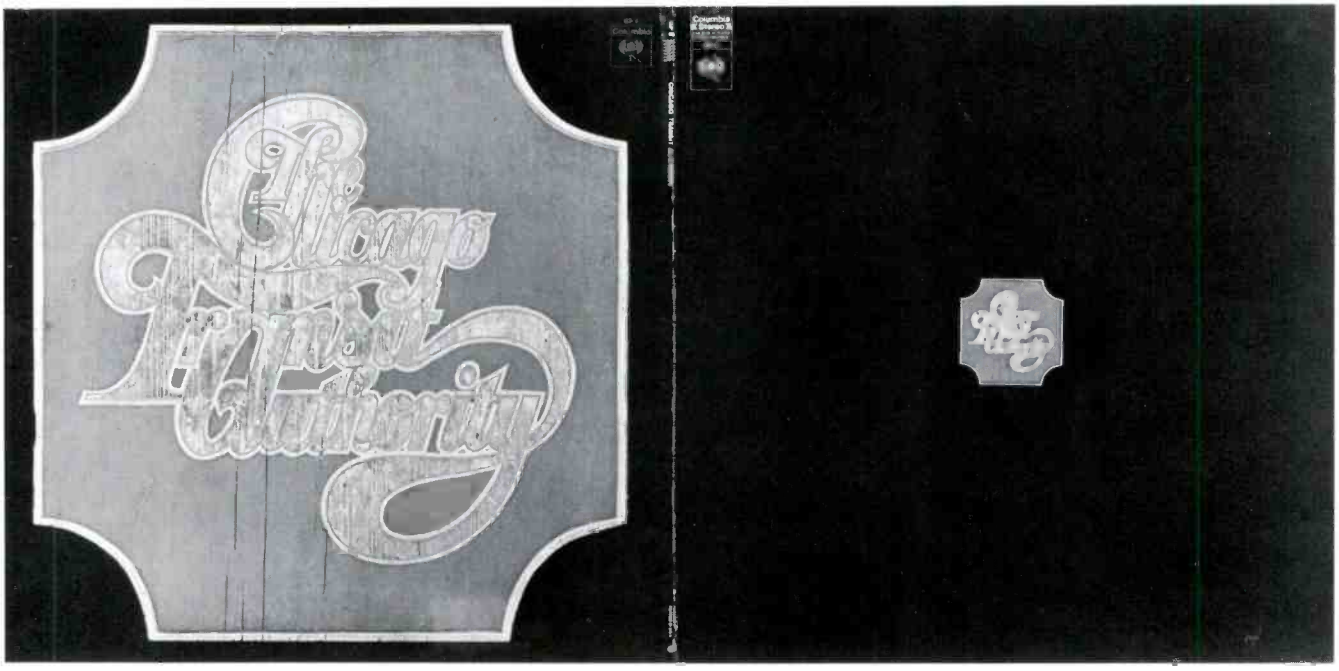
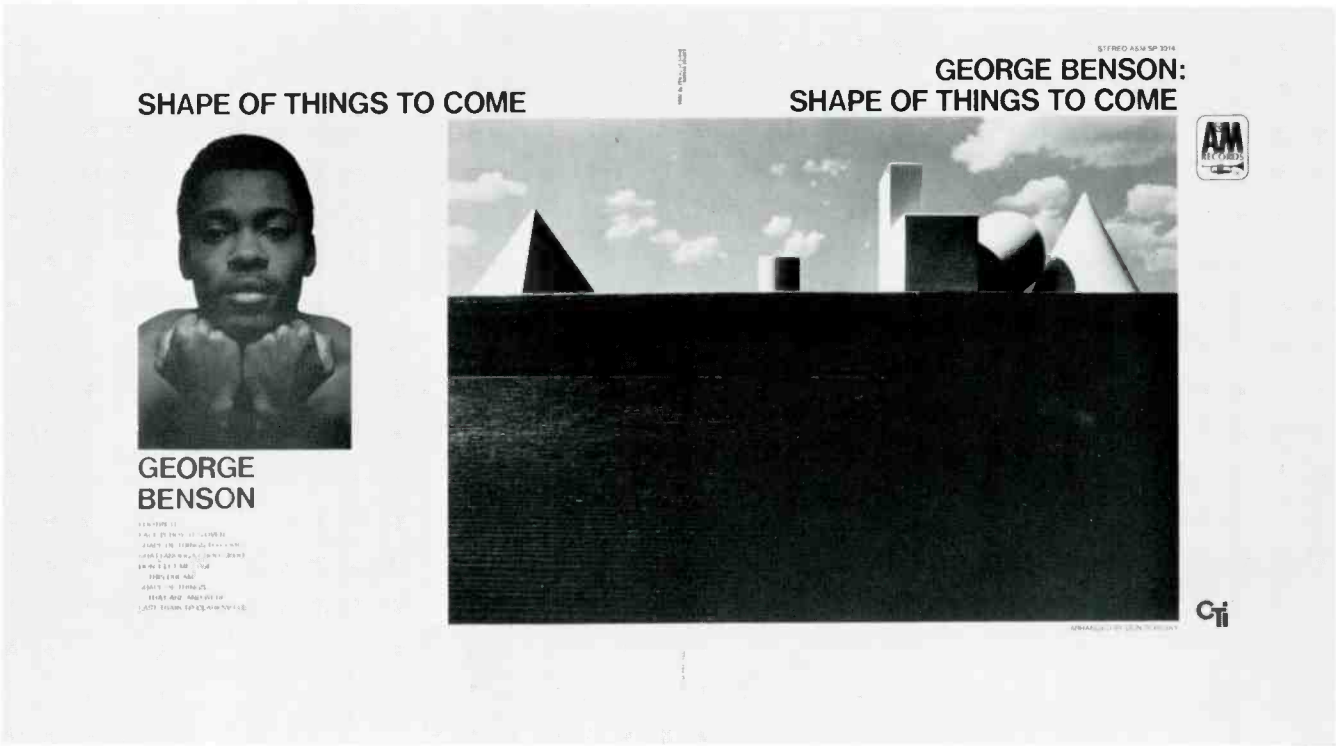

Stereo
A Recording First!
Glenn Gould
plays
Beethoven's 5th
Transcribed for Piano by
Franz Liszt

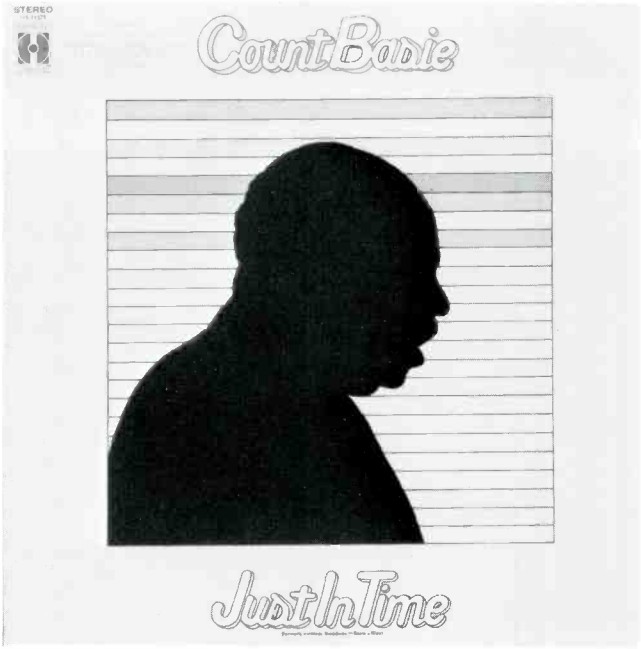
544


Blood Sweat & Tears
Columbia

545



546



547

546
Art Director: Sam Antupit
Photographer: Pete Turner
Agency: Hess and/or Antupit
Client: A&M Records

547
Art Directors: John Berg, Tony Lane
Designer/Artist: Ron Coro
Agency/Client: Columbia Records

548 DISTINCTIVE MERIT AWARD
Art Director: John Berg
Designer/Artist: Henreitta Condak
Agency/Client: Columbia Records

549
Art Director/Designer/Artist: Joseph Stelmach
Photographer: Nicholas Sangiamo
Client: RCA Records

550
Art Director/Designer: John Berg
Photographers: Don Hunstein, John Berg
Agency/Client: Columbia Records


Glenn Gould
Scriabin: Sonata No. 3
Prokofiev: Sonata No. 7

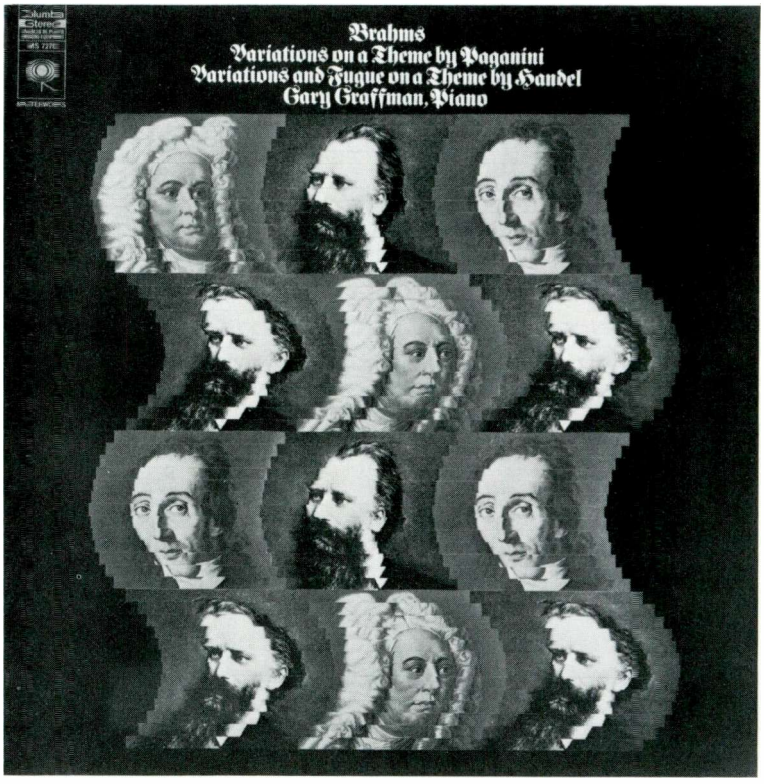
548


RCA
VICTOR

549


Terry Riley
A Rainbow In Curved Air

550



551

551
Art Directors: John Berg, Tony Lane
Designer: Ron Coro
Agency/Client: Columbia Records

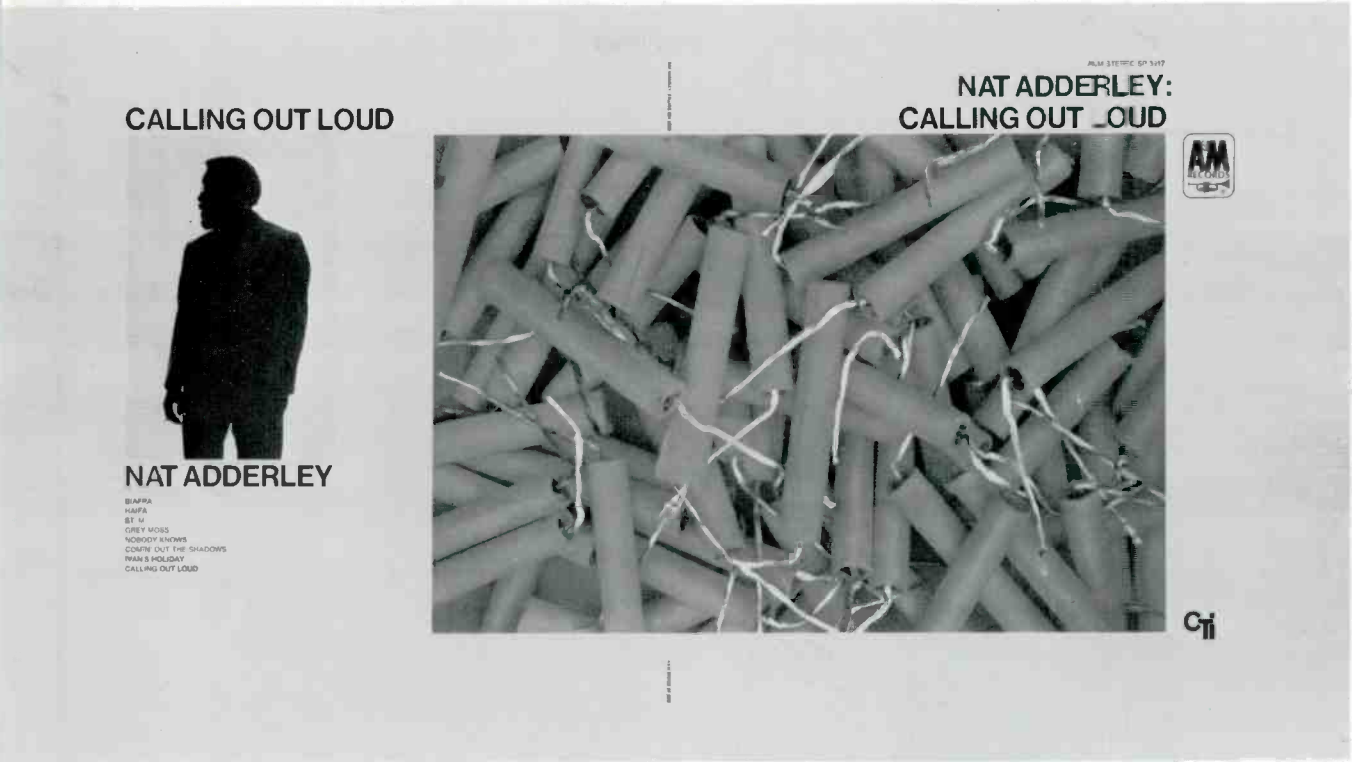
552
Art Directors: John Berg, Tony Lane
Designer: Ron Coro
Agency/Client: Columbia Records

553
Art Director: Sam Antupit
Photographer: Pete Turner
Agency: Hess and/or Antupit
Client: A&M Records

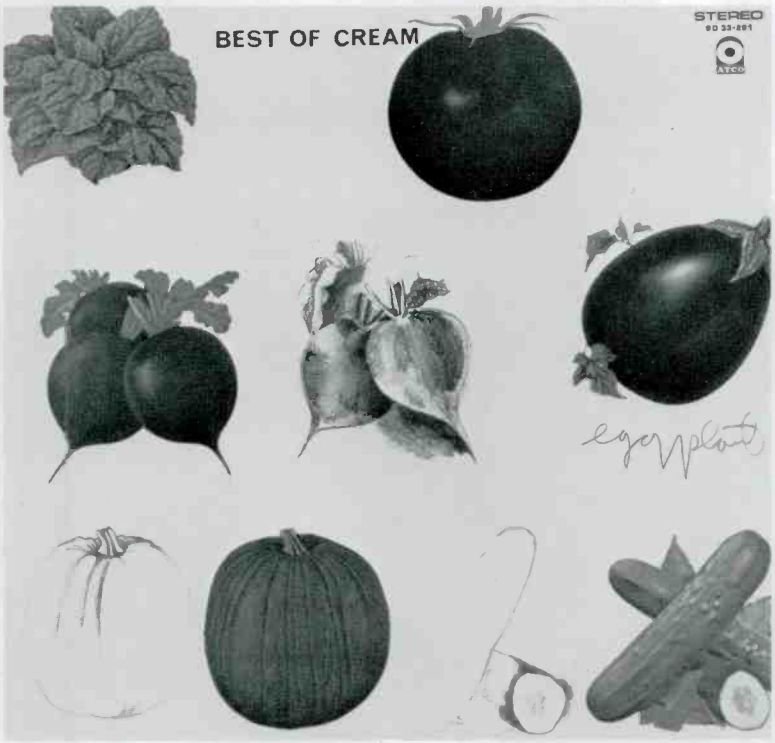
554
Art Director: Nesuhi Ertegun
Designer/Artist: Jim Dine
Client: Atco Records

555
Art Directors: John Berg, Tony Lane
Designer: Ron Coro
Photographer: Don Hunstein
Agency/Client: Columbia Records

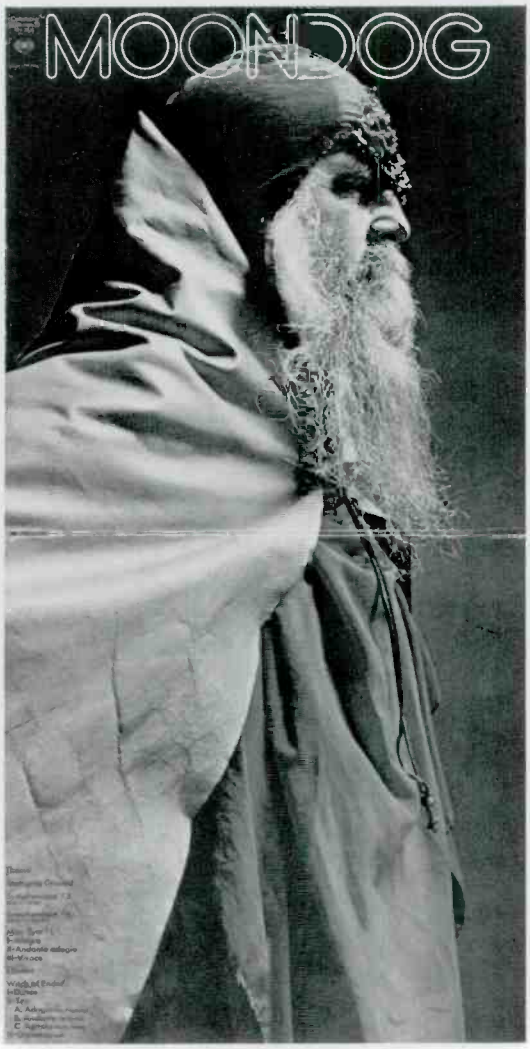
552


CALLING OUT LOUD
NAT ADDERLEY
BIAFRA
HAIFA
ST. M
GREY MOBS
NOBODY KNOWS
COMIN' OUT THE SHADOWS
PAIN'S HOLIDAY
CALLING OUT LOUD
NAT ADDERLEY:
CALLING OUT LOUD
A&M RECORDS
CTI

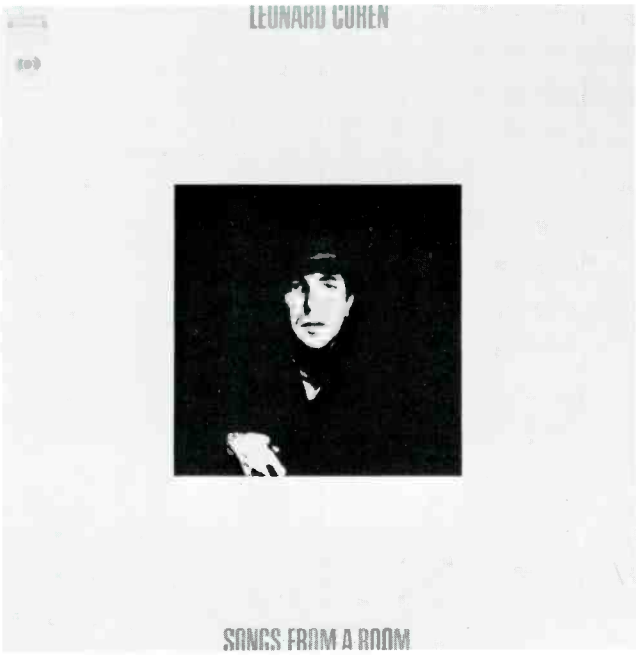
553


BEST OF CREAM
STEREO
ATCO
eggplant

554


MOONDOG

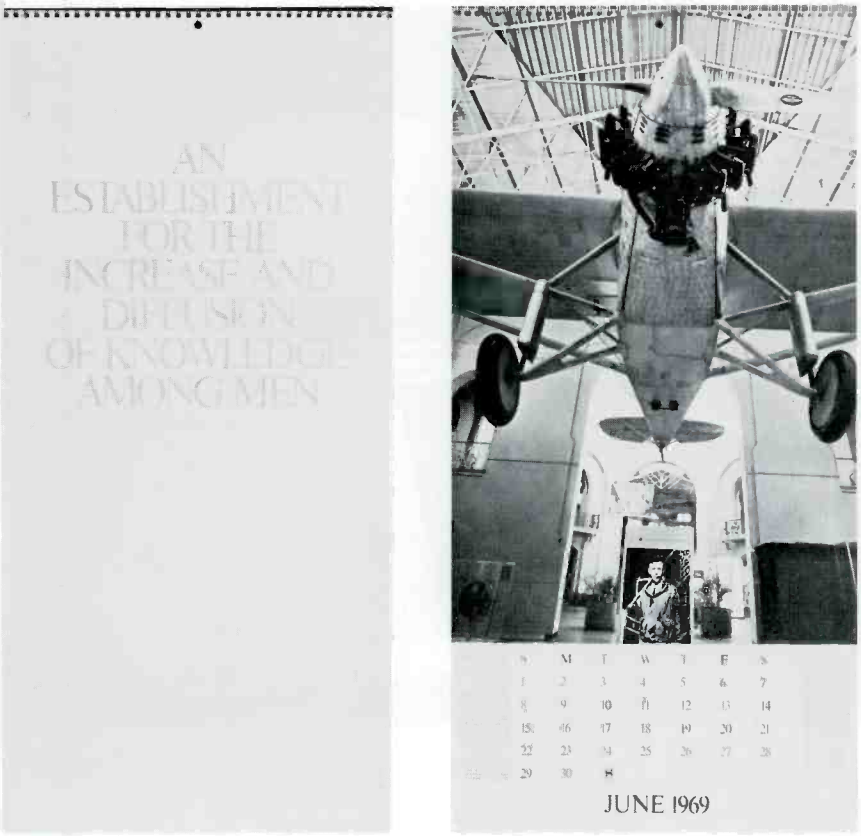
555



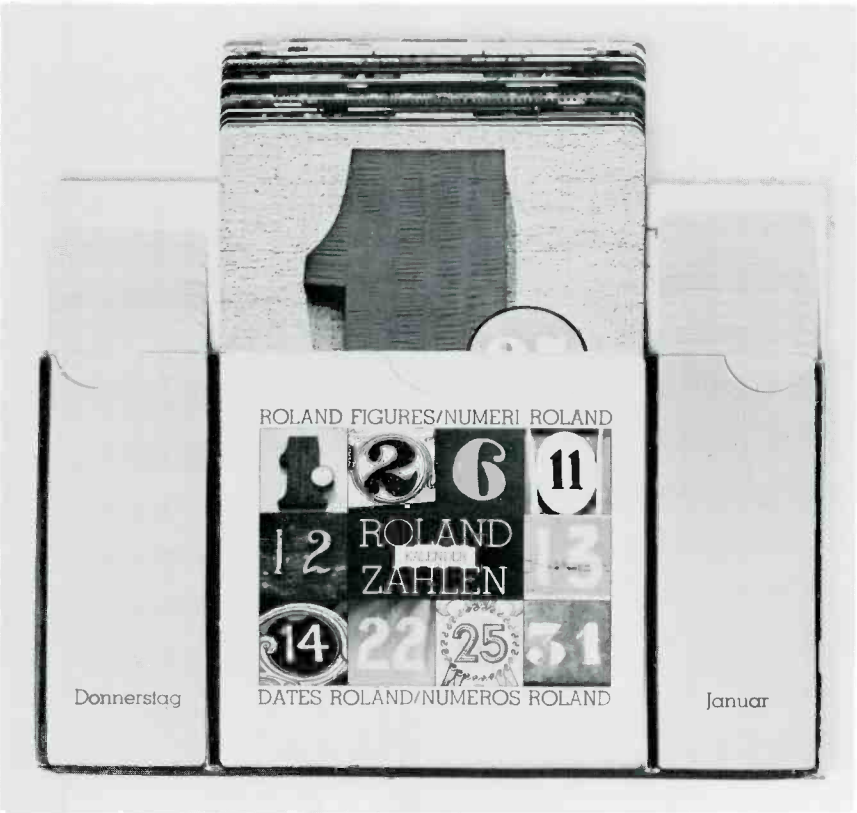
556

557

558



559



560

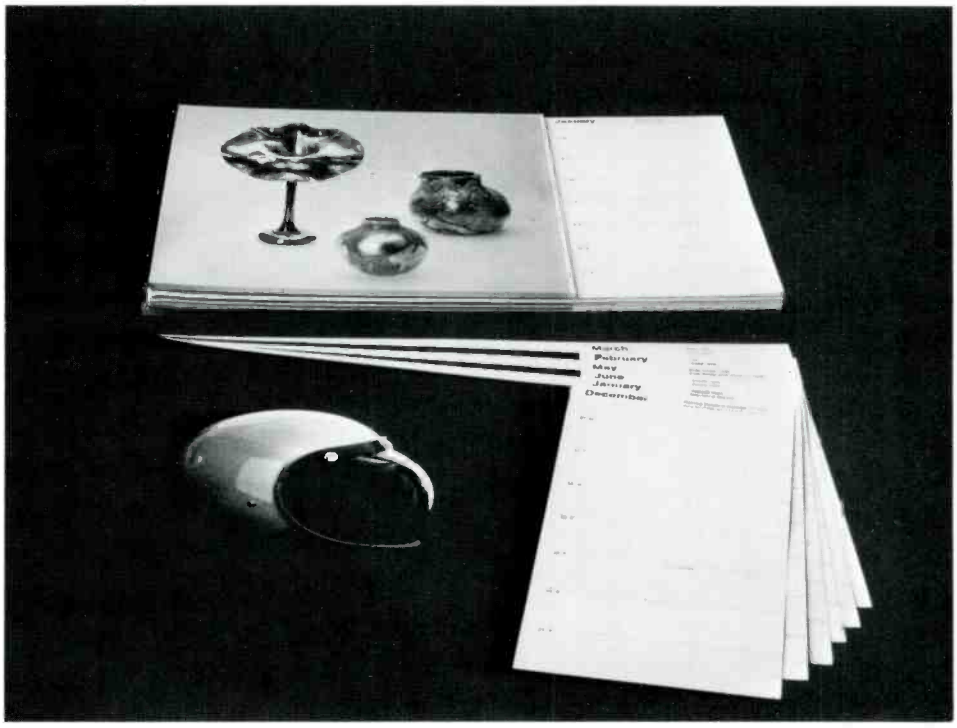
556
Art Directors: Ira Friedlander, John Berg
Designer: Ira Friedlander
Photographer: John Berg
Agency/Client: Columbia Records

557 DISTINCTIVE MERIT AWARD
Art Director/Designer: John Berg
Artist: Nick Fasciano
Photographer: Sandy Speiser
Agency/Client: Columbia Records

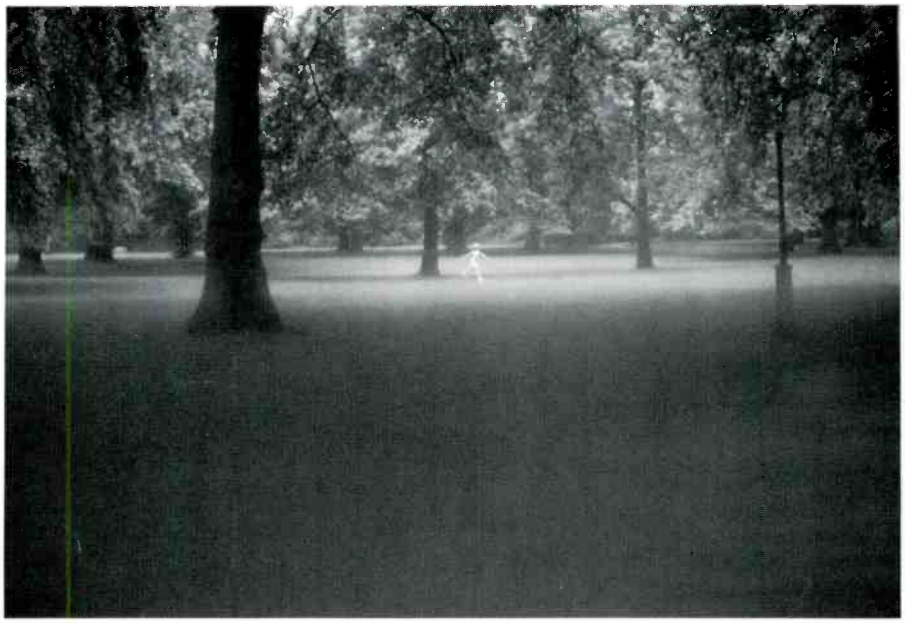
558
Art Director: Mark Schulman
Designer: Dino Danelli
Artist: Rene Magritte
Client: Atlantic Records

559
Art Director/Designer: Bernie Vangrin
Photographers: Harold Corsini, Richard Noble
Copywriter: Neil Fisher
Agency: Ketchum, MacLeod & Grove, Inc.
Client: Scott Paper Company

560
Art Director/Designer: Olaf Leu
Artists: G. Sobek, Th. Luettge, Hollenstein, R. W. Schlegelmilch, H. H. Bauman
Copywriter: U-J Philipp
Client: Roland Offset Maschinenfabrik

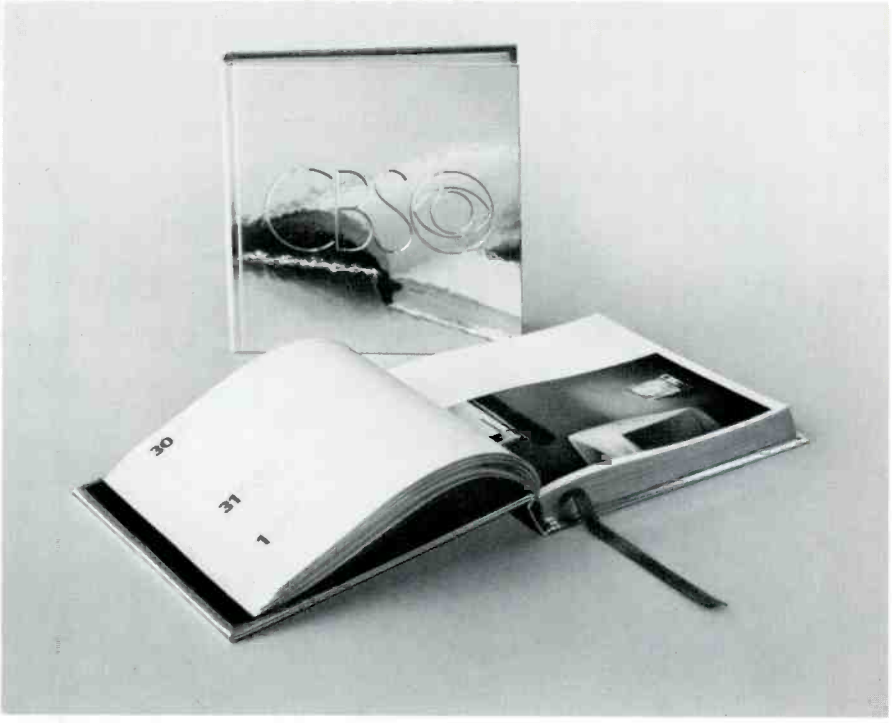

March
February
May
June
January
December

561



562


SAM ZAREMBER
PHOTOGRAPHY



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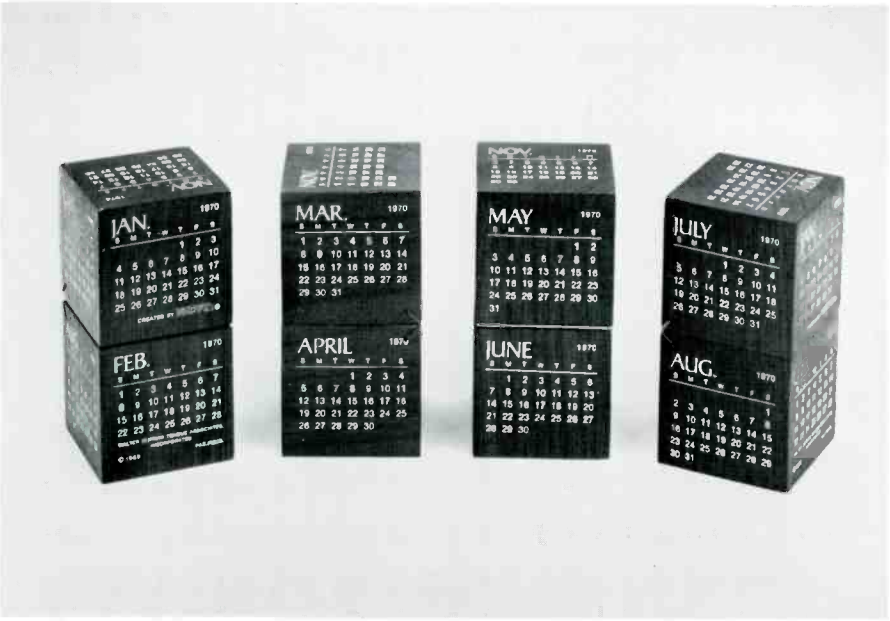


564

561
Art Director/Designer: Edward Marson
Photographer: Stan Ries
Agency: Edward Marson Design
Client: The Museum of Modern Art

562
Art Director/Designer/Photographer/
Copywriter/Client: Sam Zarember

563 DISTINCTIVE MERIT AWARD
Art Director: Lou Dorfsman
Designers: Lou Dorfsman, Ted Andresakes, Joan Costa
Copywriter: Jacques Sammes
Client: CBS Television Network

564
Art Director: John Pardo
Designer: Terry Petty
Artist: Peter Margulen
Agency/Client: Walter Dorwin Teague Associates, Incorporated

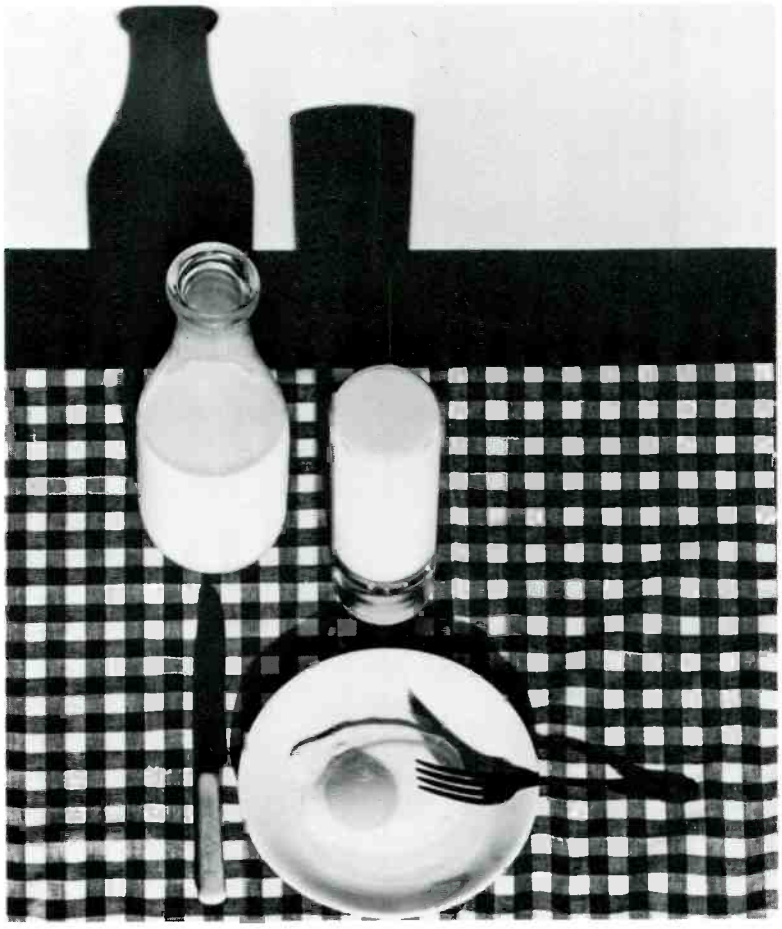
565

565
Art Director: Dick Drayton
Designer/Artist: Don Weller
Agency: Don Weller's Office
Client: Blum's of San Francisco

566
Art Director/Designer/Photographer:
Henry Sandbank
Agency: Henry Sandbank, Inc.
Clients: Hy Abbott, Inc., Henry Sandbank, Inc.

567
Art Director/Designer/Photographer:
Henry Sandbank
Agency: Henry Sandbank, Inc.
Clients: Hy Abbott, Inc., Henry Sandbank, Inc.

568
Art Director: Barbara White
Designer: Stephan Onken
Photographer: Sam Zarember
Copywriter: John Mann
Agency: William, Douglas, McAdams, Inc.
Client: Roche Laboratories



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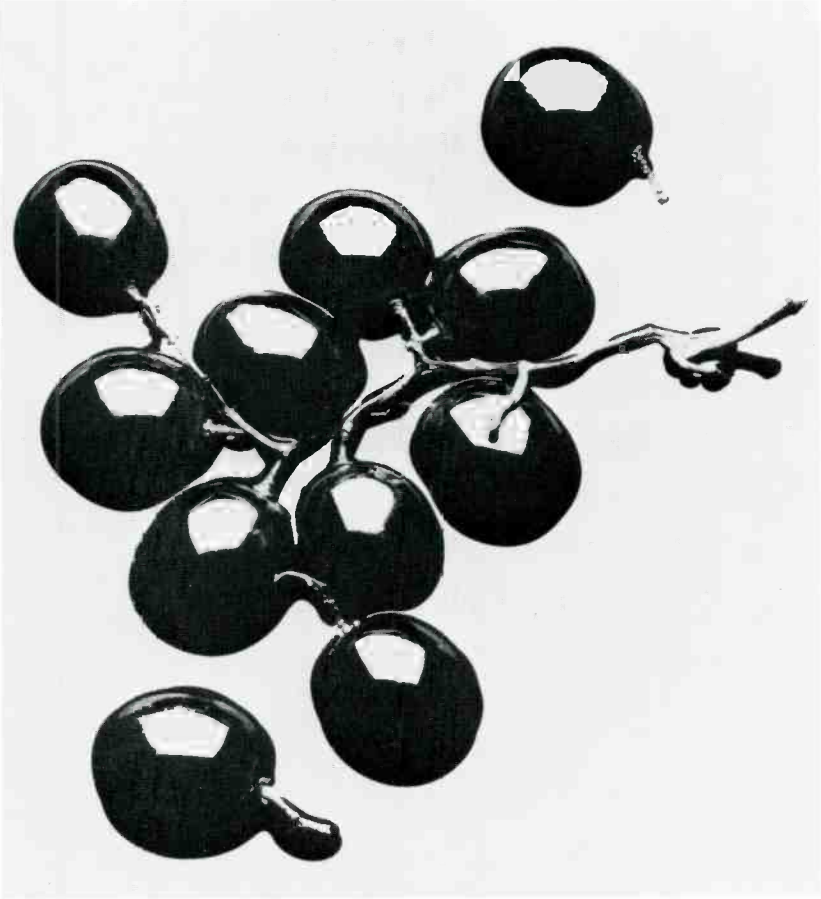

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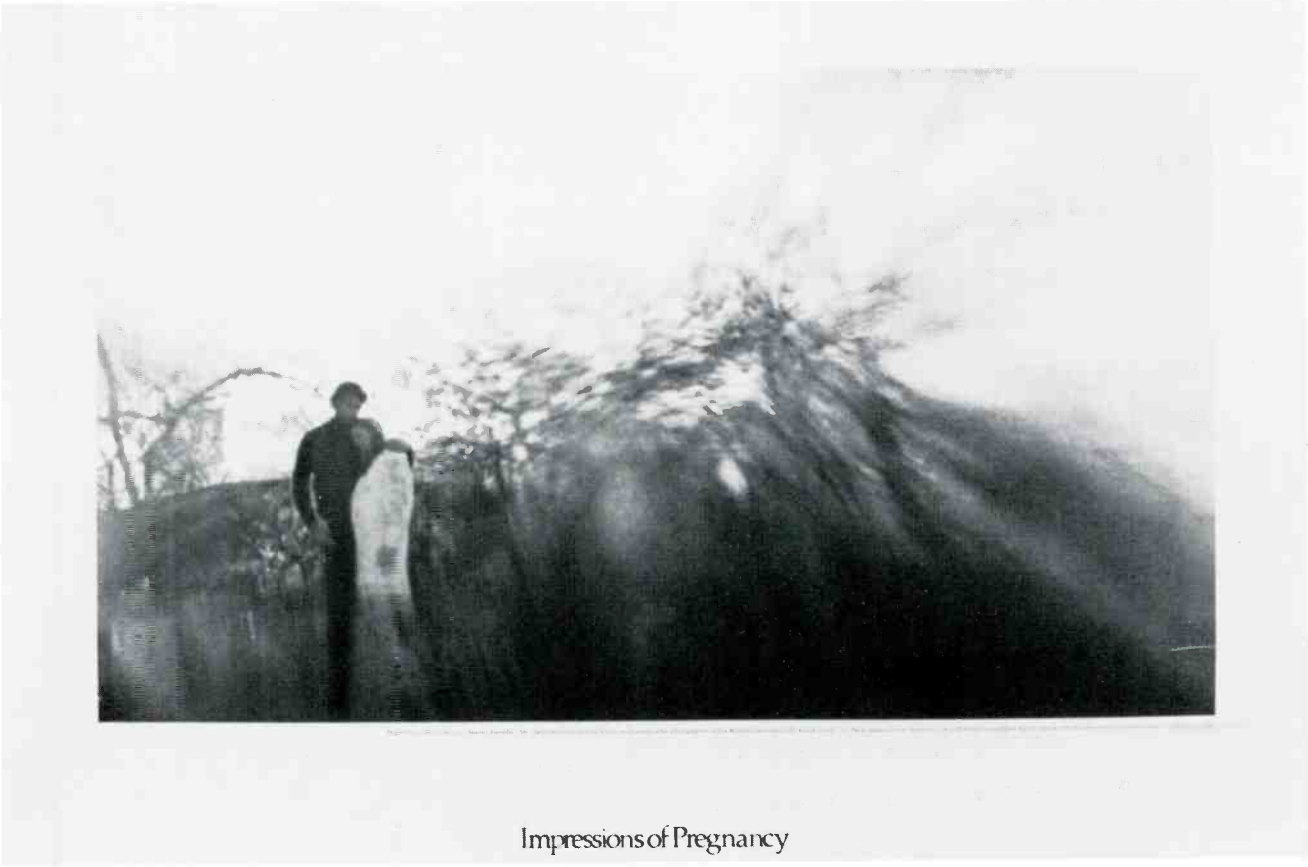
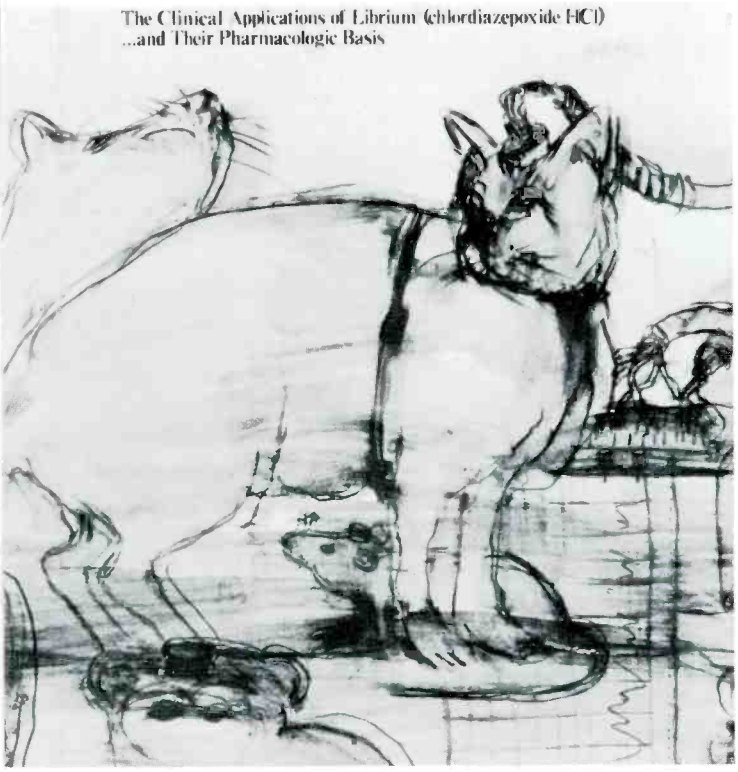


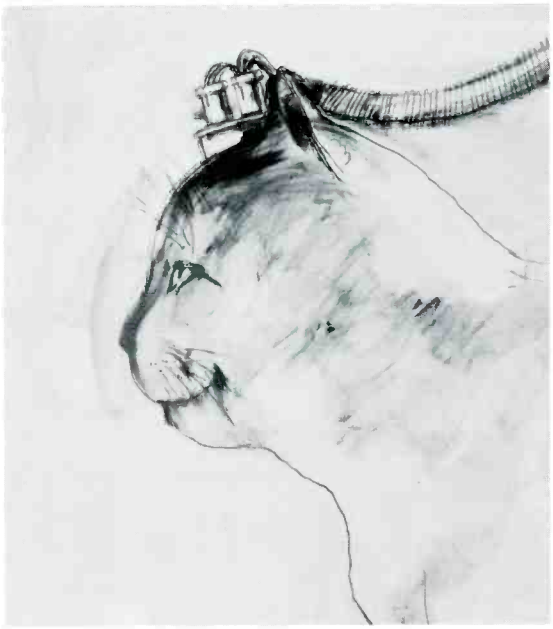
568

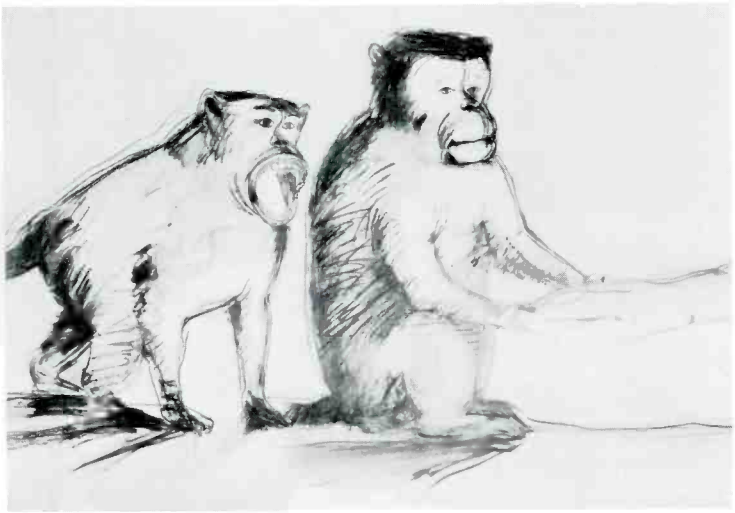
569
Art Director/Copywriter: L. F. Haverkost
Designer: Mike Smith
Artists: C. Passarelli; G. Colby, T. Kubit, K. Graning
Photographer: John Garvin
Agency/Client: Parke, Davis

570
Art Director: Alice Katz
Designer: Caroline Waloski
Artist: Cliff Condak
Copywriter: Ann Green
Agency: William Douglas McAdams, Inc.
Client: Roche Laboratories

569


The Clinical Applications of Librium (chlordiazepoxide HCl)
...and Their Pharmacologic Basis





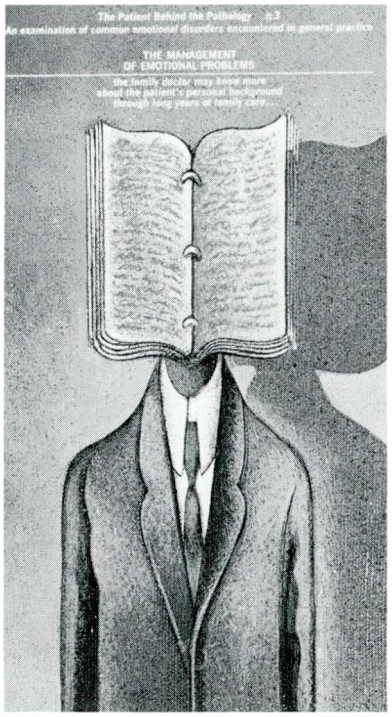
571
Art Directors: Harry Sehring, Alice Katz
Designer: Harry Sehring
Artist: Gilbert Stone
Copywriter: Al Sundel
Agency: William Douglas McAdams, Inc.
Client: Roche Laboratories

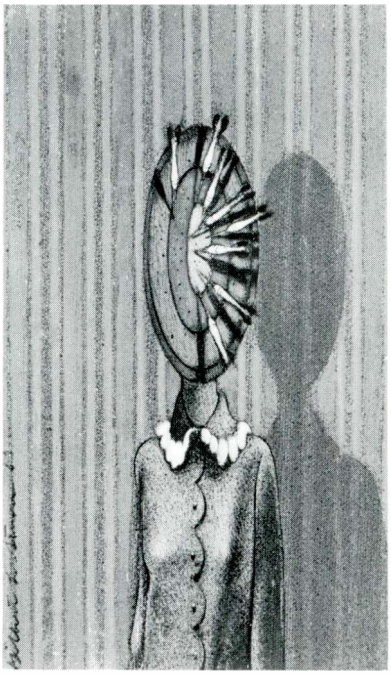
572
Art Director/Designer/Artist: Kurt Weihs
Agency: Lois Holland Callaway Inc.
Client: Neil Lovisco

573
Art Director/Designer/Artist: Giuseppe Lucci
Agency: Gardner Advertising Co.
Client: Scott Printing Co.

574
Art Director/Designer: Alice Katz
Artist: Martin Lipsitt
Copywriter: Elaine Lapidus
Agency: William Douglas McAdams, Inc.
Client: Roche Laboratories

575 DISTINCTIVE MERIT AWARD
Art Director/Designer/Photographer:
Joseph Alpern
Client: Joseph Alpern Studios





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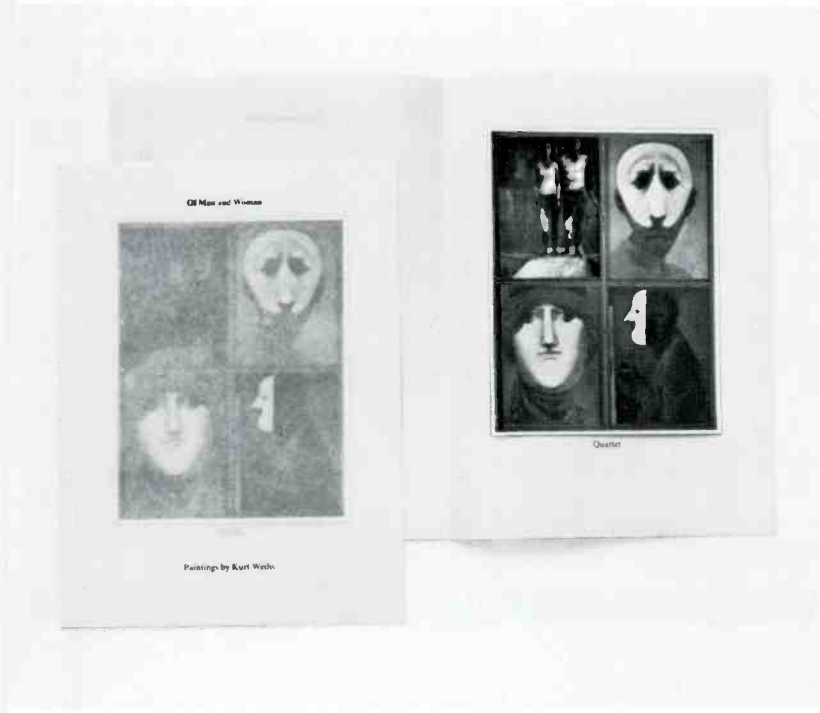

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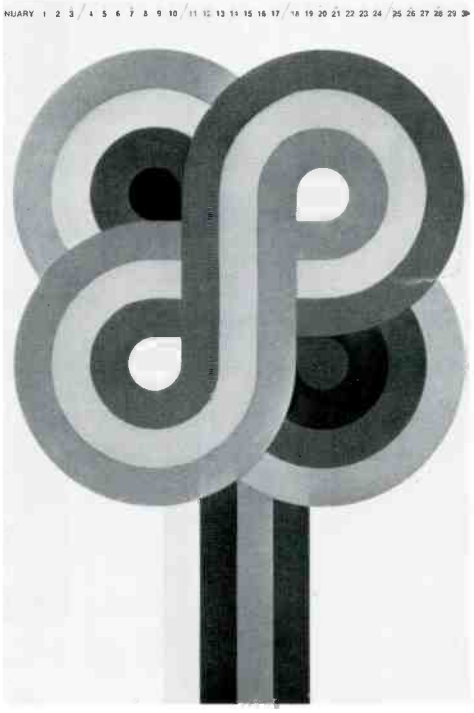
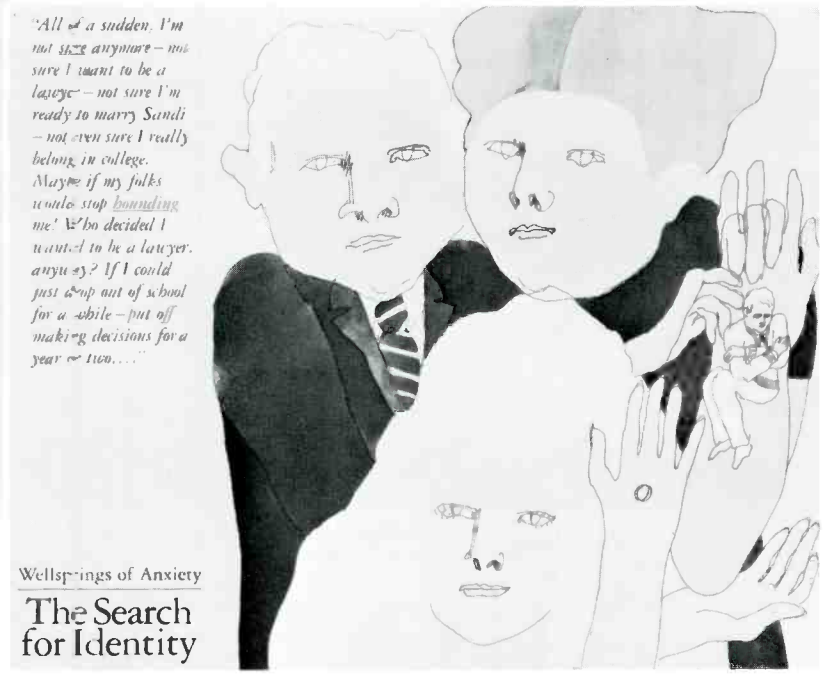
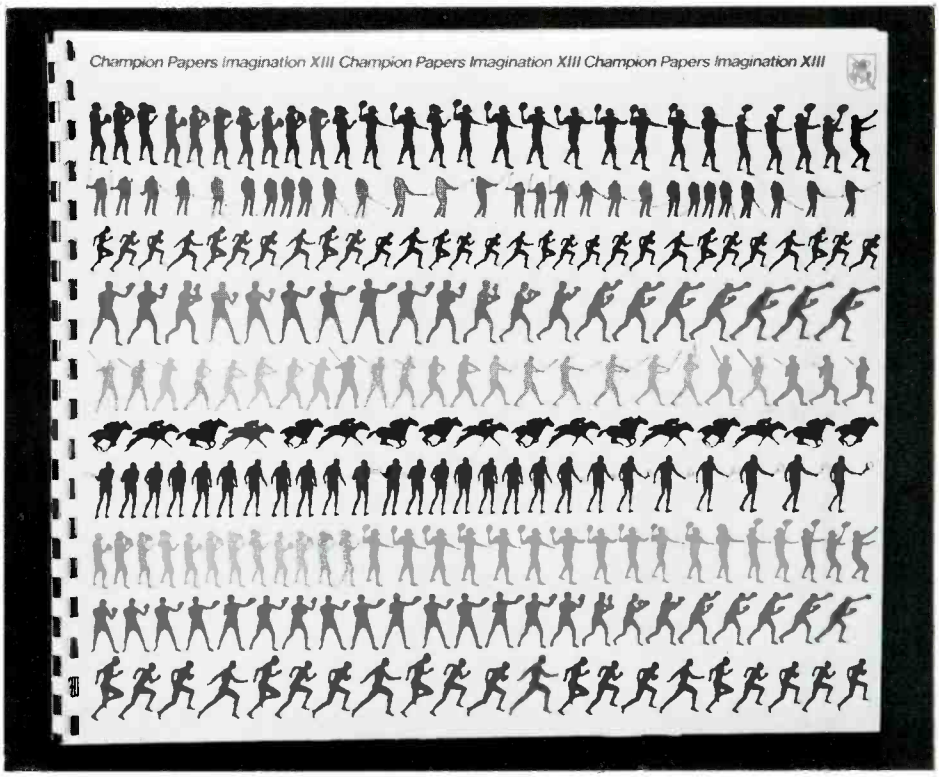


