





Cover

Art Director, Designer

Dave Epstein, N.Y.C.

Photo, Gold Award

Carl Fischer, N.Y.C.

Photo, Empire State Building

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Color Print

Peterson Color Lab Inc., N.Y.C.

Color Retouching

Forway Studios Inc., N.Y.C.

Color Separations

Pioneer-Moss, N.Y.C.



Dave Epstein

has long been active professionally on the New York scene and in the NY Art Directors Club (most recently on the Executive Board and as Education Chairman.) As head of the design firm of Dave Epstein, Inc. his diverse output has appeared in the exhibit forums of the NY Art Directors Club, the AIGA, the Society of Illustrators, and the NJ Art Directors Club, as well as in *Graphis Magazine* and other publications. Additional professional activities include authorship of articles on graphics and design and a long teaching career at Pratt Institute and the School of Visual Arts. He is a graduate of Cooper Union Art School, and is extremely active in the school's alumni activities. He lives in Irvington-on-Hudson, N.Y. with his wife, who also graduated from Cooper Union, and three children, the eldest of which is currently attending her parents' alma mater.

THE **52ND** ANNUAL OF ADVERTISING,
EDITORIAL AND TELEVISION ART & DESIGN WITH
THE **13TH** ANNUAL COPY AWARDS

**THE 52ND ANNUAL OF ADVERTISING,
EDITORIAL AND TELEVISION ART & DESIGN WITH
THE 13TH ANNUAL COPY AWARDS**

THE ONE SHOW



The 52nd Annual of Advertising,
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with the 13th Annual Copy Awards
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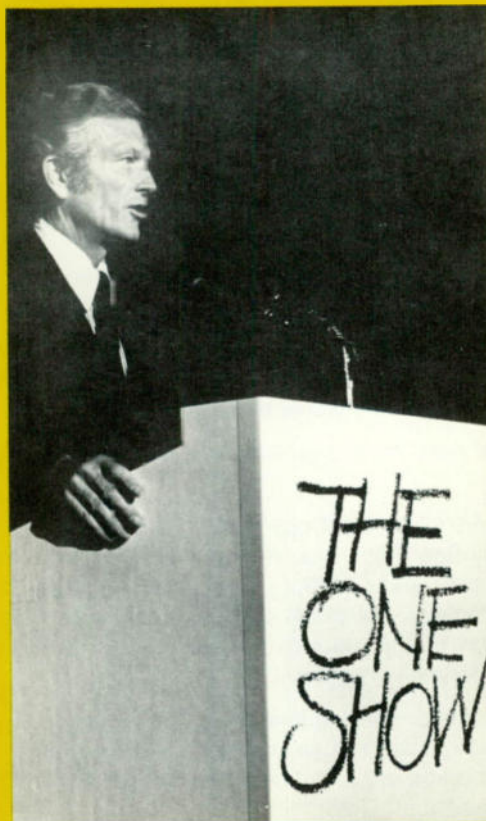
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It was my pleasure to be at the inaugural One Show Awards Presentation Dinner to welcome some of the foremost creative talents in the city and the country.

Professional communicators make an important contribution to our society. The quality of their work in The One Show speaks for itself, so I recommend that you enjoy it as I have.

The City of New York congratulates
The Art Directors Club, Inc. and
The Copy Club of New York.

John V. Lindsay
Mayor, The City of New York

The One Show

This book, the 52nd in a series of annual reviews of the best our business has to offer, is more significant than all of its predecessors, save two.

The first Art Directors Annual must go down in the history of our business as one of its most important documents. Likewise, the 29th, in which we see, for the first time, a section devoted to television commercials.

This year's Annual deserves a place beside them because of the creation of The One Show.

Art directors and copywriters have been working in teams since the early days of Doyle Dane Bernbach. A new rapport has been developing between editorial art directors and the writers and editors with whom they work. And graphic designers have developed a new sensitivity to the content of the words they deal with.