573



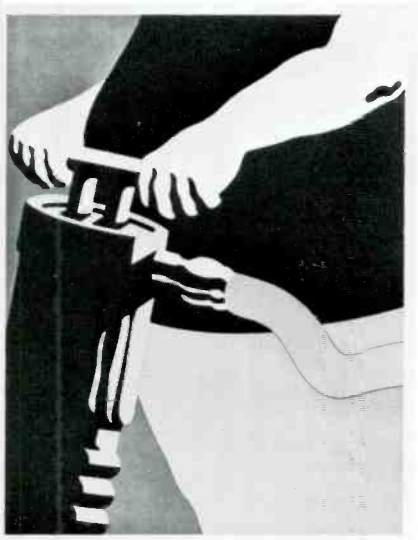
574

575

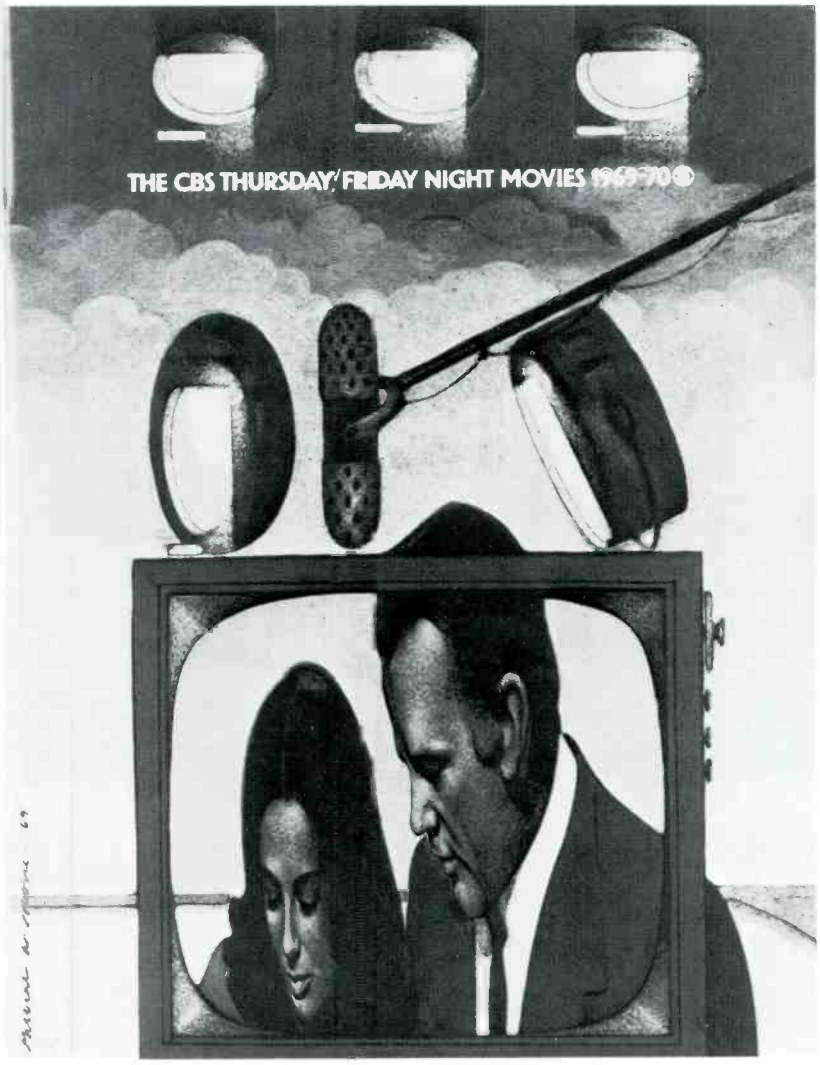

Champion Papers Imagination XIII Champion Papers Imagination XIII Champion Papers Imagination XIII


Bill Veeck's All-time All star Team
Bill Veeck

576



577



578

576
Art Director/Designer: Miho
Artists: Glaser, Davis, Coiner, McMahon, Hogarth
Photographers: Kane, Marco, Wolf, Turner, Massie, Biever
Copywriter: Howard Foley
Agency: Needham Harper & Steers
Client: Champion Paper

577
Art Director: Don Ozyp
Designers: Ron Mabey, Pete Marks
Artist: Pete Marks
Copywriter: Jerry Lewicky
Agency: Jayme Organization
Client: B & K Instruments

578
Art Director: Lou Dorfsman
Designer: Judy Perry
Artist: Gilbert Stone
Copywriter: John M. Wilkoff
Client: CBS Television Network

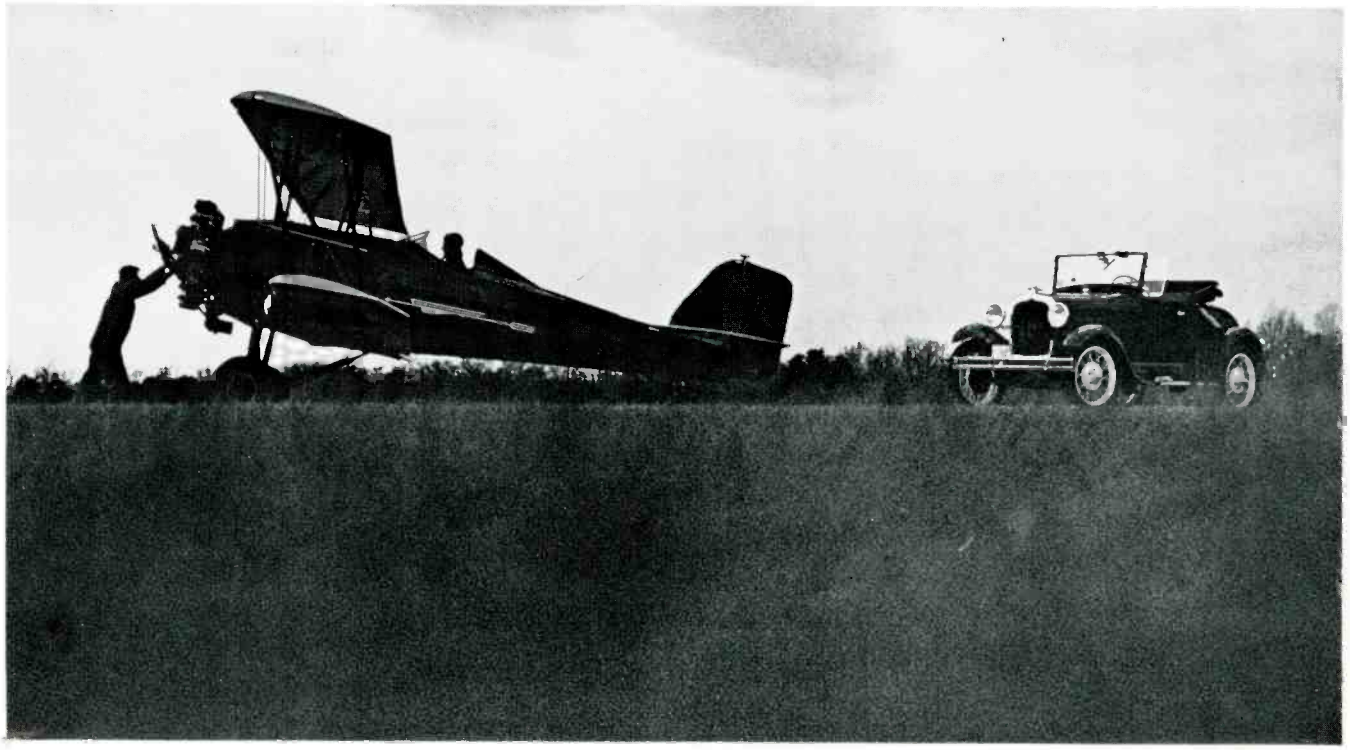
"I thought that once the children were older, things would improve. I'd certainly be calmer. And I'd have time to use my mind again... I might even go back and get my master's degree and amount to something. Somehow I still found myself chained to the range, the sink, the ironing board — the whole endless, unbearable routine! And then — one day — I just couldn't stand it any longer..."

Simulated psychiatric interview excerpt

Wellsprings of Anxiety

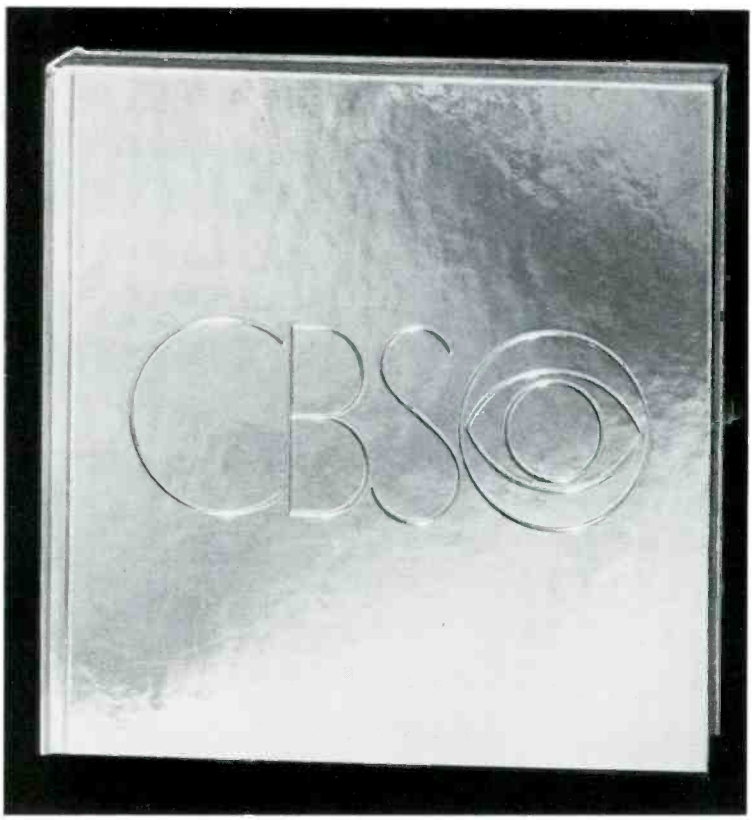
The Search for Identity

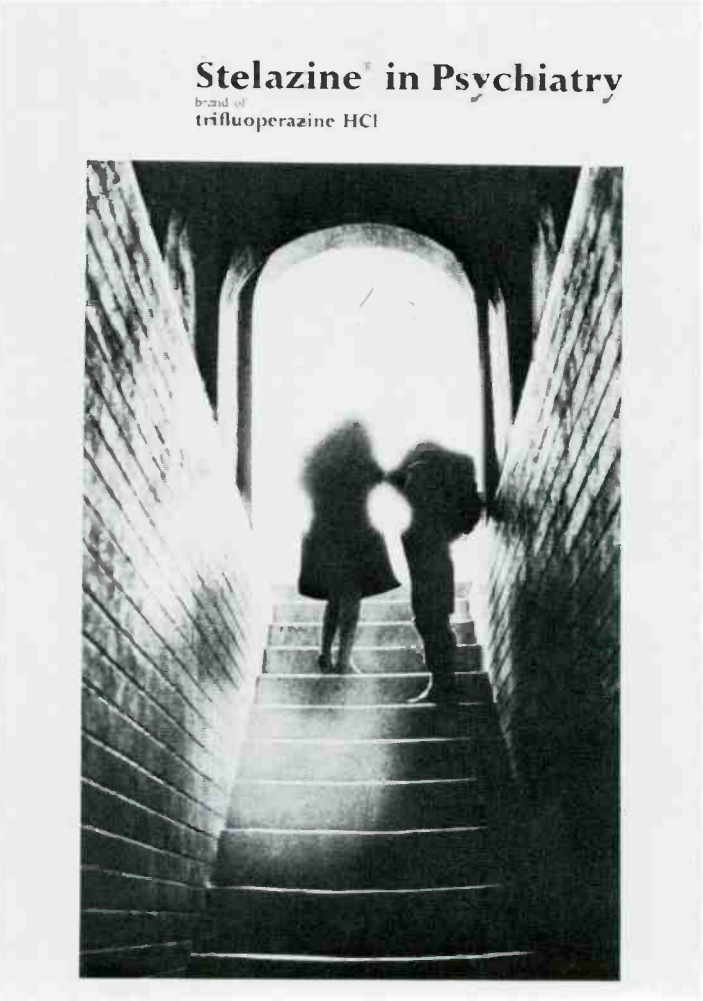
579



580

581





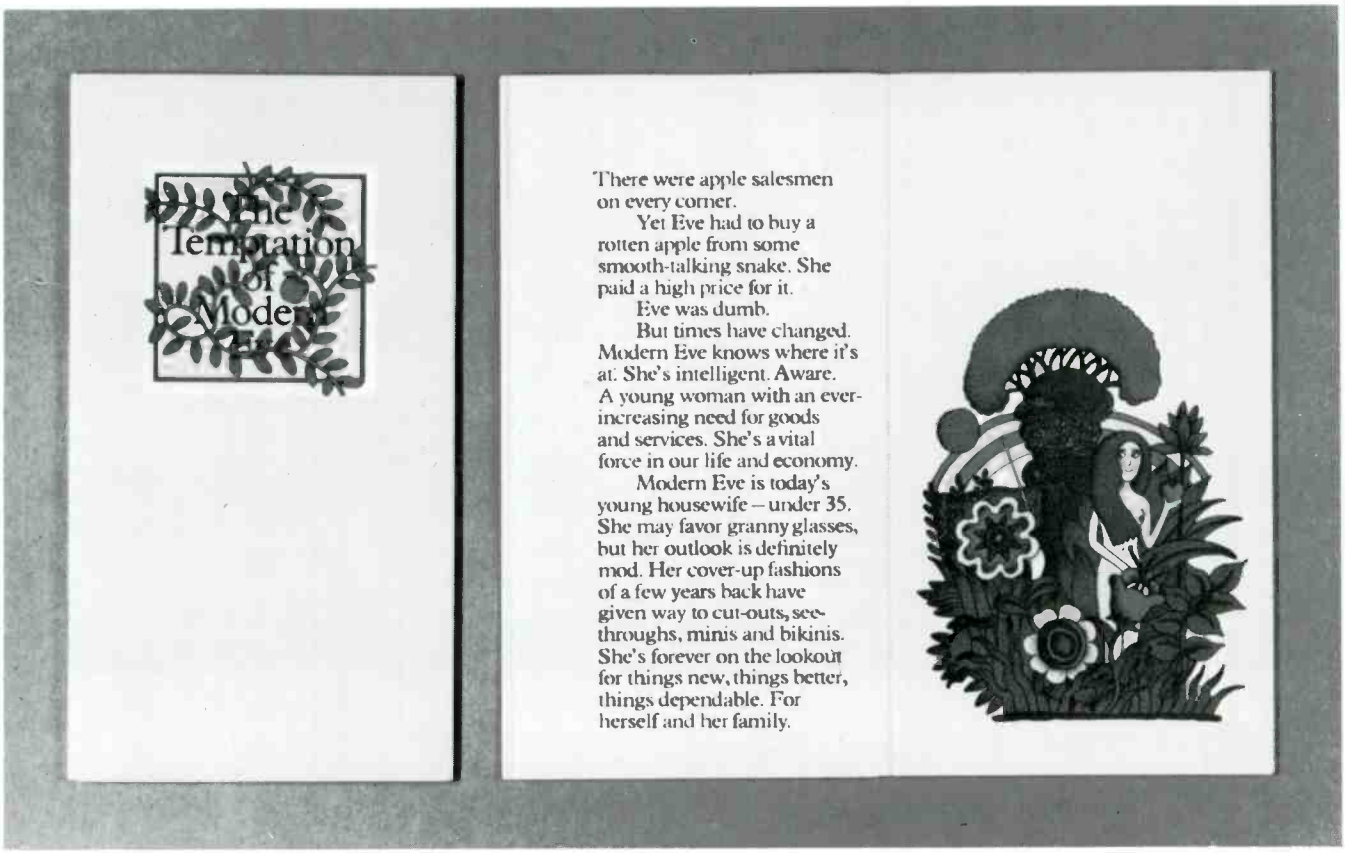
582

579
Art Director/Designer: Alice Katz
Artist: Martin Lipsitt
Copywriter: Elaine Lapidus
Agency: William Douglas McAdams, Inc.
Client: Roche Laboratories

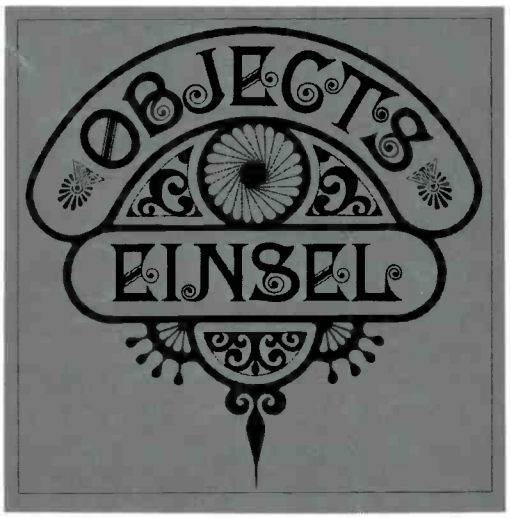
580
Art Director: Salvatore Veuti
Photographer: Marvin Koner
Copywriter: Clem Bittner
Agency: Creamer-Colarossi
Client: Texaco

581 DISTINCTIVE MERIT AWARD
Art Director: Lou Dorfsman
Designers: Lou Dorfsman, Ted Andresakes, Joan Costa
Copywriter: Jacques Sammes
Client: CBS Television Network

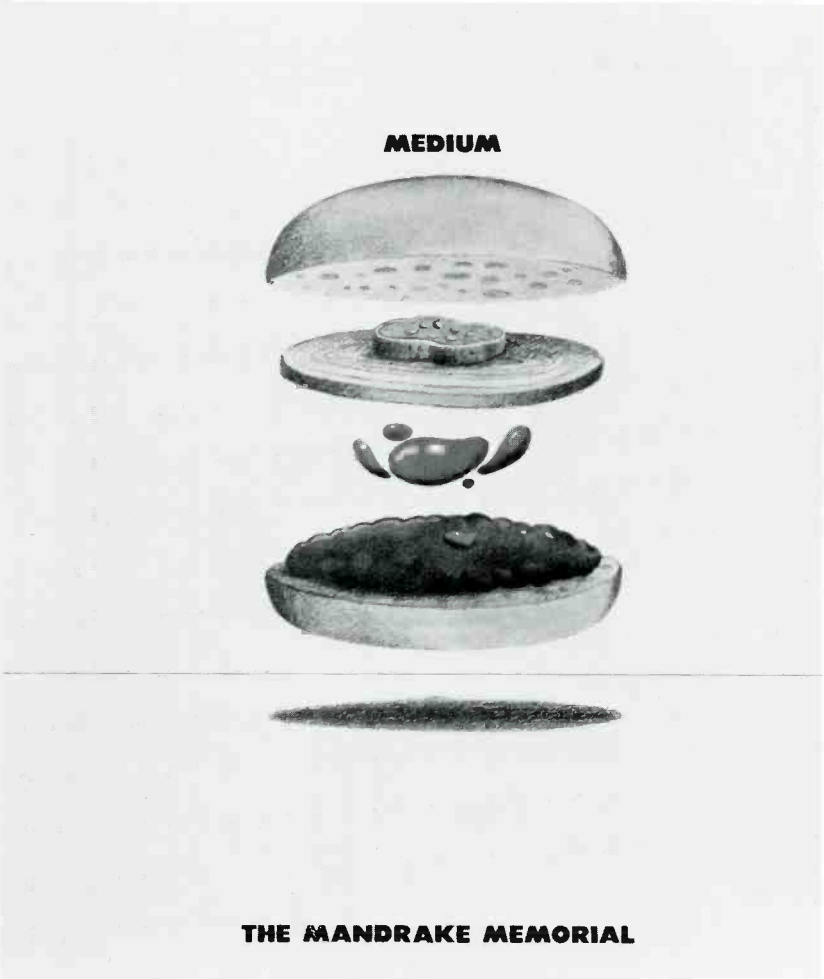
582
Art Director: Alan J. Klawans
Designer: Margaret G. Hawley
Photographer: George Krause
Copywriter: Judy Kroeger
Agency/Client: Smith Kline & French


The Temptation of Modern Eve
There were apple salesmen on every corner.
Yet Eve had to buy a rotten apple from some smooth-talking snake. She paid a high price for it.
Eve was dumb.
But times have changed. Modern Eve knows where it's at. She's intelligent. Aware. A young woman with an ever-increasing need for goods and services. She's a vital force in our life and economy.
Modern Eve is today's young housewife – under 35. She may favor granny glasses, but her outlook is definitely mod. Her cover-up fashions of a few years back have given way to cut-outs, see-throughs, minis and bikinis. She's forever on the lookout for things new, things better, things dependable. For herself and her family.

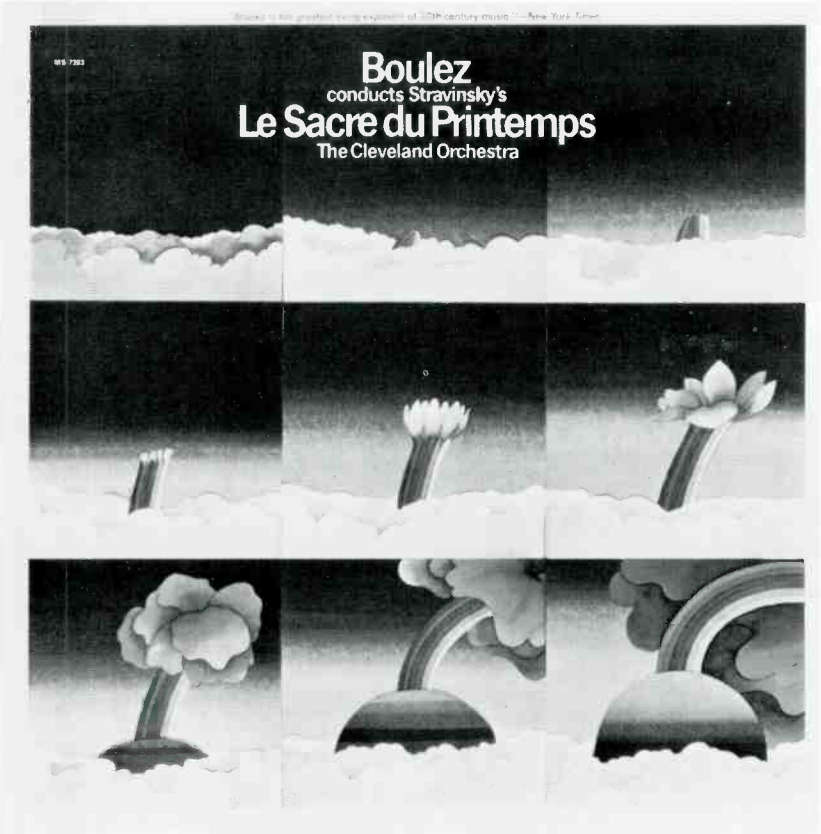
583


OBJECTS
EINSEL

584



585



586

583
Art Director: Ted Andresakes
Designers: Ted Andresakes, Joel Azerrad
Artist: Simms Taback
Copywriter: James M. Shumaker
Client: CBS Television Stations

584
Art Director/Designer/Artist/Copywriter/
Client: Walter Einsel
Photographer: Hal Davis

585
Art Director: Kevin Eggers
Designer/Artist: Milton Glaser
Client: Poppy Records

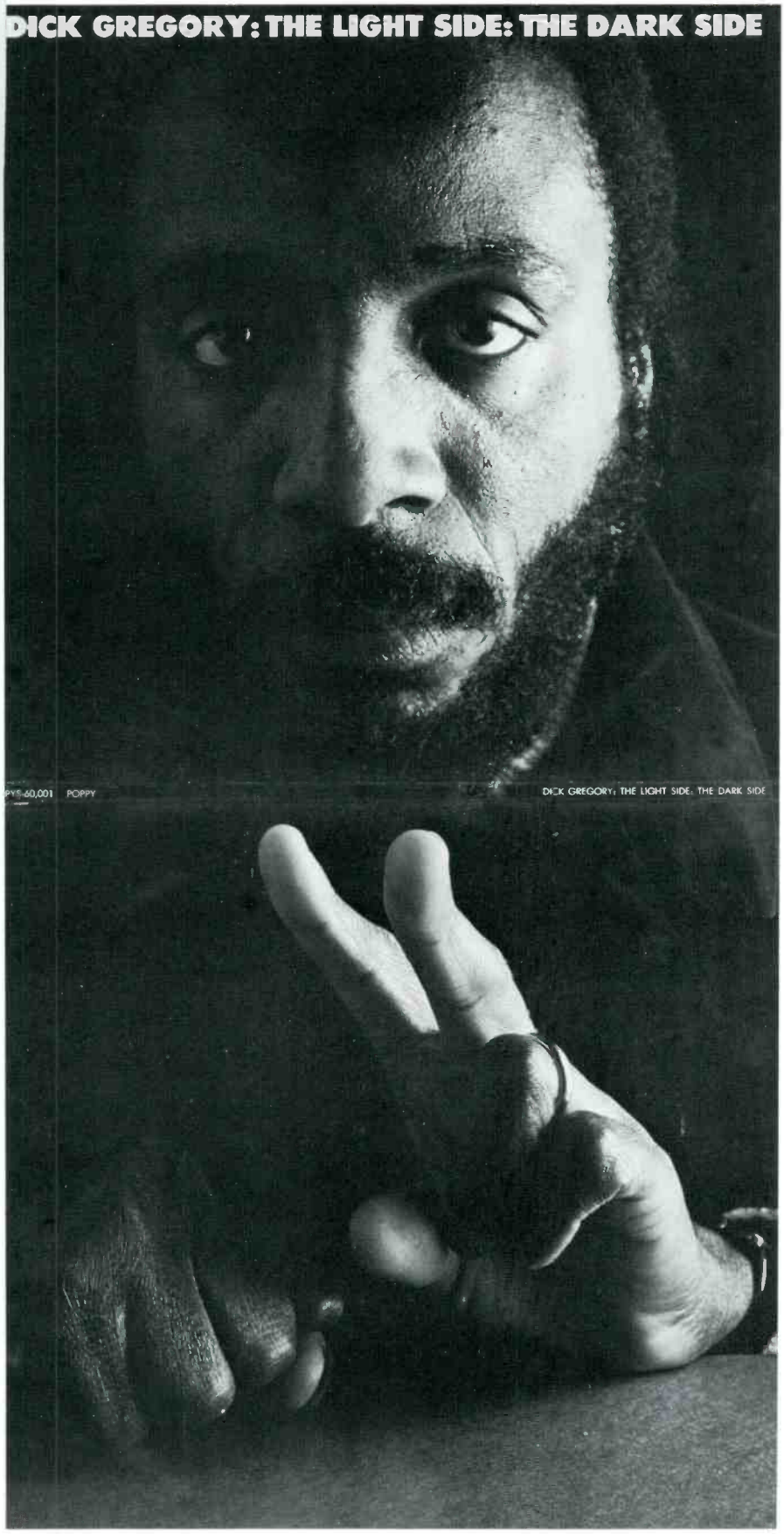
586
Art Directors: John Berg, Tony Lane
Designer: Tony Lane
Artist: Guy Billout
Agency/Client: Columbia Records


BLUES ROOTS
Big Mama Thornton
Fred McDowell
John Littlejohn
Alex Moore
Jesse Fuller
Sidney Maiden
Earl Hooker
Lightnin' Hopkins
G. C. Smith
Buddy White

587


Columbia
Stereo
MS 7326
MASTERWORKS
The Harmonious Blacksmith · Igor Kipnis
A Collection of Harpsichord Encores

588

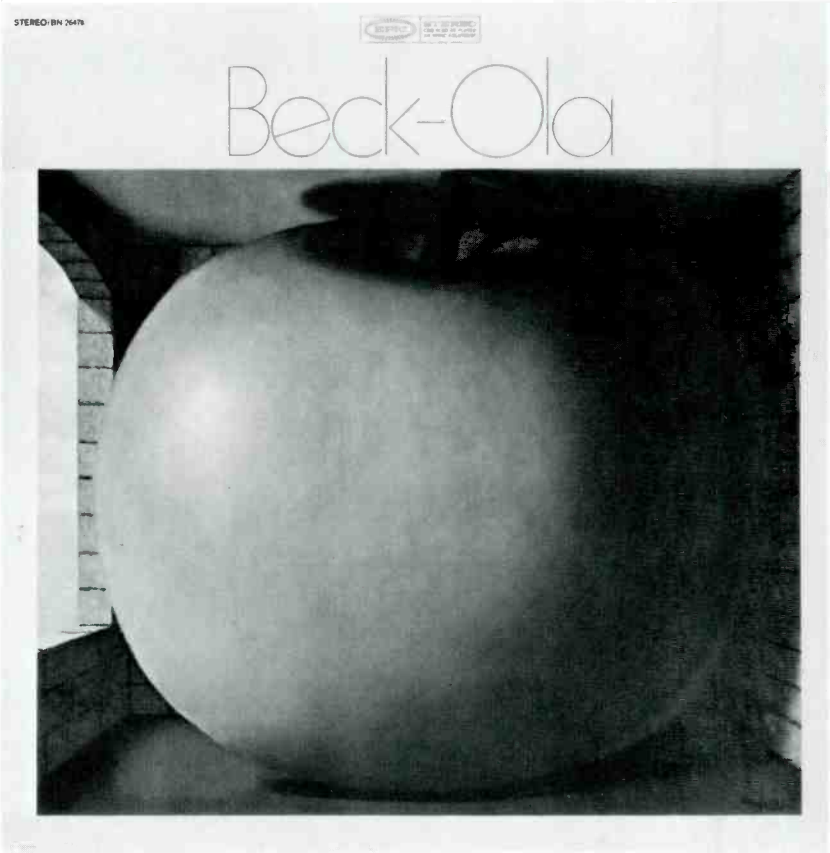


589

587
Art Director: Kevin Eggers
Designer/Artist: Milton Glaser
Client: Poppy Records

588
Art Directors: John Berg, Tony Lane
Designer: Tony Lane
Artist: Etienne Delessert
Agency/Client: Columbia Records

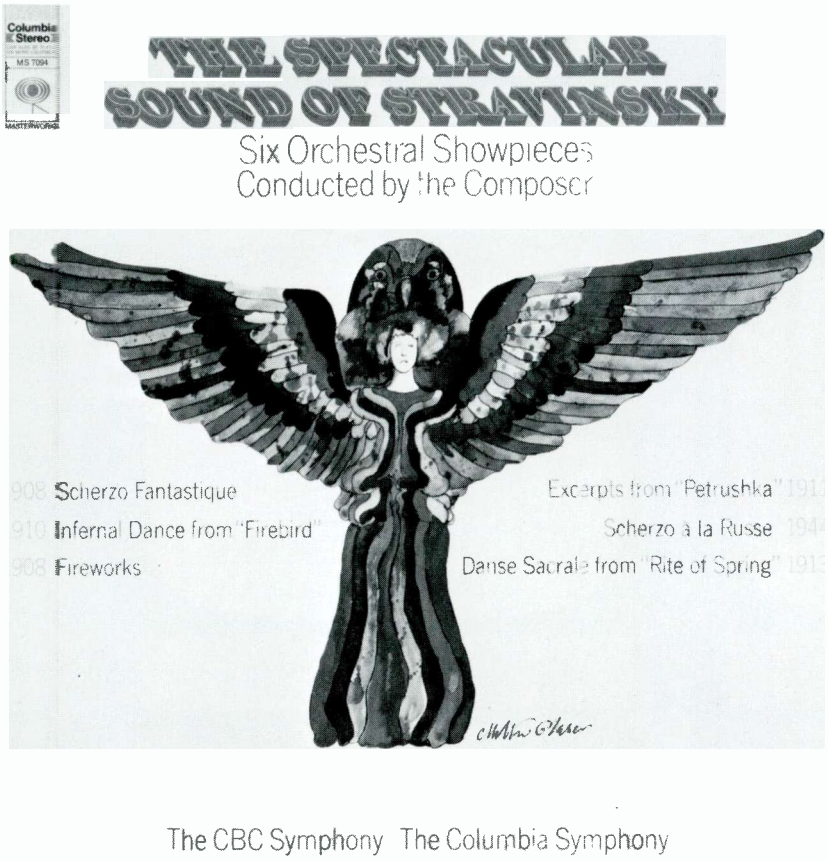
589 DISTINCTIVE MERIT AWARD
Art Director: Kevin Eggers
Designer/Artist: Milton Glaser
Photographer: Elbert Budin
Client: Poppy Records


STEREO-BN 26476
Beck-Ola

590


CAEDMO
TC 266
Snow White
and other Fairy Tales
by the Brothers Grimm
read by Claire Bloom

591

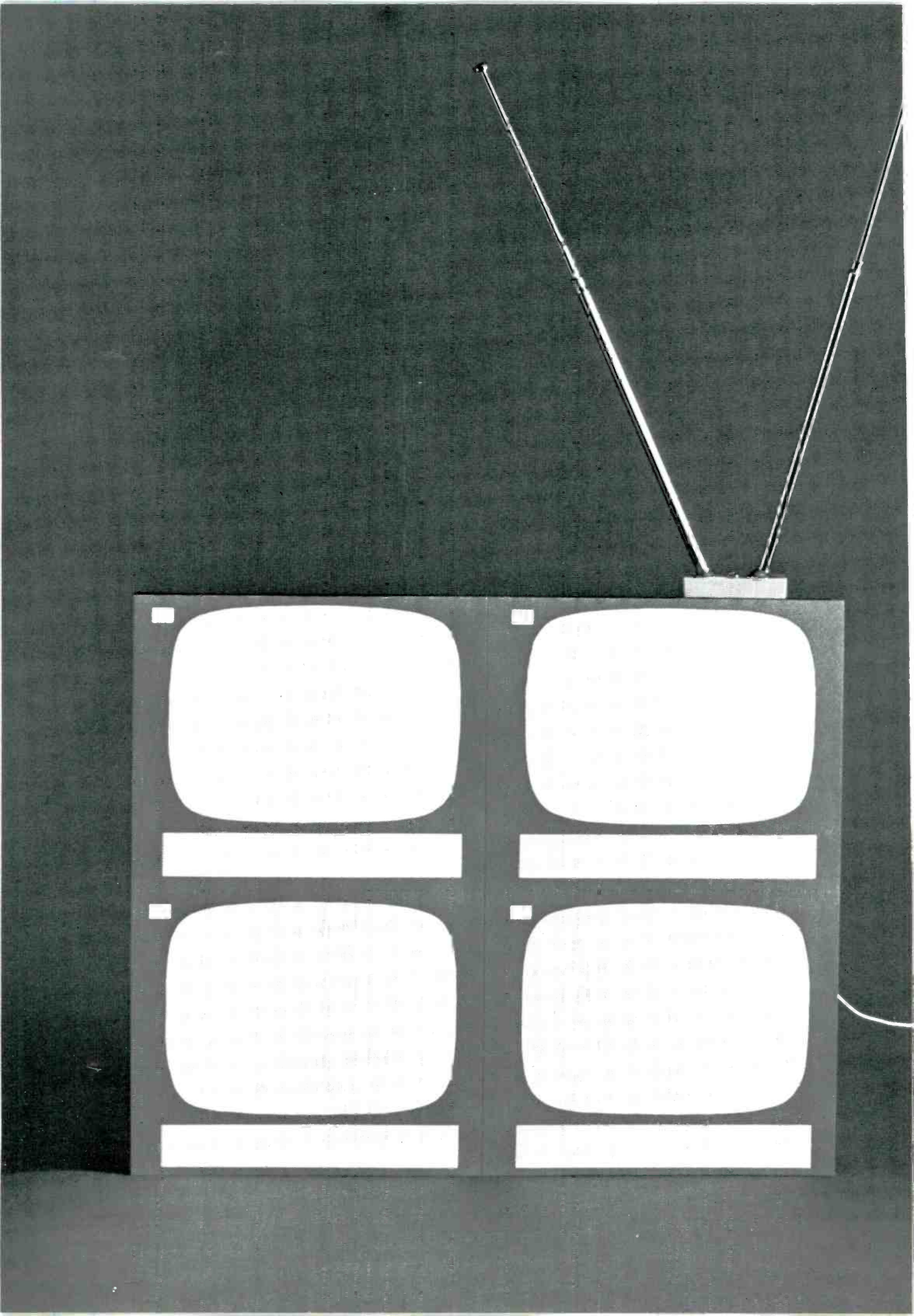


592

590
Art Director/Designer: Richard Mantel
Artist: René Magritte
Agency/Client: Columbia Records

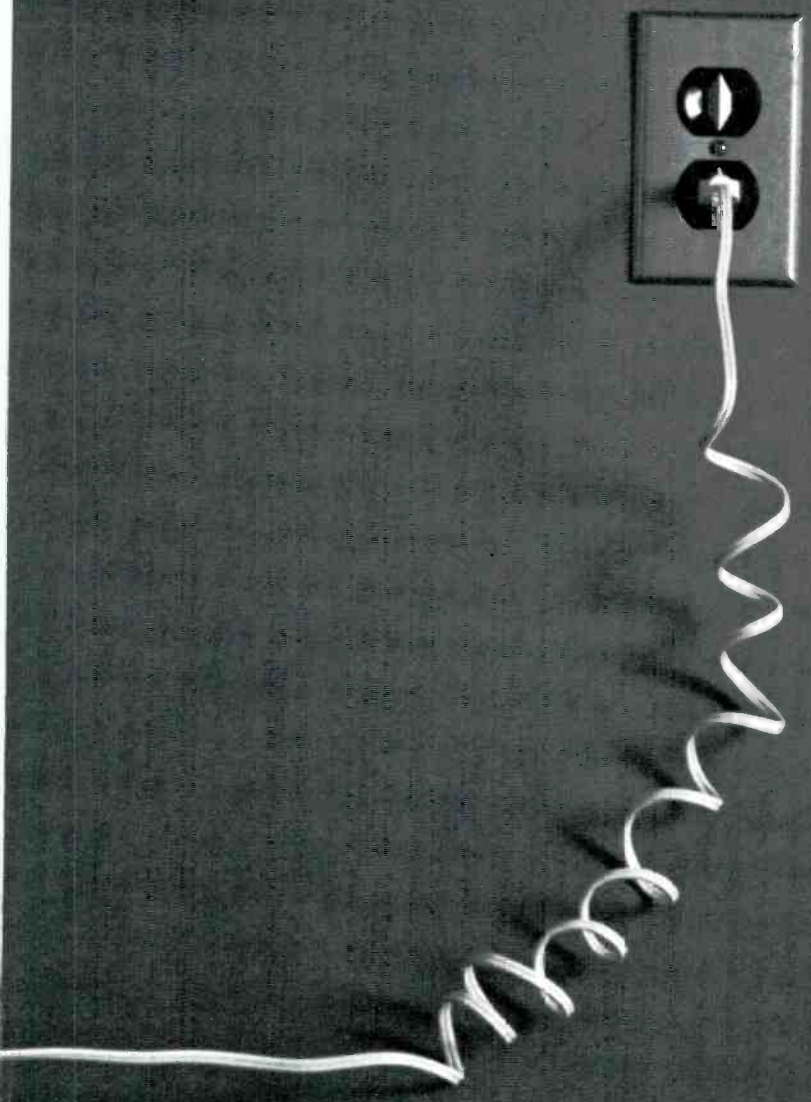
591
Art Director/Designer/Artist:
Etienne Delessert
Client: Caedmon Records

592
Art Director/Designer: John Berg
Artist: Milton Glaser
Agency/Client: Columbia Records



Television and Multi-Media

389



593 This is Teri—a new paper towel . . .

594 Stagehand: Kid got the flu.

595 Anncr: You can use a Xerox Telecopier.

596 (VO): Sleep can be filled with detours.

593
Art Director/Designer: Robert Dion
Director: Robert Tuscaine
Writer: Irving Sonn
Producer: Jerry Jacobs
Agency: Needham Harper & Steers
Production Company: Wylde Films
Photographer: Fred Borné
Client: Kimberly-Clark Corp.

594
Art Director/Designer: Frank Camardella
Director: Bob Bean
Writer: Steve Gordon
Producer: Bertelle Selig
Agency: DKG, Inc.
Production Company: Wylde Films
Client: Talon, Inc.

595
Art Director/Designer/Writer: John Murray
Director/Photographer/Production Company: Horn/Griner
Producer: Jerry Jacobs
Agency: Needham, Harper & Steers
Client: Xerox Co.

596
Art Director/Designer: Peter Hirsch
Director: Fred Levinson
Writer: Neil Calet
Producer: Bertelle Selig
Agency: DKG, Inc.
Production Company: Wylde Films
Client: Carter-Wallace

Teri is reinforced with nylon . . .

One sheet of Teri can finish any job.

New Teri is a pretty tough egg.

Actor: I'd like to marry the maid.

Mama: I'll ring for the hussy now.

(VO): Whoever said "The show must go on."

. . . Just press the send button.

Dial the person or office you want . . .

In just 6 minutes or less . . .

(VO): Let's have a talk tomorrow . . .

(VO): Nothing to worry about.

Wife: Murray, wake up, I heard a noise.

597
(MUSIC)

598
Senor Fellitini think you beautiful.

599
(SFX: Voices)

600
"Great Carnac"

597
Art Director/Designer: Frank Camardella
Director: Dick Miller
Writer: Steve Gordon
Producers: Bertelle Selig, R. Mitrotti
Agency: DKG, Inc.
Production Company: Dick Miller Assoc.
Client: Talon, Inc.

598
Art Director: Carol Nelson
Director: Fred Levinson
Writer: Mike Drazen
Producer: Magi Durham, Telpac
Agency: Geer, DuBois & Co.
Production Company: Wylde Films, Inc.
Client: Foster Grant Co., Inc.

599 MEDAL AWARD
Art Director: Sal Auditore
Director: N. Lee Lacey
Writer: Charlie Ewell
Producer: Joanne Ruesing
Agency: Jack Tinker & Partners, Inc.
Production Company: N. Lee Lacey
Client: Miles Laboratories/Alka-Seltzer

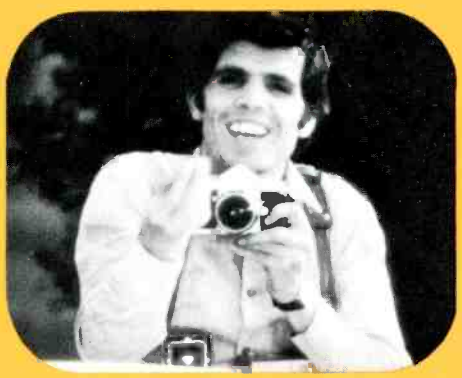
600
Art Director: Jerry Andreozzi
Director/Photographer: Jerry Shore
Writer: Bob Schulman
Producer: Tim Newman
Agency: Wells, Rich, Greene, Inc.
Production Company: Libra Productions
Client: Philip Morris/Benson & Hedges

(MUSIC)

(MUSIC)

(VO): You think zippers unimportant?

He wish to make you big movie star.



Jill St. John behind Foster Grants?

(SFX: Slamming of cup)

Alka Seltzer, . . .

Alka Seltzer, Alka Seltzer.

"I just couldn't . . .

. . . handle the length."

"Wish me luck."

601

(Audio: Sound of sloshing water)

602

Girl: Uh, no, no thank you.

601
Art Director: Joe Genova
Director: Bob Sallin
Writer: Hal Heisler
Producer: Pamela Reeve
Agency: Smith/Greenland
Production Company:
Kaleidoscope Productions
Client: Alexander Smith Carpets

602
Art Director: Sal Auditore
Director: Armand Acosta
Writer: Charlie Ewell
Producer: John Capsis
Agency: Jack Tinker & Partners, Inc.
Production Company: Piggy Back Productions
Client: Miles Laboratories/Alka-Seltzer

603
Art Director/Designer/Producer:
Al Beckerman
Director: Jim Walsh
Writer: Alan Hamburger
Agency: Ries Cappiello Colwell
Production Company: VPI
Photographer: Richard Francis
Client: Uniroyal

604
Art Director/Designer: Emil Dispenza
Director: Steve Verona
Writer: Jeff Wolff
Producers: Emil Dispenza, Douglas Liss
Agency: Spade & Archer
Production Company: The Alliance Co.
Photographer: Jay Patti
Client: Rokon Inc.

603

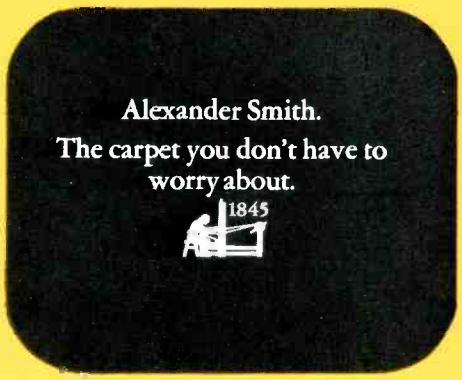
Horsehair: great for horses. Not people.

604

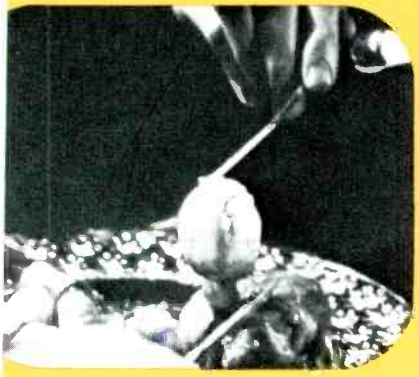
. . . and now it's all here . . .

Alexander Smith's New Age carpet.

(house full of water)



(VO): the carpet you don't worry about.

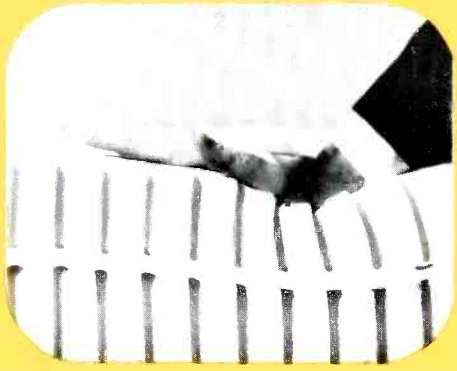


Waiter: . . . potatoes in cognac sauce.

Waiter: And now, an after dinner drink?

Anncr: (VO): . . . and unaches aching heads.

Koylon mattress: gentle latex foam



Latex foam is non-allergenic . . .

"Which would you rather sleep on?"

a saddle horse and mountain goat.

Trailbreaker can take you places . . .

. . . you get a machine beyond belief!

605
Anncr: How great it is to sew a dress.

606
"... Gentle enough for a baby."

607
(VO): Roar of Crowd

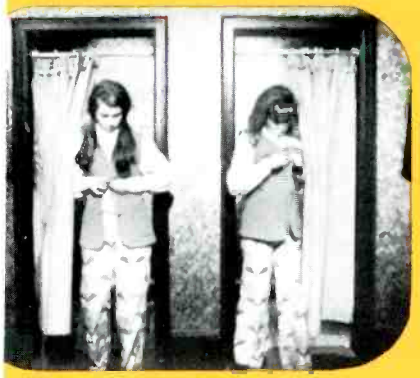
608
Concerto for Finger and Fist.

605
Art Director/Designer: David Wiseltier
Director: Jerry Kaufman
Writer: Lew Sherwood
Producer: Steve Roppolo
Agency: Daniel & Charles
Production Company: Pelican Films
Client: Simplicity Pattern Co.

606
Art Director: Howard Blume
Director: Mike Gray
Writer: Robert Mondlock
Producer: Ray Revis
Agency: McCann-Erickson, Inc.
Production Company: PGL, Mike Gray & Associates
Client: Swift & Company

607
Art Director/Designer: Dennis Bruce
Director: Howard Magwood
Writer: Copel Marcus
Producers: Copel Marcus, Dennis Bruce
Agency: MacLaren Advtg. Co. Ltd.
Production Company:
Rose Magwood Productions
Photographer: Ernest Capparros
Client: Bristol-Myers Canada Ltd.

608
Art Director: Don Ohlinger
Director: Mike Elliot
Writer: Steve Lehner
Producer: Gary Kaney
Agency: North Advertising Incorporated
Production Company: E. U. E.
Client: Chicago Musical Instrument Co.



Saleslady: Try on this two-piece.

Anncr: See Simplicity Fashion News.

Saleslady: It makes you look so slim.

"It should be nice to my skin."

"I think it should float."

"Soap?"

(VO): Even if you do your own wash

(VO): Laughing

(VO): Javex lets you laugh at stains.

Anncr: A one finger clarinet . . .

A full orchestra

Lowrey's cassette tape recorder.

609
Pills for practically everything.

610
"Children love your Instant Pizza."

611
(SILENT)

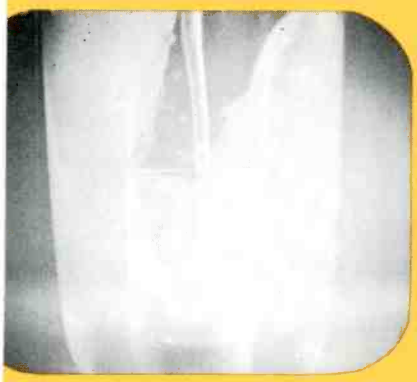
612

609
Art Director/Designer: Frank Stong
Director: Richard Perkins
Writer: Denis Higgins
Producer: Rick Ballard
Agency: Grey Advertising Company, Inc.
Production Company: Sandler Films
Photographer: David Butler
Client: Knudsen Creamery Company

610
Art Director: Jack Piccolo
Writer: Evan Stark
Producer: Ralph Borzi
Agency: Doyle Dane Bernbach, Inc.
Production Company: Televideo
Client: Buitoni

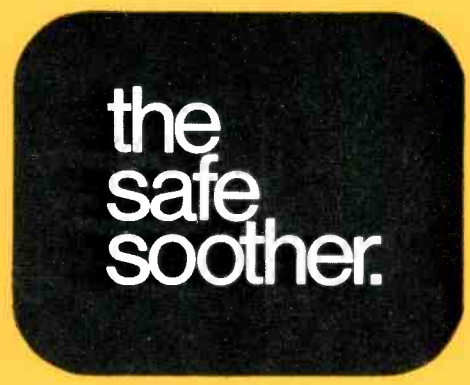
611
Art Director/Designer: Bob Gage
Director: Howard Magwood
Writer: Marvin Honig
Producer: Ernie Hartman
Agency: Doyle Dane Bernbach, Inc.
Production Company:
Rose Magwood Productions
Photographer: Ernest Capparros
Client: Cracker Jacks

612 DISTINCTIVE MERIT AWARD
Art Director/Designer: Hal Nankin
Director: Harry Hamburg
Writers: Leon Meadow, Dave Cantor
Producer: Ernie Hartman
Agency: Doyle Dane Bernbach, Inc.
Production Company: VPI
Client: General Telephone



Knudsen Buttermilk calms you . . .

something to soothe a sour stomach . . .

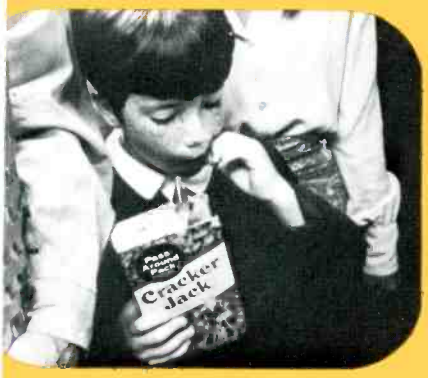


Refrigerator door shuts . . .

"I love your cheese pizza."

"I love them all."

Buitoni: "Fantastic!"



(SFX)

(SFX)

(SILENT)

613 In country after country . . .

614 Chef: Today we make real Italian pizza.

615 Adriana. Do you like my little gift?

616 What would happen if you crossed . . .

613
Art Director: E. Nussbaum
Director: N. Griner
Writer: G. Allen
Producer: V. Infantino
Agency: Grey Advertising Company, Inc.
Production Company: Horn/Griner
Client: H. J. Heinz

614
Art Director: Jack Piccolo
Director: Evan Stark
Producer: Ralph Borzi
Agency: Doyle Dane Bernbach, Inc.
Production Company: Televideo
Client: Buitoni

615
Art Director/Designer: Victor Zurbel
Director: Ira Marvin
Writer: Steve August
Producer: Dorothy Mills
Agency: Doyle Dane Bernbach, Inc.
Production Company: VIA Films
Photographer: Dick Shaw
Client: General Telephone

616
Art Director/Designer: Bob Kuperman
Director/Photographer: Tibor Hirsch
Writer: Irwin Warren
Producer: Lou Puopolo
Agency: Doyle Dane Bernbach, Inc.
Production Company: E. U. E./ Screen Gems
Client: Volkswagen

mothers feed their babies Heinz

because there's no better baby food.

. . . mother knows best.

Chef: "Mmm, this one is cheese."

Chef: . . . the inventor of Instant Pizza.

Buitoni: ". . . buy my pizza."

Darling. It's adorable. A phone.

Michelle. Do you like my little gift?

A special phone just for the two of us.

With one of the world's largest—

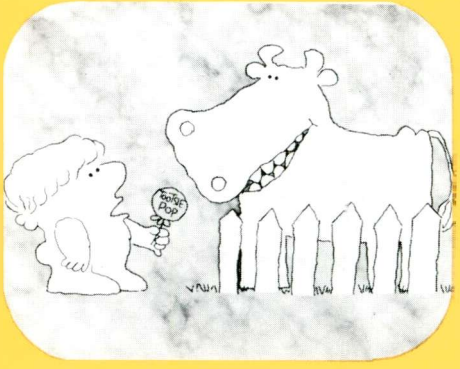
You'd end up with a car that's . . .

The Volkswagen Squareback Sedan.

617
There has been a mistake.

618
When a young man's in love . . .

619
Anncr: (VO): Kathy Sheil. Stewardess.



620
Mr. Cow, how many licks . . .

617
Art Director/Designer/Producer: Dick Snider
Director: Sherman Marks
Writer: Hal P. Riney
Agency: Batten, Barton, Durstine & Osborn-SF
Production Company: John Urie & Associates
Photographer: David Stern
Client: Crocker-Citizens National Bank

618
Art Director/Designer: Jim Brown
Director: Ira Marvin
Writer: Floyd Stone
Producer: Dorothy Mills
Agency: Doyle Dane Bernbach, Inc.
Production Company: VIA Films
Photographer: Dick Shore
Client: General Telephone

619
Art Director/Designer: Bob Gage
Directors: George Silano, Mike Nebbia
Writer: Marvin Honig
Producer: Merl Bloom
Agency: Doyle Dane Bernbach, Inc.
Production Company: EUE
Photographers: George Silano, Mike Nebbia
Client: American Airlines

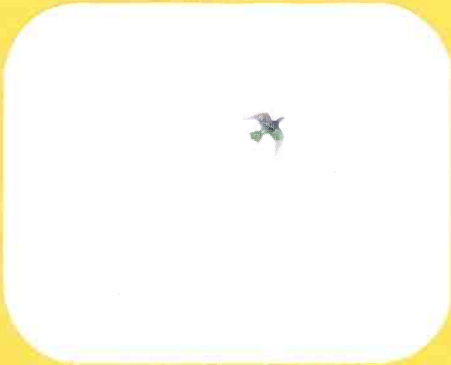
620
Art Director/Writer: Jerry Bernstein
Designer: Joe Kazlauskas
Director/Photographer: Jim Murakami
Producer: Shevard Goldstein
Agency: W. B. Doner and Company
Production Company: Murakami-Wolf Films
Client: Tootsie Roll Industries

Your first and your last mistake.

At Crocker we insure accuracy.

Silent

And that's not for a young man.



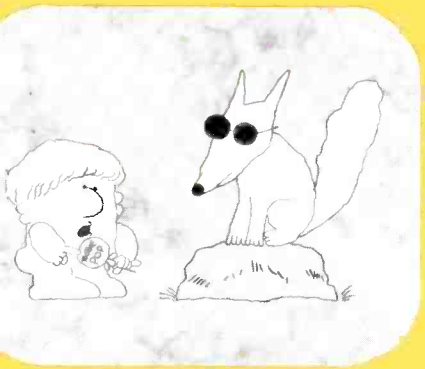
We make extension telephones.

They make growing up a little easier.

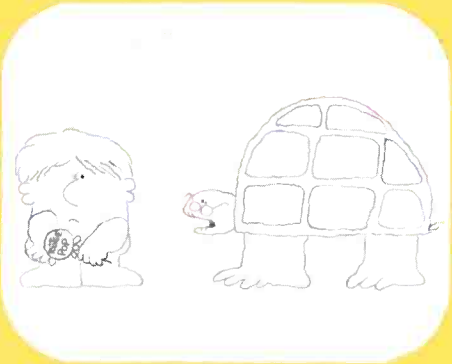
Kathy told us about a passenger

my grandma told me I'd find you . . .

that's the American way.

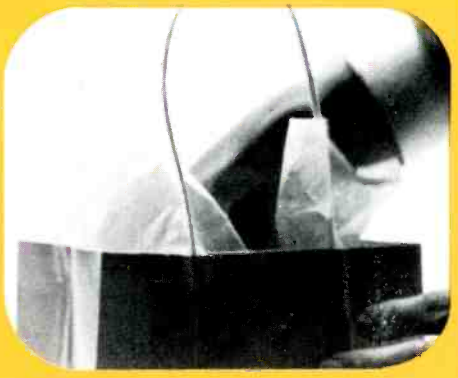


Mr. Fox, how many licks . . .



Mr. Turtle, how many licks . . .

I can't stand a smart owl!



621
Introducing the Timex 3-Pack . . .

622
Welcome to the Volkswagen factory.

623
Barney: You gonna tell me about . . .

624
Les: here's Denny

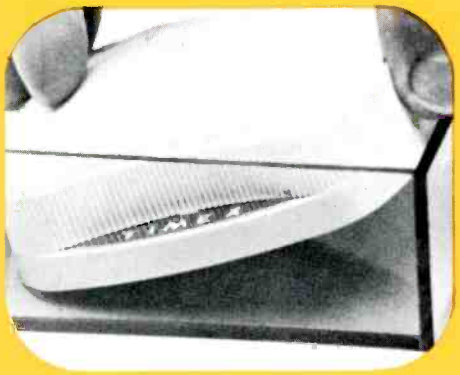
621
Art Director: Jerry Prestomburgo
Director: Jerry Shore
Writer: Ken Teason
Producer: Roger Harvey
Agency: Warwick & Legler, Inc.
Production Company: Jerry Shore Productions
Client: Timex Corporation

622
Art Director/Designer: Roy Grace
Director: Mike Cuesta
Writer: John Noble
Producers: Pat Boyriven, Susan Calhoun
Agency: Doyle Dane Bernbach, Inc.
Production Company: Stan Lang Productions
Client: Volkswagen

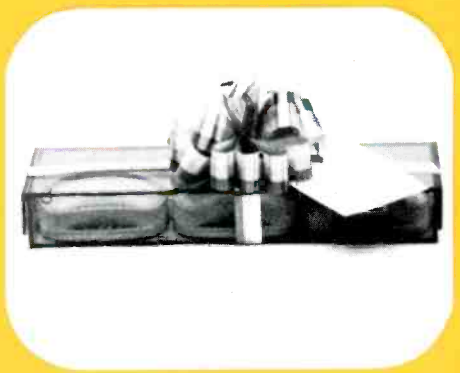
623 DISTINCTIVE MERIT AWARD
Art Director/Designer: Roy Grace
Director: Howard Zieff
Writer: John Noble
Producer: Don Trevor
Agency: Doyle Dane Bernbach, Inc.
Production Company:
Howard Zieff Productions
Client: Volkswagen

624
Art Director/Designer/Director: Bob Gage
Writer: Marvin Honig
Producer: Phil Bodwell
Agency: Doyle Dane Bernbach, Inc.
Production Company: Directors Studio
Photographer: George Silano
Client: Miles Laboratories/Alka-Seltzer

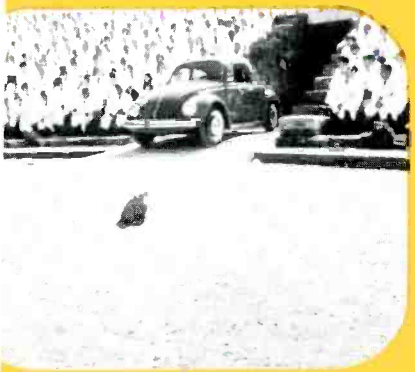
for all her special occasions.



Now put them in a box. One, two, three,

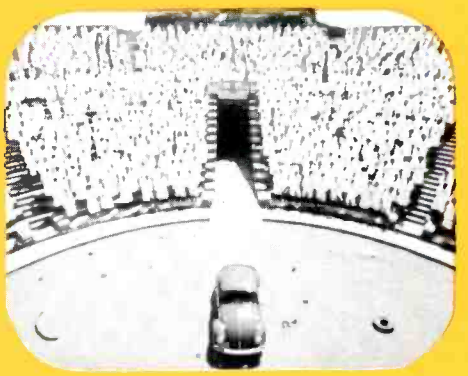


Make up your own gift-pack.



Should it lose favor it will die.

after every single part has passed at



Volkswagen. Now let the games begin.

A new thing Volkswagen has.

George: Barney, get in the car.

It's as simple as (SFX) . . . Ah . . . uh . . .

Les: Ha, ha, ha, . . . Great!!

(SFX) Man: (voice under) Alka Seltzer.

Great, yeah.

625
Anncr: Once in a while, we all overeat.

626
It's the real thing . . .

627
This old Boston Hotel

628
This is the last pajama party.

625 MEDAL AWARD
Art Director: Sal Auditore
Director: George Gomes
Writer: Charlie Ewell
Producer: Joanne Ruesing
Agency: Jack Tinker & Partners, Inc.
Production Company: Gomes-Lowe
Client: Miles Laboratories/Alka-Seltzer

626
Art Director: Don Tortoriello
Writer: William Backer
Producer: Phil Messina
Agency: McCann-Erickson, Inc.
Production Company: Four Arts, Ltd.
Client: The Coca-Cola Company

627
Art Director: Bernie Zlotnick
Director: Harry Hamburg
Writer: Bill Waites
Producer: Ted Storb
Agency: Young & Rubicam, Inc.
Cameraman: Moe Hartzband
Client: Ruppert Knickerbocker

628
Art Director/Producer: Dom Rossetti
Designer: Morris Ozalins
Director: Lee Lacey
Writer: Ray Dempsey
Agency: Young & Rubicam, Inc.
Production Company: N. Lee Lacey
Camerman: Walter Gregg
Client: Bristol-Myers Co.

Fixed something special . . .

And everything that's been through it.

T.V. Voice: Uhl is still trailing.

Coke is . . .

. . . the real thing.

Coca-Cola is Coke.

Jake's team was #1

Jake brought his beer up from New York

The #1 beer in America, Knickerbocker.

We are ladies. Now quiet!

Big ache in your little head?

You need Excedrin P.M.

629
Now it's Wednesday night

630
My name is Jerry Strom. I am deaf.

631
(Humming)

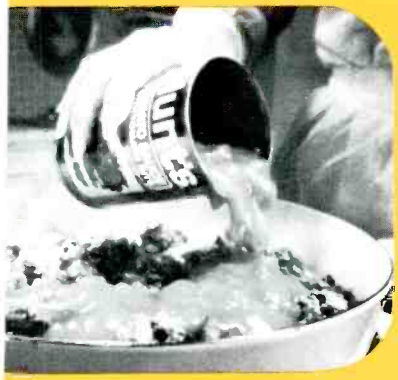
632
In between heartaches and crying . . .

629
Art Director/Designer: Barry Wetmore
Director: Norm Toback
Writer: June Gader
Producer: Dennis Plansker
Agency: Young & Rubicam, Inc.
Production Company: Petersen Company
Photographer: George Koblasa
Client: Hunt-Wesson Foods, Inc.

630
Art Director: Berl Cattell
Designer/Director/Photographer:
Conrad Bailey
Writer: James R. Johnston
Producer: Johnston/Cattell
Agency: Earle Ludgin & Co.
Production Company: Conrad Bailey
Productions (Stars & Stripes East)
Client: Zenith Hearing Aids

631
Art Director/Designer: Bob Gage
Director/Producer: Lee Tredenari
Writer: Jack Dillon
Agency: Doyle Dane Bernbach, Inc.
Production Company: Directors Studio
Photographer: Dick Dubelman
Client: Polaroid

632
Art Director: Al Scully
Director/Photographer: Bert Stern
Writer: William Backer
Producer: Phil Messina
Agency: McCann-Erickson, Inc.
Production Company: Libra Productions
Client: The Coca-Cola Company



thick-pourin' good-tastin'

husband-pleasin' Hunt'saucin'

(Silent)

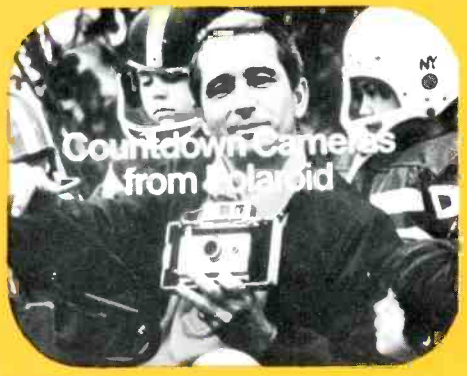
Ask yourself these questions:

If you've answered "yes"

I want to thank Zenith . . .

(SFX) How about that!

calls you when your picture is ready.



(SFX)

It's so nice to have a Coke . . .

And I feel better.

Things go better with Coca-Cola . . .

633
Reporter: they're putting

634
We need to rent a baby.

635
We learned what it is to travel

636
QB drops back, is rushed . . .

633
Art Director/Designer: Frank Camardella
Director: Fred Levinson
Writer: Steve Gordon
Producer: Bertelle Selig
Agency: DKG, Inc.
Production Company: Wylde Films
Client: Talon, Inc.

634
Art Director: Rick Levine
Director: Mike Cuesta
Writer: David Altschiller
Producers: Rick Levine, David Altschiller
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: Hertz Corporation

635
Art Director: Rick Levine
Director: David Quade
Writer: David Altschiller
Producers: Rick Levine, David Altschiller
Agency: Carl Ally Inc.
Production Company: David Quade Productions
Client: Hertz Corporation

636
Art Director/Designer: Walter Halucha
Director/Photographer: Jacques Letellier
Writer: Barry Greenspon
Producer: Chuck Doremus
Agency: Doyle Dane Bernbach, Inc.
Production Company: MPO
Client: American Airlines

chains on . . . the Great Escapo.

Man: I don't think he ought to . . .

Man in crowd: there he is . . .

I could make you a big star.

We understand what it is to travel.

People come to rent a car.

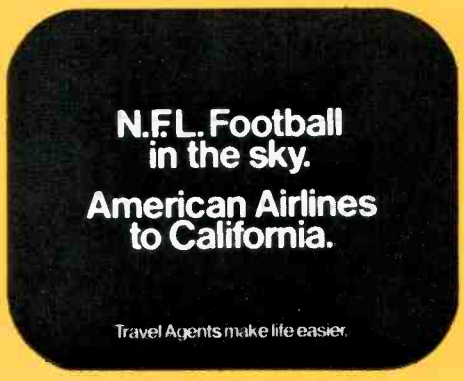
A man alone and away from home.

We've learned to help the traveller.

We rent you a company.

watching game on Astrocolor.

Stewardess: Is anything the matter?



American Airlines Makes Life Easier.

637
On steamy hot days . . .

638
Denver U.S. compounds interest.

639
I'm your mother working day and night.

641
"Captain . . . about the transfer."

637
Art Director/Designer/Producer: John Koelle
Director/Photographer: Joe Sedelmaier
Writers: John Koelle, Park Taylor
Agency: Allen, Anderson Niefeld & Paley
Production Company: Sedelmaier Film Prod., Inc.
Client: Gibson Appliances

638
Art Director/Designer: Mike Eakin
Director/Photographer: Joe Sedelmaier
Writer: Ray Thiem
Producers: Ray Thiem, Mike Eakin
Agency: Rink Wells & Associates
Production Company: Sedelmaier Film Prod., Inc.
Client: Denver U.S. Bank

639
Art Director: George Lois
Director: Nick Webster
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Saturn Pictures Corporation
Photographer: Joe Coffey
Client: Noxell Corporation

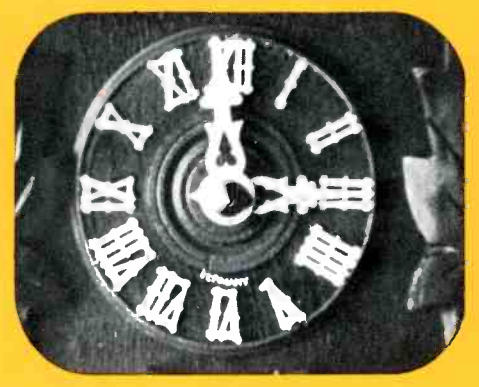
641
Art Director/Designer: Jim Millman
Director/Photographer: Horn/Griner
Writer: Irv Weinberg
Producer: Susan Smitman
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner Productions
Client: Dr. Pepper Company

turn on a Gibson Air Conditioner.

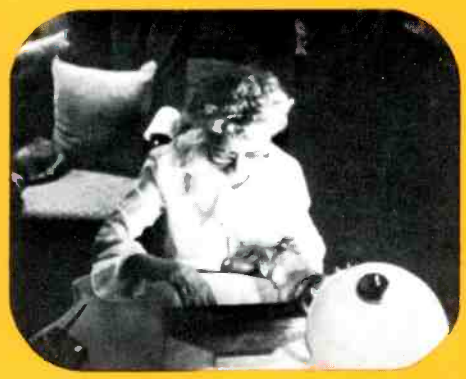
Floats in cool, Fresh air.

A Gibson Air Conditioner.

Our savers get a little richer . . .



every day at 2:59. (CUCKOO)



Something to look forward to each day.

She's our mother . . .

. . . but I'll never be a grouch.

Lestoil gets housework done!

. . . ready to sell Dr. Pepper."

". . . you know it's all worthwhile."

"Here come the new recruits."

642
Yes.

643
Not enough to have Ronzoni products

644
Wife: Ohhhhh, Hello—

645
The great Zandu levitates a Volkswagen.

642
Art Director: Allan Buitekant
Director/Photographer: Mike Elliot
Writer: John Crawford
Producer: Deanna Stevens
Agency: Firestone & Associates
Client: Stella D'oro

643
Art Director: Allan Buitekant
Director: Bill Aucoin
Writer: John Crawford
Producer: Bob Breton
Agency: Firestone & Associates
Production Company: Teletape Productions
Client: Ronzoni Macaroni Co.

644 DISTINCTIVE MERIT AWARD
Art Director/Designer: Jim Brown
Director: Ira Marvin
Writer: Toni Pagano
Producer: Dorothy Mills
Agency: Doyle Dane Bernbach, Inc.
Production Company: VIA Films
Photographer: Dick Shore
Client: General Telephone

645
Art Director/Designer: Lew Byck
Director: Bob Bean
Writer: Tom Dunsmuir
Producer: Jerry Gold
Agency: Doyle Dane Bernbach, Inc.
Production Company: Wylde Films
Client: Volkswagen

Give him whatever he wants.

Yes, today.

Breadstick break. Better than pastry.

Moira made these meatballs.

Who likes their meatballs well done?

Ronzoni Spaghetti and Meatballs.

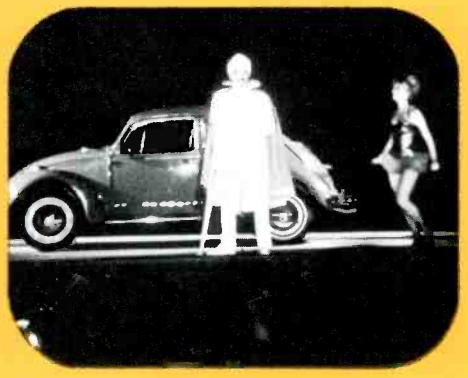
Husband: Let me talk to her.

Wife: She's more important than I am?

Anncr: (VO): . . . get an extension phone.

The crowd cheers.

But suddenly the car starts to fall.



Volkswagen can be fixed in a hurry.

646
Son: Mother, please. Get out of my way.

647
Come in Jenkins. Have something cool.

648
Anncr: Have you taken a close look . . .

649
Wife: Let's call him Heathcliff.

646
Art Director/Producer: Allen Kay
Director: Bob Bean
Writer: Alan Fraser
Agency: McCann-Erickson, Inc.
Production Company: Wylde Films
Client: Burger Chef Systems, Inc.

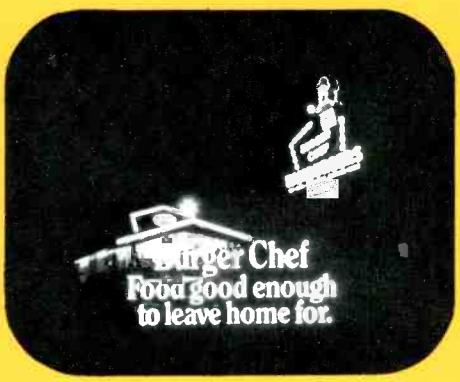
647
Art Director/Designer: Maurice Mahler
Director: Harry Hamburg
Writer: Irving Weinberg
Producer: Roger Vaughn
Agency: Young & Rubicam, Inc.
Production Company: V.P.I.
Photographer: Chuck Roucher
Client: General Foods/Jello

648
Art Director: Bill Mason
Director: Dick Lowe
Writer: Jerry Hubschman
Producer: Bob Schenkel
Agency: Carl Ally Inc.
Production Company: Gomes/Lowe
Client: IBM Office Products Division

649
Art Director/Designer: Bill Smith
Director/Photographer: Carl Turk
Writer: Jan Zechman
Producers: Bill Smith, Jan Zechman
Agency: Rink Wells & Associates
Production Company: Turk Photography Ltd.
Client: Exchange National Bank

Mother: Remember your party?

Mother: And just last Christmas . . .



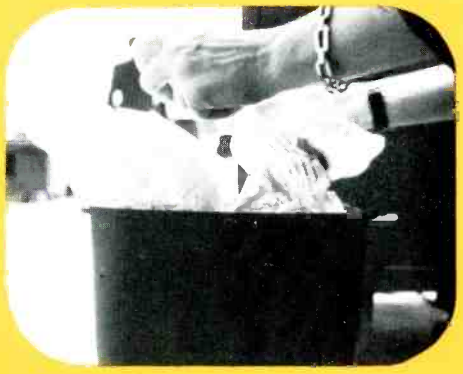
Son: I'm going. Mom, I'm going. Ma?

Very nice of you ladies.

Woman: Our special Jello

Hm . . . a little tart for Jello

We at IBM have.



Secretaries hurry . . . and make mistakes.

The IBM Mag Card Selectric.

Husband: He'll never talk to us.

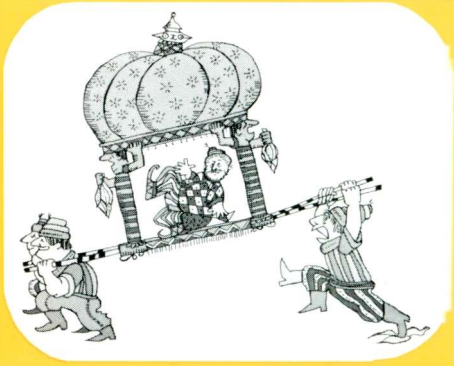
(VO): Start saving now . . .

Husband: We don't have a name yet.

650
Every night, on dark highways . . .

651
There comes a time in your life . . .

653
I, Maxwell E. Snavely, hereby bequeath



654

650
Art Director/Designer: William Harris
Director/Photographer: Zoli Vidor
Writer: Richard Vitaliano
Producer: Aaron Ehrlich
Agency: Doyle Dane Bernbach, Inc.
Production Company: VIA Films
Client: General Telephone

651
Art Director: Bob Neidhart
Director: Norm Griner
Writer: Dan Friedman
Producer: Si Merrill
Agency: Benton & Bowles, Inc.
Production Company: Horn/Griner
Client: Vick Chemical Company

653 MEDAL AWARD
Art Director/Designer: Roy Grace
Director: Howard Zieff
Writer: John Noble
Producer: Don Trevor
Agency: Doyle Dane Bernbach, Inc.
Production Company: Howard Zieff Productions
Client: Volkswagen

654
Art Director: Lew Byck
Designers: Howard Basis, Jerome Lieberman
Director: Arthur Petricone
Writer: Tom Yobbagy
Producer: Jerry Gold
Agency: Doyle Dane Bernbach, Inc.
Production Company: Ovation Films, Inc.
Photographer: Peter Lippmann
Client: Volkswagen

'he idea of the game . . .

That's it, you so-and-so, pass me.

(VO): Sylvania has come up with Superlite . . .

To fight a cough you need . . .

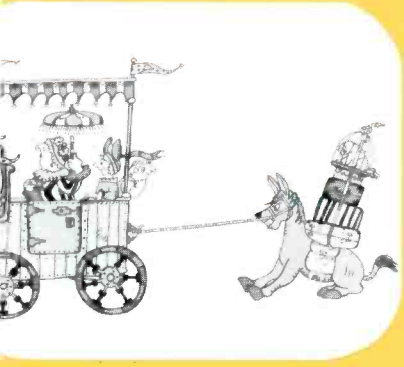
With a cough suppressant . . .

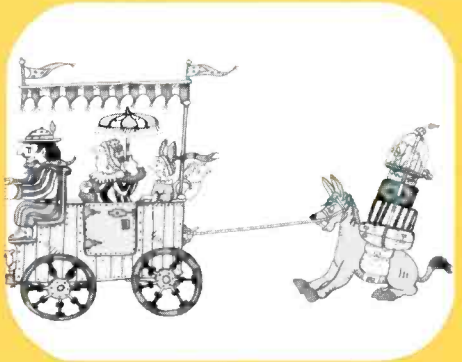
Vicks Formula 44.

To my business partner Jules . . .

Finally, to my nephew Harold . . .

I leave my entire fortune . . .





655 At some companies, you are on your own.

656 (White girl) When you tune a color tv

655 DISTINCTIVE MERIT AWARD
Art Director: Rick Levine
Director: Howard Zieff
Writer: David Altschiller
Producers: Rick Levine, David Altschiller
Agency: Carl Ally Inc.
Production Company: Howard Zieff Productions
Client: Hertz Corporation

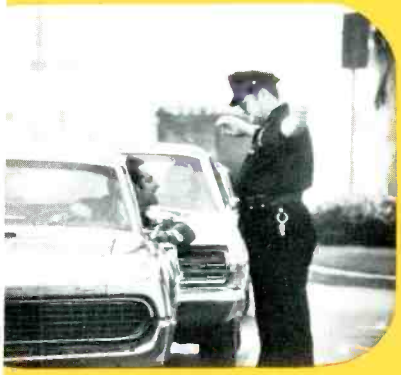
656 DISTINCTIVE MERIT AWARD
Art Director/Designer: William Harris
Director/Photographer: Len Steckler
Writer: Larry Levenson
Agency: Doyle Dane Bernbach, Inc.
Production Company: Len Steckler, Inc.
Client: Sylvania

657 DISTINCTIVE MERIT AWARD
Art Director: Ralph Ammirati
Director: Howard Zieff
Writer: Richard Raboy
Producer: Irene Ludwig
Agency: Carl Ally Inc.
Production Company: Howard Zieff Productions
Client: Northeast Airlines

658
Art Director: George Euringer
Director: Dick Richards
Writer: Jerry Hubschman
Producer: Janine Marjollet
Agency: Carl Ally Inc.
Production Company: Richards and Myers
Client: Carter Wallace/Rise Regular

657 Singles vacation in the Bahamas.

658 I'm going to shave without any water.



We give you diagrammed maps.

Four blocks to Highland, turn right.

Hertz gets you where you are going.

(Black girl) Sylvania colors

(Yellow girl) So when you look at me

(Tan girl) your reds will stay red . . .

You need all you can get.

We include things to make your return easier.

(Silent)

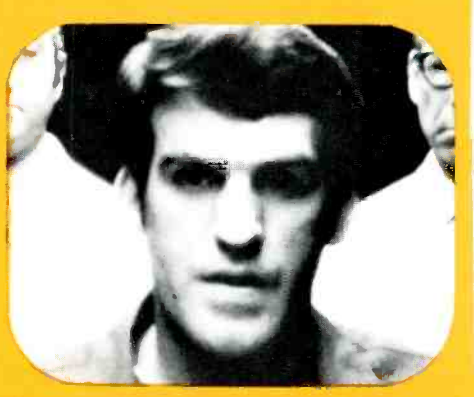
. . . makes my beard wet but: Rise.

I'm getting a smooth clean shave.

Rise with no water, Rise with water.

659
(Limousine with motorcycle escort.)

660
SFX: Dawn Sounds.



661
Anncr: Volkswagen Mechanics School

662
(Toward Viewer Around Curve)

659
Art Director/Producer: Mike Koulermos
Director: Marty Goldman
Writer: Judy Raines
Agency: McCann-Erickson, Inc.
Production Company: Televideo
Cameraman: Stan Lazan
Client: Burger Chef Systems, Inc.

660
Art Director: Don Broder
Director/Producer: Jim R. Rogers
Writer: Jack O'Brien
Agency: Cargill, Wilson & Acree
Production Company: Jefferson Productions
Technical Director: Dan McDaniel
Client: Knight Publishing Company

661
Art Director/Designer: Bob Matsumoto
Director: Fred Levenson
Writer: Ed Smith
Producer: Jerry Gold
Agency: Doyle Dane Bernbach, Inc.
Production Company: Wylde Productions
Client: Volkswagen

662
Art Director/Director/Producer:
Jack Wolfgang Beck
Writer: Roger Butler
Agency: Ogilvy & Mather, Inc.
Production Company:
Filmways of California, Inc.
Client: Mercedes-Benz

This is Burger Chef, right?

Burger Chef Man: Right.

(Limousine and Escort Drive Away.)

Anncr. (John Wayne imitation):

I know you can do it. Okay, move out.

We're out to deliver a great newspaper.

It takes three years

Supervisor: "Now take it apart."

(Silent)

(Away From Viewer Around Curve)

(From the Driver's Seat)

(Straightening Out)

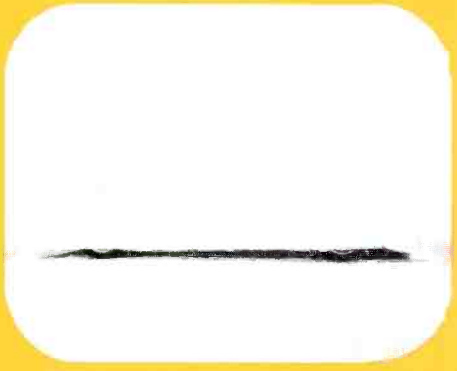
663

664

Anncr: "Lack of money" Rabelais, 1534.

667

(Open on cheering Mexican Crowd)



668

If you're thinking of buying a new car

663
Art Director/Designer: Hal Nankin
Director: Fred Levenson
Writer: Ron Rosenfeld
Producer: Harvey Greenberg
Agency: Doyle Dane Bernbach, Inc.
Production Company: Wylde Films
Client: Sylvania

664
Art Director/Designer: Roy Grace
Director: Tony Petrucelli
Writer: John Noble
Producers: Susan Calhoun, Patrick Boyriven, Jerry Gold
Agency: Doyle Dane Bernbach, Inc.
Production Company: Stan Lang Productions
Client: Volkswagen

667
Art Director/Designer: Bob Matsumoto
Director: Dick Bailey
Writer: David Field
Producer: Melvin Kane
Agency: Doyle Dane Bernbach, Inc. L.A.
Production Company: Time-Life, Inc.
Client: Laura Scudders

668
Art Director/Designer: Bob Tucker
Director/Photographer: Fred Levenson
Writer: John Noble
Producer: Chuck Doremus
Agency: Doyle Dane Bernbach, Inc.
Production Company: Wylde Films
Client: Volkswagen

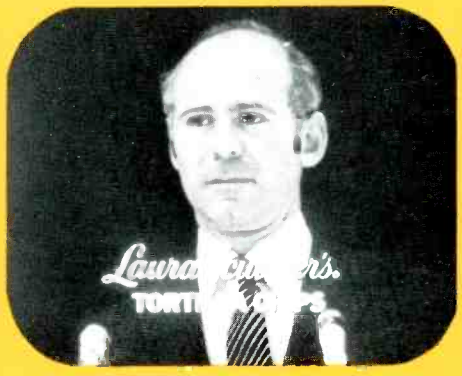
"Spend less." Samuel Johnson, 1776.

"No tickee, no washee." Lun Fung, 1849.

Amen. Volkswagen, 1970.

Laura Scudder's potato chips.

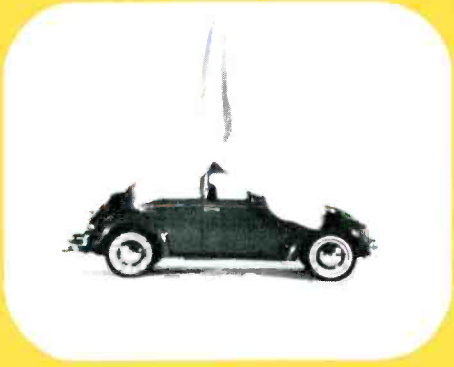
Wife: "Tortilla Chips."



Diplomat: "Uh . . . tortilla chips."

$2100 car worth only $1,000.

A car in '65 that didn't shrink



Okay, so you're not impressed . . . yet.

669
Through the Water

670
SFX: Helicopter engine accelerates

671
We've studied the wet bottoms problems

672
"Oh boy, is that an ugly thing . . . wow!"

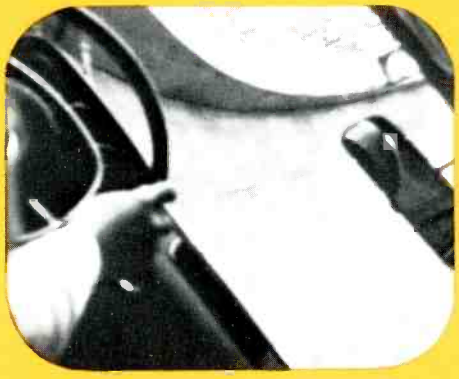
669
Art Director/Director/Producer:
Jack Wolfgang Beck
Writer: Roger Butler
Agency: Ogilvy & Mather, Inc.
Production Company:
Filmways of California, Inc.
Client: Mercedes-Benz

670
Art Director/Producer: Tom Yohe
Director/Photographer: George Gage
Writer: Larry Miller
Agency: LaRoche, McCaffrey & McCall
Production Company: Focus Presentations
Client: Chas. Pfizer & Co., Inc.

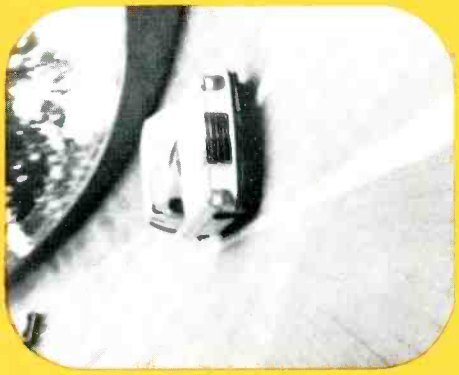
671
Art Director: Jerry Weinstein
Designer: Art Glazer
Director: Harold Becker
Writer: Barbara Holbrook
Producers: Jerry Weinstein, George Booker
Agency: Benton & Bowles, Inc.
Production Company: Harold Becker
Client: The Procter & Gamble Co.

672
Art Director: Marvin Fireman
Designer: Jacqui Morgan
Director: Len Glasser
Writer: Marcia Bell
Producer: Barbra Nagel
Agency: Doyle Dane Bernbach, Inc.
Production Company:
Stars & Stripes Prods. Forever
Animator: Vincent Cafferelli
Client: Burlington Mills

Over the Rocks



Around the Obstacles



Made It!

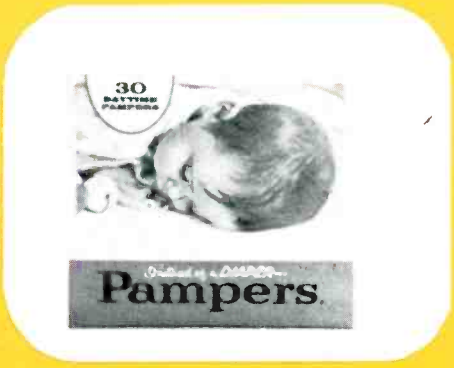
When you're in a helicopter . . .

rotors automatically start spinning

great engineers at Borg-Warner . . .

Pampers covers the wet bottoms

helping to keep wet bottoms drier.



Burlington. Loop the loop.

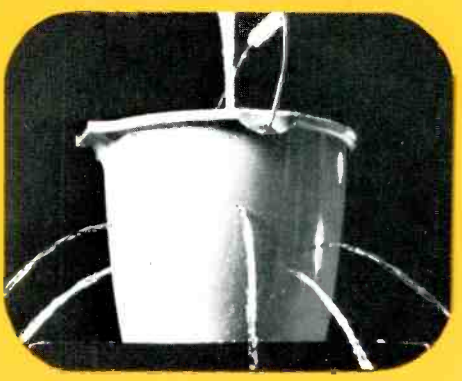
"The Loop Top Stocking . . .

"Your legs will never blush again!"

673 (Man with newspaper to cover face)

674 More people use more Super Kem-Tone

675 "There's a whole new way of living."



676 You start out to save.

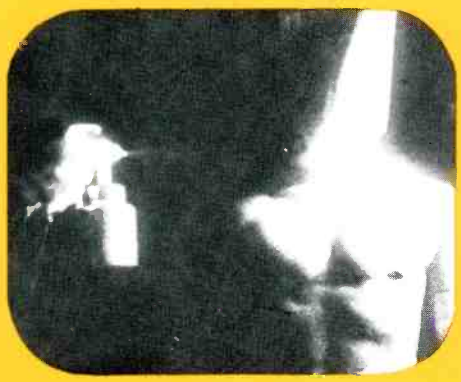
673
Art Director: Mark Moffett
Director: Lear Levin
Writer: Mark Doyle
Producer: Jim Rogers
Agency: Cargill, Wilson & Acree, Inc.
Production Company: PGL Productions
Client: Hanes Corporation, Knitwear Div.

674
Art Director/Designer: Dave London
Director: Bert Greenberg
Writer: Doug McClatchy
Producers: Ron Campana, Ken Calfee
Agency: Griswold-Eshleman Company
Production Company: Stallion Productions
Client: Sherwin-Williams Company

675
Art Directors: John Ruggiero, Kong Wu
Directors: S. Vorkopich, Jerry Shore
Writer: Spencer Michlin
Producers: Coyne Maloney, Jerry Bruckheimer
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: BFB/ Libra Productions
Client: PepsiCo, Inc.

676
Art Director: E. Rosenthal
Designer: Bert Mangel
Director: Larry Goldwasser
Writer: Jim Jordan
Producer: B. Haber
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Televideo
Client: First National City Bank

(Man has arms masked with paper)



Anncr: Human skin doesn't pinch.

Now underwear is like that, from Hanes.

For a lot of reasons.

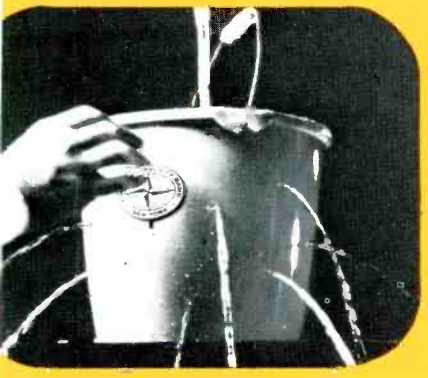
The biggest reason is this symbol.

Super Kem-Tone. Best in wall paints.

"Pepsi helps supply the drive . . ."

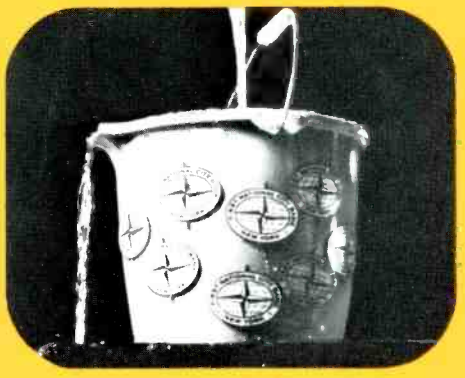
"You've got a lot to live."

"Pepsi's got a lot to give."



First National City Bank

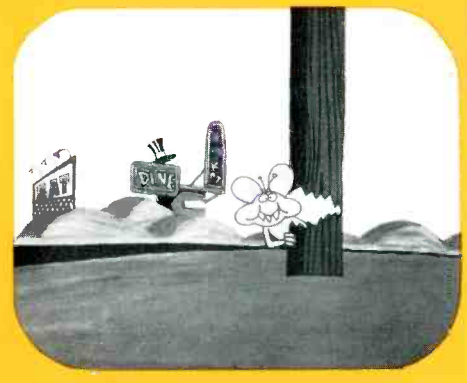
A wide choice of savings plans



You make the money; we'll save.

677
Tell Judge Torbett I got me another'n!

678
When you're working on a thirst



679
Meet the Formosan Termite . . .

680
"I detected the subtle odor of lemon."

677
Art Director: Kong Wu
Director: Chris Eaton
Writer: Bill Brinkley
Producer: Don Schwab
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: V.P.I.
Client: Chrysler Corp.

678
Art Director: A. Normandia
Designer: B. Fox
Director: Jerry Shore
Writer: D. Joslin
Producer: K. Fischer
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Libra Productions
Client: Schaefer Brewing

679
Art Directors: Marvin Levy, Bob Walker
Designer/Director: Hal Silvermintz
Writer: Hal Friedman
Producer: Bert Mangel
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company:
Perpetual Motion Pictures
Client: Wall Street Journal

680
Art Director: Tom Heck
Director: Ted Devlitt
Writer: Bob Schulman
Producer: Jerry Kreeger
Agency: Wells, Rich, Greene, Inc.
Production Company: DVI
Photographer: Mike Murphy
Client: Menley & James/Love Cosmetics

Drivin' one o' them race cars.

Here, gal. Judge wants t' talk t'you!

. . . you could be Dodge Material!

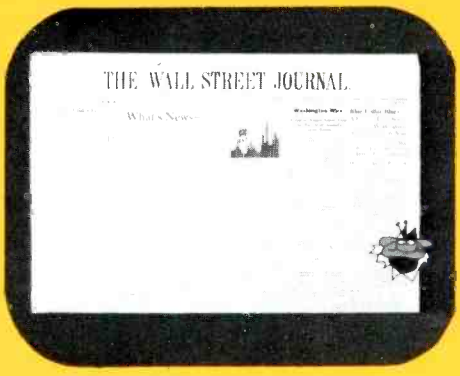
that one beer won't make a dent in,

don't settle for any beer . . .

but Schaefer.

digests entire buildings.

This bug costs the economy millions.



Reported in the Wall Street Journal.

"Of all the women I have known . . ."

"I picked a lemon . . ."

Love's Lemon Cleanser.

681 "My Girl's Lips . . ."

682 Skycap: "Just lean on ole Bud Jones."

681
Art Director: Tom Heck
Director: Art Kane
Writer: Bob Schulman
Producer: Jerry Kreeger
Agency: Wells, Rich, Greene, Inc.
Production Company: DVI
Photographer: Mike Murphy
Client: Menley & James/Love Cosmetics

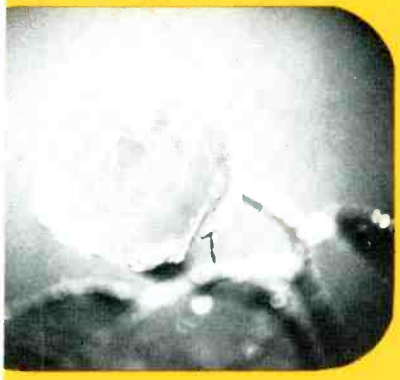
682
Art Director/Producer: Stan Dragoti
Director: Howard Zieff
Writer: Charlie Moss
Agency: Wells, Rich, Greene, Inc.
Production Company: Howard Zieff Productions
Photographer: Larry Williams
Client: Trans World Airlines

683 DISTINCTIVE MERIT AWARD
Art Director: Larry Hammond
Director: Howard Zieff
Writer: Jeff Frey
Producer: Larry Spiegel
Agency: Wells, Rich, Greene, Inc.
Production Company: Howard Zieff Productions
Photographer: Ted Pahle
Client: American Motors

684
Art Director/Designer: Clifton Lee
Writer: John Annarino
Producer: Paul Shreve
Agency: Doyle Dane Bernbach, Inc. L.A.
Production Company: Televideo
Client: Jack in the Box

683 Anncr: It doesn't cost a lot of money.

684 "Gee, Bernie, I didn't mean to . . ."



"Fresh as the morning dew . . ."

"Fresh as a bright summer day."

Anncr: "What inspires this poetry?"

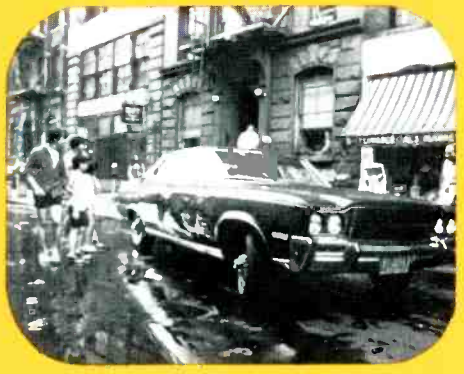
"Stanley rush this man through"

Anncr: When one of our skycaps . . .

Skycap: "no job too big for Bud Jones"

It just looks like it does.

Mother: Joey, so fancy?"



Anncr: The Ambassador. That's class.

"Get Stanley a good meal."

(Silent)

"I'm not hungry Bernie"

685
Guard: Next! Cook: Uum . . . uum.

686
This is Jimmy Smith.

687
Anncr: How many licks does it take

688
Royal Plus golf ball.

685
Art Director/Designer: Maurice Mahler
Director: Harry Hamburg
Writer: Irving Weinberg
Producer: Roger Vaughn
Agency: Young & Rubicam, Inc.
Production Company: V.P.I.
Photographer: Chuck Roucher
Client: General Foods/Jello

686
Art Director: Berl Cattell
Designer/Director/Photographer: Conrad Bailey
Writer: James R. Johnston
Producers: Johnston/Cattell
Agency: Earle Ludgin & Co.
Production Company: Conrad Bailey Productions (Stars & Stripes East)
Client: Educational Resources, Inc.

687
Art Director/Writer: Jerry Bernstein
Designer: Joe Minnella
Director: Peter Thomson
Producer: John Roach
Agency: W. B. Doner and Company
Production Company: TDF Films
Photographer: Ted Pahle
Client: Tootsie Roll Industries

688
Art Director/Designer: Mike Lawlor
Director: Harold Becker
Writer: Mike Mangano
Producer: Lou Puopola
Agency: Doyle Dane Bernbach, Inc.
Production Company: Harold Becker Productions, Inc.
Photographer: Harold Becker
Client: Uniroyal

Don't keep his excellency waiting.

He is very particular about his food.

Jello Gelatin for dessert.

Jimmy's parents tried to help . . .

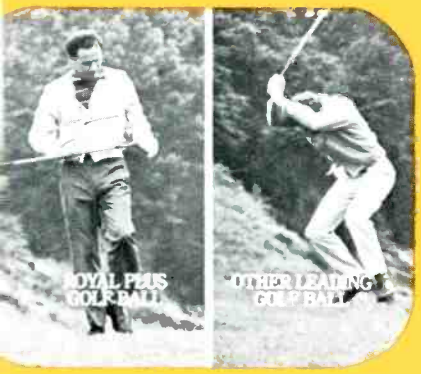
Educational Resources.

You can help your child help himself.

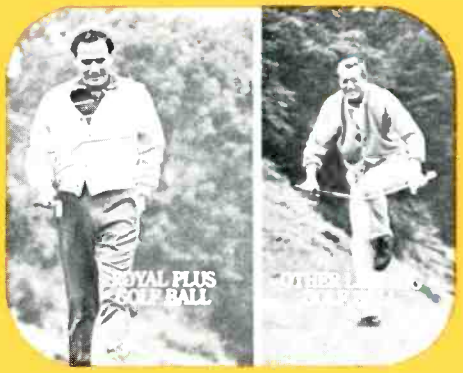
Angel: . . . it's worth waiting for!

Devil: Don't listen to him kid. . . .

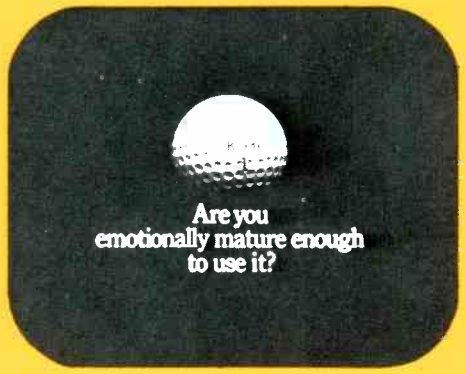
Angel: You'll be a hero!



He's using the Royal Plus.



Royal Plus is the perfect golf ball.



(Silent)

689
This is one of our pay phones.

690
(Music)

691
Ladies & Gentlemen this is the answer.

692
Everybody knows a guy who's not handy.

689
Art Director/Designer: Jim Brown
Director: Ira Marvin
Writer: Floyd Stone
Producer: Dorothy Mills
Agency: Doyle Dane Bernbach, Inc.
Production Company: VIA Films
Photographer: Dick Shore
Client: General Telephone

690
Art Director: Sid Myers
Director: Jacques Letellier
Writer: Marvin Hoenig
Producer: Jay Eizenstat
Agency: Doyle Dane Bernbach, Inc.
Production Company: Televideo
Client: Thom McAn

691
Art Director/Director: Sid Myers
Writer: Evan Stark
Producer: Phil Worcester
Agency: Doyle Dane Bernbach, Inc.
Production Company: Directors Studio Inc.
Client: Miles Laboratories/Alka-Seltzer Plus

692
Art Director/Designer: Dave London
Director: Arthur Pembleton
Writer: Lisa Hughes
Producers: Dave London, Donna Solpa
Agency: Griswold-Eshleman Company
Production Company: Dillon Productions
Client: Sherwin-Williams Company

Set in the middle of nowhere.

Won't pay its way for years.

Still, it'll help somebody.

(Music)

(Music)

Thom McAn makes a soft soft shoe.

The answer to the question is . . .

It's a brand new cold tablet.

Is this the real commercial?

Sherwin-Williams house paint.

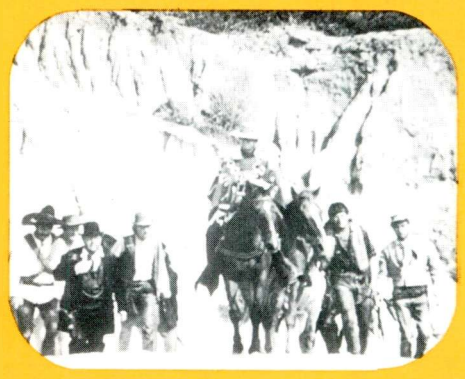
A cinch to get good even coverage.

Now admit it. Wasn't that easy?

693 "Did you see the faces on those people"

694 "The Javelin is quite a car this year."

695 "When you see a customer, jump!"



696 A man can't afford . . .

693
Art Director: Stan Dragoti
Designer: Manny Gerard
Director: Howard Zieff
Writer: Charlie Moss
Producer: Barbara Michelson
Agency: Wells, Rich, Greene, Inc.
Production Company: Zieff Productions
Photographer: Ted Pahle
Client: Trans World Airlines

694
Art Director: Jerry Ranson
Director: Howard Zieff
Writer: Charlie Ashby
Producer: Larry Spiegel
Agency: Wells, Rich, Greene, Inc.
Production Company: Howard Zieff Productions
Photographer: Larry Williams
Client: American Motors

695
Art Director: Stan Dragoti
Designer: Manny Gerard
Director: Howard Zieff
Writer: Charlie Moss
Producer: Barbara Michelson
Agency: Wells, Rich, Greene, Inc.
Production Company: Howard Zieff Productions
Photographer: Gil Geller
Client: Trans World Airlines

696
Art Director: Carol Nelson
Director: Fred Levinson
Writer: Mike Drazen
Producer: Magi Durham/Telpac
Agency: Geer, DuBois & Co.
Production Company: Wilde Films, Inc.
Client: Foster Grant Co. Inc.

"Joey, I told you a million times"

"Myron, you still got that St. Bernard?"

Three flights in under nine minutes.

"390 engine, ram air hood."

"What about a test drive?"

"And in the back there's . . .

TWA promised its people a bonus

"Remember, success has many fathers."

Rose, I told you never to call me here.

. . . to let the glare of the sun . . .

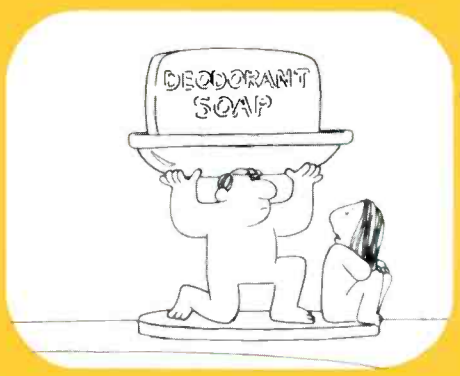
That's why Foster Grant makes clip-ons.

Some people can't live without them

697
For every man who dreams

698
This year take a trip to the desert?

699
You've come a long, long way



700
Harry? I can't go on using your soap.

697
Art Director/Designer: Neil McBain
Director: Stu Berg
Writer: Alan Dietz
Producer: Norris Nelson
Agency: Leo Burnett Co., Inc.
Production Company: Film Fair
Camerman: Hal Schulman
Client: United Air Lines

698
Art Director/Designer: Harry Wilson
Director: Lee Chapman
Writer: John Wagner
Producer: Jack Hastings
Agency: Leo Burnett Co., Inc.
Production Company: Haboush
Photographer: Dickson
Client: United Air Lines

699
Art Director/Designer: Jim Black
Director/Photographer: Fred Levinson
Writer: Rob Nolan
Producer: John Donnely
Agency: Leo Burnett Company, Inc.
Production Company: Wylde Films
Client: Philip Morris Company

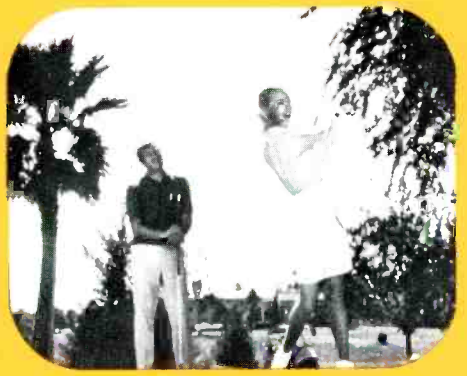
700
Art Director: Don Marrs
Designer/Director: Fred Wolf
Writer: Charlie Wendy
Producer: Rudy Behlmer
Agency: Leo Burnett Company, Inc.
Production Company: Murakami/Wolf Films
Client: Procter & Gamble/Camay Div.

It's our flight training center

World's largest pilot training school

Fly the friendly skies of United.

A city beyond description.

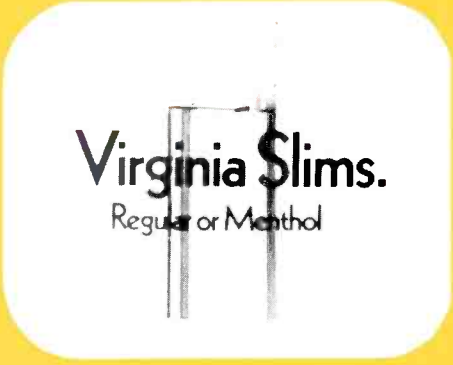


. . . and for its daylife.

Fly the friendly skies of United.

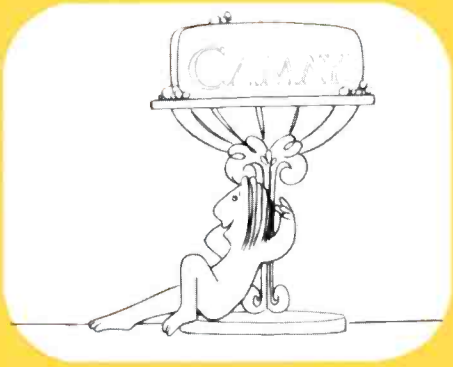
You've come a long way, baby

. . . to get where you've got to today!



You've got your own cigarette now baby

We're beginning to smell alike.



I just want to be a girl.

701
(Singers humming)

702
(Silent)

703
"Wake up, wake up, wake up . . .

704
Woman: Morris! Surprise!

701
Art Director: Roy Sandstrom
Director: Stan Johnson
Writer: Bruce Coe
Producer: Jack Warren
Agency: Leo Burnett Company, Inc.
Production Company: Audio Productions
Client: Schlitz Brewing Company

702
Art Director: Gene Hoefel
Designer/Director/Photographer: Bill Klaxton
Writer: Paul Synor
Producer: Helen Nelson
Agency: Leo Burnett Company, Inc.
Production Company: MPO
Client: Brown Shoe

703
Art Director: Don Keller
Director: Howard Morris
Writer: Al Samuelson
Producer: Rudy Behlmer
Agency: Leo Burnett Company, Inc.
Production Company: Screen Gems
Client: Kellogg Company

704
Art Director: Sig Bodziewicz
Designer: Milt Schaffer
Director: Rick Donner
Writer: Tom Rogers
Producer: Mac Ward
Agency: Leo Burnett Company, Inc.
Production Company: Film Fair, Chicago
Photographer: Andy Costykian
Client: Star-Kist Foods, Inc.

Oh, it's a very good year

Anncr: (VO): Encore makes this . . .

Discover . . . Encore.

Walk wild in Risque shoes.

Designed for adventure.

Are you ready to risk Risque?"

Kellogg's Rice Krispies

What a way to make a day start.

Kellogg's Rice Krispies

Morris: Dum-Dum hasn't learned . . .

9-Lives. Food cats really like.

Albert, you're not so dumb.

705
Most cold remedies like Chinese food. . . .

706
Hai Karate's top-secret Lime Orchard.

707
I had a real problem with my mother.

708
. . . I'm Gertrude.

705
Art Director/Designer/Writer: Hector Robledo
Director/Photographer: Lynn St. John
Writer: Bill Hentz
Agency: Foote, Cone, Belding
Production Company: VPI
Client: Menley & James/Contac Cold Capsules

706
Art Director/Producer: Tom Yohe
Director/Photographer: George Gage
Writer: George Newall
Agency: LaRoche, McCaffrey & McCall
Production Company: Focus Presentations
Client: Chas. Pfizer & Co. Inc.

707
Art Director/Designer: Mel Sant
Director: Ira Marvin
Writer: Florence Granello
Producer: Al Meyers
Agency: Doyle Dane Bernbach, Inc.
Production Company: VIA Productions
Photographer: Zolli Vidor
Client: Monsanto/Wear Dated

708
Art Director/Designer: William Harris
Director: Marshal Stone
Writer: Richard Vitaliano
Producer: Dick Wotring
Agency: Doyle Dane Bernbach, Inc.
Production Company: MPO
Client: Sylvania

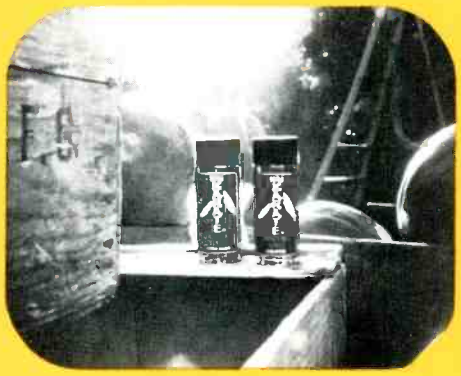
Not so with Contac cold capsules.

Relieves sniffles, sneezes, stuffy nose

Old Chinese saying: "get Contac."

Hai Karate Oriental Lime.

With instructions on self-defense.



Be careful how you use it.

She never let me have any fun.

But then . . . she stopped bothering me.

Maybe she doesn't love me anymore.

Sylvania Blue Dot Flashcubes.

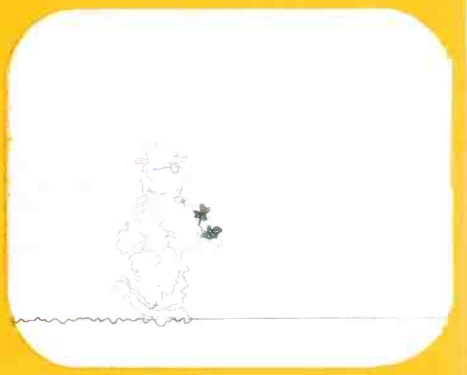
(He jumps up, snaps picture.)

If I can only get my camera back.

709
Grandma, I'm so glad you're here.

710
Somedays I really think I'm beautiful.

711
In the beginning . . .



712
Once there was a man who had wrinkles.

709
Art Director: Frank DeVito
Director/Photographer: Steve Horn
Writer: Betty Fitterman
Producer: Mike Schapiro
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner
Client: Johnson & Johnson

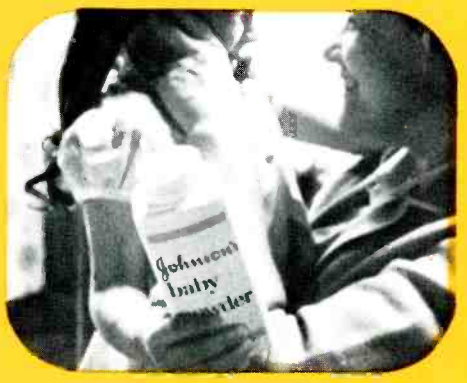
710
Art Director/Director: Sid Myers
Writer: Phyllis Robinson
Producer: Aaron Erlick
Agency: Doyle Dane Bernbach, Inc.
Production Company: Directors Studio Inc.
Client: Clairol/Nice & Easy

711
Art Director/Designer: Maija Veide
Director: Dick Rucker
Writer: Bill Appelman
Producer: Penny Hewitt
Agency: Doyle Dane Bernbach, Inc.
Production Company: Peterson Company
Client: Monsanto

712
Art Director/Producer: Fred Petermann
Designer/Animator: Mordi Gerstein
Writer: Larry Miller
Agency: LaRoche, McCaffrey & McCall, Inc.
Production Company: Summer Star Productions
Client: J. P. Stevens & Co., Inc.

Here's your room, Grandma.

Grandma, can I try some on you?



Johnson's Baby Powder . . .

Then there are other days.

It lets me be me.

(Silent)

Man found himself at odds.

Monsanto brings nylon era to a close.

Man and nylon carpet come to terms.

Everything he touched wrinkled.

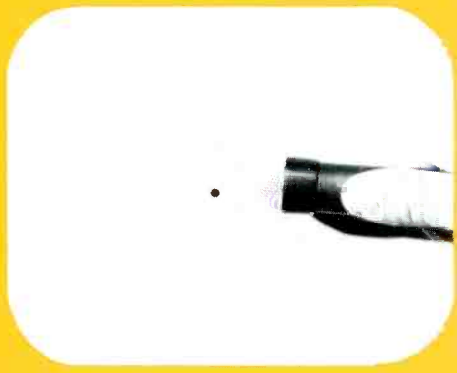
Stevens-Utica No-Iron Sheets.

They don't, can't, never wrinkle.

713
Smiling faces, on Eastern.

714
Hey, mankind, it's the sun.

715
Whirlpool introduces . . .



716
Listen to the sound of an acne pimple.

713
Art Director: Frazier Purdy
Designers: Neil Tardio, Frazier Purdy
Director: Andy Jenkins
Writer: Al Himelick
Producer: Neil Tardio
Agency: Young & Rubicam, Inc.
Prodution Company: Jenkins, Covington, Inc.
Cameramen: Andy Jenkins, Lennie Stark
Client: Eastern Air Lines, Inc.

714
Art Director: Bill Mason
Designer: Paul Ashley
Director: George Gomes
Writer: Charlie Ewell
Producer: Helen Marcordes
Agency: Jack Tinker & Partners, Inc.
Production Company: Gomes/Lowe
Client: Miles Laboratories/Alka-Seltzer

715
Art Director/Designer: Alan Honig
Director: Bill Alton
Writer: Bob Mackall
Producer: Jay Eisenstat
Agency: Doyle Dane Bernbach, Inc.
Production Company: Alton/Melsky
Photographer: Ross Lowell
Client: Whirlpool

716
Art Director: Byron Gibbs
Designer/Director: Ken Walker
Writer: Catherine Williams
Producer: Don Harrington
Agency: Sullivan, Stauffer, Colwell
& Bayles, Inc.
Production Company: Totem Productions, Inc.
Photographer: Bob Franz
Client: Noxell Corporation

Going Places, on Eastern—Airlines.

Going Places, on Eastern—Airlines.

A smile can make a big difference.

I don't like unsettling stomachs.

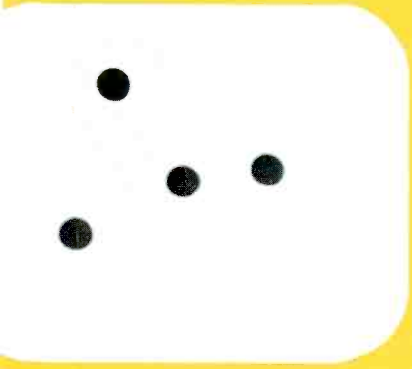
. . . Alka-Seltzer on the rocks.

Next time I get to be too much . . .

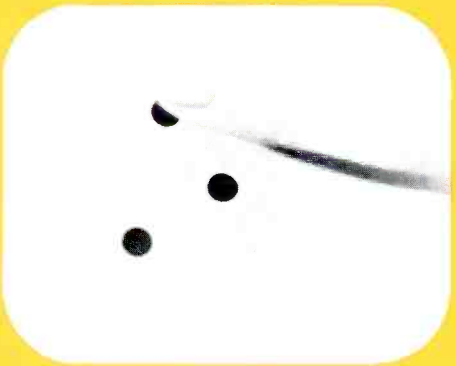
It compacts trash . . .

. . . in a neat, little bag.

(Silent)



Start with one dot . . .



Wipe out pimples.

Wipes out the last pimple.

717
To really appreciate our cigar . . .

718
(SFX)

717 DISTINCTIVE MERIT AWARD
Art Director: Raymond Baglietto
Director: Dick Stone
Writer: Mike Becker
Producer: Mike Ulick
Agency: Young & Rubicam, Inc.
Production Company: Stan Lang Prod. Inc.
Client: General Cigar Co./White Owl

718 MEDAL AWARD
Art Director/Designer: Bob Gage
Director: Howard Magwood
Writer: Marvin Honig
Producer: Ernie Hartman
Agency: Doyle Dane Bernbach, Inc.
Production Company: Rose Magwood Productions
Photographer: Ernie Capparros
Client: Cracker Jacks

719
With Northeast you relax with a fluffy pillow

719
Art Director: Amil Gargano
Director: Bill Alton
Writer: Elmer Skahan
Producers: Amil Gargano, Elmer Skahan, Irene Ludwig
Agency: Carl Ally Inc.
Production Company: Alton/Melsky
Client: Northeast Airlines

720
Art Director: Amil Gargano
Director: Bill Alton
Writer: Jim Durfee
Producer: Janine Marjollet
Agency: Carl Ally Inc.
Production Company: Alton/Melsky
Client: Carter-Wallace/Active Deodorant

720
Silent.

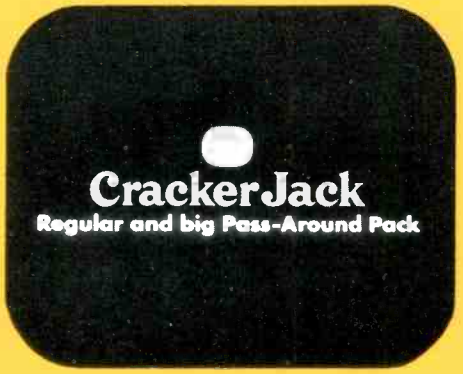
ight them both up

Puff on theirs. Puff on ours.

White Owl, our cigar.

(SFX)

(SFX)



You can still taste them.

You put on our travel slippers.

Northeast gives a soft, furry throw.

Northeast's steaks are broiled right on the plane.

Silent.

Hairdressers run around . . .

Active helps.

721
Northeast Airlines has an announcement

722
Men loved Jean Harlow.

723
Volvo in Saudi Arabia has a tough life

724
. . . they named your car . . .

721
Art Director: Mike Tesch
Director: Mike Cuesta
Writer: Baxter Lindsay
Producer: Irene Ludwig
Agency: Carl Ally Inc.
Production Company: Mike Cuesta
Client: Northeast Airlines

722
Art Director/Designer/Writer/Producer:
Tony Mandarino
Director: Dick Richards
Production Company: Richards & Myers
Films, Inc.
Client: Magee Carpet

723 **MEDAL AWARD**
Art Director: Sam Scali
Director: Jacques Letellier
Writer: Edward A. McCabe
Producers: Scali/McCabe
Agency: Scali, McCabe, Sloves, Inc.
Production Company: Televideo
Client: Volvo, Inc.

724 **DISTINCTIVE MERIT AWARD**
Art Director: Sam Scali
Director: Mordi Gerstein
Writer: Edward A. McCabe
Producers: Scali/McCabe
Agency: Scali, McCabe, Sloves, Inc.
Production Company: Pelican Films, Inc.
Client: Volvo, Inc.

for all who hate the middle.

(silent)

Northeast Airlines.

Women loved Valentino.

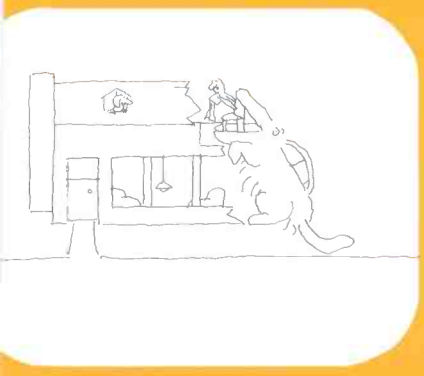
Bad men loved to fight Errol Flynn.

Magee for fussy somebodies.

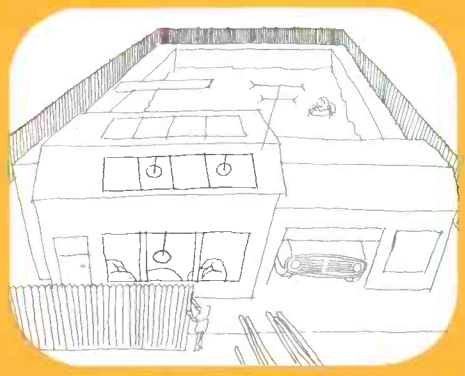
Volvo paint inspectors come here

Volvos in Lapland

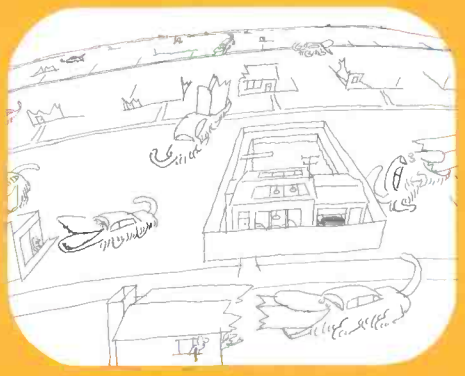
A nice place like this . . .



eating you out of house and home?



Trade it in on a Volvo.



. . . to protect you.

725
This is the Volvo report.

726
. . . All the labor saving conveniences.

727
My cellmate sleeps with his mouth open.

728
"What do you owe your great teeth to?"

725
Art Director: Sam Scali
Director: Harold Becker
Writer: Edward A. McCabe
Producers: Scali/McCabe
Agency: Scali, McCabe, Sloves, Inc.
Production Company: Harold Becker Prods., Inc.
Client: Volvo, Inc.

726
Art Director: Ralph Fernandez
Director: N. Lee Lacey
Writer: Derald Brenneman
Producer: Pamela Reeve
Agency: Jack Tinker & Partners, Inc.
Production Company: N. Lee Lacey
Client: Miles Laboratories/Nervine

727 DISTINCTIVE MERIT AWARD
Art Director: John LaPick
Designer: Howard Barker
Director: Dick Miller
Writer: Milton Lowe
Producer: Robin Harvey
Agency: Young & Rubicam, Inc.
Production Company: Dick Miller Assoc.
Client: Beechnut Co./Life Savers

728
Art Director/Designer/Writer: John LaPick
Director/Photographer: Horn/Griner
Producer: Robin Harvey
Agency: Young Rubicam, Inc.
Production Company: Horn/Griner Productions
Client: Beechnut Co.

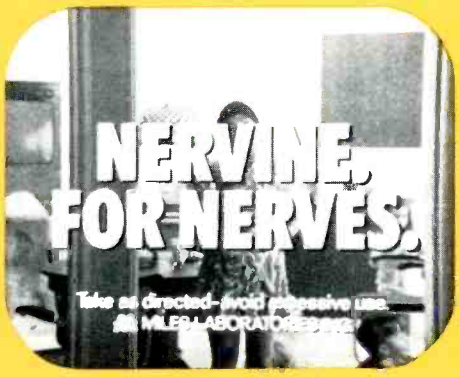
Boy, are you Americans rotten . . .

You, more than anyone, need a car.

May we suggest a Volvo.

. . . Three happy children.

. . . He's given you everything . . .



(SFX)

His breath keeps me awake.

Tell "Mad Dog" he needs a breath mint?

So give him Life Saver Mints.

"Blubber."

"Could you make it in Walrus?"

729 Father: be sure your water is hot.

730 Open on cheering Mexican Crowd.

729 MEDAL AWARD
Art Director/Designer: Allan Beaver
Director: Howard Zieff
Writer: Larry Plapler
Producer: Bertelle Selig
Agency: DKG, Inc.
Production Company: Howard Zieff Prod.
Client: Remington Electric Shaver Division/
Sperry Rand Corp.

730
Art Director/Designer: Bob Matsumoto
Director: Dick Bailey
Writer: David Field
Producer: Melvin Kane
Agency: Doyle Dane Bernbach Inc. L.A.
Production Company: Time-Life, Inc.
Client: Laura Scudders

731
Art Director/Director: Bill Gold
Designer: Talivaldas Stubis
Writer/Producer: Charles Gold
Agency: B. G. Charles, Inc.
Production Company: DJM Films Inc.
Photographer: David Hoffman
Client: Warner Bros.

732
Art Director: George Lois
Director/Photographer: Timothy Galfas
Writer: Ron Holland
Producer: John Cholakis
Agency: Lois Holland Callaway Inc.
Production Company: Galfas Productions
Client: Braniff International

731 I'm a mother with a problem.

732 "There is beauty in soup cans. . . .

Put on a lot of lather.

When you work over here, be careful.

This thing is a styptic pencil.

Laura Scudders Tortilla Chips.

Dead silence.

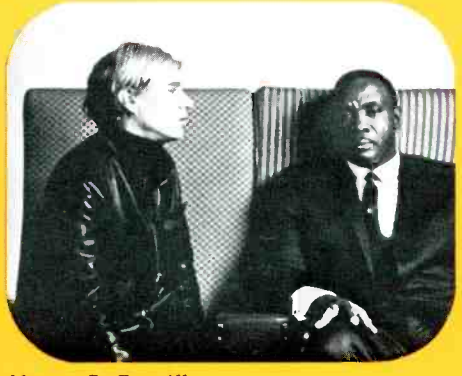
"Uh . . . tortilla chips."

He never gets up until midnight.

He's always carrying on so with girls.

. . . Excuse me while I go wake him up.

Michelangelo couldn't imagine"



Always fly Braniff.

When you got it—flaunt it.

733 Blue Danube Waltz—

734 (VO): "Harness racing . . ."

735 . . . invention of the 20th century?

736 I'm in the Broadway musical "Hair".

733
Art Director: George Lois
Director/Photographer: Joe Coffey
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Saturn Pictures Corporation
Client: Merck & Company

734
Art Director/Designer: Hy Yablonka
Director: Victor Haboush
Writer/Producer: Paul Decker
Agency: Chiat/Day Inc.
Production Company: The Haboush Company
Photographer: James Dickson
Client: Western Harness Racing

735
Art Director: George Lois
Director/Photographer: Dick Richards
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Dick Richards Studio
Client: Redbook Magazine

736
Art Director: George Lois
Director/Photographer: Joe Coffey
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Saturn Pictures Corporation
Client: Noxell Corporation

ulp, Gulp, Spritz, Spritz

Gulp, Gulp, Spritz, Spritz

Waltz through pain with Throat-Cote

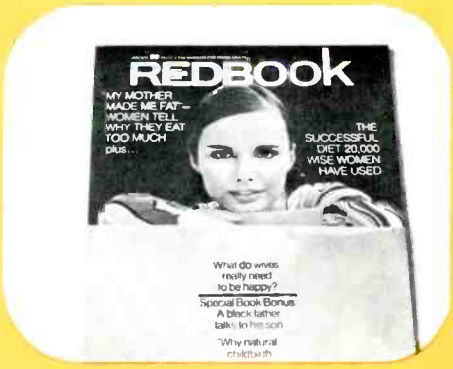
FX: Horse whinnie

(VO): "Tonight . . ."

(VO): ". . . at Hollywood Park."

"Diaper Service!!"

The most interesting parents are. . . .



Young Mamas!

I'm draft bait, and I have acne.

There's no miracle cure, but I use . . .

. . . Thera-Blem!

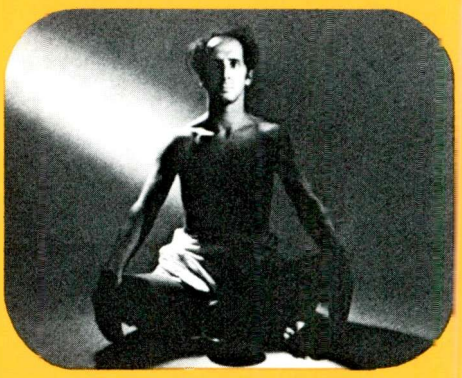
737

738

Tough words from Mickey Mantle:

739

We're both in the musical "Hair".



740

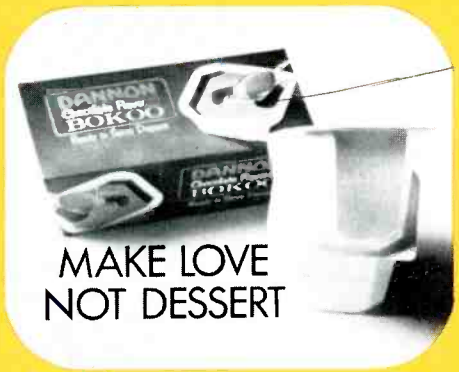
This man has given up everything but . . .

737
Art Director/Designer: Jean-Claude Goldberg
Director/Photographer: Horn/Griner
Writer: Muriel Cadel
Producers: Warren Donahue, Joe Goldberg
Agency: Marsteller Inc./The Zlowe Company Inc.
Production Company: Horn/Griner
Client: Dannon Milk Products

738
Art Director: George Lois
Director/Photographer: Joe Coffey
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Saturn Pictures Corporation
Client: Standard Milling Company

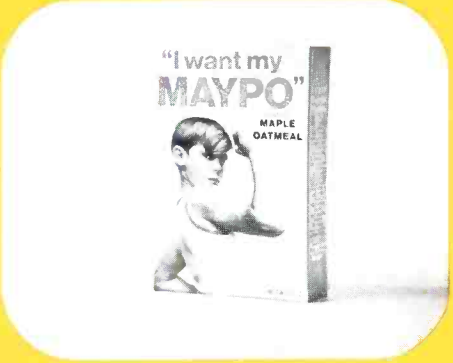
739
Art Director: George Lois
Director/Photographer: Joe Coffey
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Saturn Pictures Corporation
Client: Noxell Corporation

740
Art Director: Charles Piccirillo
Director/Producer: Herb Strauss
Writer: Robert Levenson
Agency: Doyle Dane Bernbach, Inc.
Production Company: DSI
Client: Gillette



I want . . .

my Maypo!



Maypo, the hot cereal heroes cry for!

We have acne and use Thera-Blem.

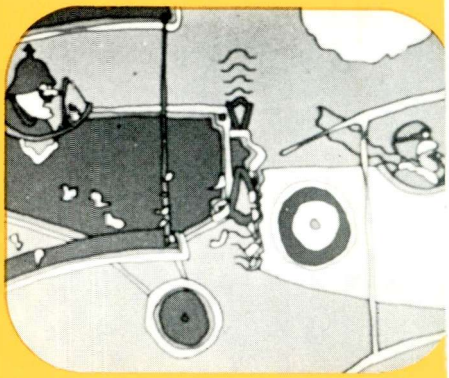
We're not the only kids . . .

Ask her! Ask him!

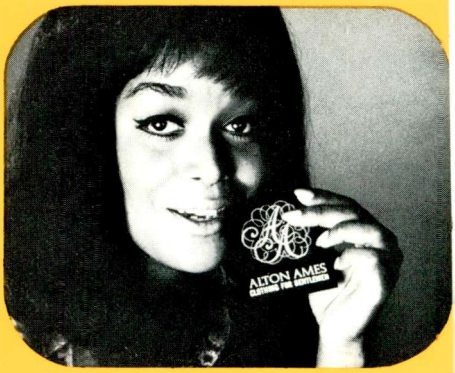
The Gillette Stainless Steel blade

He is, in the most tragic sense,

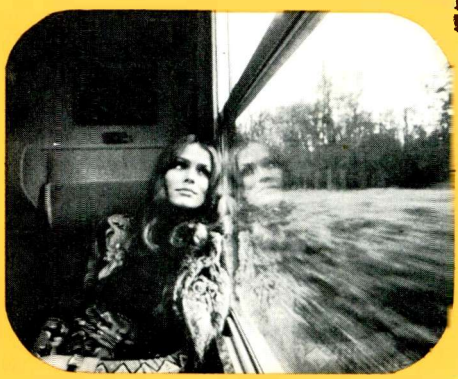
spoiled.



741
Collision



742
I think I hate you



743
(Music): Sound of train

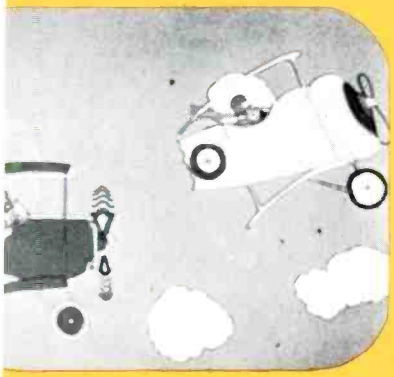
744
Only eight calories each.

741
Art Director/Director/Writer/Producer: Schweppes Creative Group
Designer: Seymour Chwast
Agency: Ogilvy & Mather, Inc.
Production Company: Elektra Film Productions, Inc.
Client: Schweppes Ltd.

742
Art Director/Designer: Verdun Cook
Director/Photographer: Philippe Halsman
Writer: Gregg Karriker
Producer: Marty Cohen
Agency: Griswold-Eshleman
Production Company: CPI
Client: Howard Clothes

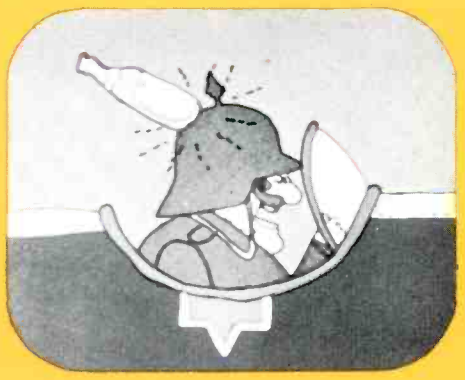
743
Art Director/Designer: Peter Hirsch
Director/Photographer: Jerry Shore
Writer: Neil Calet
Producer: Henry Roth
Agency: DKG, Inc.
Production Company: Libra Productions
Client: Coty, Inc.

744
Art Director: Allan Buitekant
Director/Photographer: Mike Elliot
Writer: John Crawford
Producer: Deanna Stevens
Agency: Firestone & Associates
Production Company: E.U.E.
Client: Stella D'oro



Getaway

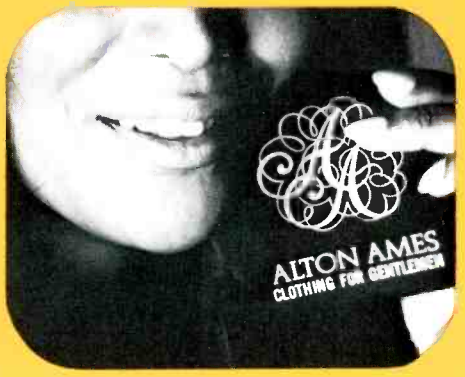
A Short Snort



Knockout

I think I hate you

I think I hate you



Rrrrrr . . .

(Music)

(VO): Paris, the city of love.

(Sound of train)

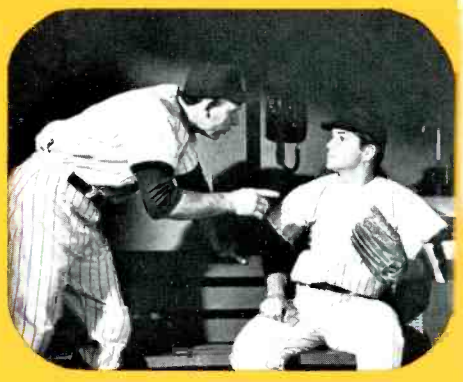
They almost float.

The cookies to eat . . .

Stella D'oro Dietetic Kichel.

745
Man: (VO): Hello, Gloria . . . Gloria?

746
They buy extra rich tomato paste.



747
Seaver, strike out that last man!

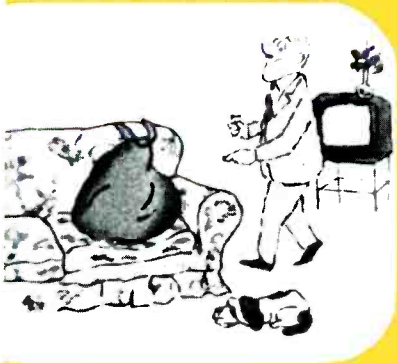
748
"At 8 AM you read your morning paper."

745
Art Director: Steve Singer
Designer: Valen Associates
Director: Jack Dazzo
Writer: George Keenan
Producer: Karen Quinlin
Agency: Jack Tinker & Partners, Inc.
Production Company: Elektra Film Productions
Client: Miles Laboratories/Nervine

746
Art Director: Allan Buitekant
Director: George Gage
Writer: John Crawford
Producer: Deanna Stevens
Agency: Firestone & Associates
Production Company: Focus Productions
Photographer: Fred Hoffman
Client: Ronzoni Macaroni Co.

747
Art Director: George Lois
Director/Photographer: Joe Coffey
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Saturn Pictures Corporation
Client: Standard Milling Company

748
Art Director/Producer: Larry Anas
Director/Photographer: Harry Liles
Writers: C. B. Gardner, D. M. Cafferata
Agency: Needham, Harper & Steers, Inc.
Production Company: Avery/Lindquist Productions
Client: Chicago Daily News



Announcer: (VO): Take Nervine

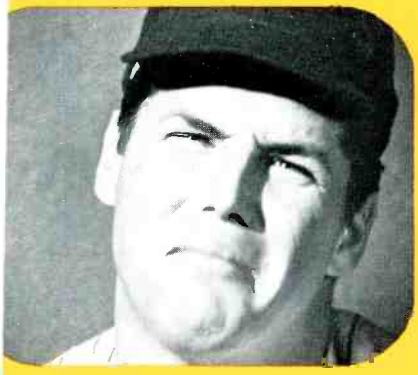
Woman: Elliot, it's me again.

(Silent)

They use twice as much meat.

There's a Ronzoni watching the pot.

Everyone watches us make commercials.



Mr. Hodges—I want my Maypo!

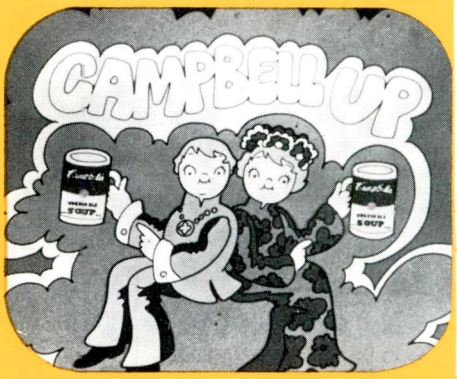
There's no time for that!

Maypo now makes instant oatmeal!

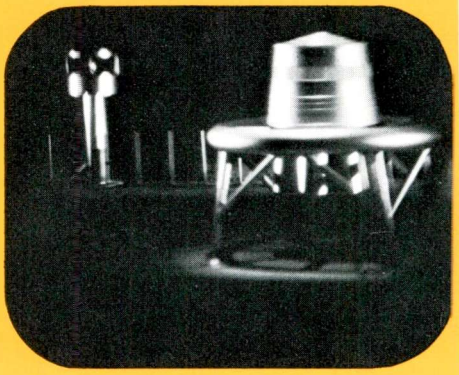
"At ten, a new expressway opens."

"At two, Congress votes on taxes."

Read all in The Chicago Daily News.

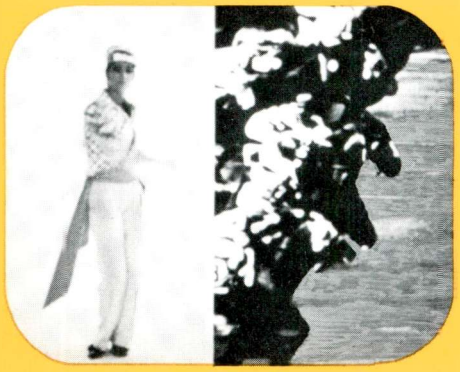


749 Kids—Campbell Up



750 Sound: The quiet sounds of night.

751 Macleans worked in the clinic.



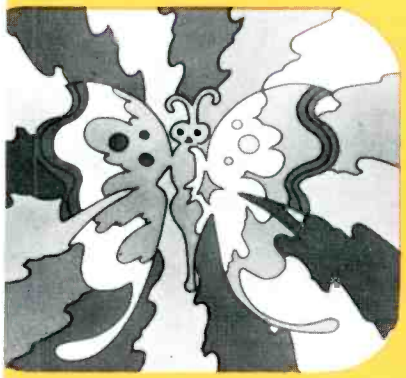
752 Fashions start in pretty wild places.

749
Art Director: Ed Dillion
Designer: John Alcorn
Directors: Paul Kim, Lew Gifford
Writer: Dick Mercer
Producer: Bernie Haber
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Kim & Gifford Productions
Photographer: Ani-Film Studios
Client: Campbells Soup Company

750
Art Director: Fred Hindel
Director: Don Leaver
Writer: Steve Lehner
Producer: William Conner
Agency: North Advertising Incorporated
Production Company: James Garrett
Client: The Paper Mate Co.

751
Art Director: Al Bensusen
Writer: Bruce Barton
Producers: Donn Resnick, Douglas Fithian
Agency: Kenyon & Eckhardt Advertising, Inc.
Production Company: Douglas Fithian & Co.
Client: Beecham Products Inc.

752
Art Director/Designer: Frank Siebke
Director: Paul Kim
Writer: Peter Lubalin
Producer: Gaston Braun
Agency: Leber Katz Paccione, Inc.
Production Company: Kim & Gifford
Photographer: Charles Van Mannen
Client: U.S. Shoe Corp./Red Cross

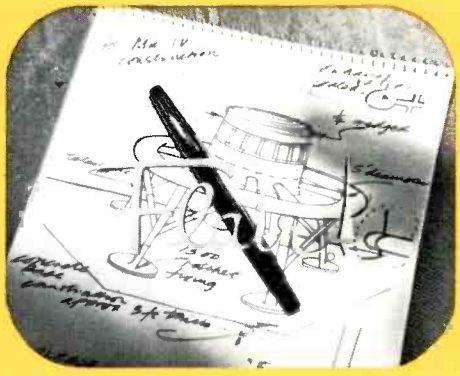


Butterfly Music

Rainbow—Like a Bowl of . . .

Sound: Cont'd.

Anncr: Flair writes with silence



Flair—the new to write.

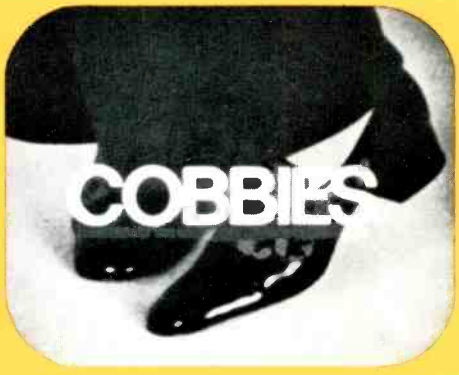
Macleans works in the field.

Proved in the clinic.

Proved in the field.

With Cobbies a pretty wild shoe.

If your fashions start out wild . . .



753
You are too much!

754
Who's your favorite actress?

755
(VO): Loon

756
(Silent)

753
Art Director/Designer: Verdun Cook
Director/Photographer: Philippe Halsman
Writer: Gregg Karriker
Producer Marty Cohen
Agency: Griswold-Eshleman
Production Company: CPI
Client: Howard Clothes

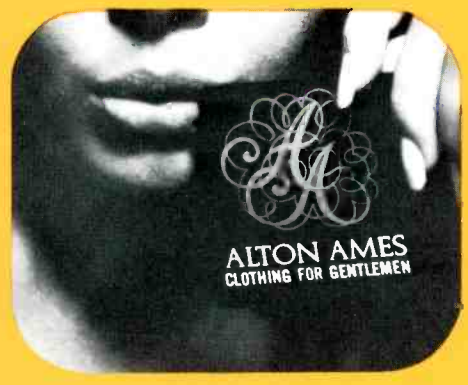
754
Art Director: George Lois
Director: Dick Richards
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Dick Richards Studio
Photographer: Dick Richards
Client: Redbook Magazine

755
Art Director/Designer/Writer: Peter Bonner
Director/Photographer: Les George
Producer: Elizabeth Hastings
Agency: MacLaren Advtg. Co. Ltd.
Production Company: New Studio of Film
Client: Canadian Govt. Travel Bureau

756
Art Director: Noel Thomas
Director: George Gomes
Writer: Jerry Gerber
Producer: John Capsis
Agency: Jack Tinker & Partners, Inc.
Production Company: Gomes-Lowe
Client: Carnation/Slender

You are too much!

You are too much!



"Sophia Loren"

"I think she's wonderful"

Interesting parents are Young Mamas!

(VO): More Nothing

(VO): At Peace

(VO): Come Up To Canada.

(Music)

(Music)

(Music)

757

You've worked all your life for money.

758

Anncr (VO): Colonial History. Valley Forge.

759

(VO): "Harness racing . . ."

760

(VO): Ellen's baby has diaper rash.

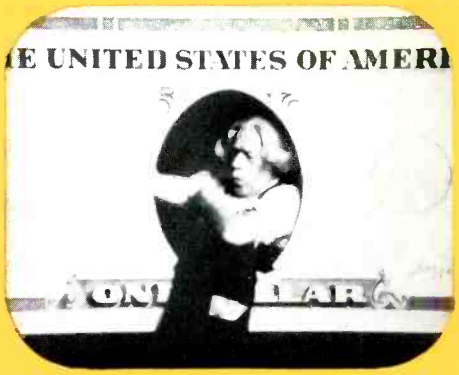
757
Art Director/Designer: Allan Beaver
Director/Photographer: Mike Cuesta
Writer: Larry Plapler
Producer: Henry Roth
Agency: DKG, Inc.
Production Company: Mike Cuesta Prod.
Client: Thomson McKinnon

758
Art Director: Dave Pearl
Writer: Hal Friedman
Agency: Warren, Muller, Dolobowsky
Production Company: Galfas Productions
Client: Colonial Provisions

759
Art Director/Designer: Hy Yablonka
Director: Victor Haboush
Writer/Producer: Paul Decker
Agency: Chiat/Day Inc.
Production Company: The Haboush Company
Photographer: James Dickson
Client: Western Harness Racing

760
Art Director: Don Eldridge
Director: Tim Galfas
Writer: Milt Trazenfeld
Agency: Warren, Muller, Dolobowsky
Production Company: Galfas Productions
Client: Breon Labs

It's time money worked for you.



Introduce money to Thomson McKinnon.

We'll help you put it to work.

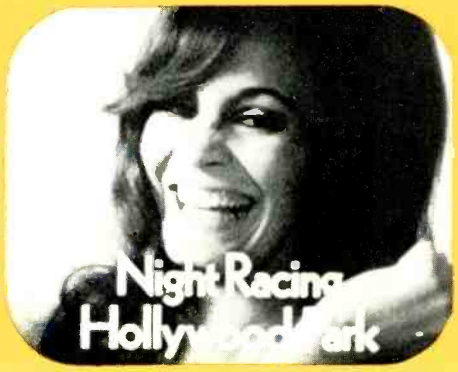
Soldier: You oughta be President.

Washington: What's a President?

This Bologna is presented by Colonial.

SFX: Horse whinnie

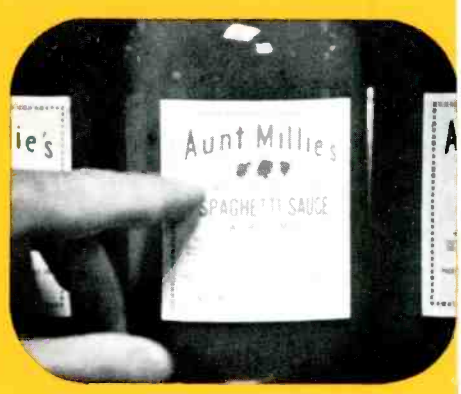
(VO): "Tonight . . ."



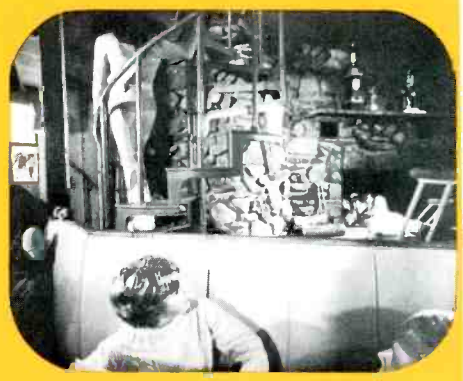
(VO): ". . . at Hollywood Park."

(VO): Diaparene for diaper rash.

(VO): So why lose any sleep over it?



761 "Aunt Millie's Spaghetti Sauce . . .



762 Wife: I'll have the club sandwich . . .

763 "'Folks, trade in your old Volkswagen . . .

764 Gimme a BLT down. Hold the mayo.

761
Art Director/Designer: Howard Brody
Director/Photographer: Bill Alton
Writers: Don Marowski, Howard Brody
Agency: Crothers & Smith
Production Company: Alton/Melsky Productions
Producers: Howard Brody, Keith Gould
Client: Aunt Millie's Sauces, Inc.

762
Art Director/Designer: Kenneth W. Paul
Director: Adrian Riso
Writer: Frank Visk
Producer: Heris Stenzel
Agency: Barlow/Johnson
Production Company: Tulchin Productions, Ltd.
Photographer: Jacques Demarecaux
Client: Dairylea Cooperative Inc.

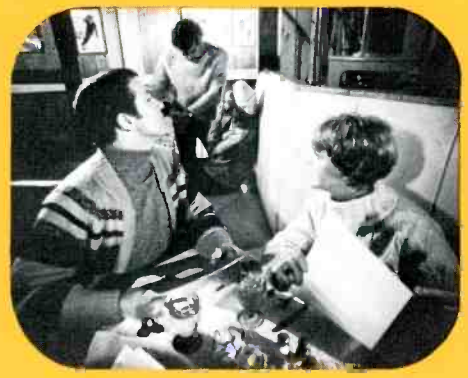
763 DISTINCTIVE MERIT AWARD
Art Director/Designer: Mas Yamashita
Director: Bob Sallin
Writer: David Field
Producer: Ken Niles
Agency: Doyle Dane Bernbach, Inc. L.A.
Production Compay: Kaleidescope Productions
Client: Volkswagen Pacific

764
Art Director: Harvey Gabor
Writer: Anthony Hertz
Producer: Phil Messina
Agency: McCann-Erickson, Inc.
Production Company: Libra Productions
Client: The Coca-Cola Company

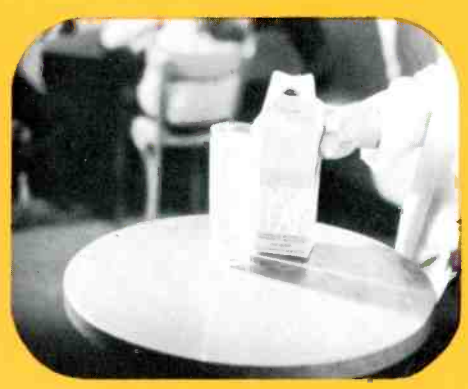
. . . What kinda name is Aunt Millie?

"ITA-A-A-A-LIAN!"

Waiter. Waiter!



What'll you have, Frank. Frank!



Anncr: Be slim with Dari-Lean "99."

. . . on a brand new one.

(silent)

. . . is this the new one?

Adam and Eve on a raft . . .

Ordering two burgers medium.

Tuna rye, high and dry. Seaboard.

765
Approaching Hole

766
Yes.

767
Red toothpaste contains two whiteners.

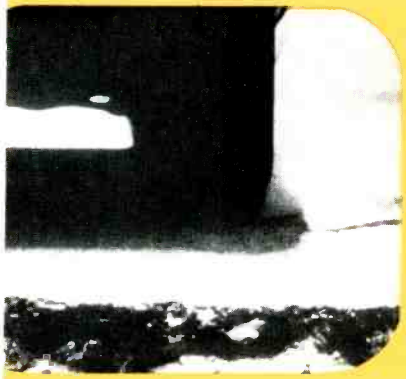
768
Anncr: (VO): Chevy has a better car!

765
Art Director/Director/Writer/Producer:
Shell Oil Creative Group
Agency: Ogilvy & Mather, Inc.
Production Company: WCD, Inc.
Client: Shell Oil Co.

766
Art Director: Allan Buitekant
Director/Photographer: Mike Elliot
Writer: John Crawford
Producer: Deanna Stevens
Agency: Firestone & Associates
Production Company: E.U.E.
Client: Stella D'oro

767
Art Director/Designer/Director:
Bert Steinhauser
Writer: Chuck Kollewe
Producer: Ralph Borzi
Agency: Doyle Dane Bernbach, Inc.
Production Company/Photographer:
Jerry Ansel
Client: Lever Brothers

768
Art Director/Designer/Director: Peter Modica
Writer/Producer: Joseph Stone
Agency: Berger Stone & Partners
Production Company: Gemini Films Inc.
Client: Chevrolet Dealers Assn.



Tire Going Into Hole

Tire Going Over Edge of Hole

Safely Out of Hole!

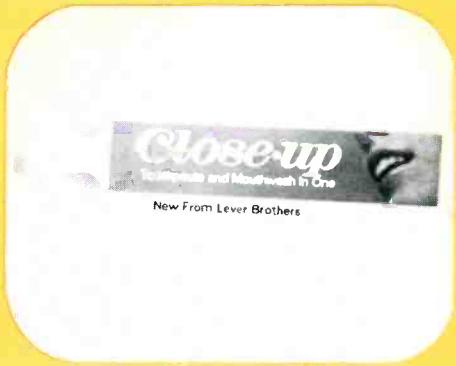
Yes, today

Anncr: (VO): Not just for dinner

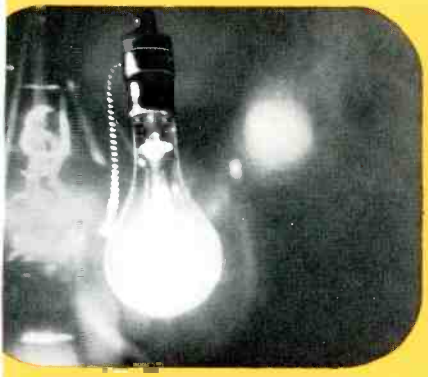
Stella D'oro Breadsticks. Anytime.

Never used in toothpaste before.

It contains a real mouthwash.



We call it Close-Up.



Who says so? The millions who . . .

. . . but Chevy . . .

. . . has a better car.

769
A Volkswagen always saves you money.

770

771
"I investigate accident claims."

772

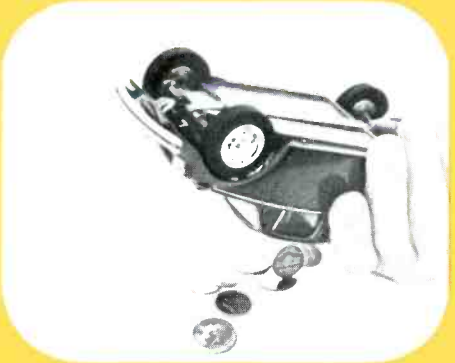
769
Art Director/Designer: Edd Griles
Director/Photographer/Production Company:
Jerry Ansel
Writer: Hal Goldberg
Producer: Don Trevor
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

770
Art Director/Designer/Director:
Bert Steinhauser
Writer: Paul Zoellner
Producer: Ralph Borzi
Agency: Doyle Dane Bernbach, Inc.
Production Company: Harold Becker
Productions, Inc.
Photographer: Harold Becker
Client: Heinz

771
Art Director/Designer: William Harris
Director: Marshal Stone
Writer: Richard Vitaliano
Producer: Dick Wotring
Agency: Doyle Dane Bernbach, Inc.
Production Company: MPO
Client: Sylvania

772 **DISTINCTIVE MERIT AWARD**
Art Director/Designer: Hal Nankin
Director: Marcia Bell
Writer: Dave Langley
Producer: Don Wallace
Agency: Doyle Dane Bernbach, Inc.
Production Company: MPO
Client: American Tourist

26 miles to the gallon . . .



The savings are so big . . .

You get back almost all you put in.

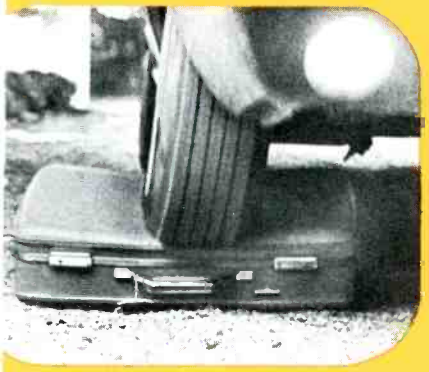
Thick, rich Heinz

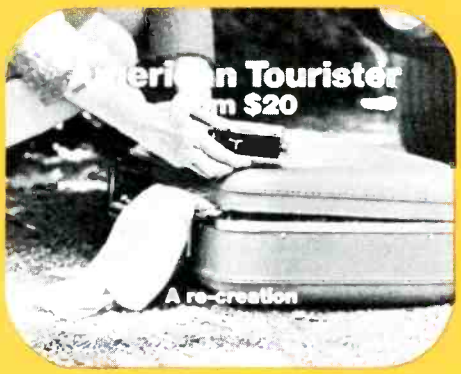
Still the slowest ketchup in town.

(Guy removes arms from casts.)

(Insurance man snaps picture.)

"Oww. I think I really hurt my arm!"





773
Volkswagen introduces Medi-car:

774
Average bulb burned after 750 hours.

775
Man is civilized out, but primitive inside.

776
SFX: Exotic sounds of the spice market

773
Art Director/Designer: Bob Tucker
Director/Photographer: Bill Garroni
Writer: Tom Yobbagy
Producer: Jerry Gold
Agency: Doyle Dane Bernbach, Inc.
Production Company: Directors Group Inc.
Client: Volkswagen

774
Art Director: Dave Larson
Director: Mike Cuesta
Writer: Richard Vitaliano
Producers: Dick Wotring, Karen Avakian
Agency: Doyle Dane Berbach, Inc.
Production Company: Mike Cuesta
Client: Sylvania

775
Art Director/Designer: Ron Barrett
Director: Mordi Gerstein
Writer: David Altschiller
Producers: Ron Barrett, David Altschiller
Agency: Carl Ally Inc.
Production Company: Summer Star Productions
Artist: Peter Dakin
Client: Carter-Wallace

776
Art Director/Producer: Tom Yohe
Director/Photographer: Peter Cooper
Writer: George Newall
Agency: LaRoche, McCaffrey & McCall
Production Company: Peter Cooper Assoc.
Client: Leeming-Pacquin

You get four free check-ups.

Help extend your car's life.

It's a whole new way of life.

100 watt Blue Dot Bulb.

It burned after more than 1,100 hours.

Sylvania's Blue Dot bulb lasts longer.

When a man is nervous he perspires.

We've created Active.

It keeps the animal in you, in you.

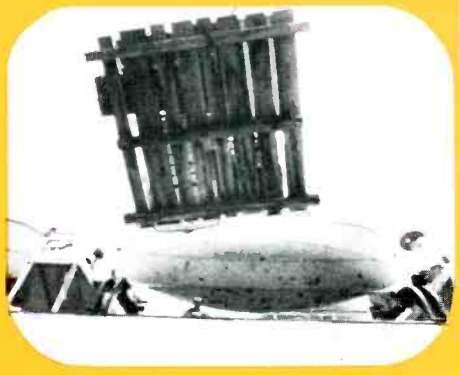
This is "Excellent Person."

New Hai Karate Oriental Spice.

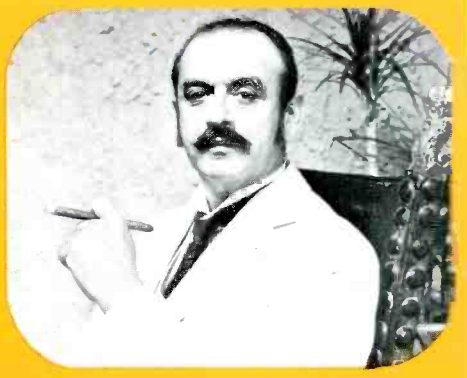
Be careful how you use it.

777
My name is David Humphries.

778
Please Ma, not another padded bra!



779



780
Tueros was born in Spain.

777
Art Director: Norman Tannen
Director/Photographer: Mike Elliot
Writer: David Saslaw
Producer: Jay Eisenstadt
Agency: Doyle Dane Bernbach Inc.
Production Company: E.U.E.
Client: Bulova

778
Art Director: Jerry Collamer
Director/Photographer: Jerry Kaufmann
Writer: Marie Gutjahr
Producer: Ken Licata
Agency: Young & Rubicam, Inc.
Production Company: Pelican Films, Inc.
Client: International Latex

779
Art Director/Designer: Hal Nankin
Director: Marcia Bell
Writer: Dave Langley
Producer: Don Wallace
Agency: Doyle Dane Bernbach, Inc.
Production Company: MPO
Client: American Tourist

780
Art Director: Marvin Mitchneck
Designer/Photographer: Papadopolous
Director: Phil Kimmelman
Writer: Bob Oksner
Producer: Sue Ledner
Agency: David, Oksner & Mitchneck
Production Company: Focus Presentations
Client: Consolidated Cigar Corporation/
Tueros Cigars

My predecessors were led astray.

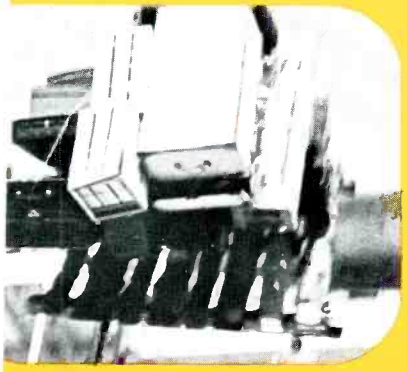
I had an Accutron watch.

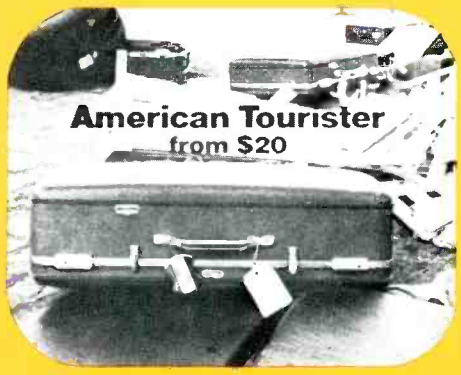
Accutron, by Bulova.

Sara, suddenly your shaplier!

You mean it's only 1/16 of an inch?

Daughter: Ma, meet Dr. Engel!





Tueros knew patience and quality.

100% imported filler tobacco.

Tueros would have approved.

781
Approaching Spike

782
"Shoes that pinch cause corns."

783
I'm your working mother.

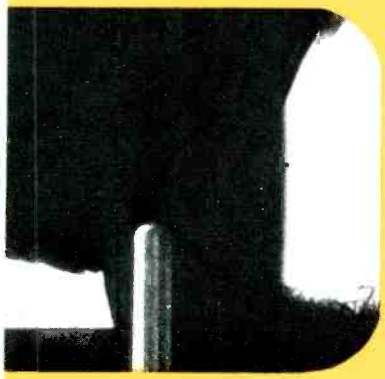
784

781
Art Director/Director/Writer/Producer: Shell Oil Creative Group
Agency: Ogilvy & Mather, Inc.
Production Company: WCD, Inc.
Client: Shell Oil Co.

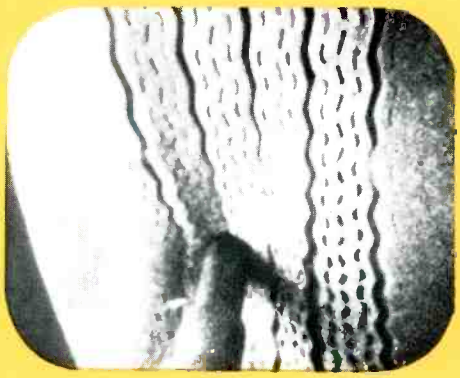
782
Art Directors: Dick Thomas, Sam Michini
Director: Bill Claxton
Writer: Neal Rogin
Producer: Frank Spinozzi
Agency: N. W. Ayer & Son, Inc.
Production Company: MPO
Cameraman: Owen Roizman
Client: Scholl Manufacturing Co., Inc.

783
Art Director: George Lois
Director: Nick Webster
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Saturn Pictures Corporation
Photographer: Joe Coffey
Client: Noxell Corporation

784
Art Director/Designer/Director: Saul Bass
Writer: Hank Seiden
Producer: Saul Bass & Associates
Agency: Hicks & Greist, Inc.
Production Company: Saul Bass & Associates
Photographer: Leslie Kovacs
Client: American Can/Dixie Cups



'ire Approaching Spike



Tire Going Over Spike

Safely Over Spike!

'But you don't have to suffer . . ."

"It protects against pain."

"The Zino-pad. By Dr. Scholl's."

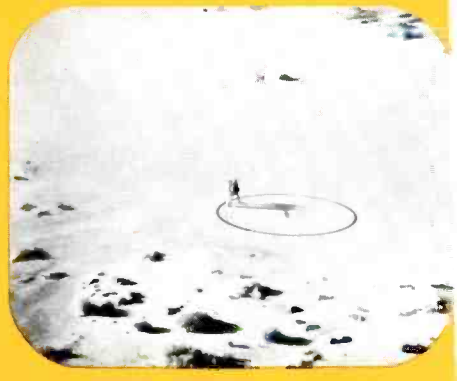
She's our mother.

So don't scuff the floor.

Lestoil gets all my housework done.

785 The Volkswagen Karmann Ghia . . .

786 Turn this new economy class seat—



787 Hai Karate's Desert Proving Ground.

788 While stewardesses on some airlines . . .

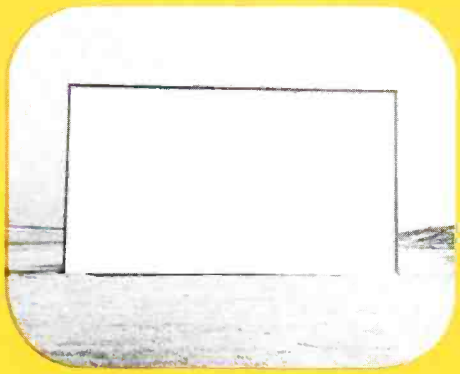
785 DISTINCTIVE MERIT AWARD
Art Director/Desiger: Paul Guliner
Director/Photographer: Phil Schultz
Writer: Jackie End
Producer: Pat Boyriven
Agency: Doyle Dane Bernbach, Inc.
Production Company: East West Productions
Client: Volkswagen/Karmann Ghia

786
Art Director: Mike Tesch
Director: Mike Cuesta
Writer: Baxter Lindsay
Producer: Irene Ludwig
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: Northeast Airlines

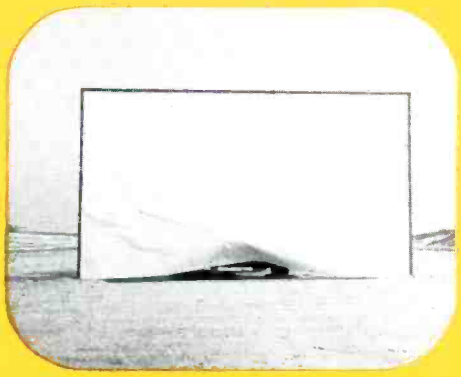
787
Art Director/Producer: Tom Yohe
Director/Photographer: Peter Cooper
Writer: George Newall
Agency: LaRoche, McCaffrey & McCall
Production Company: Peter Cooper Assoc.
Client: Leeming-Pacquin

788
Art Director: Amil Gargano
Director/Photographer: Horn/Griner
Writer: Elmer Skahan
Producers: Amil Gargano, Elmer Skahan
Agency: Carl Ally Inc.
Production Company: Horn/Griner Productions, Inc.
Client: Northeast Airlines

s the most economical sportscar.



(Silent)



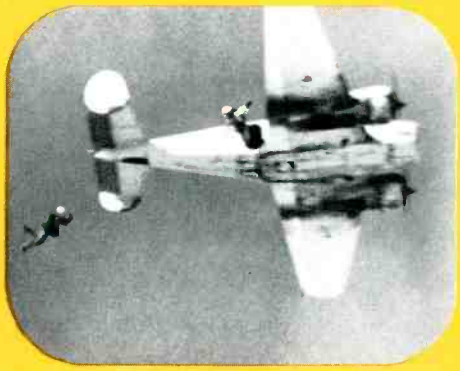
It's just not the most powerful.

. . . into a seat and a half.

Nobody will be stuck in the middle . . .

because there won't be any middle.

150 miles from the nearest female



So we shouldn't have any distractions.

New Hai Karate Oriental Spice.

are learning how to smile,

stewardesses on Northeast are learning

. . . how to cook.

789
Northeast replaces economy class seats.

790
This summer Northeast Airlines

791
Man: Ha, ha.

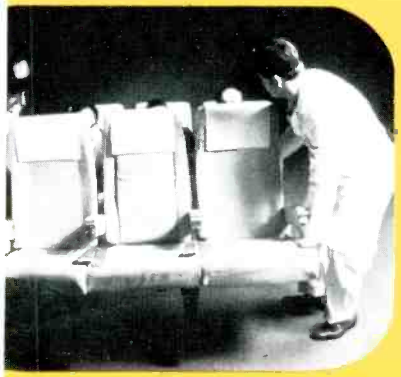
792
This may come as a great shock.

789
Art Director: Mike Tesch
Director: Mike Cuesta
Writer: Baxter Lindsay
Producer: Irene Ludwig
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: Northeast Airlines

790
Art Director: Ralph Ammirati
Director: Howard Zieff
Writer: Richard Raboy
Producer: Irene Ludwig
Agency: Carl Ally Inc.
Production Company: Howard Zieff Productions, Inc.
Client: Northeast Airlines

791
Art Director/Designer: Bill Taubin
Director: Bill Alton
Writer: Dave Reider
Producer: Herb Strauss
Agency: Doyle Dane Bernbach, Inc.
Production Company: Alton-Melsky Productions
Photographer: Tibor Hirsch
Client: Gillette

792
Art Director: Helmut Krone
Writer: Gene Case
Agency: Case and Krone Inc.
Production Company: Telpac Management Inc.
Client: Sportsworld Communications Corp.



These economy class airline seats.

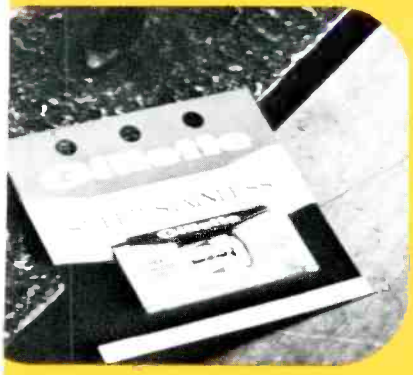
You can turn it into a seat and a half

. . . because there won't be any middle.

offers a vacation for singles.

And on the way back

We're offering ice bags and alkalizers.



A miracle plastic coating blade.

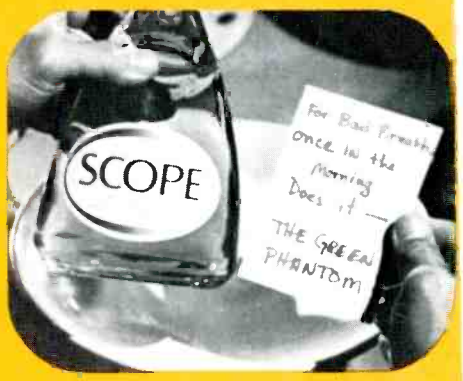
(SFX)

Hey, that's a real sword.

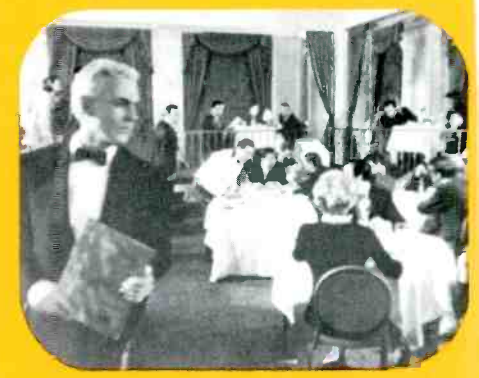
But I read JOCK.

793
We called ahead for a black Mustang.

794
Pieno di normale per piacere.



795
Scope for bad breath. The Green Phantom.



796
You'll never regret buying good stock.

793
Art Director: Rick Levine
Director: Mike Cuesta
Writer: David Altschiller
Producers, Rick Levine, David Altschiller
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: Hertz Corporation

794
Art Director: Mike Blatt
Writer/Producer: Stuart Hyatt
Agency: Gardner Advertising
Production Company: Alton-Melsky Productions
Client: Alitalia

795
Art Director: Charles Kornberger
Director: Frank Herman
Writer: Jack Springer
Producer: Adrian Lichter
Agency: Benton & Bowles, Inc.
Production Company: Televideo
Client: The Proctor & Gamble Co.

796
Art Director: Phil Snyder
Director: Herb Skoble
Writer: Ron Frankel
Producer: Alan Gordon
Agency: Benton & Bowles, Inc.
Production Company: Herb Skoble Assocs.
Client: E. F. Hutton

We rent 34 different cars.

(Silent)

At Hertz you get what you want.

Vuole controllare la mia acqua . . .

Arrivederci amore . . . Arrivederci amore.

Italy by car $360.

Price based on economy fare from New York

ALITALIA AIRLINES

Alitalia Airlines

I use Scope, this for you.

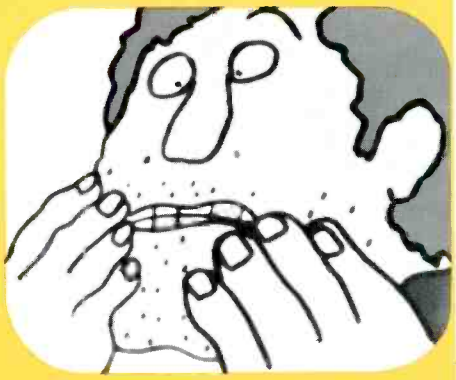
My breath is no problem . . . it's fresh.

Green Phantom says: Scope does it.

My broker says it's a good buy.

E. F. Hutton and Hutton says . . .

"We're more than just brokers."



797 Wally Buckley had a case of The Nubs!

798 SFX: Bogart: How you doin', sweetheart?

799 A new national past-time. Living.

800 "It's the Pepsi generation."

797
Art Director: J. Ruggiero
Director: Hal Silvermintz
Writer: A. Rosenshine
Producer: K. Fischer
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Perpetual Motion Pictures
Client: Gillette

798
Art Director: Kong Wu
Director: Dick Lowe
Writers: John Bergin, Phil Dusenberry
Producer: Bert Mangel
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Gomes-Lowe
Client: Gillette

799
Art Directors: John Ruggiero, Kong Wu
Directors: S. Vorkopich, Jerry Shore
Writer: Spencer Michlin
Producers: Coyne Maloney, Jerry Bruckheimer
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: BFB/Libra
Client: PepsiCo, Inc.

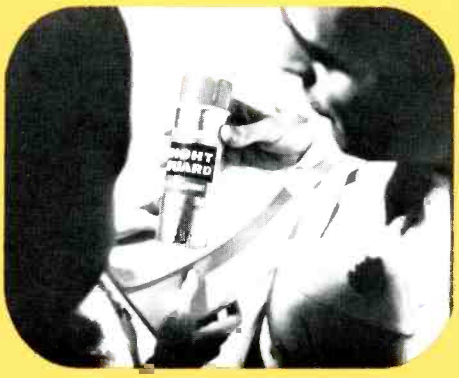
800
Art Directors: John Ruggiero, Kong Wu
Directors: S. Vorkopich, Jerry Shore
Writer: Spencer Michlin
Producers: Coyne Maloney, Jerry Bruckheimer
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: BFB/Libra
Client: PepsiCo, Inc.

—what his razor couldn't get.

Try Gillette Techmatic Razor.

Boy, that was close!

Woman: Terrible.



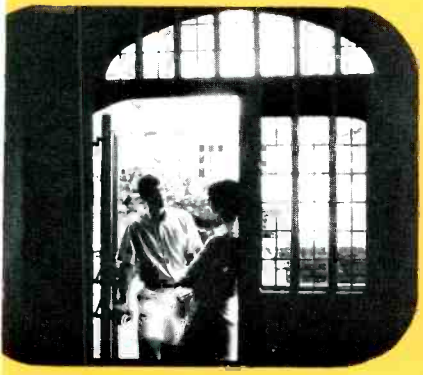
Bogart: Relax. Here's one you can trust.

Woman: How can I ever thank you?

And making every second count.

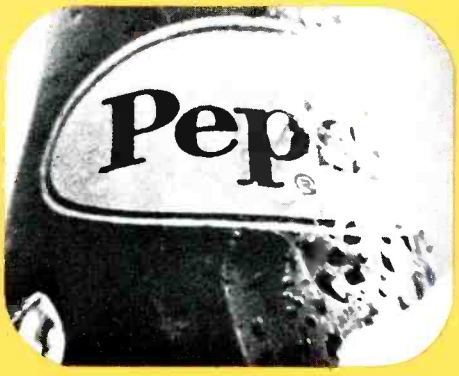
You've got a lot to live.

Pepsi's got a lot to give.



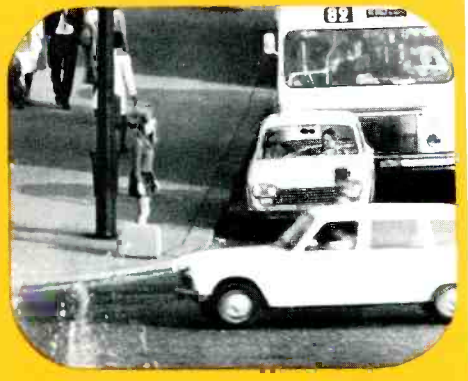
"Comin' at ya, goin' strong . . ."

"You've got a lot to live."



"Pepsi's got a lot to give."

801
We're sharing our cabinet with 2C?



802
SFX: Busy City street.

803
We made the original Swiss cheese

804
"Believe me, it's not the money."

801
Art Director: Kong Wu
Director: Fred Levinson
Writers: John Bergin, Phil Dusenberry
Producer: Bert Mangel
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Wylde Films
Client: Gillette

802
Art Director: Bob Reitzfeld
Director/Photographer: Mel Sokolsky
Writer: Carol Ann Fine
Producer: Jerry Kreeger
Agency: Wells, Rich, Greene, Inc.
Production Company: Sokolsky Films
Client: Samsonite Luggage

803
Art Director/Producer: Ira Barkoff
Director: Dick Lowe
Writer: Richard Danus
Agency: Chalek & Dreyer, Inc.
Production Company: Gomes-Lowe
Client: Switzerland Cheese Association

804
Art Director: Stan Dragoti
Director: Howard Zieff
Writer: Charlie Moss
Producer: Ginger Dicce
Agency: Wells, Rich, Greene, Inc.
Production Company: Howard Zieff Productions
Photographer: Joe Marquette
Client: Trans World Airlines

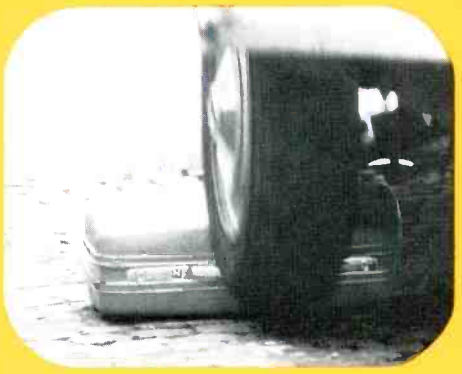
He tells me about Right Guard.

Ours is Right Guard Anti-Perspirant.

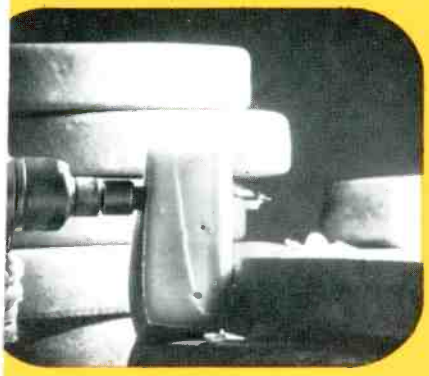
Neighbor: Good morning!

SFX: Busy City street.

"Paris can be a tough little city."



"Fly Samsonite to Paris for $40."

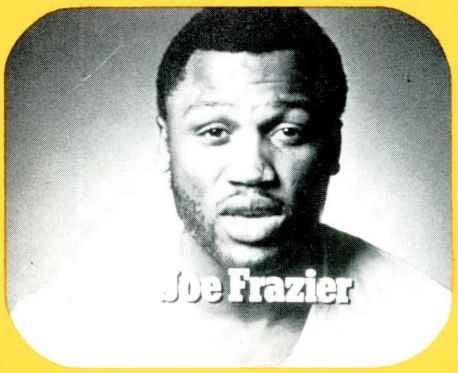


European countries are copying us

—to make their cheese look like ours.

Original Swiss cheese from Switzerland

805 We're going to drive home a point.



806 If Personna can shave me easy,

807

808 "So you'd like to work for us, hmm?"

805
Art Director: Bert Mangel
Directors: John Ercole, Ben Rose
Writer: Jim Huff
Producer: Bert Mangel
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Director's Group
Client: DuPont

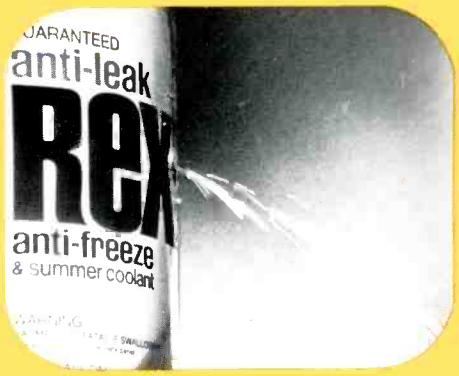
806
Art Director: Frank Kirk
Director/Photographer: Howard Zieff
Writer: Carol Ann Fine
Producer: Tom Ford
Agency: Wells, Rich, Greene, Inc.
Production Company: Howard Zieff Productions
Client: Personna

807
Art Director/Designer: Stan Block
Director: Jerry Shore
Writer: Sue Brock
Producer: Dick Wortring
Agency: Doyle Dane Bernbach, Inc.
Production Company: Libra Productions
Client: Heinz

808
Art Director/Designer: Martin Winter
Director/Photographer: Horn/Griner
Writer: Alan Glass
Producer: Bob Warner
Agency: McCann Erickson, Inc.
Production Company: Horn/Griner Productions
Client: Westinghouse

New Anti-Leak Zerex Anti-Freeze.

It stops most common radiator leaks.



Write DuPont and get your money back.

Personna can shave you real easy,

because my beard is tougher than yours.

"Well, uh, yeah, kind of."

Westinghouse has practice interviews.

We teach techniques of finding a job.

809
. . . hamburgers would cost more.

810
Ali Close Up

811
Egg

812
It has filled man with dreams.

809
Art Director/Producer: Ira Madris
Director: Andrew Jenkins
Writer: Laurie MacDougall
Agency: McCann-Erickson, Inc.
Production Company: Jenkins-Covington
Cameraman: Leonard Stark
Client: Association of American Railroads

810
Art Director/Director/Writer/Producer:
International Paper Creative Group
Agency: Ogilvy & Mather, Inc.
Production Company: Sokolsky Films
Client: International Paper

811 DISTINCTIVE MERIT AWARD
Art Director/Director/Writer/Producer:
International Paper Creative Group
Agency: Ogilvy & Mather, Inc.
Production Company: Elbert Budin Productions
Client: International Paper

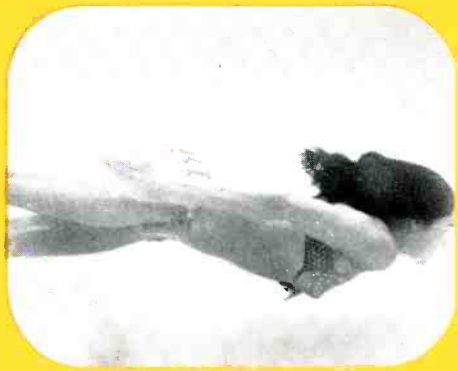
812
Art Director/Designer: Henry Holtzman
Director: Henry Levin
Writer: Bill Waites
Producer: Dennis Powers
Agency: Young & Rubicam, Inc.
Production Company: P.G.L.
Client: Eastern Air Lines, Inc.

A bikini would cost more.

A compact economy car would cost more.

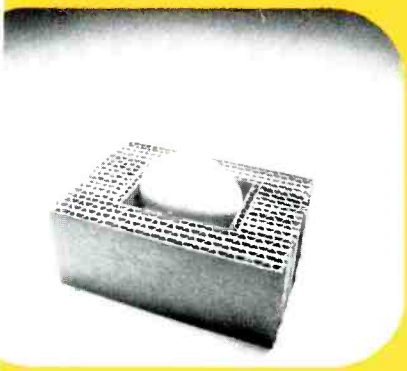
America's railroads. You need them.

Into the Water

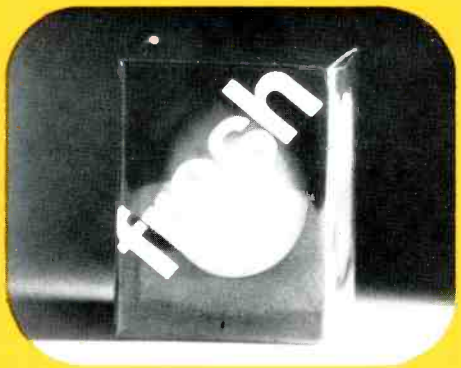


Swimming

The Disposal of the Disposal Bikini



Egg in Cardboard Box



Fresh Egg in Package

Chicken

If only he could touch it.

If only man could fly.

"The wings of man"

813 Life begins seeking the sun.

814 Railroads helped build Cape Kennedy.

815 There is a link between man and bird.

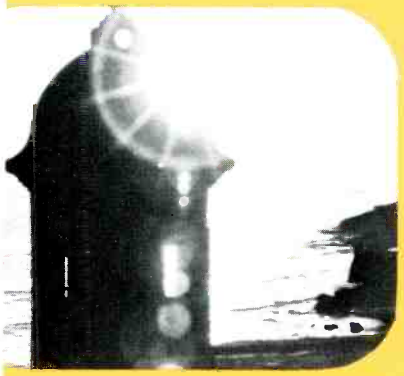
816 Food could put you away for good.

813
Art Director: Chris Corey
Designers: Chris Corey, Dennis Powers
Director: Dick Miller
Writer: Bill Waites
Producer: Dennis Powers
Agency: Young & Rubicam, Inc.
Production Company: Dick Miller Assoc.
Client: Eastern Air Lines, Inc.

814
Art Director/Producer: Ira Madris
Director: Andrew Jenkins
Writer: Laurie MacDougall
Agency: McCann-Erickson, Inc.
Production Company: Jenkins-Covington
Cameraman: Leonard Stark
Client: Association of American Railroads

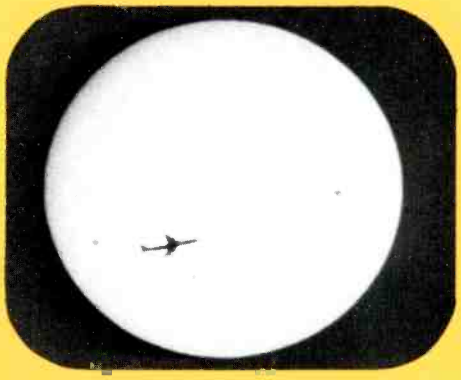
815
Art Director/Designer: Henry Holtzman
Director: Andy Jenkins
Writer: Bill Waites
Producer: Tom Denhart
Agency: Young & Rubicam, Inc.
Production Company: Jenkins-Covington
Client: Eastern Air Lines, Inc.

816
Art Director: Bob Giraldi
Designer: Mel Bourne
Director/Photographer: Steve Horn
Writer: Sue Ellen Gelman
Producer: Roger Vaughn
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner Productions Inc.
Client: Metropolitan Life Insurance Co.

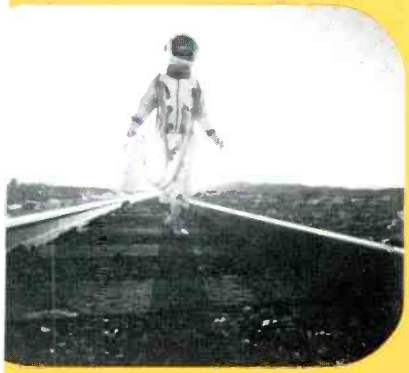


An instinct passed on to us.

It is a dream to follow the sun

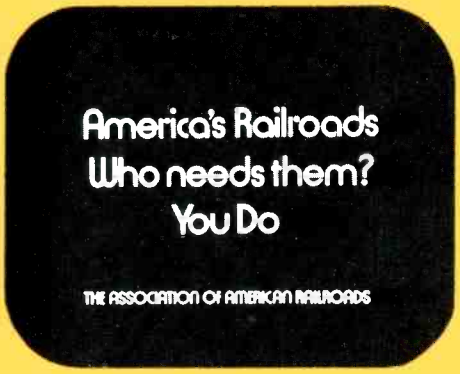


Eastern Airlines. The wings of man.



And railroads moved fuel there.

. . . we might not yet be off the ground.



The dream of freedom.

For to fly, is to be free.

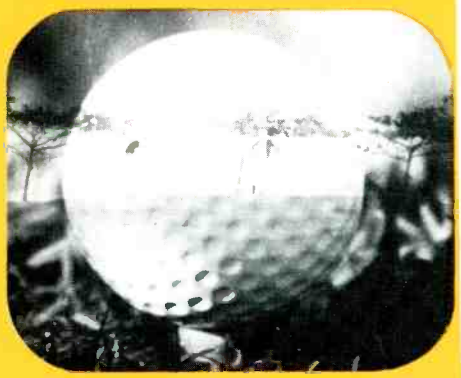
The wings of man.

Too much food leads to fat.

Too much fat can cause heart disease.

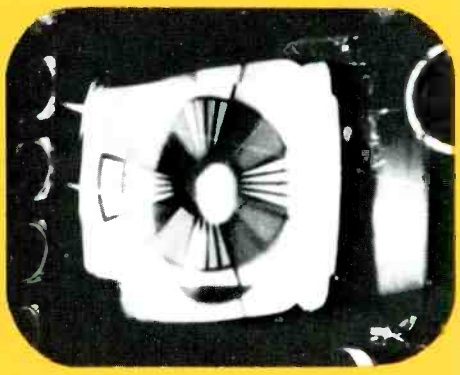
Eat a little less.

817
Making the Board



818
Speak its language.

819
Animals wear leather all their lives.



820
If you've ever watched color T.V.—

817
Art Director/Director/Writer/Producer: International Paper Creative Group
Agency: Ogilvy & Mather, N.Y.
Production Company: Jenkins-Covington
Client: International Paper

818
Art Director: Matt Basile
Director/Photographer: Jerry Shore
Writer: Austin Hamel
Producer: Robert Naud
Agency: Young & Rubicam, Inc.
Production Company: Jerry Shore Productions, Inc.
Client: Traveller's Insurance

819 MEDAL AWARD
Art Director/Designer: Vincent A. Daddiego
Director: George Koblasa
Writer: Mike Becker
Producer: Neil Tardio
Agency: Young & Rubicam, Inc.
Production Company: The Petersen Co.
Client: Union Carbide Corp.

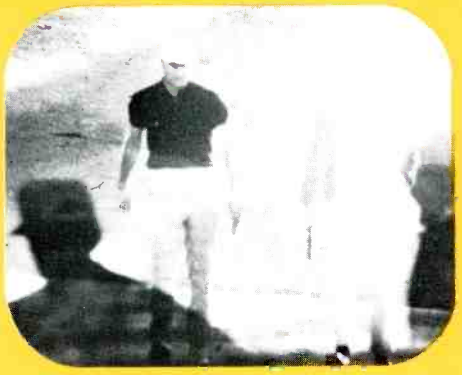
820
Art Director: Dave Larson
Director/Producer: Aaron Urlich
Writer: Leon Meadow
Agency: Doyle Dane Bernbach, Inc.
Production Company: Via Films Ltd.
Client: General Telephone and Electronics

Into the Surf

Catching a Wave

Really Moving

financial planning



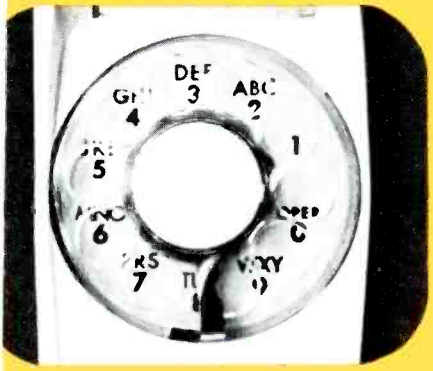
Have it all translated for you by . . .

Traveler's financial planner.

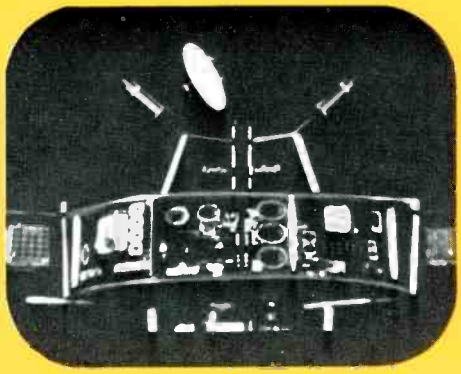
Losing their hides, trouble starts.

Union Carbide took Glutaralde-Hyde . . .

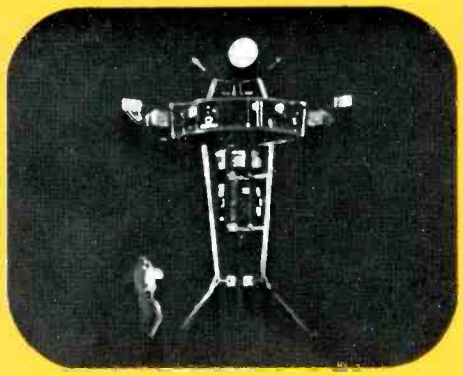
. . . Why should it shrink on your back?



If you've ever made a phone call—

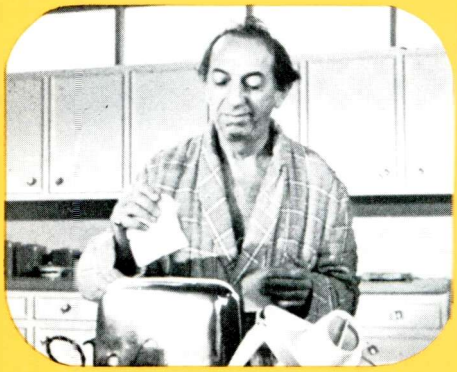


Then you're acquainted with our friend



Our corporate identity isn't stuffy.

821 Silent.



822 People use more gas and electricity.

823 TWA sent experts on a secret mission.

824

821
Art Director/Designer/Writer/Producer: Hal P. Riney
Director: Jack Zander
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Pelican Films
Client: Pacific Gas & Electric

822
Art Director/Designer: Jerry Andelin
Director: Jim Rose
Writer: Howard Silverman
Producer: Dick Snider
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Rose-Magwood
Client: Pacific Gas & Electric

823
Art Director/Designer: Larry LeBlang
Director/Photographer: Horn/Griner
Writer: Hal Altman
Producers: Drew Andreotta, Michael Ulick
Agency: Wells, Rich, Greene, Inc.
Production Company: Horn/Griner Productions
Client: Trans World Airlines

824
Art Director: Sam Scali
Director: Harold Becker
Writer: Edward A. McCabe
Producers: Scali/McCabe
Agency: Scali, McCabe, Sloves
Production Company: Harold Becker Productions, Inc.
Client: Xerox Education Group

Hello there. I'm the gas.

I'm always here to serve you.

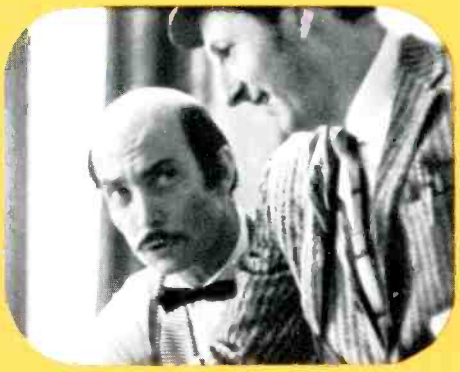
Hello there. I'm the electricity.

(Silent)

(Silent)

. . . whenever they get a chance.

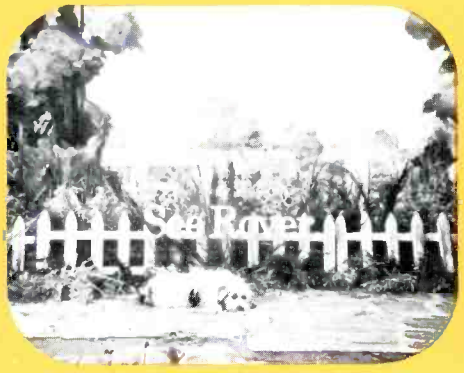
Their job, to check out hotels.



Any airline can give you . . .

With TWA you don't have to worry.

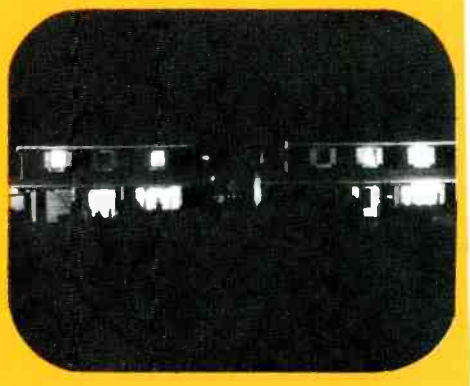
Ever since 1922 . . .



It's time Susan and Rover were retired

And replaced by "Reading 360."

825 . . . they're saving money.



826 Turn off a light and go to sleep.

827 The one who killed J. L. Perlaines is . . .

828 I'm too tired to go out tonight.

825
Art Director/Designer: Dom Marino
Director: Mickey Trenner
Writer: David Cantor
Producer: Harvey Greenberg
Agency: Doyle Dane Bernbach, Inc.
Production Company: Motion Associates
Photographer: Peter Passes
Client: General Telephone

826
Art Director/Producer: Ray Krivacsy
Director: Charles Dubin
Writer: Jay Heyman
Agency: Dancer-Fitzgerald-Sample, Inc.
Production Company: MPO
Photographer: Tony Brooke
Client: Con Edison

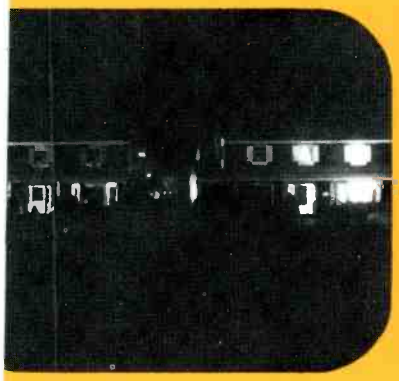
827
Art Director/Designer: Dom Marino
Director: Mickey Trenner
Writer: David Cantor
Producer: Harvey Greenberg
Agency: Doyle Dane Bernbach, Inc.
Production Company: Motion Associates
Photographer: Peter Passes
Client: General Telephone

828
Art Director/Producer: H. Randelman
Director: T. Mangravite
Writer: Jim Segal
Agency: Grey Advertising Company, Inc.
Production Company: East-West Films
Client: The Mennen Co.

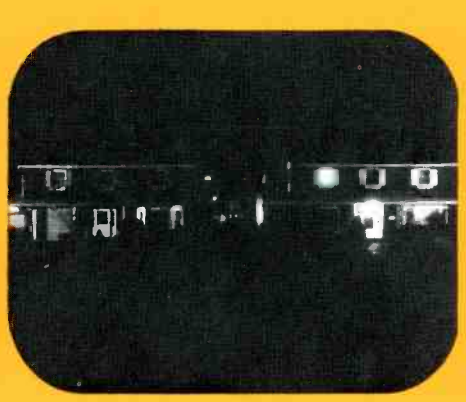
'ou see, after seven the rates change.

. . . a dollar, for the first three minutes.

Vampire: Hello, Mama?



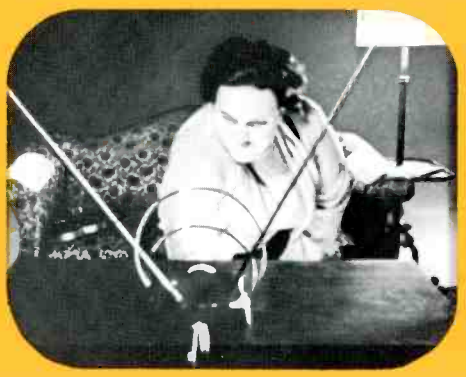
Turn on a light and go to sleep.



. . . which house would you rob?

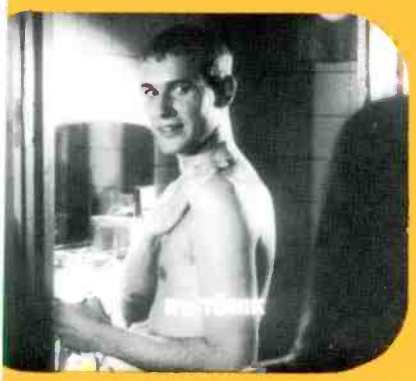
To stop a thief, light a light.

SFX: Phone rings. She answers it.

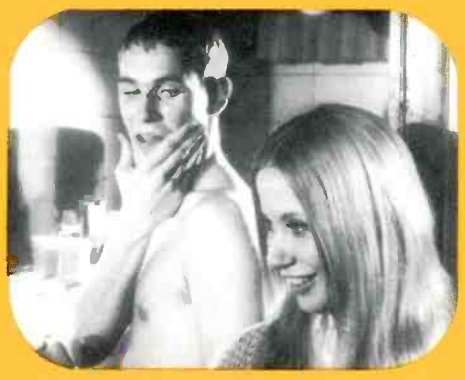


(woman misses end of mystery)

Get an extension phone.



This stuff feels good. It's Tonik.



Hmmm! I like the smell.

I've changed by mind. Let's go out.

829

Let a hemophiliac live . . .

830

"I am a hemophiliac."

829
Art Directors/Designers: Bob Giraldi, Nick Gisonde, Marc Rubin
Director/Photographer: Horn/Griner
Writer: Sara Bragin
Producer: Bob Giraldi
Agency: Jerry Della Femina & Partners, Inc.
Production Company: Horn/Griner Productions
Client: National Hemophilia Foundation

830 DISTINCTIVE MERIT AWARD
Art Directors: Bob Giraldi, Mark Rubin, Nick Gisonde
Director/Photographer: Horn/Griner
Writer: Sara Bragen
Producer: Bob Giraldi
Agency: Jerry Della Femina & Partners
Production Company: Horn/Griner Productions
Client: National Hemophilia Foundation

831

831
Art Director: Tony Zules
Designers: Tony Zules, Art Christy
Director: Ben Somoroff
Writer: Paul Harnett
Producers: Tony Zules, Paul Hartnett
Agency: Lennen & Newell
Production Company: Ben Somoroff Productions
Photographer: Vic Valenzio
Client: Keep America Beautiful

832

(Cigarette machine)

832
Art Director: Gene Federico
Directors/Photographers: Horn/Griner, Bill Canty
Writer: Dick Lord
Producers: Dick Lord, Gene Federico
Agency: Lord, Geller, Federico and Partners, Inc.
Production Company: Horn/Griner Productions
Client: American Cancer Society

It's still so expensive . . .

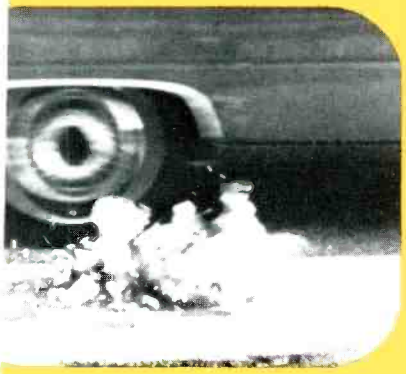
Every other hemophiliac is waiting . . .

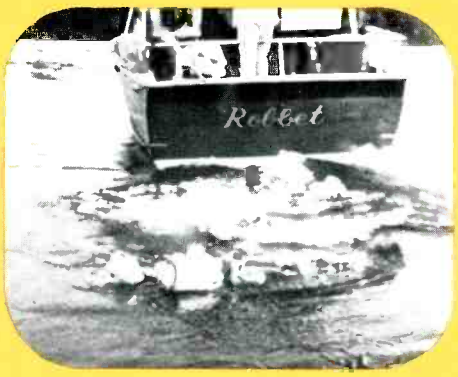
We need your money.

"It's nothing serious."

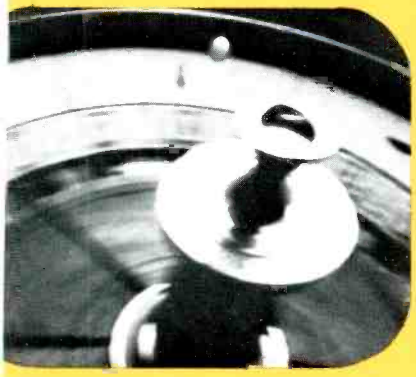
"A year ago the hospital."

"It's expensive, we need your money."





Keep America Beautiful.



(Roulette wheel)

(Cigarettes in machine)

ANNCR: (VO): You lose.

833
"In 2000 B.C., man invented the sedan"

834
Audio: Music box. Brahm's Lullaby.

835
Children's art done while prisoners.

836
Burning Tree

833
Art Director: Sam Cooperstein
Designers: Howard Basis, Jerome Lieberman
Director: Arthur Petricone
Writer: Sandy Butchkiss
Producer: Bob Naude
Agency: Young & Rubicam, Inc.
Production Company: Ovation Films, Inc.
Photographer: Warren Kass
Client: American Cancer Society

834
Art Director/Designer/Director/Writer/
Photographer: Jack Goodford
Producer: Lynda Kay Woodworth
Production Company: Goldeneye Inc.
Client: Biafra Relief Foundation

835
Art Director/Designer/Producer:
Maurice Mahler
Director: Gordon Hitchkins
Writer: Irving Weinberg
Agency: Young & Rubicam, Inc.
Client: Jewish Chautauqua Society

836
Art Director/Director/Writer/Producer:
International Paper Creative Group
Agency: Ogilvy & Mather
Production Company: George Elliot
Productions
Client: International Paper

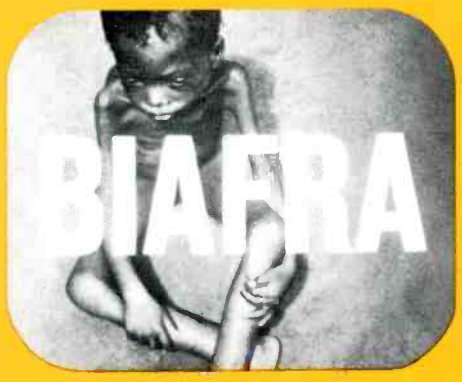
He gave it some horse power"

"He solved almost all of its problems"

Not enough luggage space inside

Audio: Music box running down.

Audio: Music box, completely run-down.



Audio: No sound.

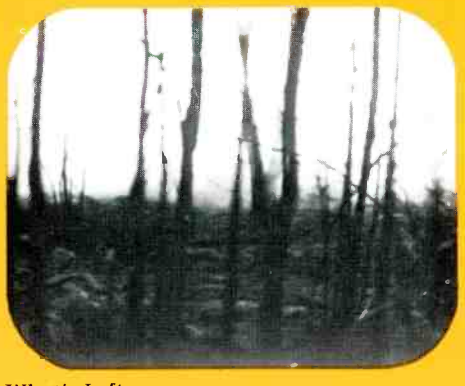
View through barbed wire.

Ovens used for disposal of prisoners.

Jewish Chautauqua Society.

Charred Remains

Smoky Forest



What's Left

837 You're aware of how much it takes . . .

838 National Kidney Foundation sells candy

839 "We walked around in a daze . . ."

840 ". . . ashes to ashes, dust to dust."

837
Art Director: Ron Watts
Director: Dick Richards
Writer: Carl Abrams
Producer: Bob Warner
Agency: McCann-Erickson
Production Company: Richards & Myers
Client: U.S. Savings Bonds

838
Art Director: Julio D'Iorio
Director/Photographer: Judd Maze
Writer: Howard Cohen
Producer: Sherry Lockhart
Agency: Wells, Rich, Greene, Inc.
Production Company: Flickers, Inc.
Client: National Kidney Foundation

839 DISTINCTIVE MERIT AWARD
Art Director/Designer: Marvin Lefkowitz
Director/Photographer: Horn/Griner
Writer: Bob Elgort
Producer: Michael Ulick
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner Productions
Client: Urban Coalition Program

840 DISTINCTIVE MERIT AWARD
Art Director/Designer: Marvin Lefkowitz
Director/Photographer: Horn/Griner
Writer: Bob Elgort
Producer: Michael Ulick
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner Productions
Client: Urban Coalition Program

ust to give a daughter away.

Make that day nice as she'd like . . .

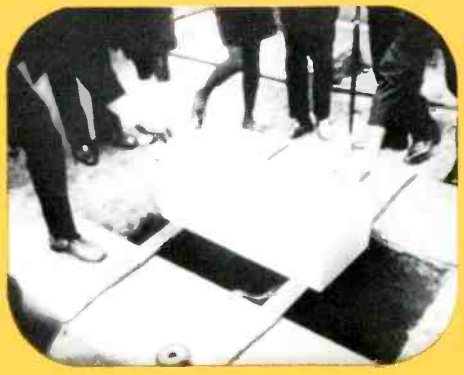
Invest in the United States.

It turns into a cute hand puppet . .

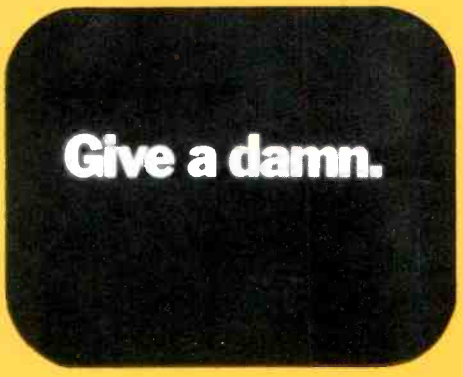
We'll sell candy to save lives.

"I hope we never have one again."

"Let us pray."

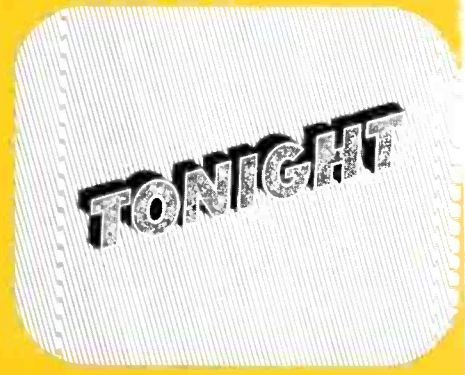


"The death rate for non-white babies—"



841 "I put 6,000 more cops on the street—"

842 Take the Lincoln Tunnel to . . .



843 High Speed Musical Fanfare.

844 And now, Miss Miller.

841 DISTINCTIVE MERIT AWARD
Art Director: Marvin Lefkowitz
Director/Photographer: Dick Miller
Writer: Bob Elgort
Producer: Neil Tardio
Agency: Young & Rubicam, Inc.
Production Company: Dick Miller Assoc.
Client: Lindsay Campaign

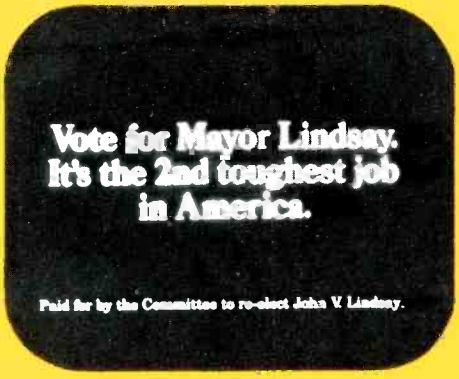
842
Art Director: Marvin Lefkowitz
Director/Photographer: Tony Lover
Writer: Bob Elgort
Producer: Dom Rossetti
Agency: Young & Rubicam, Inc.
Production Company: Liberty Studios, Inc.
Client: Lindsay Campaign

843
Art Director/Designer/Writer/Producer:
Bill Feigenbaum
Agency: National Broadcasting Co.
Production Company: View Productions, Inc.
Photographers: Bill Feigenbaum, Randall Enos,
Steve DeVita, Carl Stark, Lou Marcus
Client: National Broadcasting Co.

844
Art Director: Ron Barrett
Director: Mike Cuesta
Writer: Marty Puris
Producers: Ron Barrett, Marty Puris,
Bob Schenkel
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: CBS Television Stations

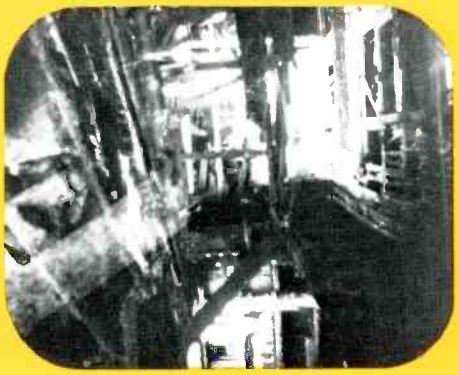
"I brought 225,000 jobs to town—"

I fought for three years to . . .

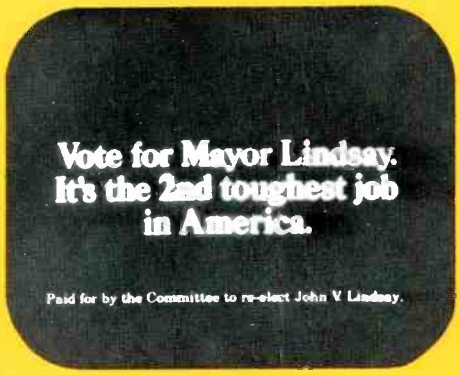


This is the 2nd toughest job in America.

Newark, N.J. . . . and you're there.



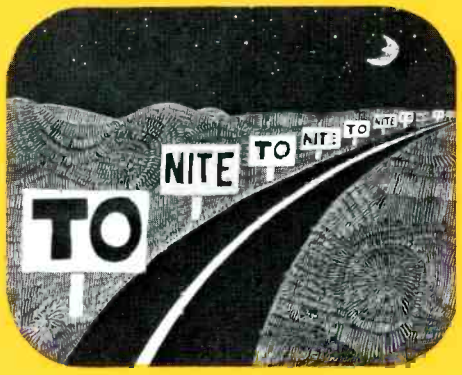
Riot could have happened in N.Y.



Lindsay did all to keep the peace.

Sinister Voice Saying "Tonight!"

Loud Drumbeat.



Tonight . . . Tonight . . . Tonight . . . Tonight.

Here's a memory.

And here's a memory.

Watch his new show on CBS.

845 This is Miss Miller the famous audience.

846 This is Miss Miller, the famous audience

847 (VO): Miss Miller, drama critic . . .

848 What show do audience's recommend?

845 DISTINCTIVE MERIT AWARD
Art Director: Ron Barrett
Director: Mike Cuesta
Writer: Marty Puris
Producers: Ron Barrett, Marty Puris, Bob Schenkel
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: CBS Television Stations

846
Art Director: Ron Barrett
Director: Mike Cuesta
Writer: Marty Puris
Producers: Ron Barrett, Marty Puris, Bob Schenkel
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: CBS Television Stations

847
Art Director: Ron Barrett
Director: Mike Cuesta
Writer: Marty Puris
Producers: Ron Barrett, Marty Puris, Bob Schenkel
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: CBS Television Stations

848
Art Director: Ron Barrett
Director: Mike Cuesta
Writer: Marty Puris
Producers: Ron Barrett, Marty Puris, Bob Schenkel
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: CBS Television Stations

looked at Jack Paar: "this is charisma."

A new star on the horizon.

The Merv Griffin Show, starring Merv Griffin.

The M. Griffin Show makes me proud

. . . to have chosen audience.

The New Merv Griffin Show.

reviews the Merv Griffin Show on CBS.

"I haven't stopped raving."

(Silent)

The New Merv Griffin Show on CBS.

(Silent)

The New Merv Griffin Show.

849
William B. Williams, WNEW Radio

850
Executive hopscotch.

851
(Newsreel music)

852

849
Art Director: Dick Calderhead
Director: Bill Alton
Writer: Dick Jackson
Agency: Calderhead, Jackson, Inc.
Production Company: Alton/Melsky Productions
Client: Metromedia Radio

850 DISTINCTIVE MERIT AWARD
Art Director/Designer: John Sosnowski
Director/Photographer: Joe Sedelmaier
Writer: John Scott
Producers: John Scott, John Sosnowski
Agency: Rink Wells & Associates
Production Company: Sedelmaier Film Prod., Inc.
Client: ABC-TV

851
Art Director/Designer: Mike Eakin
Director/Photographer: Joe Sedelmaier
Writer: Jan Zechman
Producers: Mike Eakin, Jan Zechman
Agency: Rink Wells & Associates
Production Company: Sedelmaier Film Prod., Inc.
Client: WLS-TV

852
Art Director/Designer: Lou Dorfsman
Director/Producer: Dick Lowe
Production Company: Gomes-Lowe
Photographer: Allen Green
Client: CBS Television Network

ould I call you back?

300 and 50 . . . 5 . . . 355. Is that right?

Ooooh. If you had called me later on . . .

He could win a prize for his wife.

(SFX): Wife cheering. (VO): He did it!

The Anniversary Game.

A new concept in reporting . . .

and finally from the arena of sports . . .

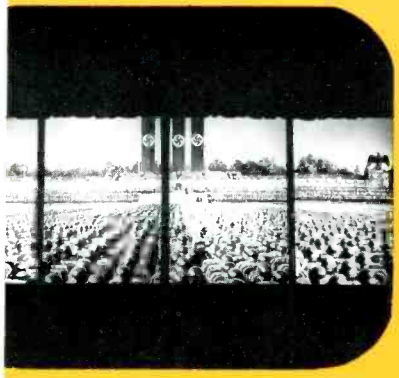
Chicago's new choice for news . . .

853
Little reason to mark this spring.

854
X Olympic Winter Games

853
Art Director/Designer: William Michas
Director: David Webb
Writer: Robert Kyle
Producer: Alan Martin
Production Company: Time Magazine

854
Art Director/Director/Photographer:
Paul Papa
Agency: Studiotechnic & Film Enterprises, Inc.



"The World of Tomorrow".

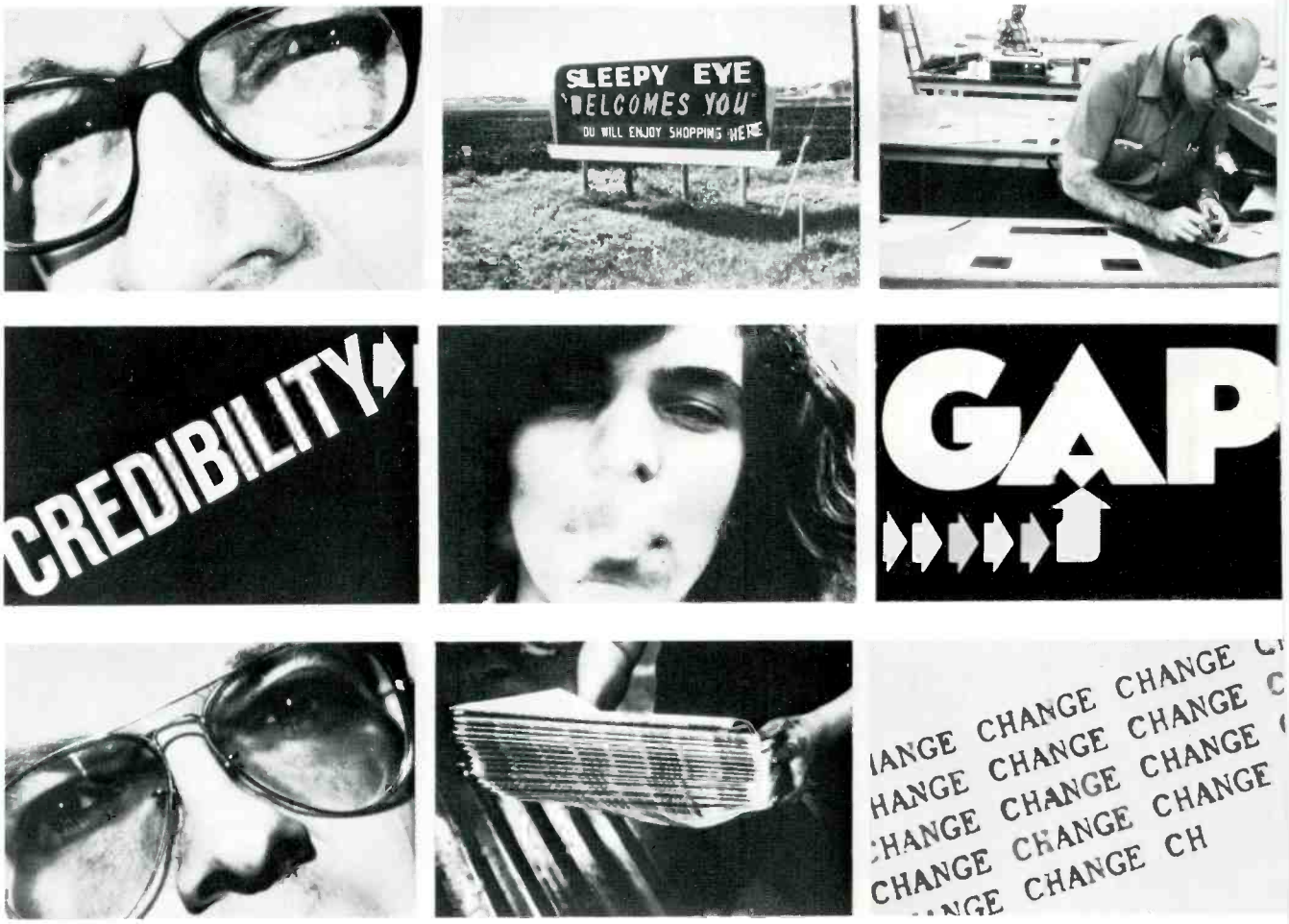
Later, Senator Joe McCarthy . . .

Growing sophistication in all media.

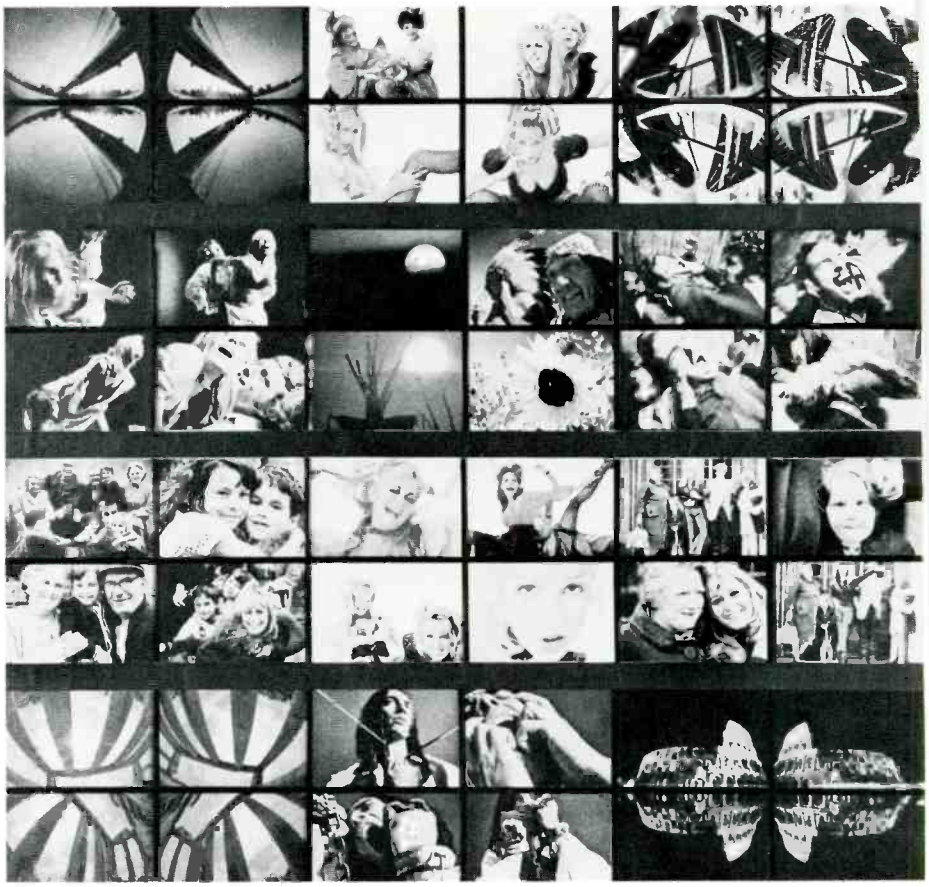
Ski Jumping

IBM officials at Chamrousse

Start of Men's Cross Country Race


SLEEPY EYE
WELCOMES YOU
YOU WILL ENJOY SHOPPING HERE
CREDIBILITY
GAP
CHANGE CHANGE CHANGE
CHANGE CHANGE CHANGE
CHANGE CHANGE CHANGE
CHANGE CHANGE CHANGE
CHANGE CHANGE CH

855



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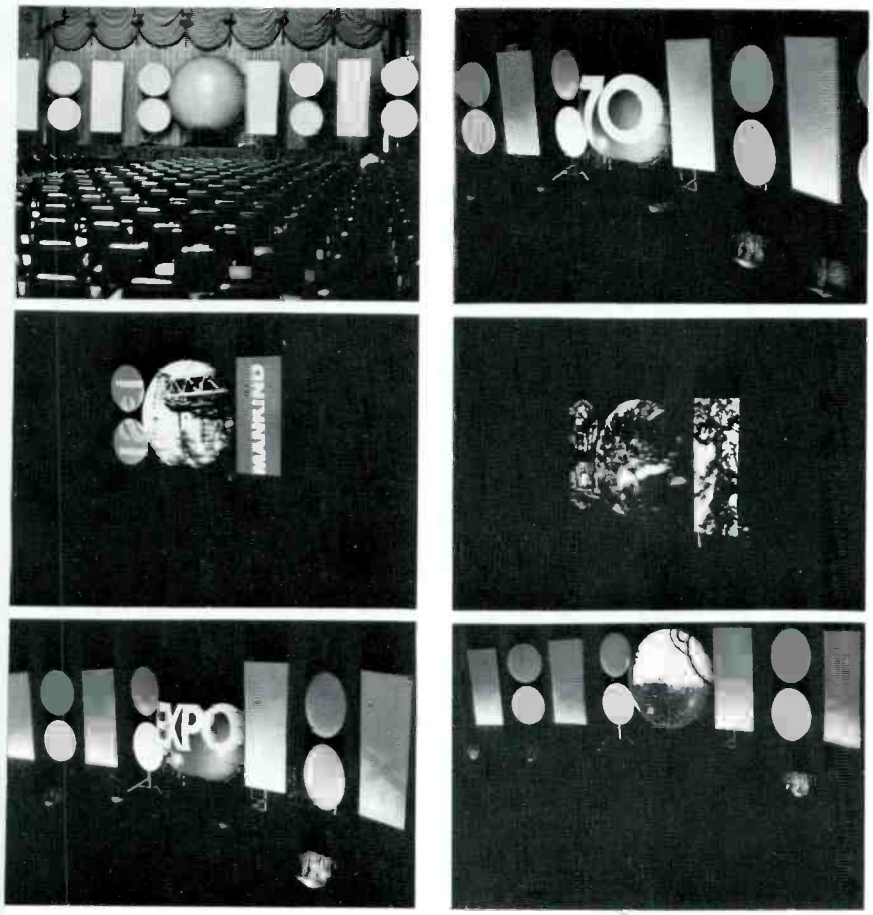

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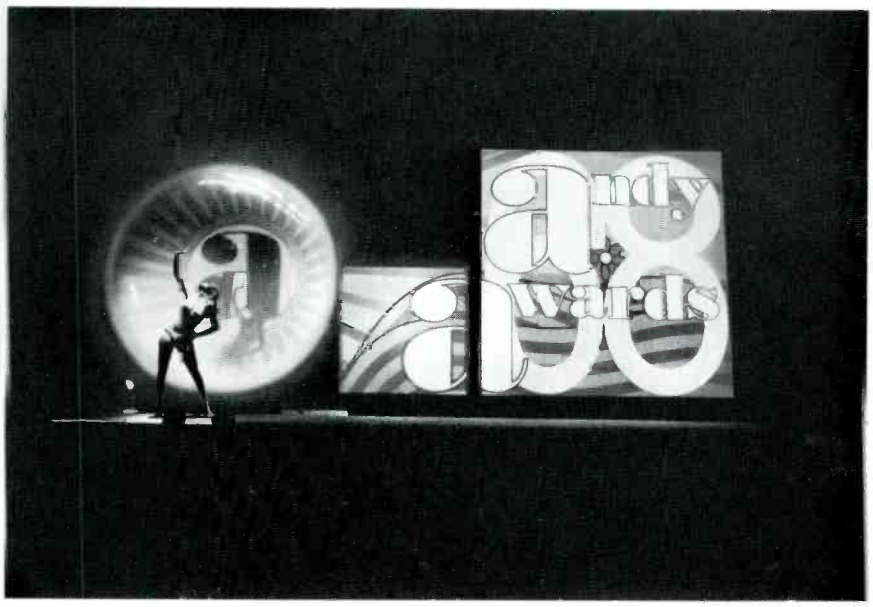


857

MULTI MEDIA

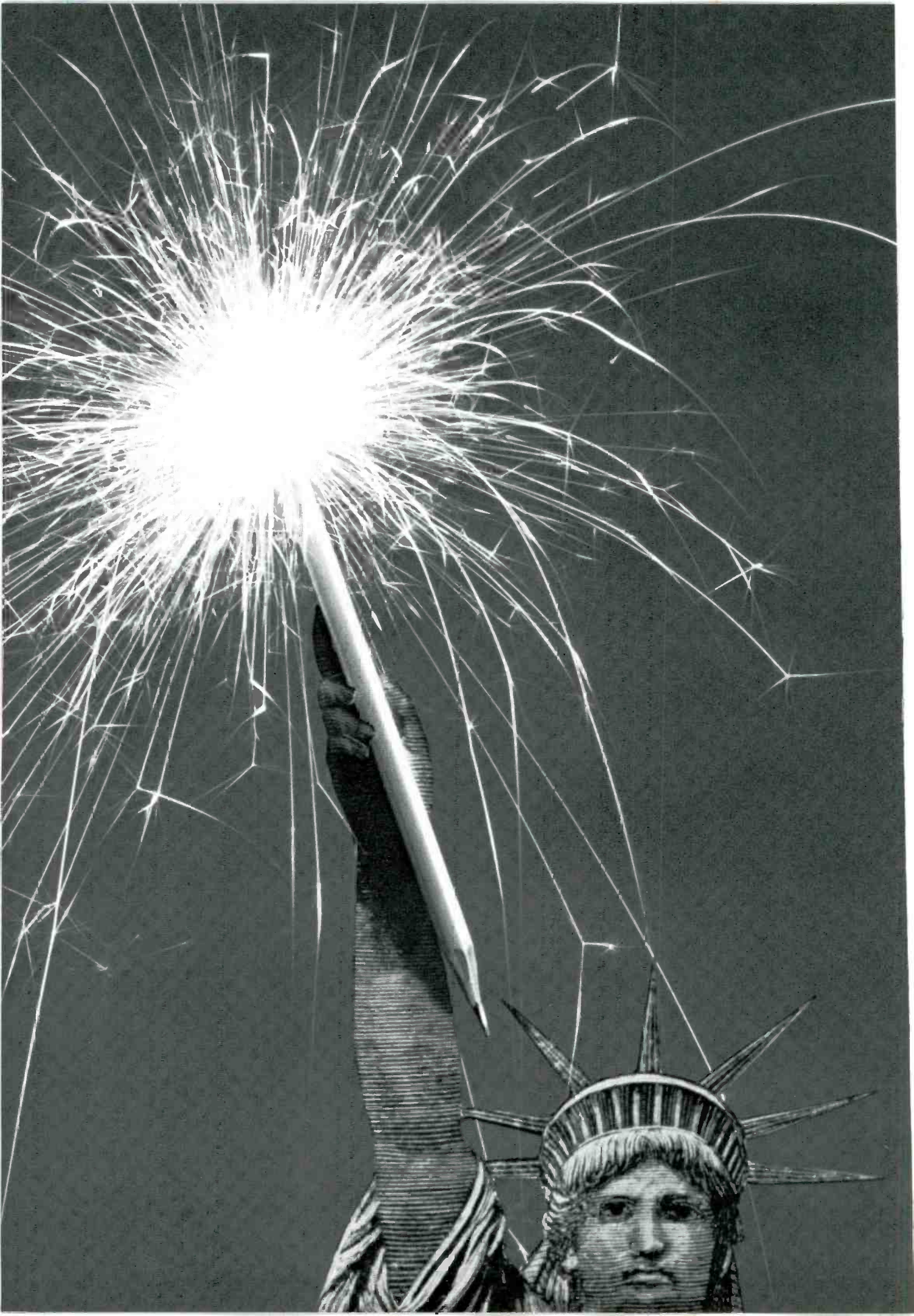
For the first time this year a multi-media category was added to the traditional judging categories in the Art Directors Exhibition. Jim Santandrea made his Melandrea Company facilities available for the displays, which were presented on film, slides, and graphics on constructions and environments. Limited to 15 minutes each, the entries were judged with the same electronic system of secret balloting.

855
Art Directors: Ken Saco, Curtis Lowey
Designer: Jeffrey Mitchell
Director: Curtis Lowey
Writer: Richard Bruner
Producers: Ken Saco, Curtis Lowey
Agency: N. W. Ayer & Sons
Production Company: Ken Saco Associates, Inc.
Photographer: Eric Maristany
Client: American Telephone & Telegraph

856 DISTINCTIVE MERIT AWARD
Art Director: Steve Singer
Editor: Woody Vasulka
Director/Writer/Producer/Photographer: Harvey Lloyd
Agency: Jack Tinker & Partners
Production Company: Harvey Lloyd Productions Inc.
Client: Cinemacenter Films

857
Art Director/Designer/Director: Jim Santandrea
Writer: Marcia Kaufman
Producer: Melandrea, Inc.
Agency: Advertising Club of New York
Production Company: Melandrea, Inc.
Photographer: Bill Hudley
Client: Advertising Club of New York

858
Art Director/Designer/Director: Jim Santandrea
Writer: Marcia Kaufman
Producer: Melandrea, Inc.
Agency: Botsford-Ketchum, Inc.
Production Company: Melandrea, Inc.
Photographer: Bob Bailin
Client: Japan Air Lines & Expo '70



Art Directors Club

523

PRESIDENT'S MESSAGE

During this past year, fifty years of dedication to our profession was closed out by The Art Directors Club, Inc. and the next fifty years was begun. Having the choice of celebrating the ending of one era or the beginning of the next, we choose the latter . . . the Club has always looked ahead, not back.

What started as an organization to raise the standards of the Art Director and his work, has become the world's leading representative of the communications business. This position, in a business where this morning's solutions are old by dinner, could only be maintained by constantly looking ahead.

The subject of the future of the Club, its activities, and the profession was never more sharply brought into focus than by the realization that new quarters had to be found. Countless meetings held over soggy sandwiches and cold coffee, over 150 pieces of real estate tirelessly considered, and a very long eight months were required before the lease for the penthouse of the Look Building was signed. The assistance of a dedicated Executive Board and Housing Committee made crystal balling into the next fifteen years less awesome. At this writing, with the opening bash targeted for Fall '70, the space layout has been approved and decorating plans are in process.

While this could easily be tabbed, "The Real Estate Year of The Art Directors Club", its other activities kept rolling on: The judges of the Annual Exhibition gave us the largest show in our history. The Communications Conference survived a national mail strike to ring the bell with an exciting theme of the youth market. A program was initiated to involve more of our profession in contributing to the Scholarship Fund. And the Fund awarded eleven scholarships to needy art students. Other educational activities included student seminars and a newly instituted Speakers Bureau. A catalog of available tapes of past conferences and luncheon speakers was also compiled. A film of the Awards Luncheon has been shown throughout Europe to design groups.

Internationally, we reaffirmed our reciprocal relationship with our friends in the London Club and established a liaison with the Japanese. The United States Information Agency is again touring our Annual Exhibition throughout Europe, Asia and South America, while nationally we have assisted our sister clubs when requested and have been asked by our government to assist in the planning of our country's bicentennial.

The first fifty years were great! The second fifty should be tremendous! The Art Directors Club's activities are educational. Education is planning for the future. With the new Club quarters providing a focal point, there is much to celebrate in this the beginning of a new era.

BILL BROCKMEIER
President

49th Awards Luncheon

Robert W. Sarnoff and John Peter

Gold Medal Award winners

49th AWARDS PRESENTATION

This year's Awards Presentation reflected rapidly changing times. The awards themselves mirrored the escalating role of the art director, and the extension of the visual communications field from print to film, and now to multi-media.

The program format was altered in an effort to cope with change. The standard raised speaker's platform was eliminated. The introductions were simple. Robert W. Sarnoff, Chairman of the Board, President, and Chief Executive Officer of R.C.A. Corporation, acknowledged his 1970 Management Award Medal with remarks both brief and pertinent. Nicholas Panagakos of NASA accepted the 49th Exhibition Jury's Special Medal to the Astronauts for their "out of this world" photography.

Jim Santandrea of Melandrea, Inc., programmed the luncheon and created the multi-media space show spotlighting the award winning entries. The film format provided more adequate control of time, and responded to the increasing requests for awards screenings throughout the world. Twenty Gold Medals were presented by President Bill Brockmeier to winners assembled on stage for the closing ovation. The record 1,100 attendance from all sectors of the communications industry was a tribute to the winners, the awards, and the Club.

However, the changes of 1970 more than anything revealed the need for far more changes to adapt the presentation to new times. I have submitted to the Executive and Advisory Boards a recommendation for a total re-evaluation of the Awards format for the 50th Anniversary Presentation. We should celebrate our first half century with change and innovation.

JOHN PETER
Chairman Advisory Board
49th Awards Presentation

NASA AWARD

Occasionally an entry or group of entries in the Annual Exhibition is such an outstanding example of visual communications that the judges elect to recommend it for a special award. So was the case this year.

At the Awards Luncheon, The Art Directors Club took pride in honoring the Apollo Missions for the photographic excellence of their work depicting the lunar surface. We awarded our special medal to the National Aeronautics & Space Administration. Mr. Nicholas Panagakos, of the Goddard Institute for Space Studies, NASA accepted.

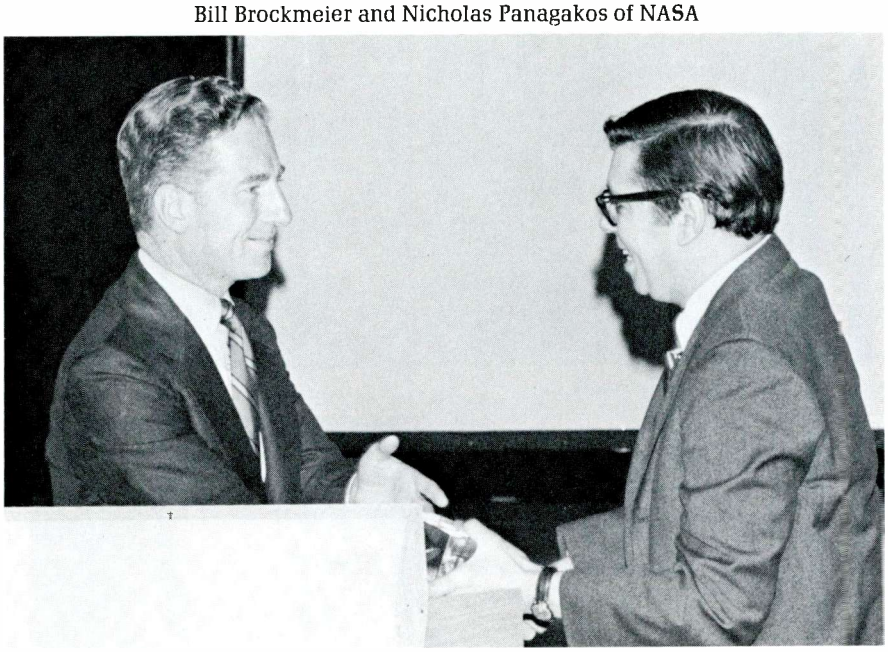
Never before has the world been so vitally aware of a series of visual images. Never before have they been scrutinized with such intense interest. With the help of these images, the unknown of centuries has been revealed to mankind.

It was the accomplishment of a group we honored. The art directors involved were surprised to hear that title applied to them. The photographers surely considered themselves amateurs in the photographic field.

But the results . . . the results were truly professional. They were literally out of this world communications.

BILL BROCKMEIER
President

Bill Brockmeier and Nicholas Panagakos of NASA



Judging the show

Kurt Haiman

JUDGING THE 49th ART DIRECTORS CLUB SHOW

Fifty of the advertising industry's top creative talents began a full week of judging for the 49th Annual Art Directors Club Exhibition. So secret was their balloting that they did not see the show they created until the fifth and final night of judging was over, by which time an estimated 460 man hours were recorded. Top prizes in each of 36 categories are the famous Gold Medals by which the show is traditionally identified and distinguished from the many other competitions that take place in the industry. Officially, the competition is called "The 49th Annual Exhibition of Advertising, Editorial and Television Art and Design."

In order to accommodate an approximate 19,000 entries, three separate locations were used for the judging, which is usually held at The Art Directors Club itself. This year the New York/Phoenix School of Design hosted the print judging; television commercials were seen at facilities supplied by MPO and Multi-Media entries were judged at the studios of Melandrea, Inc.

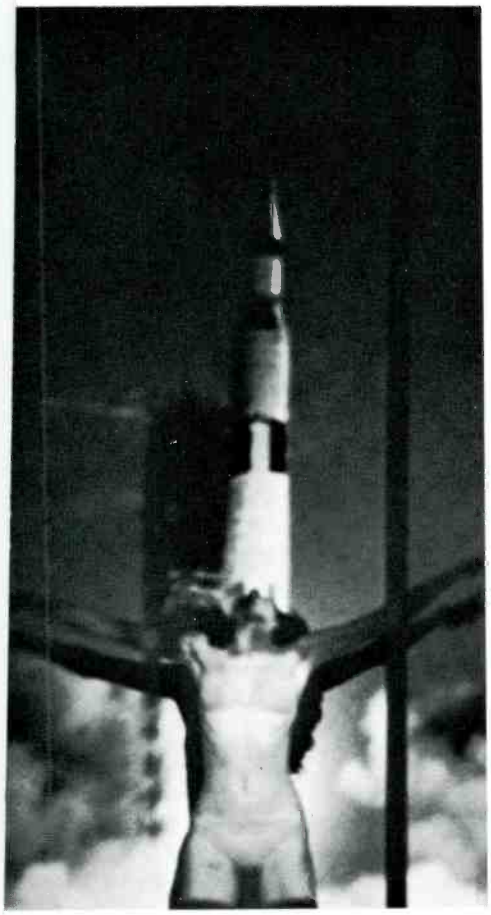
Multi-Media is a new category, reflecting the increasing use of this kind of advertising toward the end of the sixties. Newspaper advertising is the category that shows the most marked increase over last year, especially single page ads, according to William P. Brockmeier, President of the Club and Design Director of Eastman Chemical Products, Inc. Other categories reflecting heavy entries were editorial sections, posters, packaging, sales promotion, letterhead, trademarks and campaigns. Also, more annual reports were submitted than previous exhibitions elicited.

Attended with as much secrecy as Hollywood's Academy Awards, judging took place Monday, Tuesday and Wednesday, employing a system of electronic balloting developed by The Art Directors Club. On Thursday a balancing committee did its act and Friday the final balloting took place. Every entry was judged three times during the week. Final winners of the coveted Gold Medals and the other awards were announced at the annual Awards Presentation which, this year, took place on April 22 at The Americana Hotel in New York City.

KURT HAIMAN
Chairman 49th Exhibition

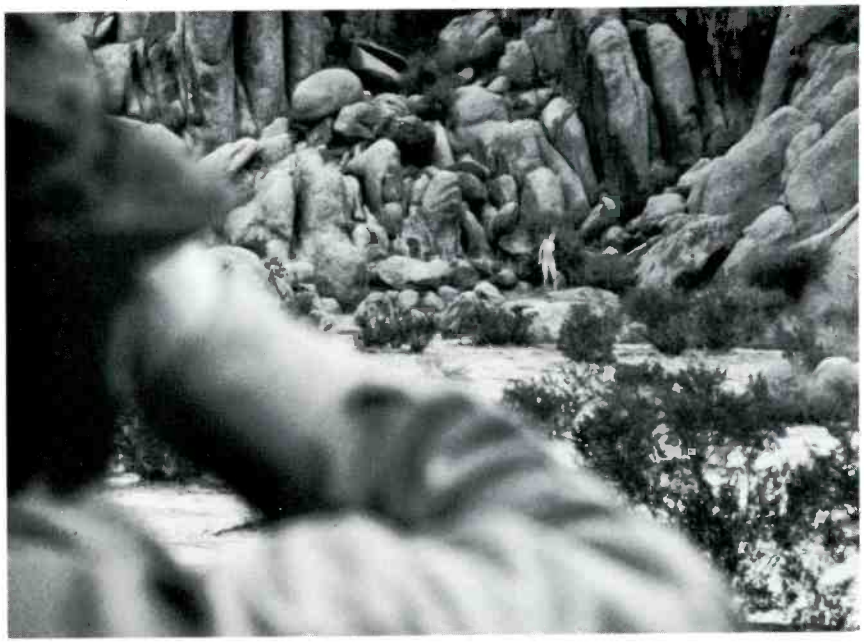
MULTI-MEDIA COMES OF AGE IN ADCNY AWARDS COMPETITION

Back in 1963, one of the industry bibles, stating that "Advertising traces its origins to the first symbols man chiseled into rock," added: "When a new communica-



Jean Preece

Jim Santandrea setting camera position on dancer Jean Preece.

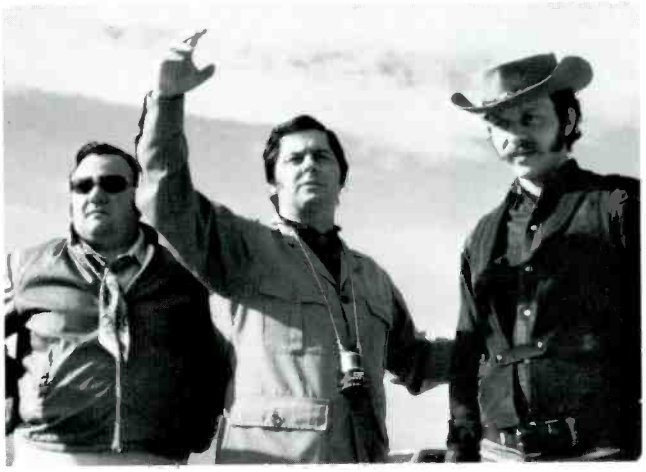


tions medium has been developed and succeeds, it is immediately adopted as an advertising medium." Two years later, a new communication technique began to evolve in business—multi-media.

In April, the Art Directors Club of New York acknowledged the success and permanence of this medium by including it as a regular category in their annual Exhibition of Advertising, Editorial and Television Art and Design. (The Club already has attested to the effectiveness of the medium by using it as a presentation format, as designed and directed by Jim Santandrea of Melandrea Inc., in two of the last three awards years.)

For its 49th awards presentation show, Santandrea again designed and directed. A member of ADCNY and a pioneer and prime mover in the industry, he played a strong part in the club's decision to include multi-media in the competition. Santandrea's own firm includes ex-print art directors Bill Reinecke (formerly of Kenyon & Eckhardt) and Hal Wallis (formerly of Sullivan, Stauffer) among the core of kinetic A.D.'s.

Santandrea estimates the multi-media industry as running at over a billion dollars annually, and cites a study made by market researcher Tom Hope, for the Society of Motion Picture and Television Engineers as backup; that study also predicts a tripling of this figure in the next ten years.



Melandrea's Pat de Rosa, Jim Santandrea and Bob Bailin.

15th Communication Conference

Robert Reed

15th COMMUNICATION CONFERENCE

The theme of the 15th Communication Conference was "Communicate Together." The subject was the Television Generation . . . all those born with a TV set in their lives.

J. Marks, Bob Cato, Kay Corinth, Maurie Webster, Junius Griffin, George Leonard, Al Markim, George Mihaly, Bob Smith, Pete Turner, George Hinemann, Bert Littman, Willy Fleckhaus, and Ernest Fladell were the featured speakers who made the Conference.

The President's Medal was awarded to Alexey Brodovitch and accepted in his name by Richard Avedon.

The committee that organized "Come Together" was Mark Dorian, Wes Doyle, Arnold Holeywell, Will Hopkins, Raoul Settle, and Jerry Siano.

ROBERT REED
Chairman
15th Communication Conference

PUBLICITY

The Club's publicity program received a severe setback with the sudden death of our friend and valued aide, Ralph "Skip" Miller, in mid-year.

Operating under the dual handicap of filling Skip's shoes and curtailed clubhouse activities, our new publicity agent, Arnold Friedman, did an excellent job as proven by the superb coverage the trade press gave such club activities as the Annual Exhibitions, Awards Luncheon, Speakers Bureau, Scholarship Fund and Communications Conference.

Plans are already being readied for the big breakthrough events for next year that will lend themselves to more penetrating publicity on a broader base: The fall opening of our new Club headquarters, the special 50th Anniversary activities, membership expansion program, the renewed activities of Club luncheons, speakers program, social events, and the off-key, but triumphant return from musical exile of the Penthouse Pounders.

BOB GREENWELL
Chairman Publicity

SPEAKERS LUNCHEONS

The only way left for me to start my report is with an old cliché, "they're a tough act to follow." I refer to my predecessors Dave Epstein and Bob Greenwell who took magnificent turns at the chore of providing great speakers for Wednesday luncheons. However, give me a title and I'll follow you anywhere, and with this I plunged into the world of celebrities, quasi celebrities, local celebrities, almost celebrities and some pretty nice people.

"Communication" was the theme I worked around. Sometimes it hit the mark, other times it missed. An effort was made to get people to speak on communications as it applied to areas other than our immediate concern, namely advertising and creative graphics.

Our first guest, Rocky Graziano, was a rousing success and his ability to communicate was left unquestioned after he finished with his demonstration of selective vocabulary for all occasions.

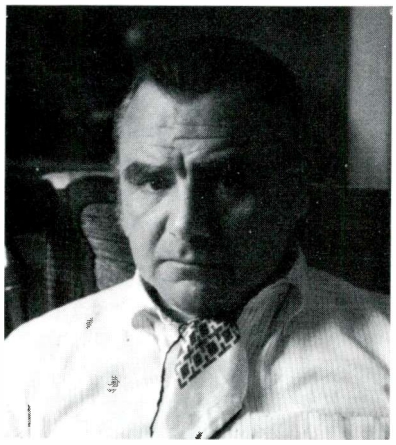
We continued with more serious efforts as the year progressed. Though cancellations and occasional poor attendance marred our efforts, such speakers as Bill Gallagher of the Lighthouse—Jack Goodford of "Goldeneye Productions"—Bob Blechman of the spirited wit—Len Steckler with his eye for beauty—Jay Watnick on financial matters—and Chico Hamilton who wowed us with his candid commentary on music in commercial TV, contributed greatly to our Wednesday affairs. As I look back, not a bad program at that. I will admit we could have been better represented at each lunch. Perhaps the new quarters will be just the incentive we need.

The first part of the year, however, left us with no club dining room where lunches might be held. The last major lunch was the "Secretaries Luncheon"—always a guaranteed success!

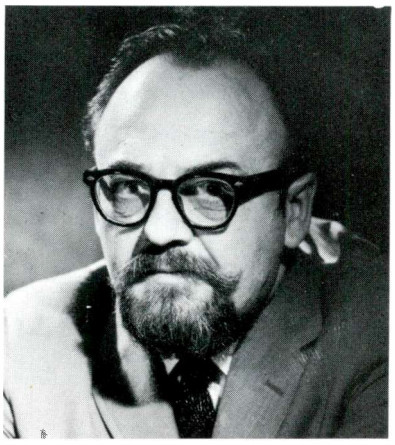
So our speakers season was cut short when efforts to meet in various restaurants proved impractical.

All in all, not too bad a season when you consider I really had a "tough act to follow."

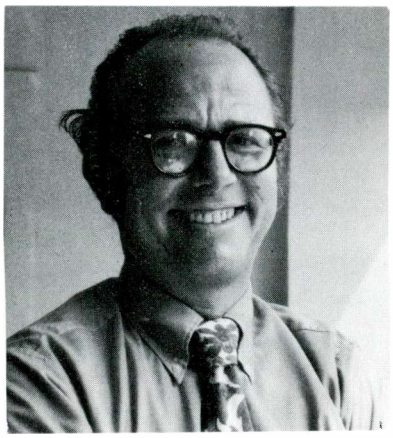
DICK ROSS
Chairman Speakers Luncheons



Dick Ross



Bob Greenwell



Dick Luden

MEMBERS EXHIBIT

"How do you submit a poster for the Members Exhibition?" I asked Bill Brockmeier. "First it is submitted to the Chairman who then presents it to the Executive Board", he replied. "And if they approve the Chairman will notify you." "Okay, who is the Chairman?" "You are . . . you have the Poster."

Despite this beginning, the 30th Annual Members Fine Arts Exhibition was held at Lever House from Sunday, February 1st to Sunday, February 15th.

In Painting: first place Kay Chin, second place Martin Schreiber. Water Color: first place James Groff, second place George Halpern. Sculpture: first place Robert Zeidman, second place Arthur d'Arazien. Drawing: first place King Rich. Graphics: second place Albert Christ-Janer.

DICK LUDEN
Chairman Members Exhibit

OFFICERS 1969-1970

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William P. Brockmeier

FIRST VICE-PRESIDENT
Robert Greenwell

SECOND VICE-PRESIDENT
Karl Steinbrenner

SECRETARY
Ernest Scarfone

TREASURER
Mahlon A. Cline

VICE-TREASURER
Robert West

EXECUTIVE COMMITTEE
Herbert Clark
David Davidian
J. Wesley Doyle
David Epstein
Kurt Haiman
Eileen Schultz

COMMITTEES

A. D. FUND
Mahlon A. Cline

ADVISORY BOARD
John Peter

49th EXHIBITION
Kurt Haiman

49th AWARDS PRESENTATION
John Peter

49th BOOK
Anthony LaRotonda

15th CONFERENCE
Robert Reed

CONSTITUTION
John Jamison

EDUCATION
Charles Bua

ENTERTAINMENT
Dick Ross

MEMBER'S EXHIBIT
Richard Luden

MEMBERSHIP
James Joiner

SCHOLARSHIP
Roy E. LaGrone

SCHOLARSHIP FUND
Arnold Roston

SPEAKERS
Dick Ross

TRAVELING EXHIBITION
Gus Scheuer

MEMBERS

a

Ackerman, Richard S.
Adams, Gaylord
Adams, George C.
Adler, Peter
Adorney, Charles S.
Agha, M. F.
Albrektson, Evald J.
Aldoretta, Warren P.
Allen, Lorraine
Allner, Walter H.
Ammirati, Carlo
Andreozzi, Gennaro R.
Anthony, Al
Anthony, Robert
Arlow, Arnold
Asano, Tadashi
Aufricht, Gabor M.
Aymar, Gordon C.

b

Bach, Robert O.
Baker, Frank
Ballarino, Carmine J.
Bamman, Constance H.
Barkoff, Ira A.
Barron, Don
Bartel, Clyde W.
Basile, Matthew
Bass, Rudi
Bastian, Rufus A.
Batlin, Leon
Beck, Jack Wolfgang
Beckerman, Alvin
Bennett, Edward J.
Benson, Laurence Key
Berliner, Saul
Berry, Park
Bertulis, Frank
Binder, Joseph
Biondi, Aldo
Birnie, James, Jr.
Blatt, Michael
Blattner, Robert H.
Bleiweiss, Herbert
Blend, Robert
Block, David S.
Blod, Francis
Blomquist, Arthur T.
Bloom, Stan
Bode, Robert W.
Boden, James J.
Bohman, Robert J.
Booth, George W.
Boothroyd, John Milne
Boroff, Sanford
Bostrom, Thor F.
Boudreau, James
Bowman, Harold A.
Boyd, Douglas
Braguin, Simeon
Brattinga, Pieter

Brauer, Fred J.
Brockmeier, William P.
Brody, Marc
Brody, Ruth
Brown, Dee Carlton
Brugnatelli, Bruno E.
Bruno, Gregory S.
Brussel-Smith, Bernard
Brzoza, Walter C.
Bua, Chuck
Buckley, William H.
Buksbaum, Hal
Burns, Aaron
Burns, Herman F.
Burtin, Cipe Pineles
Burtin, Will

c

Cadge, William
Cady, Arthur
Calapai, Santo A.
Calluori, Michael E.
Campanelli, Rocco E.
Campbell, Stuart
Canales, Ralph A.
Capone, Anthony
Cappiello, Tony
Carlu, Jean
Carson, Ken
Cavallo, Joseph J.
Cerullo, C. Edward
Charm, Gerald
Charney, David H.
Cherry, John V.
Chessman, William O.
Chiesa, Alfred F.
Chin, Kay
Christ-Janer, Albert
Chwast, Seymour
Ciofalo, John
Clark, Herbert
Clemente, Thomas F.
Cline, Mahlon A.
Coiner, Charles T.
Collins, Benjamin F.
Conrad, Ernest
Cook, John A.
Cook, Verdun P.
Costa, Ernest
Cotler, Sheldon
Cottingham, Edward M.
Counihan, Thomas J.
Craig, James Edward
Crandall, Charles A.
Cranner, Brian
Craw, Freeman
Crozier, John Robert
Crump, Frank
Cutler, Charles
Cummings, Richard

d

Dadmun, Royal
Dahlmann, William F.
Daidone, Benedetto W.
D'Aleo, Joseph F.
Danar, Nat
Dane, Norman R.
d'Arazien, Arthur
Darold, Thierry L. H.
Daugherty, Herbert L.
Davi, Dick
Davidian, David
Davidson, John Lee
Davis, Hal
Davis, Herman A.
Davis, Philip
Davis, Sy
Dederick, Jay G., Jr.
Degen, Jean A.
Del Sorbo, Joseph R.
Del Vecchio, Pasquale
Demoney, Jerry C.
Dennis, Andrew
Deppe, Florian R.
Deutsch, David S.
Dickinson, Charles R.
Diehl, Edward P.
Dignam, John F.
Divet, Andre J.
Dixon, Kenwood
Dochtermann, Ludwig F.
Doe, Gerald
Dolobowsky, Robert
Donald, Peter
Donato, Louis N.
Dorfsman, Louis
Dorian, Marc
Doyle, J. Wesley
Dratler, William
Duffy, Donald H.
Duffy, William R.
Dunning, Robert
Dusek, Rudolph

e

Eberman, Edwin
Eckstein, Bernard
Edgar, Peter
Eitzen, Philip J.
Ellsworth, Ralph O.
Elton, Wallace W.
Emery, Rod A.
Engler, Elliott
Epstein, David
Epstein, Henry
Epstein, Lee
Erikson, Rolf O.
Ermoyan, Suren
Erpenbeck, Robert

f

Farber, Bob
Farrar, Louis
Faulk, Gunnard
Federico, Gene
Felden, Frank J.
Fenga, Michael
Fernandez, George R.
Ferrara, Aniello
Fertik, Samuel A.
Finegold, Rupert J.
Fitzgerald, John E.
Flack, Richard
Fliesler, Alan
Flock, Donald
Flynn, J. Walter
Fogleman, James K.
Foster, Robert
Fraioli, John M.
Francis, Robert D.
Frankfurt, Stephen Owen
Franznick, Philip E.
Fredericks, Pierce G.
Free, Bill
Friedman, Martin
Frohlich, L. W.
Frost, Oren S.
Fujita, S. Neil
Fury, Leonard W.

g

Gabor, Harvey
Gage, Robert
Garlanda, Gene
Gauss, Joseph T.
Gavasci, Alberto P.
Geoghegan, Walter B.
Georgi, Carl H.
Gering, Joseph
Germakian, Michael
Gertner, Richard
Giglio, Salvatore
Gillis, Richard B.
Giusti, George
Glaser, Milton
Glessmann, Louis R.
Glogower, Jay
Glusker, Irwin
Goff, Seymour R.
Gold, William
Goldberg, Irwin
Goldman, Edward
Graham, Edward B.
Graham, John
Greenberg, Albert
Greenwell, Robert L.
Griffin, John J.
Groff, James D.
Grossberg, Manuel
Grossman, Alvin
Grotz, Walter
Gruen, Chuck
Gruppo, Nelson
Guild, Lurelle V. A.
Guild, S. Rollins

h

Haber, Norbert
Hack, Robert H.
Haiman, Kurt
Hainline, Wallace F.
Hallenbake, Richard
Halpern, George
Halpert, A.

Hamilton, Edward A.
Hanke, Lou
Hanson, Thurland
Hartelius, Paul V., Jr.
Havemeyer, Mitch
Hawkins, Arthur
Heiffel, Eugene
Hemmick, Budd
Heyman, Wesley F.
Higgins, George W.
Hill, John J., Jr.
Hillier, A. Russell
Hipwell, Grant I.
Hirsch, Peter M.
Hoffner, Marilyn
Holeywell, Arnold C.
Holtane, George
Holtz, Rhoda Bernstein
Hopkins, William P.
Horton, Robert J.
Howard, Hoyt
Hungerford, Robert
Hurlburt, Allen F.
Hutchison, Bruce

i

Imhoff, Howard C.
Irwin, William A.
Ivers, William F.
Iyeki, Donald S.

j

Jaccoma, Edward G.
Jaccoma, George E.
Jaggi, Moritz S.
Jamison, John
Johnstone, Ronald C.
Joiner, James
Jones, Bob
Jones, Dick
Joslyn, Roger
Jossel, Leonard

k

Kaprielian, Walter
Karner, David A.
Kaufmann, M. R.
Keil, Tom S.
Kelly, Kenneth Roy
Kennedy, Ambrose J.
Kent, Seymour
Kenzer, Myron W.
Kirk, Frank W.
Kiss, Michael N.
Kittel, Frederick H.
Kner, Andrew
Knoepfler, Henry O.
Komai, Ray
Kosarin, Norman
Krauss, Oscar
Krikorian, George
Kugelman, Arthur E.

l

La Grone, Roy E.
Laird, James E.
Lamarque, Abril
Lampert, Harry
Lang, Paul R.
Larkin, John J.
LaRotonda, Anthony
La Sala, Anthony C.
Lawler, Paul G.
Lazzarotti, Sal
Lee, Robert E.
Leindecker, James J.
Lenoff, Jerome H.
Leonard, Jack A. D.
Lessin, Andrew
Leu, Olaf
Levenson, Bernard G.
Liberman, Alexander
Limeburner, Reeve
Lipsitt, Martin
Littmann, Bert W.
Livingston, Frank A., Jr.
Lockwood, Richard
Lodico, Salvatore
Lois, George
Longo, Vincent R.
Longyear, William L.
Louise, John
Lowery, Alfred
Lubalin, Herbert
Lucci, John
Ludekens, Fred
Luden, Richard B.
Lyon, Robert W., Jr.

m

Madia, Anthony
Madris, Ira B.
Magnani, Louis A.
Malone, Martin J.
Marein, Edmund
Marshall, Al F.
Martin, Carroll
Martin, Raymond M.
Martinott, Robert T.
Matyas, Theodore S.
Mayhew, Marce
Mayshark, C. B.
Mecir, George
Menna, Louis
Messina, Vincent N.
Milbauer, Eugene
Mohtares, Alexander
Morang, Kenneth E.
Morgan, Burton A.
Morrison, William R.
Morton, Thomas Throck
Moser, Lester
Moss, Tobias
Mostad, William
Muldofsky, Murray
Mullendore, Norman B.
Munce, Howard
Munch, Jacob A.
Murphy, Charles E.
Murray, John R., Jr.
Mutter, Ralph
MacDonald, John D.
McCaffery, William A.
McCallum, Robert
McFadden, Keith

n

Nappi, Tony
Neary, Thomas C.
Neebe, Joe H.
Negron, William
Nelsen, Andrew K.
Newby, Ben
Nield, Walter K.
Nissen, Joseph
Noll, Verne
Norris, Edgar S.
Nussbaum, Edward

o

Oberman, Marvin
O'Dell, Robert
Okladek, John
Olden, Georg
Olsen, Ernest M.
Orr, Garrett P.
Osborn, Irene Charles
Otter, Robert David
Ottino, Larry
Owett, Bernard S.

p

Paccione, Onofrio
Palazzo, Tony
Palazzo, Peter
Palmer, Edward A.
Pappas, Nicholas P.
Parisi, Anthony
Parker, Paul E., Jr.
Pearl, Leonard
Peckolick, Alan
Pellegrino, Michael
Peltola, John J.
Peter, John
Petrocelli, Robert H.
Philiba, Allan
Philips, Gerald M.
Philpotts, Randy
Piera, Ricardo
Pioppo, Ernest
Platt, Melvin
Pliskin, Robert
Portuesi, Louis
Post, Anthony
Price, Gordon
Pride, Benjamin
Prusmack, A. John
Pulise, Santo

q

Quell, Henry
Querze, Elissa

r

Rand, Paul
Reaser, John E.
Redler, Harry
Reed, Robert C.

Reed, Shelden
Reinke, Fred
Reinke, Herbert O.
Rethorn, Edward
Rich, King
Ricotta, Edwin C.
Rienecke, William
Ritter, Franc
Rizzo, Dominic G.
Roberts, Frederick H.
Roberts, Kenneth
Robertson, James Campbell
Robinson, Clark L.
Rocchio, Robert
Rocker, Harry
Rockwell, Harlow
Romagna, Leonard A.
Rondell, Lester
Rose, Lloyd M.
Rosenblum, Morris L.
Ross, Andrew
Ross, Dick
Ross, James Francis
Rostock, Edward
Roston, Arnold
Rothenberg, Art
Rothman, Jack
Rubenstein, Mort
Russell, Henry N.
Russo, Vincent Jr.
Ruther, Donald
Ruzicka, Thomas
Ryan, William Lawrence

S

St. Louis, Leonard A.
Salpeter, Robert
Samerjan, George
Santandrea, James Jr.
Sauer, Hans
Savage, W. Lee
Scarfone, Ernest G.
Scheck, Henry
Scherr, Alfred J., Jr.
Scheuer, Gustavo
Schmalenberger, Robert F.
Schmidt, Klaus F.
Schneider, William H.
Schreiber, Martin
Schultz, Eileen
Schwabe, Ernest W.
Schwietzer, Alvin
Scott, Walter Arthur
Seide, Allan
Seide, Ray
Seidler, Sheldon
Settle, Raoul
Sheldon, William
Shipenberg, Myron
Shure, G. Don
Siano, Jerry J.
Sieber, Richard E.
Silverberg, Sanford
Silverstein, Louis
Simpson, Milton
Skidmore, John A.
Sklar, Herbert H.
Skolnik, Jack
Smith, Paul
Smith, Robert M.
Smith, Robert Sherrick
Smith, Rollin C.
Smith, Sidney
Smokler, Jerold
Smollin, Michael J.
Sneider, Kenneth P.
Solomon, Martin
Soloway, Alan M.
Sosnow, Harold
Spiegel, Ben
Stabin, Mel
Stapelfeldt, Karsten
Stauf, Alexander
Stech, David H.
Steinbrenner, Karl H.
Stenzel, Alfred B.
Stevens, Martin
Stoller, Robert
Stone, Bernard
Stone, Loren B.
Storch, Otto
Streisand, Sheldon Jay
Strosahl, William
Stuart, Kenneth
Sutnar, Ladislav
Sweret, Michael
Sykes, Philip

t

Taibbi, Salvatore J.
Tanaka, Soji
Tarallo, Joseph
Tashian, Melcon
Taubin, William
Teiwes, Donald A.
Tesoro, Ciro
Thomasian, Karnig
Thompson, Bradbury
Tillotson, Roy W.
Tinker, John Hepburn
Todaro, John
Toland, Truman
Tompkins, Gilbert
Torrone, Donald J.
Townsend, William P. T.
Trabich, Irving
Trasoff, Victor
Treidler, Adolph
Troop, Roger J.
Troncone, Reginald
Trotta, Vincent
Trumbauer, J. Robert
Tsao, Alex
Tulman, Eli A.
Turano, Edward

u

Urbain, John A.

V

Vaccari, Anthony
Van Bellen, Walter
Venti, Tony
Vitale, Frank A.

W

Wade, Edward R.
Wagener, Walter A.
Waivada, Ernest
Wall, C. Robert
Wallace, Joseph O.
Wallace, Robert G.
Wallis, Hal
Walsh, Michael
Watt, James C.
Watts, Ron
Weihs, Kurt
Weil, Tycho R.
Weisbord, Abbot A.
Weiser, Arthur
Weithas, Arthur
Wells, Sidney A.
Welti, Theo
West, Robert
Wetzel, Ronald
Wheaton, Ned
Widlicka, Frederick
Wilbur, Gordon M.
Wilcox, Howard
Wilson, Ronald L.
Witalis, Rupert
Wohl, Jack
Wolf, Henry
Wolff, Jacob F.
Wolff, Rudi
Wollman, Michael

y

Yonkovig, Zen

Z

Zeidman, Robert
Zeigler, John
Zlotnick, Bernard
Zules, Anthony

Index

ART DIRECTORS

Adler, Peter, 487
Advertising Designers, Inc., 425
Alpern, Joseph, 575
Ammirati, Ralph, 657, 790
Anas, Larry, 748
Andelin, Jerry, 822
Andreozzi, Jerry, 600
Andresakes, Ted, 583
Angeli, Primo, 193
Ansel, Ruth, 266, 298A, 367, 368, 371, 420
Antupit, Sam, 546, 553
Applebaum & Curtis, 436
Assante, John, 48, 83
Auditore, Sal, 599, 602, 625

Baeder, John, 19
Baglietto, Raymond, 717
Barkoff, Ira, 803
Barnett, David, 354
Barrett, Ron, 775, 844, 845, 846, 847, 848
Basile, Matt, 818
Bass, Saul, 784
Battaglia, Lee, 249
Beaver, Allan, 729, 757
Beck, Gene, 88
Beck, Jack Wolfgang, 662, 669
Beckerman, Al, 603
Beier, Annegret, 505, 540
Benson, Howard, 109, 111, 133
Bensusen, Al, 751
Bent, Timothy, 194
Berg, John, 544, 545, 547, 548, 550, 551, 552, 555, 556, 557, 586, 588, 592
Bernard, Walter, 365
Bernstein, Jerry, 620, 687
Bernstein, Steven, 524
Bianchi, Edward, 1, 205
Binzer, Rollin, 175, 447
Birbrower, Stewart, 131
Black, Jim, 699
Blatt, Mike, 794
Block, Stan, 807
Blum, Burton, 69
Blume, Howard, 606
Bobczynski, Jane, 346
Bodziewicz, Sig, 704
Bonner, Peter, 755
Botti, Mario, 113
Brancaleone, Jim, 66, 123
Broder, Don, 660
Brodkin, Ed, 196
Brody, Howard, 104, 761
Brown, Jim, 15, 137, 618, 644, 689
Bruce, Dennis, 188, 607
Bruderer, Rolf, 80
Buitekant, Allan, 640, 642, 643, 744, 746, 766
Bunde, Karen N., 467
Burns, Jehane, 426
Byck, Lew, 645, 654

Cadge, William, 256, 258, 269, 270, 297, 303, 372, 381, 386
Calderhead, Dick, 849
Camardella, Frank, 16, 34, 66, 594, 597, 633
Carroll, Richard, 32
Cattell, Berl, 630, 686
Chapman, Marlon, 478
Chwast, Seymour, 446
Clark, David, 18
Clemente, Tom, 335, 439, 440
Clive, Robert B., 268, 373, 416
Cole, Robert, 224
Coleman, Thomas F., 472, 474
Collamer, Jerry, 778
Collins, Paul, 151
Company, The, 434
Conybeare, Darrel, 426
Cook, Verdun, 742, 753
Cooperstein, Sam, 833
Corey, Chris, 813
Cosmopulos, Stavros, 152, 451
Costa, Neil, 94, 96
Courtos, Tom, 465
Coutroulis, Peter, 247
Crocker-Weinberg, 497
Cross, James, 358
Czernysz, Bob, 85, 102, 132, 180, 231

Daddiego, Vincent A., 819
D'Anna, Russ, 382
Da Rold, Thierry, 60
Davis, Alan W., 81, 89
Davis, Hal, 54
Davison, J. Michael, 165, 168
Deardoff, Kenneth R., 285, 361, 394, 400, 406, 427
Debel, Ivan, 195
deLesseps, Mike, 537
Delessert, Etienne, 591
Del Vecchio, Pasquale, 295
Demoney, Jerry C., 305, 306, 307, 392, 393, 412, 468
DeVito, Frank, 709
Dillion, Ed, 749
Dimson, Theo, 355
Dion, Robert, 593
D'Iorio, Julio, 838
Dispenza, Emil, 604
Donoahue, Jim, 521
Dorfsman, Lou, 428, 445, 536, 563, 578, 581, 852
Dragoti, Stan, 73, 682, 693, 695, 804
Drayton, Dick, 510, 565

Eakin, Mike, 25, 638, 851
Eames, Charles, Office of, 426
Eckstein, Bernie, 140
Eggers, Kevin, 507, 585, 587, 589
Einsel, Walter, 584
Eisenman and Enock, 488, 525, 531
Eldridge, Don, 760
Epstein, Henry, 414
Epstein, Lee, 37, 40, 52, 57, 61, 70, 147, 185, 232
Ertegun, Nesuhi, 554
Esch, Robert, 500

Euringer, George, 46, 72, 658
Evans, Royston, 169, 170, 171, 173

Farese, Carmyn, 90
Federico, Gene, 832
Feigenbaum, Bill, 843
Feitler, Bea, 265, 293, 298, 362, 369
Feldman, John, 464
Fernandez, Ralph, 726
Ferriter, Roger, 475
Fireman, Marvin, 672
Fleckhaus, Willy, 216, 218, 220, 259, 260, 261, 262, 263, 264, 267, 377, 390, 402, 411
Foy, Richard, 426
Friedlander, Ira, 556
Friedman, Si, 479
Fujita, Niel, 432
Fury, Leonard, 353, 430, 490

Gabor, Harvey, 7, 10, 764
Gage, Bob, 611, 619, 624, 631, 718
Gagliano, Merrick, 469
Gargano, Amil, 719, 720, 788
Gelberg, Murry, 333, 339, 342, 509
Genova, Joe, 77, 92, 133, 601
Gerbino, John, 323
Gevins, Jack, 366
Geyer, Gary, 17, 76
Gibbs, Byron, 716
Gilday, Tom, 135
Gillock, Cliff, 441
Giraldi, Bob, 816, 829, 830
Gisonde, Nick, 829, 830
Glaser, Milton, 380, 496, 501
Glessman, Lou, 418
Gluckman, Eric, 329, 421
Glusker, Irwin, 396, 398
Gold, Bill, 731
Goldberg, Jean-Claude, 82, 737
Goodford, Jack, 834
Goude, Jean Paul, 417
Grace, Roy, 14, 22, 62, 64, 148, 191, 622, 623, 653, 664
Greenberg, Al, 252, 253, 257, 271, 273, 276, 277, 309, 370, 399, 408, 410, 413, 415
Griles, Edd, 769
Gross, Michael, 292, 308
Gudzin, Dolores, 164
Guliner, Jon, 20, 97, 98, 116, 182
Guliner, Paul, 785

Haiman, Kurt, 21, 67, 149, 200
Halden, Gunter, 411
Hall, Chad, 248
Hall, Keith, 426
Hallock, Robert, 328, 340
Halucha, Walter, 636
Hammond, Larry, 73, 683
Harris, William, 65, 650, 656, 708, 771
Haverkost, L. F., 569
Heck, John, 519, 680, 681
Hindel, Fred, 750

Hirsch, Peter, 596, 743
Hoefel, Gene, 702
Holtzman, Henry, 812, 815
Honig, Alan, 715
Hopkins, William, 286, 288, 290, 291, 294, 299, 300, 301, 310, 311, 322, 363, 374, 375, 376, 379, 389, 397, 401, 419
Huebener, Bert, 6, 38, 59
Huestis, Thomas, 282, 283, 364, 385, 395, 409
Hurlburt, Allen, 287

Infurna, Edward G., 534
International Paper Creative Group, 810, 811, 817, 836

Jacobs, Jim, 431, 438
Jervis, Paul, 8, 12, 68, 99, 105, 106, 107, 108, 114, 118, 120, 122, 124, 125, 130

Kanai, Kiyoshi, 513
Kates, Howard, 79
Katz, Alice, 570, 571, 574, 579
Kay, Allen, 646
Keller, Don, 703
Kirk, Frank, 806
Klawans, Alan J., 582
Klem, Bernard, 349
Klim, Matt, 482
Kner, Andrew, 318
Koelle, John, 637
Kohn, Norman, 476
Kornberger, Charles, 795
Koulermos, Mike, 659
Krivacsy, Ray, 826
Krone, Helmut, 141, 201, 495, 792
Kuperman, Bob, 49, 183, 209, 616

Ladyga, Tom, 86, 225
Lane, Tony, 547, 551, 552, 555, 586, 588
Langer, Andy, 33, 36, 39, 41, 42, 71, 207, 213, 214, 215
LaPick, John, 727, 728
LaRosa, Joe, 26
Larson, Dave, 774, 820
Lawlor, Mike, 63, 688
Leahy, Ed, 110
LeBlang, Larry, 823
Lee, Aubrey, 455
Lee, Clifton, 684
Lefkowitz, Marvin, 839, 840, 841, 842
Lefmann, Walter, 491, 541
Leu, Olaf, 560
Levine, Rick, 634, 635, 655, 793
Levy, Dick, 3, 11, 27, 136, 146
Levy, Marvin, 679
Lewine, Harris, 344, 359, 360
Lewis, Arne, 511
Liberman, Ivan, 162
Lienhart, Jim, 450, 465C
Litzenberger, Ray, 223
Lloyd, William J., 459, 462
Lois, George, 326, 480, 499, 532, 639, 732, 733, 735, 736, 738, 739, 747, 754, 783
London, Dave, 674, 692

Loucks, Jay, 429
Lowey, Curtis, 855
Lubalin, Herb, 243, 251, 254, 278, 279, 312, 313, 314, 315, 316, 320, 383, 391, 403, 404, 405, 407, 492, 493, 503, 504
Lucci, Giuseppe, 573
Lucci, John, 9
Luden, Richard B., 461

Mabey, Ron, 516
MacDaniels, John Scott, 463
Macleod, Alex, 330, 331
Madris, Ira, 809, 814
Magistro, Charles, 334, 337, 345, 347
Mahler, Maurice, 647, 685, 835
Mandarino, Tony, 722
Mangel, Bert, 805
Mantel, Richard, 590
Manzo, Richard E., 158, 465A
Marino, Dom, 825, 827
Markle, Jim, 181
Marrs, Don, 700
Marshall, Daniel, 514
Marson, Edward, 561
Martin, Will, 433
Mason, Bill, 648, 714
Massey, John, 458
Matsumoto, Bob, 126, 128, 661, 667, 730
McBain, Neil, 697
McDonald, Bob, 210
McCaffery, William A., 508
McCarthy, Tom, 528
McIntosh, Bruce A., 274, 275
McKee, Jack, 234, 535
McNeil, Ted, 156, 159, 161
Messina, Joe, 454
Michas, William, 853
Michini, Sam, 782
Miho, Jim, 443, 543, 576
Millman, Jim, 45, 47, 641
Minch, Marty, 460
Mitchneck, Marvin, 780
Mitelman, Alan, 486
Miyauchi, John, 74
Modica, Peter, 768
Moffett, Mark, 673
Mohtares, Alexander, 240, 242
Moore, David, 317, 321, 324
Moskof, Martin Stephen, 465B
Muckenhirn, Felix, 520
Murphy, Kelsey, 332
Murray, John, 55, 595
Myers, Sid, 690, 691, 710

Nankin, Hal, 43, 612, 663, 772, 779
Nava, Richard, 515
Neidhart, Bob, 651
Nelson, Carol, 598, 696
Newman, Tim, 73
Niborg, Joan, 236, 237
No-Doz Creative Group, 129
Normandia, A., 678
Nussbaum, E., 613

O'Connor, Patrick, 127
Ohlinger, Don, 608
Ohlsson, Eskil, 492A
Oliveto, Anthony, 295, 296, 325
Organ, Ted, 426
Osborne, Larry, 51
Owett, Bernard, 284
Ozyp, Don, 577

Page, Bill, 245
Papa, Paul, 854
Pardo, John, 564
Parker, Jack, 172, 177
Parkhurst, Ken, 477
Paul, Arthur, 387, 388
Paul, Kenneth W., 762
Pearl, Dave, 758
Peckolick, Alan, 350, 356
Perlman, Raymond, 343
Petermann, Fred, 712
Peterson, Ronald, 470, 473
Petronio, Peter, 30, 35, 72
Pfeiffer, Werner, 522
Phair, Joe, 44, 211
Phillips, Stephen, 230
Piccirillo, Charles, 150, 184, 740
Piccolo, Jack, 610, 614
Platt, Mel, 50
Posan, Dick, 181
Prestomburgo, Jerry, 621
Prizeman, Diana, 530
Prizeman, John, 530
Purdy, Frazier, 713

Quint, Bernard, 296, 325
Quraeshi, Samina, 346

Randelman, H., 828
Ranson, Jerry, 73, 694
Rauch, Peter, 489
Redler, Harry, 336
Reitzfeld, Bob, 802
Rich, Marvin, 192
Riney, Hal P., 821
Robledo, Hector, 705
Roca, Bob, 139
Rogalski, Herbert, 189
Rogers, Harold, 351
Rosenthal, E., 676
Rosenthal, Herbert M., 422
Rosner, Susan, 526
Rossetti, Dom, 628
Rostock, Edward, 53
Rotheroe, Raymond, 444
Rubenstein, Mort, 460
Rubin, Bob, 539
Rubin, Marc, 829, 830
Ruggiero, J., 675, 797, 799, 800
Runyan, Robert Miles, 348, 435
Russell, Tony, 246
Rustom, Mel, 2
Rybiski, Murrell, 538

Saco, Ken, 855
Sandbank, Henry, 566, 567
Sandstrom, Roy, 701
Sant, Mel, 707
Santandrea, Jim, 857, 858
Sanzari, Elmer F., 190
Scali, Sam, 23, 24, 143, 723, 724, 725, 824
Schindelman, Joe, 197, 199, 202
Schlemme, Roy, 523, 527
Schoening, Roger, 255
Schulein, William, 87
Schulman, Mark, 558
Schutte, Alden F., 174
Schwartz, Ira, 481, 483, 484, 485
Schweppes Creative Group, 741
Scully, Al, 632
Sebastian, Myrna, 423
Sehring, Harry, 571
Semmel, Dave, 117
Shakery, Neil, 300, 379, 401
Shell Oil Creative Group, 765, 781
Siano, Jerry, 84, 222
Sica, Aurelio, 119, 121, 182
Siebke, Frank, 752
Siennick, Leonard H., 244
Singer, Steve, 745, 856
Sinn, Paul, 517
Sirowitz, Len, 4, 28, 29, 144
Skrebneski, Victor, 449
Smith, Bill, 649
Smith, Ernie, 212, 217
Smith, Murray, 93, 95, 112
Snider, Dick, 617
Snyder, Phillip, 187, 796
Soppelsa, George N., 280, 281
Sosnowski, John, 850
Spina, Louis, 542
Spreng, David H., 357
Stech, David H., 384
Steigelman, Bob, 166
Steinhauser, Bert, 767, 770
Stelmach, Joseph, 549
Stewart, Robert, 186
Stong, Frank, 609

Tannen, Norman, 241, 777
Taubin, Bill, 791
Tawa, Thomas, 176
Tesch, Mike, 145, 721, 786, 789
Theoharides, Euclides P., 471
Thomas, Dick, 782
Thomas, Noel, 756
Torosian, Charles, 208
Tortoriello, Don, 626
Trainello, Gennaro, 5, 518
Trask, Richard, 157
Trousdell, Don, 238, 341, 442, 452
Tucker, Bob, 668, 773

Uris, Michael, 153

Vangrin, Bernie, 559
Varga, Arnold, 178, 226, 227, 239
Varon, Hy, 58
Veide, Maija, 31, 711
Venti, Salvatore, 580
Versandi, Bob, 448
Vidmer, Rene, 453, 533
Vinje, Einar, 272, 319
Voehl, Richard, 179
Vogler, John, 289, 378
Walker, Bob, 679
Watkins, Bob, 163, 206
Watts, Ron, 837
Webb, Wayne, 352, 494
Weihs, Kurt, 457, 572
Weinberg, Allen, 502
Weinstein, Jerry, 671
Weisman, Joel, 78
Weller, Don, 338
Wetmore, Barry, 629
Whicker, James, 186
White, Barbara, 568
Whitley, Jerry, 167
Wilkes, Gene, 341, 442
Williams, Thom, 198, 204
Wilson, Harry, 698
Winter, Martin, 808
Wiseltier, David, 91, 100, 103, 115, 134, 154, 155, 160, 235, 605
Withers, Bruce, 203, 424
Wolf, Henry, 13, 75, 219, 221, 229
Wolf, Ralph C., 437
Wolsky, Alan, 456
Wu, Kong, 675, 677, 798, 799, 800, 801
Wurtzel, William, 142

Yablonka, Hy, 734, 759
Yamashita, Mas, 763
Yasumura, Muts, 506
Yohe, Tom, 670, 706, 776, 787

Zarember, Sam, 562
Zaunders, Bo, 56
Zimmerman, Dick, 304
Zink, Lawrence, 250, 302
Zlotnick, Bernie, 233, 498, 512, 627
Zukowski, John, 101, 138
Zules, Tony, 831
Zurbel, Victor, 615

DESIGNERS

Adler, Peter, 487
Alcorn, John, 749
Alpern, Joseph, 575
Andelin, Jerry, 822
Andresakes, Ted, 428, 563, 581, 583
Angeli, Primo, 193
Ansel, Ruth, 265, 266, 293, 298, 298A, 323
Applebaum & Curtis, 436
Ashley, Paul, 714
Assante, John, 48, 83
Azerrad, Joel, 428, 583

Baeder, John, 19
Bailey, Conrad, 630, 686
Baker, David, 342
Baker, Doug, 500
Banks, Bob, 317, 321
Barker, Howard, 727
Barnett, David, 354
Barrett, Ron, 775
Basis, Howard, 654, 833
Bass, Saul, 784
Beaver, Allan, 729, 757
Beckerman, Al, 603

Behar, Ray, 354
Beier, Annegret, 498, 504, 505, 512, 540
Benson, Howard, 109, 111
Bent, Timothy, 194
Berg, John, 545, 550, 557, 592
Bernard, Walter, 365
Bernstein, Sandi and Steven, 524
Bianchi, Edward, 1, 205
Binzer, Rollin, 175, 447
Birbrower, Stewart, 131
Black, Jim, 699
Block, Stan, 807
Blum, Burton, 69
Blumrich, Christoph, 195
Bonner, Peter, 755
Botti, Mario, 113
Bourne, Mel, 816
Bradford, Peter, 536
Brancaleone, Jim, 66, 123
Bridy, Daniel F., 455
Brody, Howard, 104, 761
Brown, Jim, 15, 137, 618, 644, 689
Bruce, Dennis, 188, 607
Bruderer, Rolf, 80
Bunde, Karen N., 467
Burke, Duncan, 522
Byck, Lew, 645

Cadge, William, 269
Camardella, Frank, 16, 34, 66, 594, 597, 633
Carroll, Richard, 32
Cero, Victoria, 284
Chapman, Marlon, 478
Chislovsky, Gregory, 255
Christy, Art, 831
Chwast, Seymour, 335, 360, 439, 440, 446, 454, 741
Ciano, Bob, 256, 258, 270
Clark, David, 18
Clive, Robert B., 268, 373, 384, 398
Cole, Robert, 224
Company, The, 434
Condak, Henreitta, 544, 548
Cook, Verdon, 742, 753
Corey, Chris, 813
Coro, Ron, 547, 551, 552, 555
Cosmopulos, Stavros, 152, 451
Costa, Joan, 563, 581
Costa, Neil, 94, 96
Coulianos, Harry, 399, 408, 415
Courtos, Tom, 465, 480
Coutroulis, Peter, 247
Crocker-Weinberg, 497
Cross, James, 358
Czernysz, Bob, 85, 102, 132, 180, 231

Daddiego, Vincent A., 819
Danelli, Dino, 558
DaRold, Thierry, 60
Davis, Alan W., 81
Davis, Clyde, 127
Davis, Hal, 54
Davis, Richard, 289
Deardoff, Kenneth R., 285, 394, 406, 427
Dedolchow, John, 159, 161
deLesseps, Mike, 537
Delessert, Etienne, 591
Demoney, Jerry C., 393, 412, 468
Dimson, Theo, 355
Dine, Jim, 554
Dion, Robert, 593
Dior, Jerry, 470, 473
Dispenza, Emil, 604
Donoahue, Jim, 521
Dorfsman, Lou, 428, 445, 536, 563, 581, 852
Dragoti, Stan, 73
Duevell, William, 414

Eakin, Mike, 25, 638, 851
Einsel, Walter, 584
Eisenman and Enock, 488, 525, 531
Epstein, Lee, 37, 40, 52, 57, 61, 70, 147, 185, 232
Esch, Robert, 500
Euringer, George, 46, 72
Evans, Lynne, 170, 173

Fall, Dorothy, 317, 321
Farese, Carmyn, 90
Feigenbaum, Bill, 843
Feitler, Bea, 265, 266, 293, 298, 298A, 323
Ferriter, Roger, 475
Flint, Dow, 476
Fox, B., 678
Friedlander, Ira, 556
Friedman, Si, 479
Fury, Leonard, 353, 430, 490

Gabor, Harvey, 7, 10
Gage, Bob, 611, 619, 624, 631, 718
Gagliano, Merrick, 469
Garner, Richard L., 441
Gelberg, Murry, 333, 339, 342, 509
Genova, Joe, 77, 92
Gerard, Manny, 693, 695
Gershman, Mark, 89
Gerstein, Mordi, 712
Gevins, Jack, 366
Geyer, Gary, 17, 76
Gilday, Tom, 135
Giraldi, Bob, 829
Gisonde, Nick, 829
Giusti, George, 351
Glaser, Irving, 190
Glaser, Milton, 335, 359, 380, 416, 418, 439, 440, 454, 496, 501, 507, 585, 587, 589
Glazer, Art, 671
Gluckman, Eric, 329, 421
Glusker, Irwin, 396
Goldberg, Jean-Claude, 82, 737
Goodford, Jack, 834
Goude, Jean Paul, 417
Grace, Roy, 14, 22, 62, 64, 148, 191, 622, 623, 653, 664
Greenberg, Al, 252, 253, 257, 271, 273, 276, 277, 309, 370, 399, 408, 410, 413, 415
Grigg, 443
Griles, Edd, 769
Gross, Michael, 292
Gudzin, Dolores, 164
Guliner, Jon, 20, 97, 98, 116, 182
Guliner, Paul, 785

Haiman, Kurt, 21, 67, 149, 200
Hallerbach, Detlef, 425
Hallock, Robert, 328, 340
Halucha, Walter, 636
Harris, William, 65, 650, 656, 708, 771
Hawley, Margaret G., 582
Heck, John, 429, 519
Hefter, Richard, 465B
Hirsch, Peter, 596, 743
Holtzman, Henry, 812, 815
Honig, Alan, 715
Hopkins, William, 286, 290, 291, 294, 299, 301, 310, 311, 322, 363, 375, 376, 397, 419
Huebener, Bert, 6, 38, 59
Huestis, Thomas, 282, 283, 364, 385, 395, 409
Hurlburt, Allen, 287
Hutchcroft, Joe, 352

Jackson, Michael, 284
Jacobs, Jim, 438
Jervis, Paul, 8, 12, 68, 99, 105, 106, 107, 108, 114, 118, 120, 122, 124, 125, 130
Jones, Tom, 334

Kanai, Kiyoshi, 513
Kates, Howard, 79
Katz, Alice, 574, 579
Kazlauskas, Joe, 620
Kidder, Fred C., 348
Klaxton, Bill, 702
Klem, Bernard, 349
Klim, Matt, 482
Kner, Andrew, 318
Koelle, John, 637
Kohn, Norman, 476
Kramer, Carveth, 297, 381
Krone, Helmut, 141, 201, 495
Kuperman, Bob, 49, 183, 616

Lane, Tony, 586, 588
Langer, Andy, 33, 36, 39, 41, 42, 71, 207, 213, 214, 215
LaPick, John, 728
Lawlor, Mike, 63, 688
LeBlang, Larry, 823
Lee, Clifton, 684
Lefkowitz, Marvin, 839, 840
Lefmann, Walter, 541
Leu, Olaf, 560
Levy, Dick, 3, 11, 27, 136, 146
Lewis, Arne, 511
Liberman, Ivan, 162
Lieberman, Jerome, 654, 833
Lienhart, Jim, 450, 465C
Lloyd, William J., 459, 462
Lois, George, 326
London, Dave, 674, 692
Lubalin, Herb, 243, 251, 254, 278, 279, 312, 313, 314, 315, 316, 320, 344, 383, 391, 403, 404, 405, 407, 492, 493, 498, 512
Lucci, Giuseppe, 573
Lucci, John, 9
Luden, Richard B., 461

Mabey, Ron, 238, 516, 577
Mabey Trousdell, 452
MacDaniels, John, 463
Macleod, Alex, 330, 331
Mahler, Maurice, 647, 685, 835
Maidoff, Jules, 285
Mandarino, Tony, 722
Mangel, Bert, 676
Mantel, Richard, 590
Manzo, Richard E., 158, 465A
Marino, Dom, 825, 827
Markle, Jim, 181
Marks, Pete, 577
Marshall, Daniel, 514
Marson, Edward, 561
Martin, Will, 433
Matsumoto, Bob, 126, 128, 661, 667, 730
McBain, Neil, 697
McCaffery, William A., 508
McCarthy, Tom and Marsha, 528
McClain, Dan, 382
McDonald, Bob, 210
McIntosh, Bruce A., 274, 275
McKee, Jack, 234, 535
McNeil, Ted, 156
Mendizza, Carol, 386
Michas, William, 853
Miho, 576
Millman, James, 45, 47, 641
Minch, Marty, 460
Minnella, Joe, 687
Mitchell, Jeffrey, 855
Mitelman, Alan, 486
Modica, Peter, 768
Moore, David, 317, 321
Morgan, Jacqui, 222, 672
Morgan, Joseph, 249, 317, 321
Morton, Roy, 439, 440
Moskof, Martin Stephen, 465B
Muckenhirn, Felix, 520
Murphy, Kelsey, 332
Murray, John, 55, 595

Nankin, Hal, 43, 612, 663, 772, 779
Nava, Richard, 515
Nelson, Bill, 345
Nessim, Barbara, 303
Niborg, Joan, 236, 237
No-Doz Creative Group, 129

Ohlsson, Eskil, 492A
Olden, Georg, 487
Onken, Stephan, 568
Osborne, Larry, 51
Ozalins, Morris, 628

Page, Bill, 245
Palm, David, 414
Papadopolous, Peter, 780
Parenio, R., 471
Parker, Jack, 172, 177
Paul, Arthur, 387, 388
Paul, Kenneth W., 762
Peckolick, Alan, 350, 356

Perlman, Raymond, 343
Perry, Judy, 578
Peterson, Ronald, 470, 473
Petronio, Peter, 30, 35, 72
Petty, Terry, 564
Pezza, Dan, 414
Phair, Joe, 44, 211
Phillips, Stephen, 230
Platt, Mel, 50
Post, Bob, 387, 388
Powers, Dennis, 815
Prizeman, Diana, 530
Purdy, Frazier, 713

Quell, Henry, 236, 237

Ramsey, Karen, 179
Randazzo, Mike, 492, 503
Rang, Ken, 477
Rauch, Peter, 489
Redler, Harry, 336
Reuter, Katherine, 337
Rich, Marvin, 192
Rieben, John, 458
Riney, Hal P., 821
Robledo, Hector, 705
Roca, Bob, 139
Rogalski, Herbert, 189
Rosenthal, Herbert M., 422
Rosner, Gene, 526
Rossner, Tina, 308
Rostock, Edward, 53
Rotheroe, Raymond, 444
Rubin, Bob, 539
Rubin, Marc, 829
Rustom, Mel, 2
Rybiski, Murrell, 538

Sandbank, Henry, 566, 567
Sant, Mel, 707
Santandrea, Jim, 857, 858
Sarason, Irwin, 142
Schaffer, Milt, 704
Schlemme, Roy, 523, 527
Schmidt, William, 455
Schulein, William, 87
Schwartz, Ira, 481, 483, 484, 485
Sebastian, Myrna, 423
Sehring, Harry, 571
Semmel, David, 117
Shakery, Neil, 300, 379, 401
Siano, Jerry, 84
Sica, Aurelio, 119, 121, 182
Sidjakov, Nick, 463
Siebke, Frank, 752
Silvermintz, Hal, 679
Simonet, Eva, 196
Sinatra, Jim, 451
Sinclair, Joe, 305, 306, 307, 392
Sinn, Paul, 517
Sirowitz, Len, 4, 28, 29, 144
Skoorka, Susan, 491
Skrebneski, Victor, 449
Smith, Bill, 649
Smith, Ernie, 212, 217, 344
Smith, Mike, 569
Smith, Murry, 93, 95, 112
Smith, Nancy Jo, 174
Snider, Dick, 617
Snyder, Phillip, 187
Sons, Larry, 431
Soppelsa, George N., 280, 281
Sosnowski, John, 850
Spina, Louis, 542
Spreng, David H., 357
Springer, Gary C., 472, 474
Stech, David, 373
Steigelman, Bob, 166
Steinhauser, Bert, 767, 770
Stelmach, Joseph, 549
Stong, Frank, 609
Stout, Ralph L., 437
Stubis, Talivaldas, 731
Sullivan, John, 439, 440
Sykes, Philip, 288, 374, 389

Tabak, Carol, 165, 168, 169, 171
Tanen, Norman, 241
Tardio, Neil, 713
Taubin, Bill, 791
Tawa, Thomas, 176
Tesch, Mike, 145
Theoharides, Euclides P., 471
Tomasello, Peter, 151
Torosian, Charles, 208
Trainello, Gennaro, 5, 518
Trask, Richard, 157
Trousdell, Don, 86, 225, 238, 341, 442, 464
Tscherny, George, 244
Tucker, Bob, 668, 773

Uris, Michael, 153

Valen Associates, 745
Vangrin, Bernie, 559
Varga, Arnold, 178, 226, 227, 239, 393, 412
Varon, Hy, 58
Veide, Maija, 31, 711
Vidmer, Renee, 453, 533
Vinje, Einar, 272, 319
Vogler, John, 289, 378
von dem Bussche, Wolf, 437

Walker, Ken, 716
Waloski, Caroline, 570
Watkins, Bob, 163, 206
Webb, Wayne, 352, 494
Weihs, Kurt, 457, 499, 532, 572
Weinberg, Allen, 502
Weller, Don, 338, 510, 565
Wetmore, Barry, 629
White, Marion, 347
Whitley, Jerry, 167
Wilkes, Gene, 341, 442
Williams, Thom, 198, 204
Williamson, Robert, 534
Wilson, Harry, 698
Winter, Martin, 808
Wiseltier, David, 91, 100, 103, 115, 134, 154, 155, 160, 235, 605
Withers, Bruce, 203, 424
Wolf, Fred, 700
Wolf, Henry, 13, 75, 219, 221, 229, 324
Wolsky, Alan, 456

Yablonka, Hy, 734, 759
Yamashita, Mas, 763
Yanez, Maurice, 435
Yasumura, Muts, 506

Zarember, Sam, 562
Zaunders, Bo, 56
Zimmerman, Dick, 304
Zink, Lawrence, 250, 302
Zlotnick, Bernie, 233
Zukowski, John, 101, 138
Zules, Tony, 831
Zurbel, Victor, 615

PHOTOGRAPHERS AND ARTISTS

Aarup, 305
Addams, Charles, 321
Adelman, Bob, 287
Alcorn, John, 258
Alpern, Joseph, 575
Alton, Bill, 761
Ames-Appel, 19
Anderson, Dave, 450
Andersson, Sven, 220
Ani-Film Studios, 749
Ansel, Jerry, 767, 769
AP, 305, 307
Applebaum & Curtis, 436
Arnold, Bob, 423
Art Center College of Design Students, 284
Attie, David, 249
Avedon, Richard, 5, 287

Bailey, Conrad, 459, 630, 686
Bailin, Bob, 858
Baker, David, 333, 339, 342, 509
Baker, Michael, 355
Baldwin, Joel, 287
Barclay, Bob, 245
Barnes Engineering Company, 48, 83
Barnett, David, 354
Bauman, H. H., 560
Bean, Jeremiah, 422
Beck, Arthur, 6, 88, 208
Becker, Harold, 688, 770
Beckerman, Arnold, 3, 11, 139, 146
Behar, Ray, 354
Beier, Annegret, 505
Bell, Hugh, 243
Bendelow, Bruce, 181
Berg, John, 550, 556
Bernstein, Sandi and Steven, 524
Berzins, Normunds, 188
Bettman Archives, 451
Biever, 576
Billout, Guy, 297, 381, 586
Black Star, 307
Blakey, Paul, 476
Blau, Walter, 218
Blumrich, Christoph, 195
Bommarito, Joe, 206
Bonner, 307
Borné, Fred, 593
Bourdin, Guy, 383
Boyd, Charles, 481, 483, 484, 485
Bragg, Charles, 388
Brandt, Bert, 167
Brewer, Ewald, 157
Bridy, Daniel F., 455
Brooke, Tony, 826
Brooks, Alan, 67, 116, 127, 149, 182, 200
Brown, Donna M., 272, 319
Bruderer, Rolf, 80
Budin, Elbert, 589
Bunde, Karen N., 467
Burke, David L., 526
Burke, Duncan, 522
Burkhardt, Curt, 25
Butler, David, 609

Cadge, William, 269
Cafferelli, Vincent, 672
Cailor/Resnick, 12, 55, 68, 106, 107, 118
Calogero, Gene, 329, 421
Camardella, Frank, 16
Canty, Bill, 832
Capparros, Ernest, 607, 611, 718
Carnase, Tom, 475, 498, 504
Carpini, J. Delli, 471
Carron, Les, 325
Cartier-Bresson, 307
Casazza, Monte, 211
Chapman, Marlon, 478
Chassagne, Claude, 186
Chwast, Seymour, 295, 361, 446, 454
Cober, Alan E., 414, 424
Coffey, Joe, 639, 733, 736, 738, 739, 747, 783
Cohen, Al, 497
Cohen, Ira, 212, 217
Coiner, 576
Colby, G., 569
Conant, Howell, 268
Condak, Cliff, 570
Condak, Henreitta, 544, 548
Cooper, Peter, 776, 787
Coppock, Bill, 206
Coro, Ron, 547
Corsini, Harold, 559
Cosmopulos, Stavros, 152
Cross, James, 358
Costykian, Andy, 704
Courtos, Tom, 465
Cowan, Frank, 38
Crocker, John, 497, 502
Cuesta, Mike, 24, 143, 757
Culver, 305
Curilla & Assoc., 135, 181
Czyrba, Jan, 86, 135, 225

Dakin, Peter, 775
Daly, Tom, 447
Davidson, Bruce, 396
Davies, Will, 331
Davis, Hal, 584
Davis, Paul, 68, 125, 576
Davis, Richard, 289, 378
Dedolchow, John, 156
de Hory, Elmyr, 359
Delessert, Etienne, 313, 409, 588, 591
Demarecaux, Jacques, 762
Deniga, Edward, 543
DeVita, Steve, 843

Dickson, James, 698, 734, 759
Dine, Jim, 554
Ditlove, Mike, 181
Dobra, David, 341, 442
Dolgins, Alan, 197, 199, 202
Donoahue, Jim, 521
Dubelman, Dick, 631

Eakin, Mike, 25
Eckstein, Bernie, 140
Edstan Studio, 489
Einsel, Walter, 584
Eisenberg, Steve, 117
Eisenman and Enock, 488, 525, 531
Elkus, Bruce, 479
Elliot, George, 9
Elliot, Mike, 642, 744, 766, 777
Elliot, Tony, 61, 70
Enos, Randall, 843
Erwitt, Elliot, 349
Esch, Robert, 500
Evans, Lynne, 170, 173
Evans, Royston, 170, 173

Falk, 305
Famous Photographers School, Students and Faculty of, 336
Farhl, Priam, 453
Farrell, William, 436
Fasciano, Nick, 545, 557
Faulkner, Douglas, 328
Feigenbaum, Bill, 843
Feurer, Hans, 262
Fischel, Klaus, 500
Fischer, Carl, 18, 52, 70, 230, 326, 372, 417
Folon, Jean-Michel, 223
Fonteijn, Pim, 216
Francis, Richard, 603
Franz, Bob, 716
Freed, Leonard, 315, 405
Freson, Robert, 33, 36, 39, 41, 42, 71, 207, 213, 214, 215
Friedman, Si, 479
Furuta, Carl, 126
Fury, Leonard, 490
Fusco, Paul, 286, 287, 374

Gage, George, 706
Gage, Robert, 670
Gagliano, Merrick, 469
Galfas, Timothy, 732
Gangemi, Carol, 168
Garroni, Bill, 773
Garvin, John, 569
Geller, Gil, 695
George, Les, 755
Gerstein, Mordi, 712
Gersten, Gerry, 112
Gevins, Jack, 366
Giannetti, Joe, 90
Gilbert, 287
Giuliani, Vin, 422
Giusti, George, 321, 351
Glanzman, Louis, 97, 182
Glaser, Irving, 190
Glaser, Milton, 78, 175, 279, 380, 407, 416, 418, 454, 496, 501, 507, 576, 585, 587, 589, 592
Glinn, 307
Goldstein, Peggy, 87
Goodford, Jack, 834
Good Studio, A, 62, 191
Granig, K., 569
Green, Allen, 852
Greene-Eula, 268
Gregg, Walter, 628
Grehan, Farrell, 349
Grigg, 443
Groh, Eugenie, 172, 177
Grossman, Robert, 311, 397
Gudzin, Dolores, 164
Guilliani, Vin, 233

Haak, Ken, 26
Haling, George, 537
Hall, Chad, 390
Hallerbach, Detlef, 425
Halsman, Philippe, 742, 753
Hampton, Blake, 102, 132
Hancock, Allan, Foundation, USC, 37, 70
Hans-Ulrich, 411
Harbutt, Charles, 287
Harrison, Sean, 533
Hartmann, Erich, 263, 264
Hartzband, Moe, 627
Hattendorf, George, 465C, 494
Hausman, George, 63, 104
Hays, Phil, 132, 231
Heck, John, 519
Hefter, Richard, 465B
Henis, Marshal, 65
Henle, Fritz, 349
Heyman, Ken/Meridian, 194, 287
Hill, Roger, 331
Hiro, 293, 298A, 323
Hirsch, Tibor, 616, 791
Hirschfeld, 533
Hoffman, David, 731
Hoffman, Fred, 746
Hoffner, Marilyn, 273
Hogarth, 576
Hollenstein, 560
Holler, Steve, 474
Holt, Dave, 348
Holton, 307
Hong, Herman, 275
Horn, Steve, 23, 709, 816
Horn/Griner, 17, 68, 99, 124, 595, 641, 728, 737, 788, 808, 823, 829, 830, 832, 839, 840
Horowitz, Ryszard, 367
Horvat, Frank, 259, 260
Hudley, Bill, 857
Hudson, Peter, 476
Huestis, Thomas, 283
Hujar, Peter, 308
Hunstein, Don, 550, 555
Huntzinger, Bob, 186
Hutchcroft, Joe, 352
Hutzler, Jacques, 56

Ioosse, Walter, Jr., 85
Itahara, Tetsu, 450
Itzkowitz, Irving, 101, 138

Jacobs, Jim, 438
Jenkins, Andy, 713
Jim, Don, 433
Johnson, Dennis, 165, 169, 171
Johnston, Bonna, 341, 442
Jones, Douglas, 287
Jones, Tom, 334
Joyer, Jerry, 448

Kanai, Kiyoshi, 513
Kane, Art, 34, 35, 72, 282, 287, 290, 294, 296, 375, 376, 385, 576
Kaplan, Alan, 252, 253, 271, 277, 309, 399, 408, 415
Kaplan, Peter, 76
Karales, James H., 287
Kass, Warren, 833
Kaufmann, Jerry, 778
Keystone, 305
Klaxton, Bill, 702
Klim, Matt, 482
Kner, Andrew, 318
Koblasa, George, 629
Koch, Peter, 333
Koeniges, Thomas R., 287
Koner, Marvin, 580
Kovacs, Leslie, 784
Kramer, John, 453
Krause, George, 582
Krieger, Harold, 91, 100, 103, 115, 134, 183, 235, 256
Krone, Helmut, 141, 495
Kubit, T., 569
Kuzmanoff, Leon, 2
Kwalian, 305

Lafferty, Thom, 285, 406
Langer, Andy, 33, 36, 39, 41, 42, 71, 207, 213, 214, 215
Langley, Dave, 43, 123, 183
Larobee, Ben, 332
Larrecq, John, 234
Lawson, 305
Lazan, Stan, 659
Lechner, Hans, 220
Lee, Bud, 292
Legname, Rudy, 65, 84
Leonian, Phillip, 49, 209, 210, 246
Letellier, Jacques, 636
LeVant, Howard, 181
Leveille, David, 357
Levine, David, 401
Levinson, Fred, 668, 699
Lewis, Arne, 511
Lieberman, Allen, 15, 137
Liles, Harry, 748
Lincoln Center Library, 109, 133
Lippmann, Peter, 654
Lipsitt, Martin, 574, 579
Lloyd, Harvey, 58, 856
Lloyd, William J., 459
Look Magazine, 334
Lover, Tony, 842
Lowell, Ross, 715
Lubalin, Smith, Carnase, Inc., 243, 278, 312, 314, 315, 316, 344, 403, 404, 405, 492, 493, 503, 512, 540
Lucci, Giuseppe, 573
Luden, Richard B., 461
Luettge, Th., 560
Lyons, Marv, 434

Mabey, Ron, 452
Mabey Trousdell, 516
Mack, Stan, 153
Macleod, Alex, 331
Macweeney, Alen, 255
Maggs, Arnaud, 331
Magritte, René, 558, 590
Maisel, Jay, 145
Malast, Margaret, 350, 491
Maloney, David, 441
Mangold, Guido, 377
Mansfield, Peter, 82
Manske, Thaine, 429
Manzo, Richard E., 158, 465A
March, Charlotte, 267
Marco, Phil, 19, 233, 270, 576
Marcus, Lou, 843
Margulen, Peter, 564
Maristany, Eric, 855
Marks, Pete, 577
Marlborough-Gerson Gallery, 133
Maroon, Fred J., 287, 364
Marquette, Joe, 804
Marretta, Vito, 518
Marshall, Daniel, 514
Martin, Don, 482
Marx, Richard, 461
Maryanski, Ken, 151
Masadonia, Carmine, 81
Mason, John, 441
Massie, 576
Matsubayashi, Chikako, 338
Maze, Judd, 838
Mazzella, Dennis, 499, 532
McCarthy, Marsha, 528
McCarthy, Tomas, 180
McClain, Dan, 382
McCoy, Dan, 287
McGlinchy, Tom, 537
McMahon, Franklin, 576
McMullan, James, 132, 180
Mednick, Sol, 536
Mehring, Sid, 157
Meinzinger, George, 435
Micossi, Mario, 340
Miles, Reid, 186
Miller, Dick, 307, 841
Mitchell, Mike, 339
Mitelman, Alan, 486
Miyauchi, John, 74
Modigliani, Amedeo, 359
Moore, James, 31, 150, 184
Morgan, Jacqui, 222
Muckenhirn, Felix, 520
Mullins, William, 132, 180
Murakami, Jim, 620
Murphy, Kelsey, 332
Murphy, Kris, 189
Murphy, Mike, 680, 681
Murray, John, 55
Myers, Lou, 79

Nakagawa, Mas, 462
NASA, 287, 444
NBC, 287
Nebbia, Mike, 619
Neidhammer, Nancy, 469
Nelson, Bill, 345

Nessim, Barbara, 303
Newman, Marvin, 287
Nichols, Steve, 45, 47
Nicklin, Chuck, Jr., 328
Noble, Richard, 7, 10, 11, 122, 288, 389, 559
No-Doz Creative Group, 129
Nones, Leonard, 21, 67, 257, 276, 410, 413
Nugent, Jim, 181

Ohlsson, Eskil, 492A
Old Lithograph, 360
Old Woodcut, 335
Oliver, Peter, 73
Olson, John, 373
Oravetz, Ray, 487
Osborne, Steve, 535
Osmolowski, Irena, 357
Osterwalder, Ute, 411
O'Sullivan, P. Michael, 447
Otnes, Fred, 363
Otto, E., 349
Owen, Sigrid, 190

Pahle, Ted, 683, 687, 693
Papa, Paul, 854
Papadopolous, Peter, 119, 121, 133, 182, 394, 780
Paree, Paul, 281
Passarelli, C., 569
Passes, Peter, 825, 827
Patti, Jay, 604
Payne, Chris, 319
Peirce, Michael, 189
Penn, Irving, 287, 301
Pepin, Eleonore, 461
Perlman, Raymond, 343
Petrucelli, Tony, 22, 59, 66, 68, 92, 108, 114, 130, 133
Picasso, Pablo, 251, 254, 320
PIX, 305
Polumbaum, 307
Post, Bob, 387
Posthuma, Ron, 338
Probstein, Wendy, 453
Publifoto, 305
Punchatz, Don, 130

Raab, Michael, 54
Ralpho-Guillemette, 30, 72
Rambow, Gunter, 312
Ramsey, Karen, 179
Randazzo, Mike, 537
Randolph, Robert, 274
Ransohoff, Daniel J., 302
Rauch, Hans-Georg, 395
Reuter, Katherine, 337
Riboud, Mark, 287
Richards, Dick, 4, 20, 29, 40, 46, 70, 72, 94, 96, 144, 147, 182, 185, 735, 754
Rickerby, Arthur, 384
Ries, Stan, 561
Rizzo, Alberto, 266, 298, 362, 368, 369, 371, 420
Robertson, James J., 287
Rockwell, Norman, 287
Roizman, Owen, 782
Rose, Ben, 536
Rosenblatt, George, 51
Rothschild, Norman, 280
Roucher, Chuck, 647, 685
Rubin, Dan, 98, 182
Rubinstein & Chanfer Studio, 132, 180
Ruskin, Joe, 44
Rybiski, Murrell, 538

Sachs, Shelly, 187
St. John, Lynn, 32, 131, 166, 705
Sakahara, Dick, 338
Salmon, Paul, 317
Sandbank, Henry, 14, 27, 50, 57, 62, 64, 70, 77, 128, 148, 185, 191, 232, 566, 567
Sanders, 305
Sangiamo, Nicholas, 549
Santori, Charles, 236, 237
Satow, 307
Saunders, Richard, 287
Saunders, Tim, 331
Scarmato, Tony, Inc., 110, 113
Scavullo, Francesco, 184
Schapiro, Steve, 287
Schindelman, Joseph, 445
Schlegelmilch, R. W., 560
Schlemme, Roy, 523, 527
Schreiter, Rick, 319
Schulman, Hal, 697
Schultz, Phil, 785
Schutzer, Paul, 373
Schwartz, Daniel, 310
Sculnick, Herb, 456
Sebastian, Myrna, 423
Sedelmaier, 637, 638, 850, 851
Sevier, Gerry, 355
Sharko, Gregory, 354
Shaw, Dick, 615
Sheets, Christy, 86, 225, 341, 442
Shore, Dick, 618, 689, 644
Shore, Jerry, 600, 743, 818
Sidjakov, Nick, 463
Silano, George, 53, 619, 624
Silver, Marvin, 348
Silverton, Gene, 181
Singh, 307
Sinn, Paul, 517
Skrebneski, Victor, 247, 449
Slackman, Charles B., 350
Smilow, Stanford, 105, 130
Smith, Nancy Jo, 174
Snowdon, Lord, 379
Sobek, G., 560
Sokolsky, Mel, 802
Sons, Larry, 431
Sorel, Edward, 132, 180
Soufoto, 305
Spanfeller, Jim, 391
Speiser, Sandy, 87, 557
Speyer, Lars, 193
Spina, Louis, 542
Stark, Carl, 843
Stark, Leonard, 713, 809, 814
Steckler, Len, 656
Steedman, Richard, 370
Steelograph, Inc., 350
Steinberg, Saul, 240, 242
Stelmach, Joseph, 549
Stern, Bert, 632
Stern, David, 617
Sternglass, Arno, 307
Stettner-Endress, 60, 73, 460
Stock Photos, 30, 89, 111
Stone, Dick, 1, 201
Stone, Gilbert, 365, 571, 578
Storch, Otto, 539
Sullivan, John, 439, 440

Taback, Simms, 583
Tani, Dennis, 433
Tanuma, T., 398
Tasi Gelberg Pesanelli, Inc., 339
TDF Artists Ltd., 330
Tifft, Wilton S., 314, 404
Tinkelman, Murray, 224
Toto, 69, 72, 183
Trama, Gene, 500
Tretick, Stanley, 287
Tritto, Carol, 489
Trost, Tassilo, 261
Tscherny, George, 244
Turk, Carl, 649
Turner, Pete, 287, 322, 349, 419, 432, 546, 553, 576

Ungerer, Tomi, 198, 204
University of Illinois Photo Service, 343
UPI, 305, 307
Uzzle, Burk, 299

Vaccaro, Michael A., 287
Valenzio, Vic, 831
Van Mannen, Charles, 752
Varga, Arnold, 8, 68, 120, 178, 226, 227, 239, 305, 353, 393, 412, 430
Various Ghetto Children, 356
Vendikos, Tasso, 131
Vidmer, Rene, 533
Vidor, Zolli, 650, 701
von dem Bussche, Wolf, 437

WABC, 142
Wagner, John, 400
Watkins, Bob, 163
Weaver, Robert, 306, 392
Weber, Warren, 86, 225, 238, 341, 442, 464
Weihs, Kurt, 457, 572
Weir, Thomas, 316, 403
Weisman, Ann, 427
Weiss-Guillumette, 305
Weller, Don, 338, 433, 510, 565
Weller, Paul, 537
Wesselmann, Tom, 267
West, George, Middaugh Assoc., 429
White, Charles III, 176
White, Marion, 347
Whitesides, Kim, 291, 386
Wideworld, 307
Wilkes, Gene, 341, 442
Williams, Hobart, 349
Williams, Larry, 682, 694
Williams, Oliver, 304, 402
Williams, Thom, 198
Wintersberger, Lambert Maria, 377
Withers, Bruce, 203
Wolf, Henry, 13, 75, 219, 221, 229, 324, 576
Wolsky, Alan, 456
Wright, Janie, 86, 225, 341, 442, 464

Zarember, Sam, 562, 568
Zieff, Howard, 806
Ziering, Robert, 241
Zink, Lawrence, 250

COPYWRITERS

Abady, Hy, 89
Abrams, Carl, 837
Abt, Clark C., 332
Adler, William, 30, 72
Alaria, Len, 192
Alexander, Ron, 252, 253, 257, 271, 273, 277, 309, 399, 408, 413, 415
Allen, G., 613
Alper, Judah, 205
Altman, Hal, 823
Altschiller, David, 2, 634, 635, 655, 775, 793
Anderson, John, 445
Andrulli, Judy, 142
Annarino, John, 684
Appelman, Bill, 711
Armstrong, Ron, 163
Ashby, Charlie, 73, 694
August, Steve, 615

Backer, William, 626, 632
Baker, Berkeley, 435
Barclay, Byron, 243
Baron, Anita, 53
Barton, Bruce, 751
Becker, Michael, 45, 47, 717, 819
Bell, Marcia, 672
Bendetson, Stanley, 230, 233
Berg, Rudy, 343
Bergin, John, 798, 801
Berkman, Sue, 127
Bernstein, Jerry, 620, 687
Bernstein, Sandi and Steven, 524
Bice, Jeane, 27
Bigelow, Edmund, 126
Bird, Antoinette, 139
Bittner, Clem, 580
Blattstein, Joel, 195
Blevins, George, 78
Bonner, Peter, 755
Bottaro, Joseph, 189
Bragen, Sara, 142, 829, 830
Brenneman, Derald, 726
Brinkley, Bill, 677
Brock, Sue, 807
Brodine, Dorothy, 164
Brody, Howard, 761
Broitman, Ralph, 414
Brown, Bruce, 157
Brown, Sarah, 212, 217
Bruner, Richard, 855
Burch, Charles, 50
Burke, Duncan, 522
Butchkiss, Sandi, 162, 833
Butler, Michael, 26

Butler, Roger, 662, 669
Byrd, Michele, 67
Byrnes, Russ, 151

Cadel, Muriel, 737
Cadwell, Franchellie, 54
Cafferata, D. M., 748
Calet, Neil, 596, 743
Cantor, David, 612, 825, 827
Carley, Wayne, 172
Carter, Roy, 433
Case, Gene, 141, 792
Churchill, Mac, 447
Clark, Leane, 224
Clayton, Mary Jo, 21, 67
Coe, Bruce, 701
Cohen, Howard, 838
Cohen, Leonard, 337
Coleman, Dennis, 190
Connolly, Jon, 95, 156, 159, 161
Conrad, Fr. Simon, 455
Cornelius, Jim, 90
Courtney, Peggy, 17, 76
Crawford, John, 640, 642, 643, 744, 746, 766

Dalgleish, W. R., 331
Danus, Richard, 803
Decker, Paul, 734, 759
Dehon, Don R., 538
Dempsey, Ray, 628
DeSalle, Ralph, 463
Dietz, Alan, 697
DiJoseph, Louis, 1
Dillon, Jack, 631
Donoahue, Jim, 521
Dooley, Susan, 333, 339, 342
Doyle, Mark, 673
Drazen, Mike, 88, 598, 696
Drossman, Neil, 77, 92, 93, 112, 133
Dunn, Diane Leety, 222
Dunning, Deanne, 84
Dunsmuir, Tom, 128, 645
Durdin, Peggy, 412
Durfee, Jim, 720
Dusenberry, Phil, 798, 801

Earle, Richard, 21, 67, 149, 200
Edwards, Billy, 355
Einsel, Walter, 584
Elgort, Bob, 839, 840, 841, 842
End, Jackie, 785
Epstein, Mike, 82
Ercolano, Florence, 350
Evans, Megan, 170
Ewell, Charlie, 599, 602, 625, 714

Famous Photographers Magazine Staff, 336
Farnsworth, Clyde, 305, 393
Farris, John, 121, 182
Feigenbaum, Bill, 843
Fiala, Rudy, 18
Field, David, 667, 730, 763
Fielding, Dorothy, 73
Fields, Sid, 537
Fine, Carol Ann, 802, 806
Fisher, Graham, 304
Fisher, Neil, 559
Fithian, Richard, 443, 543
Fitterman, Betty, 709
Foley, Howard, 576
Foster, Anne, 9
Fox, Martin, 318
Francis, Velma, 541
Frankel, Ron, 796
Fraser, Alan, 646
Frey, Jeff, 73, 683
Friedman, Dan, 651
Friedman, Hal, 679, 758
Fuchs, Hanno, 32

Gader, June, 629
Gardner, C. B., 748
Gavin, Thomas, Jr., F., 244
Geil, Sandy, 60
Gelman, Sue Ellen, 816
Gerber, Jerry, 756
Gilman, Stuart, 272, 319
Glass, Alan, 808
Gold, Charles, 731
Goldberg, Hal, 769
Golden, Richard, 223
Goldenson, Flora, 109, 111, 133
Golyn, Rudi, 19
Goodford, Jack, 834
Gordon, Charles, 482
Gordon, Steve, 594, 597, 633
Granello, Florence, 31, 707
Green, Ann, 570
Greenspon, Barry, 636
Gustafson, Lorna, 284
Gutjahr, Marie, 778

Haggerty, Anne, 475
Haller, Frank, 455
Hamburger, Alan, 603
Hamel, Austin, 818
Hampel, Alvin, 166
Hansen, Thomas, 176
Harmon, Jeremiah, 236, 237
Hartnett, Paul, 80, 831
Haust, Nancy, 178
Haverkost, L. F., 569
Heisler, Hal, 55, 601
Hentz, Bill, 705
Hertz, Anthony, 7, 10, 764
Herz, Steve, 219, 229
Heyman, Jay, 826
Hiestand, Ed, 6
Higgins, Denis, 609
Hill, Jay, 152, 451
Himelick, Al, 713
Hodenfield, Jan, 308
Holbrook, Barbara, 671
Holland, Ron, 465, 480, 499, 532, 639, 732, 733, 735, 736, 738, 739, 747, 754, 783
Honig, Marvin, 611, 619, 624, 690, 718
Hubschman, Jerry, 46, 72, 648, 658
Huff, Jim, 805
Hughes, Lisa, 692
Hughes, Richard N., 158
Hunter, Blake, 84
Hyatt, Stuart, 794

International Paper Creative Group, 810, 811, 817, 836
Irvine, Bill, 56

Jackson, Dick, 549
Jackson, Irma, 540
Johnston, James R., 135, 630, 686
Jordan, Jim, 676
Joslin, D., 678

Kaplan, Barry, 179
Karriker, Gregg, 742, 753
Katz, Allan, 175
Kaufman, Marcia, 857, 858
Kavanaugh, Kay, 2
Keenan, George, 745
Kenney, James, 471
Knaus, Robert, 352, 450
Koelle, John, 637
Kollewe, Chuck, 34, 767
Korman, Marvin, 456
Kracauer, Hans, 66
Krakow, Howard, 175, 247
Kriikku, Joan, 181
Kroeger, Judy, 582
Kyle, Robert, 853

Langley, Dave, 772, 779
La Pick, John, 728
Lapidus, Elaine, 460, 574, 579
Larghi, Camille, 33, 36, 39, 41, 42, 71, 207, 213, 214, 215
Laughlin, Lillian, 173
Lawson, James, 37, 40, 52, 61, 70, 147
Leary, Timothy, 337
Lecht, Charles P., 437
Lehner, Steve, 608, 750
LeMay, Liz, 542
Leonian, Edith, 246
Levenson, Bob, 4, 28, 740
Levenson, Larry, 15, 81, 137, 656
Levitt, Harold, 479
Lewicky, Jerry, 577
Lindsay, Baxter, 110, 721, 786, 789
Liner, Victoria, 357
Lloyd, Harvey, 856
Lord, Dick, 832
Lowe, Milton, 727
Lubalin, Peter, 752

Mabey, Ron, 516
Mabey Trousdell, 238, 452 464
MacDougall, Laurie, 809, 814
Mackall, Bob, 715
Mandarino, Tony, 722
Mandry, Kathy, 187
Mangano, Mike, 63, 65, 688
Manley, Margot, 165
Mann, John, 568
Marcin, Anthony, 462
Marcus, Copel, 607
Marcus, Gary, 58
Marowski, Don, 761
McCabe, Edward A., 23, 24, 143, 197, 723, 724, 725, 824
McCaig, Don, 3, 11, 136, 146
McCarthy, Ed, 534
McCarthy, Tom and Marsha, 528
McClatchey, Doug, 86, 225, 674
McCullam, Bill, 51
McDade, Matt, 348
McGuire, Robert, 444
McInroy, Patrick, 234
Meadow, Leon, 43, 612, 820
Mercer, Dick, 749
Michlin, Spencer, 675, 799, 800
Miller, Larry, 670, 712
Miller, Scott, 152
Mond, Joann, 20, 97, 116, 119, 182
Mondlock, Robert, 606
Morgan, Dick, 140
Moss, Charlie, 682, 693, 695, 804
Muckenhirn, Felix, 520
Murray, John, 595
Myers, Martin, 188
Myers, Ray, 66

Nelson, Bill, 345
Newall, George, 706, 776, 787
Noble, John, 14, 22, 62, 64, 148, 191, 622, 623, 653, 664, 668
No-Doz Creative Group, 129
Nolan, Helen, 16
Nolan, Rob, 699
Norton, Sam, 79
Noyes, Marjorie Blake, 346
Nyczyporenko, John, 472

O'Brien, Jack, 660
O'Donoghue, Michael, 285
Oksner, Bob, 780
Olmsted, Richard, 85, 102, 132, 180, 231

Pagano, Toni, 644
Page, Bill, 245
Panzer, Don, 445
Petterson, Lew, 453
Pfaff, Warren, 186
Philipp, U-J, 560
Plapler, Larry, 729, 757
Population Crisis Foundation of Texas, 441
Prizeman, John, 530
Pronovick, Nick, 448
Proulx, Roger, 142
Puris, Marty, 844, 845, 846, 847, 848

Quinn, Neil, 98, 182

Raboy, Dick, 30, 35, 72, 657, 790
Raines, Judy, 659
Reider, Dave, 791
Reinhart, Robert C., 424
Reiss, Leonard, 167
Rieben, John, 458
Rindfuss, William, 210
Riney, Hal P., 206, 617, 821
Roberts, Jerry, 74
Robinson, Phyllis, 710
Robledo, Hector, 705
Rogers, Tom, 704
Rogin, Neal, 782

Rosenberg, Ross, 123
Rosenfeld, Ron, 663
Rosenshine, A., 797
Rosner, Gene, 526

Sachs, Benjamin K., 436
Sammes, Jacques, 563, 581
Samuelson, Al, 703
Saperstein, Alan, 179
Saslaw, David, 241, 777
Schiefer, Idabelle, 276, 410
Schlemme, Roy, 523, 527
Schulman, Bob, 600, 680, 681
Schutte, Alden F., 174
Schwartz, Milton, 38, 59
Schweppes Creative Group, 741
Schwimmer, Bettina, 208
Scott, John, 850
Segal, Jim, 828
Seiden, Hank, 784
Shamonsky, Carol, 169
Shell Oil Creative Group, 765, 781
Sherwood, Lew, 91, 100, 103, 115, 134, 154, 155, 160, 235, 605
Shipler, David K., 306, 392
Sholl, Don, 79
Shumaker, James M., 583
Siegel, Barbara, 5
Silverman, Hal, 29, 57, 144, 183, 185, 232
Silverman, Howard, 822
Silverman, Jerry, 199, 202
Simons, Hank, 439, 440
Sinn, Paul, 517
Skahan, Elmer, 145, 719, 788
Skelton, Red, 334
Skrebneski, Victor, 449
Smith, Chuck, 104
Smith, Ed, 661
Sohmer, Steve, 335, 439, 440
Solow, Martin, 194
Sonn, Irving, 593
Spark, James, 178
Speck, Ted, 186
Spector, Don, 113
Spindler, Paul, 434
Springer, Jack, 795
Stark, Evan, 610, 691
Steiger, Joel, 87
Steinle, Robert L., 425
Stone, Floyd, 618, 689
Stone, Joseph, 768
Sturtevant, Robert, 514
Sundel, Al, 571
Synor, Paul, 702

Talcott, Jane, 153
Tashoff, Gene, 94
Taylor, Park, 637
Teason, Ken, 621
Thiem, Ray, 25, 638
Thomas, Harry E., 319
Tinman, Ken, 181
Trahey, Jane, 13, 75, 221
Trainello, Gennaro, 518
Trazenfeld, Milt, 760
Trousdell, Don, 341, 442
Trumbull, Robert, 307
Tuohy, Arthur X., 44, 211
Turner, Alice, 292

Udall, Fred, 48, 83, 185

Van Dine, Al, 168, 178, 227, 239
Various Ghetto Children, 356
Veder, Bob, 8, 12, 68, 99, 105, 106, 107, 108, 114, 118, 120, 122, 124, 125, 130
Visk, Frank, 762
Vitaliano, Richard, 650, 708, 771, 774
Volker, Hank, 117

Wagner, John, 698
Waites, Bill, 627, 812, 813, 815
Wake, Tony, 226
Wakuya, Loretta, 69
Wallach, Frada Sklar, 150, 184
Waller, Larry, 348
Warren, Irwin, 49, 209, 616
Watkins, Bob, 163, 206
Watson, Vida, 177
Watt, Robin, 255
Webb, Bob, 302
Weber, Eric, 131
Webster, Dennis, 515
Weinberg, Irving, 641, 647, 685, 835
Weinman, Jerry, 96
Welch, Ray, 151
Weller, Don, 338
Wendy, Charlie, 700
White, Marion, 347
White, Ralphe, 304
Wilkoff, John M., 578
Williams, Catherine, 716
Williams, Thom, 204
Willis, Ted, 459
Wills, Finley, 474
Wingfield, Anna Jane, 429, 519
Wolff, Jeff, 604
Wright, Michael T., 535
Wyse, Lois, 423

Yasumura, Muts, 506
Yobbagy, Tom, 654, 773

Zarember, Sam, 562
Zaret, Dale O., 467
Zechman, Jan, 649, 851
Zoellner, Paul, 770
Zukowski, John, 101, 138
Zwiren, Jan, 165, 171

AGENCIES

ABC Television Network, 414
Adler, Schwartz & Connes, Inc., 487
Advertising Club of New York, 857
Allen, Anderson Niefeld & Paley, 637
Ally, Carl, Inc., 2, 30, 35, 46, 72, 145, 634, 635, 648, 655, 657, 658, 719, 720, 721, 775, 786, 788, 789, 790, 793, 844, 845, 846, 847, 848
Altman, William, Adv. Agency, 153
Applebaum & Curtis, 436
Ayer, N. W., & Son., Inc., 79, 84, 222, 223, 459, 462, 782, 855

Barlow/Johnson, 762
Bates, Ted, & Company, 542
Batten, Barton, Durstine, and Osborn, 163, 206, 617, 675, 676, 677, 678, 679, 749, 797, 798, 799, 800, 801, 805, 821, 822
Benton & Bowles, Inc., 187, 224, 651, 671, 795, 796
Berger Stone & Partners, 708
Botsford-Ketchum, Inc., 858
Brewer Jones & Feldman, 464
Bureau of Advertising, 439, 440
Burke, David L., Design Corp., 526
Burnett, Leo, Co., Inc., 697, 698, 699, 700, 701, 702, 703, 704

Cadwell Davis Company, The, 54, 469
Calderhead, Jackson, Inc., 849
Campbell-Ewald, 20, 97, 98, 101, 116, 119, 121, 138, 182
Cargill, Wilson & Acree, 660, 673
Carson/Roberts/Inc., 74
Case and Krone Inc., 141, 201, 495, 792
Chalek & Dreyer, Inc., 803
Charles, B. G., Inc., 731
Chiat/Day Inc., 734, 759
Chirurg & Cairns, Inc., 240, 242
CBS/Broadcast Group, 536
Columbia Records, 544, 545, 547, 548, 550, 551, 552, 555 556, 557, 586, 588, 590, 592
Company, The, 434
Conahay & Lyon, Inc., 58
Container Corporation of America, 458
Corpcom Services, Inc., 490
Corporate Annual Reports, 353, 430
Christo, Van, Associates, 151
Creamer-Colarossi, 580
Crocker-Weinberg, 497
Cross, James, Design Office, Inc., 358
Crothers & Smith, Inc., 104, 761

Dancer-Fitzgerald-Sample, Inc., 234, 475, 535, 826
Daniel & Charles, 91, 93, 95, 100, 103, 112, 115, 134, 154, 155, 156, 159, 160, 161, 235, 605
David, Oksner & Mitchneck, 780
deGarmo, McCaffery, Inc., 139, 508, 515
deKrig Advertising Studio, 195
DKG, Inc., 8, 12, 16, 51, 68, 77, 92, 99, 105, 106, 107, 108, 109, 111, 114, 118, 120, 122, 124, 125, 130, 133, 594, 596, 597, 633, 729, 743, 757
Della Femina, Jerry, & Partners, Inc., 829, 830
Design Coalition, 486
Diener-Hauser-Greenthal, 196
Dodge & Delano, Inc., 190
Doner, W. B., and Company, 620, 687
Donnelley, R. R., & Sons Co., 444
Doyle Dane Bernbach, Inc., 4, 14, 15, 17, 18, 22, 28, 29, 31, 33, 34, 36, 37, 39, 40, 41, 42, 43, 48, 49, 52, 57, 61, 62, 63, 64, 65, 66, 70, 71, 76, 81, 83, 89, 117, 123, 126, 128, 137, 144, 147, 148, 150, 183, 184, 185, 191, 207, 209, 213, 214, 215, 232, 241, 610, 611, 612, 614, 615, 616, 618, 619, 622, 623, 624, 631, 636, 644, 645, 650, 653, 654, 656, 661, 663, 664, 667, 668, 672, 684, 688, 689, 690, 691, 707, 708, 710, 711, 715, 718, 730, 740, 763, 767, 769, 770, 771, 772, 773, 774, 777, 779, 785, 791, 807, 820, 825, 827

Eisenman and Enock, 488, 525, 531
Electric Circus, 198, 204
Engineering Publications, 343
Firestone Associates, 640, 642, 643, 744, 746, 766

Fly, The, 511
Foote, Cone, Belding, 705

Gardner Advertising Co., 78, 110, 573, 794
Geer DuBois & Co., 88, 598, 696
Geyer-Oswald, Inc., 463
Gilbert Advertising Agency, 3, 11, 27, 136, 146
Gilbert, Felix & Sharf Inc., 56
Goodwin, Dannenbaum, Littman & Wingfield, Inc. 429, 519
Graphics Communicators, 465C
Grey Advertising Company, Inc., 21, 67, 149, 200, 609, 613, 828
Griswold-Eshleman Company, 86, 135, 181, 225, 674, 692, 742, 753

Head, Hand, 308
Hecht, Vidmer, Inc., 453, 533
Hess and/or Antupit, 546, 553
Hicks & Greist, Inc., 784
Hill Holiday Connors Cosmopulos Inc., 152, 451, 528
Hurvis, Binzer & Churchill, Inc., 175, 247, 447

Hutchins Advertising Co., Inc., 357

IBM Rochester Design Center, 472, 474

Jayme Organization, 577

Kelly and Weinman, Inc., 96
Kenyon & Eckhardt Advertising, Inc., 6, 38, 59, 751
Ketchum, MacLeod & Grove, 44, 211, 559
Klemtner Casey Inc., 127
Klim, Matt & Associates, Inc., 482

Lampert Agency Inc., 142, 448
LaRoche, McCaffrey & McCall, Inc., 80, 670, 706, 712, 776, 787
Leber Katz Paccione, Inc., 752
Lennen & Newell, 831
Lois Holland Callaway Inc., 326, 457, 480, 499, 532, 572, 639, 732, 733, 735, 736, 738, 739, 747, 754, 783
Lord, Geller, Federico and Partners, Inc., 60, 832
Lubalin, Smith, Carnase, Inc., 251, 254, 278, 279, 312, 313, 314, 315, 316, 320, 344, 383, 391, 403, 404, 405, 407, 503, 504, 505, 540
Ludgin, Earle & Co., 630, 686

MacLaren Advtg. Co. Ltd., 188, 607, 755
Magnin, Joseph, 478
Marson, Edward, Design, 561
Marsteller Inc., 90, 737
Mayo-Infurna Design, Inc., 534
McCann-Erickson, Inc., 7, 10, 192, 606, 626, 632, 646, 659, 764, 808, 809, 814, 837
Morgan, Dick, Advertising, Inc., 140

National Broadcasting Company, 164, 843
Needham, Harper & Steers, Inc., 55, 113, 443, 543, 576, 593, 595, 748
New York Times Sports Information Center, 502
North Advertising Incorporated, 608, 750

Ogilvy & Mather, Inc., 129, 662, 669, 741, 765, 781, 810, 811, 817, 836
Olin Film Division, 538

Papert, Koenig, Lois, 131
Parke, Davis, 569
Peckolick, Alan, Graphic Design, 350, 356
Peterson & Blyth Associates, Inc., 473
Pratt Institute/Industrial Design Dept., 522
Pritchard Wood Assocs., 94

Quorum V, 471

Rauch, Peter, Inc., 489
Reeson Dimson & Smith Limited, 355
Rich Advertising Co., Inc., 174
Richards, Stan, & Associates, 431, 438
Ries Cappiello Colwell, 603
Rochester Society of Communicating Arts, 500
Rubin, R. L., Incorporated, 539
Ruder Finn Fujita, 432
Runyan, Robert Miles, Assoc., 348, 435
Russell & Hinrichs, Inc. 246

Sacks, Leonard, Advertising, 50
Sandbank, Henry, Inc., 566, 567
Scali, McCabe, Sloves, Inc., 23, 24, 143, 197, 199, 202, 723, 724, 725, 824
Schneider, W. H., Inc., 492A
Schwab, Beatty & Porter, Inc., 167
Schwartz/Wassyng, Inc., 481, 483, 484, 485
Smith/Greenland Company, Inc., 19, 601
Smith Kline & French, 582
Solow/Wexton, Inc., 194
Spade & Archer, 604
Steinle, Robert L., 425
Studiotechnic & Film Enterprises, Inc., 854
Sullivan, Stauffer, Colwell & Bayles, Inc., 716
Sweet & Co., 461

Tasi Gelberg Pesanelli, Inc., 333, 339, 342, 509
Thompson, J. Walter, Company, 9, 186, 284, 514
Tinker, Jack, & Partners, Inc., 599, 602, 625, 714, 726, 745, 756, 856
Trahey/Wolf Advertising, Inc., 13, 75, 219, 221, 229

U.S. Information Agency/ America Illustrated Magazine, 249, 317, 321, 324

Vogele, Robert, Inc., 352, 494

Walter Dorwin Teague Associates, Incorporated, 564
Wanamaker, John, 165, 168
Waring & LaRosa, Inc., 26
Warren, Muller, Dolobowsky, 758, 760
Warwick & Legler, Inc., 621
Waterman Advertising, 5, 518
Weiss, Andrew M., Inc., 53
Weiss, Edward H., & Company, 176, 208
Weller's, Don, Office, 338, 510, 565
Wells, Rich, Greene, Inc., 73, 600, 680, 681, 683, 693, 694, 695, 802, 804, 806, 823, 838
Rink Wells & Associates, 25, 638, 649, 850, 851
William, Douglas, McAdams, Inc., 460, 568, 570, 571, 574, 579
Williams, Stuart, Associates, Inc., 212, 217
Wise, Don, & Co., Inc., 157
Withers, Bruce, Graphic Design Inc., 203, 424
Wolsky, Alan, & Friends Inc., 456
WPIX Inc., 158, 465, 465A
Wunderman, Ricotta & Kline, Inc., 87
Wyse Advertising, 179, 423

Young & Rubicam, Inc., 1, 32, 45, 47, 69, 85, 102, 132, 162, 166, 205, 210, 230, 231, 233, 236, 237, 498, 506, 512, 627, 628, 629, 641, 647, 685, 709, 713, 717, 727, 728, 778, 812, 813, 815, 816, 818, 819, 833, 835, 839, 840, 841, 842

Zlowe Company Inc., The, 82, 243, 492, 493, 737

CLIENTS

A&M Records, 546, 553
Abbott, Hy, Inc., 566, 567
Addressograph Multigraph, 135
Advanced Computer Techniques Corp., 437
Advertising Club of New York, 461, 857
After Six Formals, Inc., 3, 11
Albray, Maurice, 501
Alitalia Airlines, 78, 794
Allied Chemical Corporation, 224
Alpern, Joseph, Studios, 575
American Airlines, 619, 636
ABC Network, 80, 850
American Can Company, 537, 784
American Cancer Society, 77, 832, 833
American Motors, 73, 683, 694
American Telephone & Telegraph Co., Inc., 223, 855
American Tourist, 772, 779
Association of American Railroads, 809, 814
Atco Records, 554
Atlantic Records, 558
Aunt Millie's Sauces, Inc., 761

B & K Instruments, 577
Barclay, Bob, 245
Beckett Paper, 464
Beecham Products Inc., 751
Beechnut Co., 727, 728
Behl, Carl, 452
Beier, Annegret, 505
Bernstein, Sandi and Steven, 524
Biafra Relief Foundation, 834
Black, Walter J., Inc., 167
Blum's of San Francisco, 510, 565
BOAC, 94
Braniff International, 732
Breon Labs, 760
Brigham's, 152
Bristol-Myers Company, 32, 129, 628
Bristol-Myers Canada, Ltd., 607
Brown Shoe, 702
Bruno's, 154, 155, 160
Brunswick, 25
Budin, Elbert, 503
Buitoni, 610, 614
Bulova, 777
Bunde, Karen N., 467
Burger Chef Systems, Inc., 646, 659
Burlington Mills, 241, 672

Caedmon Records, 591
Campbell's Soup Company, 749
Canadian Govt. Travel Bureau, 755
Capuchin's Province of Saint Augustine, 455
Carnation/Slender, 756
Carter-Wallace, 596, 658, 720, 775
Castro Family, The, 527
Champion Paper, 443, 543, 576
Chase Manhattan Bank, N.A., The, 534
Chevrolet Dealers Assn., 768
Chicago Daily News, 748
Chicago Musical Instrument Co., 608
Chipurnoi, Perry H., 469
Chivas Regal, 65
Chrysler Corp., 677
Cinema V, 196
Cinemacenter Films, 856
Clairol/Nice & Easy, 710
Cluett, Peabody & Co., Inc., 230, 233
Coca-Cola, 7, 10, 626, 632, 764
Collins, Miller & Hutchings, 447
Colonial Provisions, 758
CBS Television Network, 445, 563, 578, 581, 583, 844, 845, 846, 847, 848, 852
Columbia Records, 87, 544, 545, 547, 548, 550, 551, 552, 555, 556, 557, 586, 588, 590, 592
Con Edison, 826
Conn, Nancy, 523
Conrac Corp., 515
Consolidated Cigar Corporation/Tueros Cigars, 780
Container Corporation of America, 458, 459, 562
Cooper & Beatty, Limited, 521
Copy Club of New York, The, 514
Corand Co., The, 470, 473
Coty, Inc., 743
Cox's, 239

Cracker Jacks, 611, 718
Crocker-Citizens National Bank, 617
Crocker-Weinberg, 497
Culver Pictures, Inc., 540

Dairylea Cooperative Inc., 762
Dannon Milk Products, 737
De Beers Consolidated Mines, Ltd., 222
de Markoff, Alexandra, 50
Denver U.S. Bank, 638
DiMartino, Andrew, 341, 442
Dr. Pepper Company, 641
Donnelley, R. R., & Sons Co., 444
Doyle Dane Bernbach, Inc., 28
Drexler, Pearl, 526
Dreyfus Ashby & Co., 27
DuPont, 805

Eastern Air Lines, Inc., 236, 237, 713, 812, 813, 815
Eaton, T., Co. Ltd., 172, 177
Educational Resources, Inc., 686
Einsel, Walter, 584
El Al Airlines, 4, 89
Electric Circus, 198, 204
Electronic Video Recording, 536
Esquire Magazine, 326
Exchange National Bank, 649

Faberge, 481, 483, 484, 485
Famous Artists Schools International, 351
Fannin Bank, 429
Federated Restaurants Inc., 471
First National City Bank, 676
Fleet, C. B. Co., Inc., 127
Fly, The, 511
Folon, Michel, 496
Forbes Magazine, 20, 97, 98, 101, 116, 119, 121, 138, 182
Foremost Foods Company, 535
Forum, Inc., 494
Foster Grant Co., Inc., 598, 696
Freirich, S., Inc., 157
Friedman, Si, Assoc., Inc., 479

General American Transportation Corp., 176
General Aviation Rent A Car System (HELCO, Inc.), 463
General Cigar Co./White Owl, 717
General Dynamics Corp., 210, 244
General Foods Corporation, 166, 187, 647, 685
General Telephone, 34, 43, 612, 615, 618, 644, 650, 689, 820, 825, 827
Gibson Appliances, 637
Gillette, 18, 740, 791, 797, 798, 801
Good Book, Inc., 504
Goodwin, Dannenbaum, Littman & Wingfield, Inc., 519
Granada International Productions, 131
Graphics Group, Inc., 341, 442
Ground Floor Restaurant, The, 531
Guerlain, Inc., 26

Habitat, Inc., 509
Hanes Corporation, Knitwear Div., 673
Harper's Magazine, 195
Hawthorn Books Inc., 356
Heinz, H. J., 613, 770, 807
Heinz, H. J., Co. of Canada Ltd., 188
Hertz Corporation, The, 2, 634, 635, 655, 793
Hess, Jim, 238
Heublein, Inc./Smirnoff Vodka, 190, 482
Hillside Children's Center, 357
Holiday Magazine, 96
Horne, Joseph, Co., 178, 227
Howard Clothes, 742, 753
Human Development Institute, A Division of Bell & Howell, 476
Hunter College Concert Bureau, 153
Hunt-Wesson Foods, Inc., 629
Hutton, E. F., 796

IMS, 451
IBM Information Records Division, 472
IBM Office Products Division, 203, 474, 648
International Industries, 434
ILGWU, 194
International Latex, 778
International Paper, 810, 811, 817, 836
International Tapetronics, 465C
Interstate Brands Corp., 234
Investors Overseas Services, 30, 35, 46, 72

Jack in the Box, 684
Jamaica Tourist Board, 33, 36, 39, 41, 42, 71, 207, 213, 214, 215
Japan Air Lines & Expo '70, 858
Jensen, Georg, 146
Jewish Chautauqua Society, 835
Johnson & Johnson, 709

Keep America Beautiful, 831
Kellogg Company, 703
Kenneth Beauty Salon, 480
Kimberly-Clark Corp., 593
Knight Publishing Company, 660
Knudsen Creamery Company, 609
Kodak Aktiengesellschaft, 216, 218, 220
Kohnstamm, H., & Co., 82
Kroma Lithographers, Inc., 492A

LEASCO, 432
Leeming-Pacquin, 776, 787
L'eggs Corporation, 475
Leisure Group, The, 74
Leonian, Phillip, 246
Lever Brothers, 767
Liggett & Myers Tobacco Co., 1
Lindsay Mayoralty Campaign, 205, 841, 842
Lipton, Thomas J., Co., 208
Lovisco, Neil, 457, 572
Lucidity, Inc., 486

Macfadden Bartell Media, 91, 93, 95, 100, 103, 112, 115, 134, 156, 159, 161, 235
Magazine Publishers Association, 84
Magee Carpet, 722
Magnin, Joseph, 478
May Co., The, Cleveland, 170, 173
Maysles Brothers, The, 75
McAn, Thom, 690
McCarthy, Tom and Marsha, 528
McGraw-Hill, Inc., 44, 211
Mead Library of Ideas, 454
Menley & James/Contac Cold Capsules, 705
Menley & James/Love Cosmetics, 680, 681
Mennen Co., The, 828
Mercedes-Benz, 662, 669
Merck & Company, 733
Metromedia Radio, 849
Metropolitan Life Insurance Co., 816
Miles Laboratories, Inc., 9, 599, 602, 624, 625, 691, 714, 726, 745
Mobil, 29, 144, 183
Monsanto, 31, 707, 711
Motorola, 181
Muckenhirn, Felix and Zita, 520
Muscular Dystrophy Associations of America, 19
Museum of Modern Art, The, 561

National Assn. of Businessmen, 90
National Broadcasting Co., 164, 843
National Corp. For Housing Partnerships, 465B
National Fisheries Center & Aquarium, 426
National Hemophilia Foundation, 829, 830
National Institute of Mental Health, 21, 67, 149, 200
National Kidney Foundation, 838
National Urban League, 487
New Line Cinema, 489
New York Racing Association, 49, 209
New York Times Book and Educational Division, The 468
New York Times Sports Information Center, 502
New Yorker, The, 240, 242
Nikon Inc., 56
Nippon Television Network Corp., 513
Northeast Airlines, 145, 657, 719, 721, 786, 788, 789, 790
Noxell Corporation, 639, 716, 736, 739, 783

Ogden, 219, 229
Ohrbachs, 150, 184
Olin, 37, 40, 52, 61, 70, 147, 538
Olivetti-Underwood, 13, 221
Ortho Pharmaceutical Corp., 542
Oxford Paper Corporation, 366
Oxford Pendaflex Corp., 88

Pacific Gas & Electric, 821, 822
Pacific Telephone, 163, 206
Pan American World Airways, Inc., 186
Paper Mate Co., The, 750
Parke, Davis, 569
Peckolick, Alan, Graphic Design, 350
Penton Publishing, 86, 225
PepsiCo, Inc., 675, 799, 800
Personal Products Company, 69
Personna, 806
Peters, Christa, 248
Pfizer, Chas., & Co. Inc., 670, 706
Philip Morris Company, 600, 699
Pilgrim Press, 151
Polaroid Corporation, 48, 57, 83, 185, 189, 232, 631
Polaroid Sunglasses, 117
Poppy Records, 507, 585, 587, 589
Population Crisis Foundation of Texas, 441
Pratt Institute, 354, 522
Price Waterhouse & Co., 424
Prizeman, Diana, 530
Prizeman, John, 530
Procter & Gamble Co., The, 671, 700, 795
Province of Ontario Council for the Arts, 355
Puerto Rico Government, 45, 47
Push Pin Studios, 446
Putnam Trust, 139

Quaker State Motor Oil, 6

RCA Records, 549
Redbook Magazine, 735, 754
Reid-Meredith, 5
Remington Electric Shaver Division/Sperry Rand Corp., 729
Renault, Inc., 136
Restaurant Associates Industries, Inc., 140, 499, 532
Robins, A. H., Company, 212, 217
Roche Laboratories, 460, 568, 570, 571, 574, 579

Rochester Society of Communicating Arts, 500
Rokon Inc., 604
Roland Offset Maschinenfabrik, 560
Ronzoni Macaroni Co., 640, 643, 746
Roxanne Swimsuits, 53
Rubin, R. L., Inc., 539
Ruppert Knickerbocker, 627

Salvation Army, 284
Samsonite Luggage, 802
Sam's Restaurant, 488, 525
Sandbank, Henry, Inc., 566, 567
San Francisco Police Dept., 192
Schaefer Brewing, 678
Schlitz Brewing Company, 701
Schmid, Julius, 16
Scholl Manufacturing Co., Inc., 782
Schweppes Ltd., 741
Scott Paper Company, 559
Scott Printing Co., 573
Screen Gems, 456
Scudders, Laura, 667, 730
Seneca Mall, 174
Shell Oil Company, 38, 59, 765, 781
Sherwin-Williams Company, 674, 692
Simplicity Pattern Co., 605
Sinn, Melissa & Paul, 517
Skrebneski, Victor, 449
Smith, Alexander, Carpets, 601
Smith, Donna, 516
Smith Kline & French, 582
Snelling & Snelling, Inc., 79
Sony, 17, 76
Sports Illustrated, 85, 102, 132, 180, 231
Sportsman's Park, 175
Sportsworld Communications Corp., 141, 201, 495, 792
South Lakes Stamp Co., 508
Standard Milling Company, 738, 747
Star-Kist Foods, Inc., 704
Stasenko, Carolyn, 506
Steinway & Sons, 60
Stella D'oro, 642, 744, 766
Sterling Drug Inc., 353, 430
Stevens, J. P., & Co., Inc., 712
Strathmore, 448
Swift & Company, 606
Switzerland Cheese Association, 803
Sylvania, 81, 656, 663, 708, 771, 774

Talon, Inc., 8, 12, 68, 99, 105, 106, 107, 108, 114, 118, 120, 122, 124, 125, 130, 594, 597, 633
Teledyne Inc., 435
Texaco, 580
This Week Magazine, 104
Thomson McKinnon, 490, 757
3M Co./Scotchgard, 162
Time Magazine, 491, 541
Timex Corporation, 621
Tootsie Roll Industries, 620, 687
Tracor, Inc., 358
Transamerica Corporation, 126
Trans World Airlines, 682, 693, 695, 804, 818
Traveller's Insurance, 818

Union Carbide Corp., 819
Uniroyal, 63, 603, 688
United Air Lines, 697, 698
United California Bank, 477
United Jewish Appeal, 179
United States Chamber of Commerce, 58
U.S. Realty Investments, 423
U.S. Savings Bonds, 837
U.S. Shoe Corp./Red Cross, 752
Urban Coalition Program, 839, 840

Vernitron Corporation, 436
Vick Chemical Company, 651
Villager, 54
Vogele, Robert, Inc., 450
Volkswagen, 14, 15, 22, 62, 64, 66, 123, 128, 137, 148, 191, 616, 622, 623, 645, 653, 654, 661, 664, 668, 769, 773, 785
Volkswagen Pacific, 763
Volvo, Inc., 23, 24, 143, 723, 724, 725

WABC, 142
Wall Street Journal, 679
Walter Dorwin Teague Associates, Incorporated, 564
Wanamaker, John, 165, 168, 169, 171, 226
Waterman Advertising, 518
Western Harness Racing, 734, 759
Westinghouse, 808
Westinghouse/Group W 92, 109, 111, 133, 453, 533
Wheeling Corrugating Co., 110
Whirlpool, 715
Wimpy International, Inc., 197, 199, 202
WLS-TV, 851
WPIX TV, 158, 465, 465A

Xerox Corp., 55, 113, 595
Xerox Education Group, 824

Young & Rubicam, Inc., 498, 512

Zarember, Sam, 562
Zebra Associates, 243, 492, 493
Zenith Hearing Aids, 630

PUBLISHERS

Abitibi Paper Co. Ltd., 331
Abt Associates Inc., 332
Art Directors Club of Los Angeles, 338
Avant Garde, 251, 254, 278, 279, 312, 313, 314, 315, 316, 320, 383, 391, 403, 404, 405, 407

Bureau of Advertising, 335

Cincinnati Chamber of Commerce, 302
CBS/Broadcast Group, 428
Condé Nast Publications, Inc./Mademoiselle Magazine, 255
Cowles Communications, Inc./Look Magazine, 286, 287, 288, 290, 291, 294, 299, 300, 301, 310, 311, 322, 363, 374, 375, 376, 379, 389, 397, 401, 419

Dallas/Ft. Worth Art Directors Club, 431, 438

Esquire, Inc./Gentlemen's Quarterly, 252, 253, 257, 271, 273, 276, 277, 309, 370, 399, 408, 410, 413, 415
Esquire Magazine, 417

Famous Photographers School, 336
First National City Bank, 349
Franciscan Fathers, 250

Gould-National Batteries, Inc., 352
Grove Press/Evergreen Review, 285, 361, 394, 400, 406, 427

Hearst Publications, Inc./ Eye Magazine, 292
Hearst Publications/ Harper's Bazaar, 265, 266, 293, 298, 298A, 323, 362, 367, 368, 369, 371, 420
HMH Publishing Co. Inc./ Playboy, 387, 388

Institutional Investor Systems, Inc., 422
Inter-ACT Corporation, 437

Life Magazine, 268, 289, 373, 378, 384, 396, 398, 416
Litton Industries, 348
Local One, Amalgamated Lithographers of America/ Lithopinion, 328, 340

McCall Publishing Co./ McCall's 295, 296, 325
McGill Reporter, 272, 319
McGraw-Hill Publishing Co., 359, 360
Monroe Lithograph, 357

New Journal, The, 274, 275
New York Magazine, 365, 380
New York Times/Book and Educational Division, 305, 306, 307, 392, 393, 412
Push Pin Studios, 446

Random House, 344
R. C. Publications/Print Magazine, 318
Redaktion twen, 259, 260, 261, 262, 263, 264, 267, 377, 390, 402, 411
Redbook Magazine, 256, 258, 269, 270, 297, 303, 372, 381, 386
Ridge Press, The, 449

Saturday Evening Post Company/Status Magazine, 304
Scholastic Magazines, Inc., 382
Seaboard Finance Company, 425
Stimulus Publishing Co. Ltd. 330
Straight Arrow Publishing, 308

Technology Communication Inc./Innovation, 329, 421
Time/Life, Time Magazine, 418

U.S. Information Agency/ America Illustrated Magazine, 249, 317, 321, 324
University of Illinois Press, 343

Venture Magazine, 282, 283, 364, 385, 395, 409
Virginia Commonwealth University, 334, 337, 345, 347
Volunteers in Service to America, 333, 339, 342

Western Bancorporation, 433

Yale Arts Association, 346

Ziff-Davis Publishing Co./ Popular Photography, 280, 281

PRODUCERS

Altschiller, David, 634, 635, 655, 775, 793
Anas, Larry, 748
Andreotta, Drew, 823
Avakian, Karen, 774

Ballard, Rick, 609
Barkoff, Ira, 803
Barrett, Ron, 775, 844, 845, 846, 847, 848
Bass, Saul, & Associates, 784
Beck, Jack Wolfgang, 662, 669
Beckerman, Al, 603
Behlmer, Rudy, 700, 703
Bloom, Merl, 619
Bodwell, Phil, 624
Booker, George, 671
Borzi, Ralph, 610, 614, 767, 770

Boyriven, Pat, 622, 664, 785
Braun, Gaston, 752
Breton, Bob, 640, 643
Brody, Howard, 761
Bruce, Dennis, 607
Bruckheimer, Jerry, 675, 799, 800

Calfee, Ken, 674
Calhoun, Susan, 622, 664
Campana, Ron, 674
Capsis, John, 602, 756
Cholakis, John, 732
Cohen, Marty, 742, 753
Conner, William, 750

Decker, Paul, 734, 759
Denhart, Tom, 815
Dicce, Ginger, 804
Dispenza, Emil, 604
Donahue, Warren, 737
Donnely, John, 699
Doremus, Chuck, 636, 668
Dragoti, Stan, 682
Durham, Magi, Telpac, 598, 696

Eakin, Mike, 638, 851
Ehrlich, Aaron, 650, 710, 820
Eisenstat, Jay, 690, 715, 777

Federico, Gene, 832
Feigenbaum, Bill, 843
Fischer, K., 678, 797
Fithian, Douglas, 751
Ford, Tom, 806

Gargano, Amil, 719, 788
Giraldi, Bob, 829, 830
Gold, Charles, 731
Gold, Jerry, 645, 654, 661, 664, 773
Goldberg, Joe, 737
Goldstein, Shevard, 620
Gordon, Alan, 796
Gould, Keith, 761
Greenberg, Harvey, 663, 825, 827

Haber, Bernie, 676, 749
Harrington, Don, 716
Hartman, Ernie, 611, 612, 718
Hartnett, Paul, 831
Harvey, Robin, 727, 728
Harvey, Roger, 621
Hastings, Elizabeth, 755
Hastings, Jack, 698
Hewitt, Penny, 711
Hyatt, Stuart, 794

Infantino, V., 613
International Paper Creative Group, 810, 811, 817, 836

Jacobs, Jerry, 593, 595
Johnston/Cattell, 630, 686

Kane, Melvin, 667, 730
Kaney, Gary, 608
Kay, Allen, 646
Koelle, John, 637
Koulermos, Mike, 659
Kreeger, Jerry, 680, 681, 802
Krivacsy, Ray, 826

Ledner, Sue, 780
Levine, Rick, 634, 635, 655, 793
Licata, Ken, 778
Lichter, Adrian, 795
Liss, Douglas, 604
Lloyd, Harvey, 856
Lockhart, Sherry, 838
London, Dave, 692
Lord, Dick, 832
Lowe, Dick, 852
Lowey, Curtis, 855
Ludwig, Irene, 657, 719, 721, 786, 789, 790

Madris, Ira, 809, 814
Mahler, Maurice, 835
Maloney, Coyne, 675, 799, 800
Mandarino, Tony, 722
Mangel, Bert, 679, 798, 801, 805
Marcordes, Helen, 714
Marcus, Copel, 607
Marjollet, Janine, 658, 720
Martin, Alan, 853
Melandrea, Inc., 857, 858
Merrill, Si, 651
Messina, Phil, 626, 632, 764
Meyers, Al, 707
Michelson, Barbara, 693, 695
Mills, Dorothy, 615, 618, 644, 689
Mitrotti, R., 597
Murphy, Ed, 639, 733, 735, 736, 738, 739, 747, 754, 783

Nagel, Barbra, 672
Naud, Robert, 818, 833
Nelson, Helen, 702
Nelson, Norris, 697
Newman, Tim, 600
Niles, Ken, 763

Petermann, Fred, 712
Plansker, Dennis, 629
Powers, Dennis, 812, 813
Puopolo, Lou, 616, 688
Puris, Marty, 844, 845, 846, 847, 848

Quinlin, Karen, 745

Randelman, H., 828
Reeve, Pamela, 601, 726
Resnick, Donn, 751
Revis, Ray, 606
Riney, Hal P., 821
Roach, John, 687
Rogers, Jim, 660, 673
Roppolo, Steve, 605
Rossetti, Dom, 628, 842
Roth, Henry, 743, 757
Ruesing, Joanne, 599, 625

Saco, Ken, 855
Scali/McCabe, 723, 724, 725, 824
Schapiro, Mike, 709
Schenkel, Bob, 648, 844, 845, 846, 847, 848
Schwab, Don, 677
Schweppes Creative Group, 741
Scott, John, 850
Selig, Bertelle, 594, 596, 597, 633, 729
Shell Oil Creative Group, 765, 781
Shreve, Paul, 684
Skahan, Elmer, 719, 788
Smith, Bill, 649
Smitman, Susan, 641
Snider, Dick, 617, 822
Solpa, Donna, 692
Sosnowski, John, 850
Spiegel, Larry, 683, 694
Spinozzi, Frank, 782
Stenzel, Heris, 762
Stevens, Deanna, 642, 744, 746, 766
Stone, Joseph, 768
Storb, Ted, 627
Strauss, Herb, 740, 791

Tardio, Neil, 713, 819, 841
Thiem, Ray, 638
Tredenari, Lee, 631
Trevor, Don, 623, 653, 769

Ulick, Michael, 717, 823, 839, 840

Vaughn, Roger, 647, 685, 816

Wallace, Don, 772, 779
Ward, Mac, 704
Warner, Bob, 808, 837
Warren, Jack, 701
Weinstein, Jerry, 671
Woodworth, Lynda Kay, 834
Worcester, Phil, 691
Wotring, Dick, 708, 771, 774, 807

Yohe, Tom, 670, 706, 776, 787

Zechman, Jan, 649, 851
Zules, Tony, 831

DIRECTORS

Acosta, Armand, 602
Alton, Bill, 715, 719, 720, 761, 791, 849
Ansel, Jerry, 769
Aucoin, Bill, 640, 643

Bailey, Conrad, 630, 686
Bailey, Dick, 667, 730
Bass, Saul, 784
Bean, Bob, 594, 645, 646
Beck, Jack Wolfgang, 662, 669
Becker, Harold, 671, 688, 725, 824
Bell, Marcia, 772, 779
Berg, Stu, 697

Canty, Bill, 832
Chapman, Lee, 698
Claxton, Bill, 782
Coffey, Joe, 733, 736, 738, 739, 747
Cooper, Peter, 776, 787
Cuesta, Mike, 622, 634, 721, 757, 774, 786, 789, 793, 844, 845, 846, 847, 848

Dazzo, Jack, 745
Devlitt, Ted, 680
Donner, Rick, 704
Dubin, Charles, 826

Eaton, Chris, 677
Elliot, Mike, 608, 642, 744, 766, 777
Ercole, John, 805

Gage, Bob, 624
Gage, George, 670, 706
Galfas, Timothy, 732, 760
Garroni, Bill, 773
George, Les, 755
Gerstein, Mordi, 724, 775
Gifford, Lew, 749
Glasser, Len, 672
Gold, Bill, 731
Goldman, Marty, 659
Goldwasser, Larry, 676
Gomes, George, 625, 714, 756
Goodford, Jack, 834
Goye, George, 746
Gray, Mike, 606
Greenberg, Bert, 674
Griner, Norm, 613, 651

Haboush, Victor, 734, 759
Halsman, Philippe, 742, 753
Hamburg, Harry, 612, 627, 647, 685
Herman, Frank, 795
Hirsch, Tibor, 616
Hitchkins, Gordon, 835
Horn/Griner, 595, 641, 728, 737, 788, 808, 823, 829, 830, 832, 839, 840
Horn, Steve, 709, 816

International Paper Creative Group, 810, 811, 817, 836

Jenkins, Andy, 713, 809, 814, 815
Johnson, Stan, 701

Kane, Art, 681
Kaufman, Jerry, 605, 778
Kim, Paul, 749, 752
Kimmelman, Phil, 780
Klaxton, Bill, 702
Koblasa, George, 819

Lacey, N. Lee, 599, 628, 726
Leaver, Don, 750
Letellier, Jacques, 636, 690, 723
Levenson, Fred, 661, 663, 668
Levin, Henry, 812
Levin, Lear, 673
Levinson, Fred, 596, 598, 633, 696, 699, 801
Liles, Harry, 748
Lloyd, Harvey, 856
Lover, Tony, 842

Lowe, Dick, 648, 798, 803, 852
Lowey, Curtis, 855

Magwood, Howard, 607, 611, 718
Mangravite, T., 828
Marks, Sherman, 617
Marvin, Ira, 615, 618, 644, 689, 707
Maze, Judd, 838
Miller, Dick, 597, 727, 813, 841
Modica, Peter, 768
Morris, Howard, 703
Murakami, Jim, 620
Myers, Sid, 691, 710

Nebbia, Mike, 619

Papa, Paul, 854
Pembleton, Arthur, 692
Perkins, Richard, 609
Petricone, Arthur, 654, 833
Petrucelli, Tony, 664

Quade, David, 635

Richards, Dick, 658, 722, 735, 754, 837
Riso, Adrian, 762
Rogers, Jim R., 660
Rose, Ben, 805
Rose, Jim, 822
Rucker, Dick, 711

St. John, Lynn, 705
Sallin, Bob, 601, 763
Santandrea, Jim, 857, 858
Schultz, Phil, 785
Schweppes Creative Group, 741
Sedelmaier, Joe, 637, 638, 850, 851
Shell Oil Creative Group, 765, 781
Shore, Jerry, 600, 621, 675, 678, 743, 799, 800, 807, 818
Silano, George, 619
Silvermintz, Hal, 679, 797
Skoble, Herb, 796
Sokolsky, Mel, 802
Somoroff, Ben, 831
Stark, Evan, 614
Steckler, Len, 656
Steinhauser, Bert, 767, 770
Stern, Bert, 632
Stone, Dick, 717
Stone, Marshal, 708, 771
Strauss, Herb, 740

Thomson, Peter, 687
Toback, Norm, 629
Tredenari, Lee, 631
Trenner, Mickey, 825, 827
Turk, Carl, 649
Tuscaine, Robert, 593

Urlich, Aaron, 820

Verona, Steve, 604
Vidor, Zoli, 650
Vorkopich, S., 675, 799, 800

Walker, Ken, 716
Walsh, Jim, 603
Webb, David, 853
Webster, Nick, 639, 783
Wolf, Fred, 700

Zander, Jack, 821
Zieff, Howard, 623, 653, 655, 657, 682, 683, 693, 694, 695, 729, 790, 804, 806

PRODUCTION COMPANIES

Alliance Co., The, 604
Alton/Melsky, 715, 719, 720, 761, 791, 794, 849
Ansel, Jerry, 767, 769
Audio Productions, 701
Avery/Lindquist Productions, 748

Bailey, Conrad, Productions (Stars & Stripes East), 630, 686

Bass, Saul, & Associates, 784
Becker, Harold, Productions, Inc., 671, 688, 725, 770, 824
BFB/Libra Productions, 675, 799, 800
Budin, Elbert, Productions, 811

Cooper, Peter, Assoc., 776, 787
CPI, 742, 753
Cuesta, Mike, Productions, 634, 721, 757, 774, 786, 789, 793, 844, 845, 846, 847, 848

Dillon Productions, 692
Director's Group, 773, 805
Directors Studio, 624, 631, 691, 710
DJM Films Inc., 731
DSI, 740
DVI, 680, 681

East West Productions, 741, 785, 828
Elektra Film Productions, 745
Elliot, George, Productions, 836
E.U.E./Screen Gems, 608, 616, 619, 703, 744, 766, 777

Film Fair, 697, 704
Filmways of California, Inc., 662, 669
Fithian, Douglas, & Co., 751
Flickers, Inc., 838
Focus Presentations, 670, 706, 746, 780
Four Arts, Ltd., 626

Galfas Productions, 732, 758, 760
Garrett, James, 750
Gemini Films Inc., 768
Goldeneye Inc., 834
Gomes-Lowe, 625, 648, 714, 756, 798, 803, 852

Haboush Company, The, 698, 734, 759
Horn/Griner Productions, Inc., 595, 613, 641, 651, 709, 728, 737, 788, 808, 816, 823, 829, 830, 832, 839, 840

Jefferson Productions, 660
Jenkins-Covington, 713, 809, 814, 815, 817

Kaleidoscope Productions, 601, 763
Kim & Gifford Productions, 749, 752

Lacey, N. Lee, 599, 628, 726
Lang, Stan, Productions, 622, 664, 717
Liberty Studios, Inc., 842
Libra Productions, 600, 632, 678, 743, 764, 807
Lloyd, Harvey, Productions, Inc., 856

Melandrea, Inc., 857, 858
Miller, Dick, Assoc., 597, 727, 813, 841
Motion Associates, 825, 827
MPO, 636, 702, 708, 771, 772, 779, 782, 826
Murakami-Wolf Films, 620, 700

New Studio of Film, 755

Ovation Films, Inc., 654, 833

Pelican Films, Inc., 605, 724, 778, 821
Perpetual Motion Pictures, 679, 797
Peterson Company, 629, 711, 819
PGL Productions, 606, 673, 812
Piggy Back Productions, 602

Quade, David, Productions, 635

Richards, Dick, Studio, 735, 754
Richards & Myers, 658, 722, 837
Rose Magwood Productions, 607, 611, 718, 822

Saco, Ken, Associates, Inc., 855
Sandler Films, 609
Saturn Pictures Corporation, 639, 733, 736, 738, 739, 747, 783
Sedelmaier Film Prod., Inc., 637, 638, 850, 851
Shore, Jerry, Productions, 621, 818
Skoble, Herb, Assocs., 796
Sokolsky Films, 802, 810
Somoroff, Ben, Productions, 831
Stallion Productions, 674
Stars & Stripes Prods. Forever, 672
Steckler, Len, Inc., 656
Summer Star Productions, 712, 775

TDF Films, 687
Teletape Productions, 640, 643
Televideo, 610, 614, 659, 676, 684, 690, 723, 795
Telpac Management Inc., 792
Time-Life, Inc., 667, 730, 853
Totem Productions, Inc., 716
Tulchin Productions, Ltd., 762
Turk Photography Ltd., 649

Urie, John, & Associates, 617

VIA Films, 615, 618, 644, 650, 689, 707, 820
View Productions, Inc., 843
VPI, 603, 612, 647, 677, 685, 705

WCD, Inc., 765, 781
Wilde Wilde Films, Inc., 696
Wylde Films, 593, 594, 596, 598, 633, 645, 646, 661, 663, 668, 699, 801

Zieff, Howard, Productions, 623, 653, 655, 657, 682, 683, 693, 694, 695, 729, 790, 804, 806

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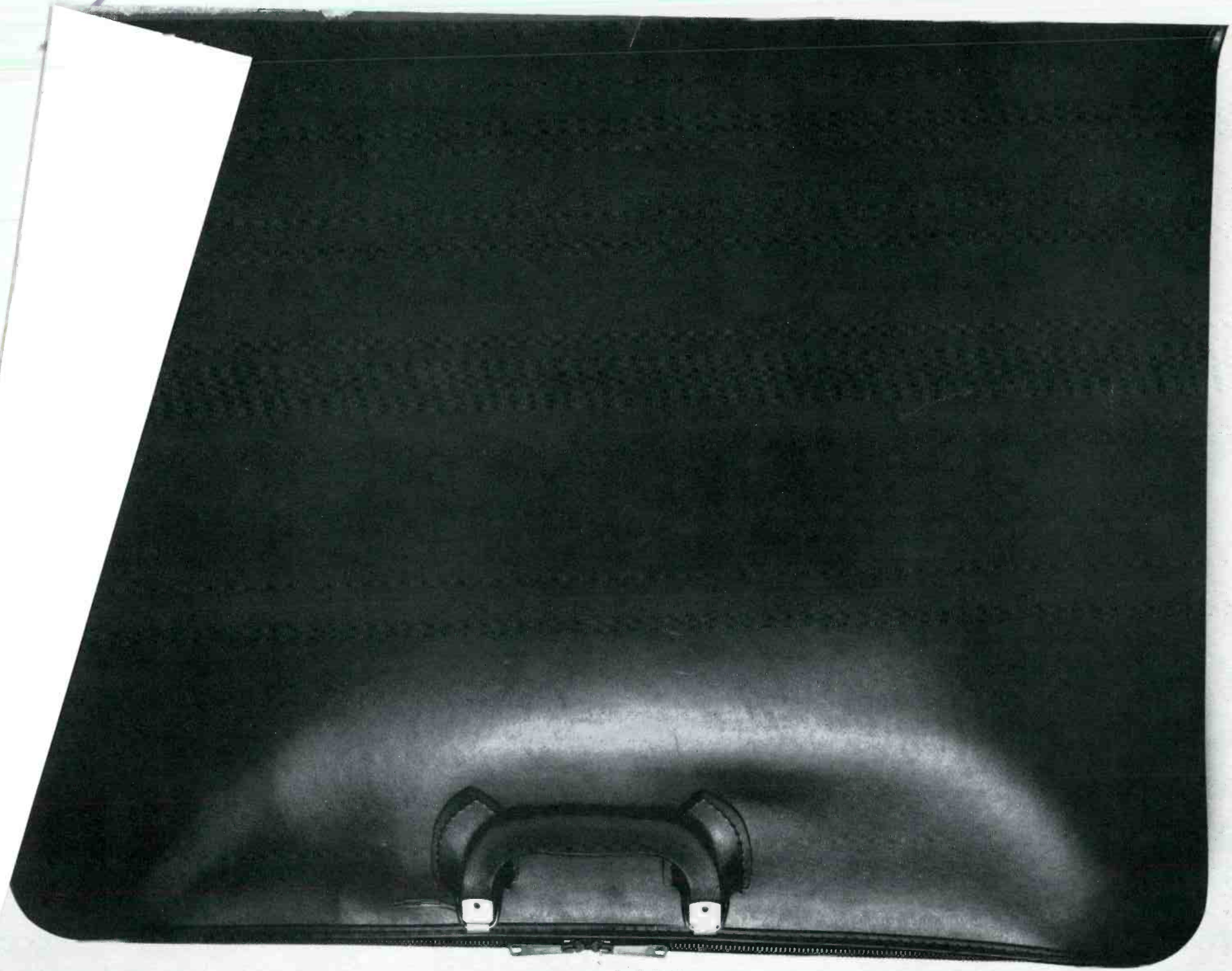

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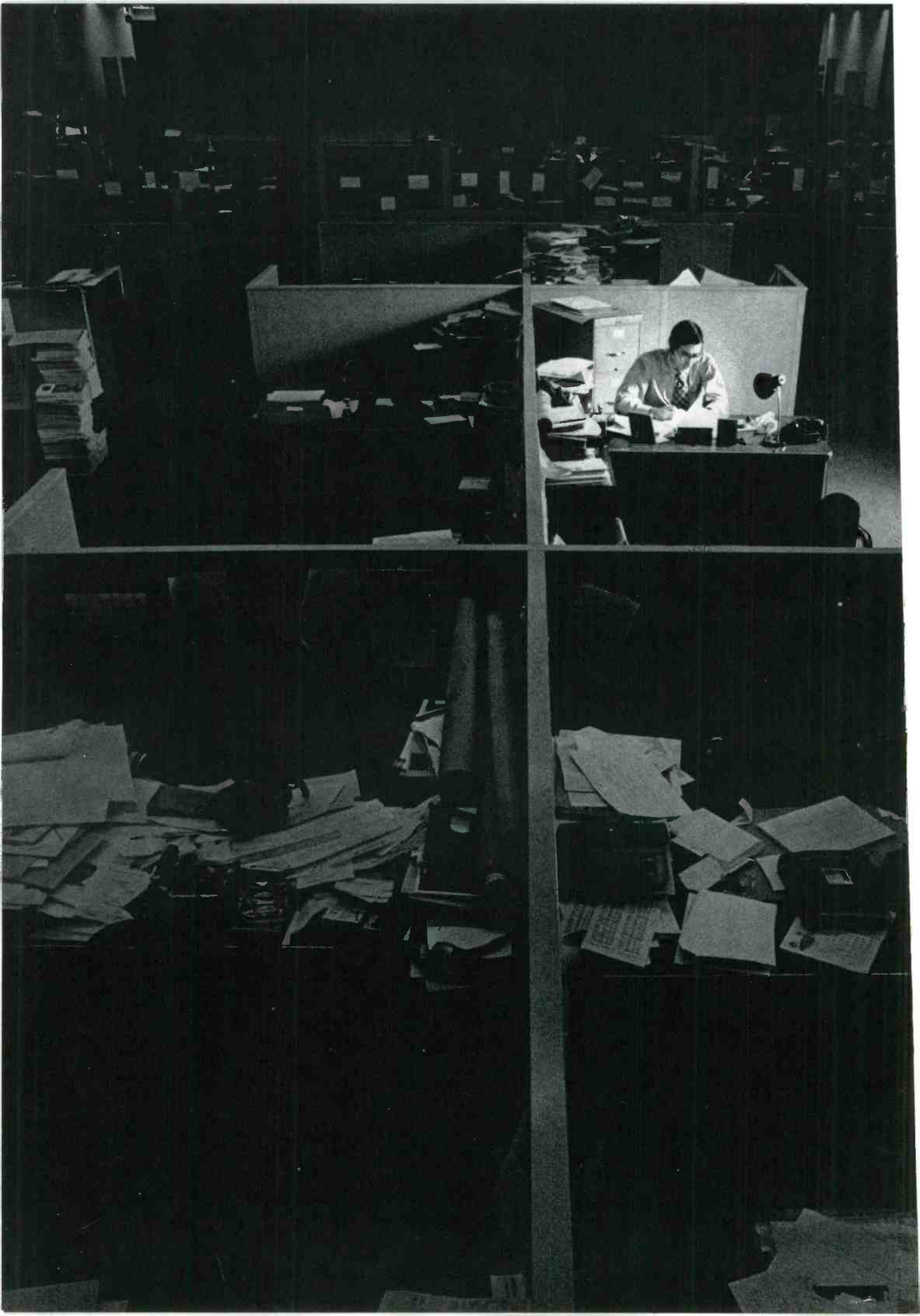

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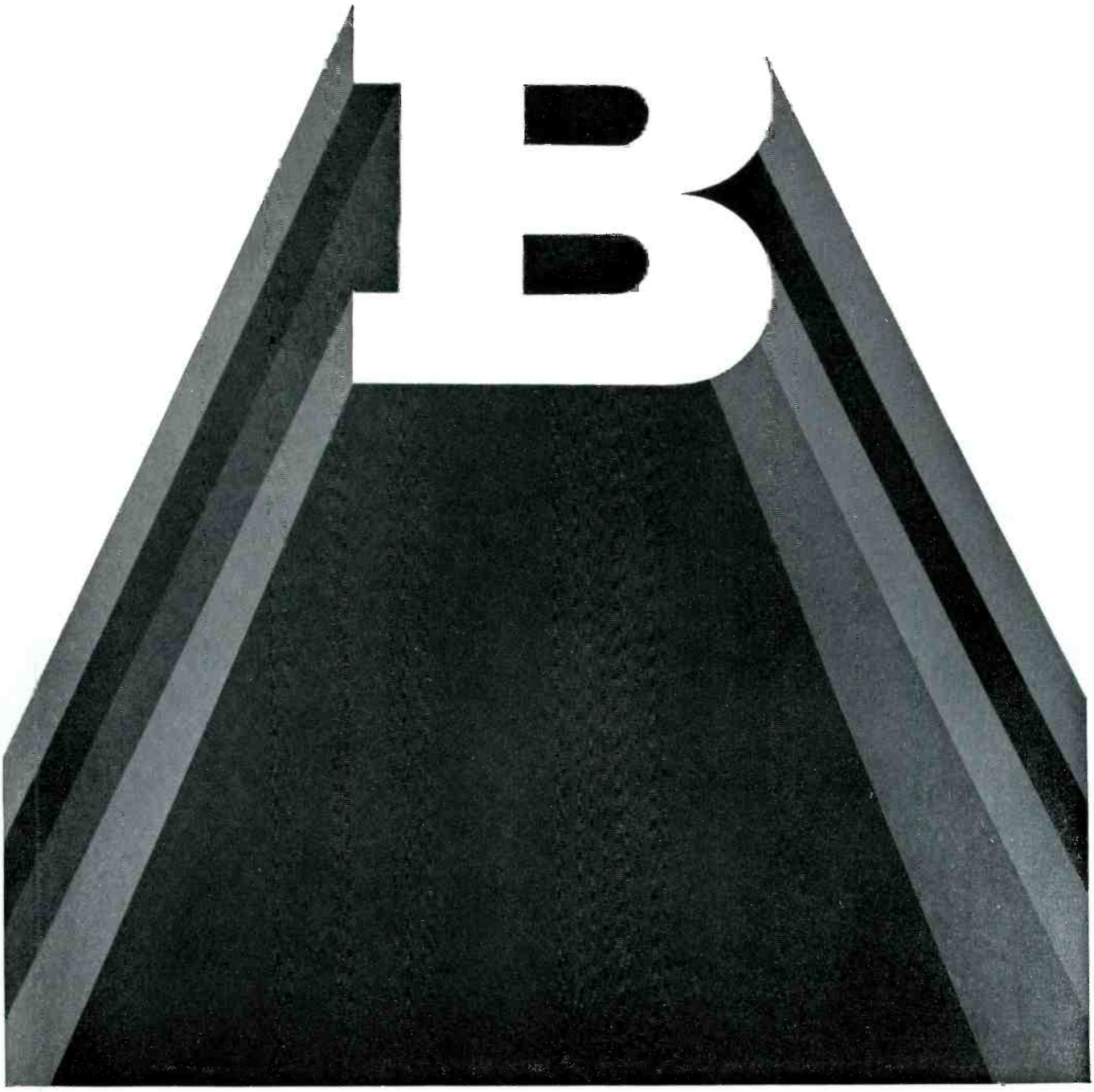

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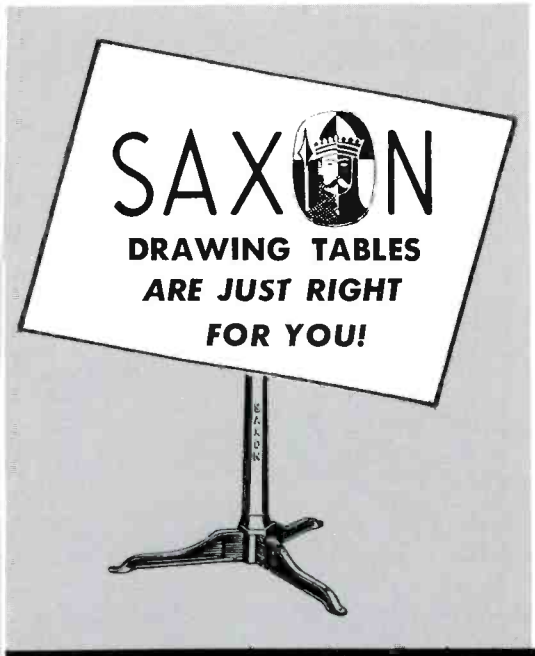

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