The One Show is a symbol and focal point for this growing link between the visual and verbal aspects of our crafts.

Representatives from The Art Directors Club, The Copy Club of New York, and renegades from last year's Andy Board spent countless hours hammering out a workable set of criteria and rules for judging this new show.

As a result, the 150 people who dedicated thousands of hours to its supervision and judging helped create a show that was not only one of the most honest and carefully judged, but also one of the most historically significant.

If The One Show exhibits any trend, it is a renewed interest in information.

While entertainment and persuasive logic are still among our favorite tools, an increasingly vocal consumerist trend and more attention to our work from the FTC and FDA has resulted in a somewhat more literate, informative brand of advertising.

The One Show is an exciting measure of the vitality of our business, a tribute to the origination of its concept (Shep Kurnit, George Lois, and Ed McCabe) and a credit to The Art Directors Club and The Copy Club.

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The Art Directors Club Hall of Fame Award

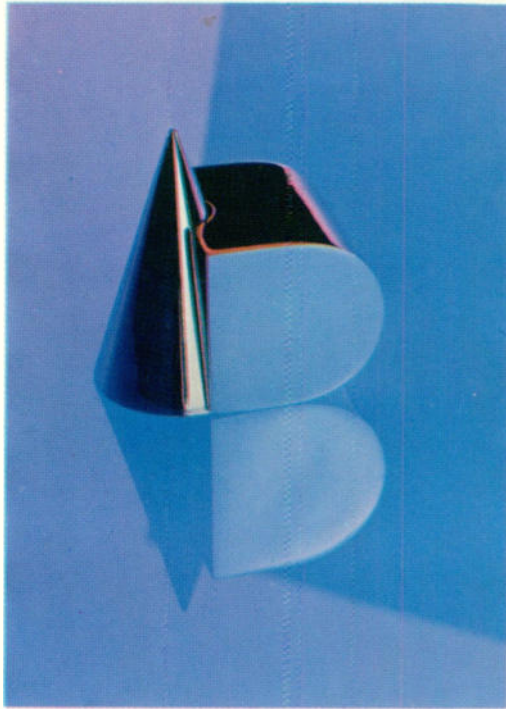


PHOTO BY PETE TURNER

The relatively recent invention of the Art Director, his coming-of-age, and the Hall of Fame.

In the beginning it was all very simple: The artist worked for kings and their courts (and Holbein painted Henry VIII, Velazquez, the Infantas, and Leonardo designed fortifications for the Duke of Sforza). Or they worked for the Church and illustrated religious belief (producing the Sistine ceiling and hundreds of Madonnas and Resurrections). They also designed the castles which housed their patrons. Later, the merchant princes joined the ranks of the employers, and Rembrandt and Rubens painted their allegorical and often flattering portraits. Even later, Renoir glorified fin-de siècle family life for the wealthy bourgeoisie. At about that same time, along came yet another client: Industry.

With industry, motivations were not as simple, or relationships as one-to-one, as they used to be. Industry replaced the Medicis, but the form of expression became more complex. Designers were needed to give shape to industry's products, and advertising became the new way to let people know about those products. In its infancy, industry commissioned the artist much as its leaders did in private. (Toulouse-Lautrec did many posters.)

As things got more complex, a go-between was needed to interpret the goals of the client to the artist and make the often gruff captains-of-industry aware of the contribution "Art" could make. This necessity invented the "Art Director."

Even though the invention is recent—not much more than a half-century old—the contribution has been enormous. Never before has imagery been disseminated so rapidly or so profusely. An art director's single piece of work is seen by more people in one week than Leonardo's total output was in his entire lifetime.

The art director is largely responsible for the visual images that confront us everywhere, and therefore responsible for the visual education of everyone. All this frantic activity has produced a large body of work, a mythology of its own, and some very real heroes. It became apparent that this phenomenon had to be chronicled, its history preserved, and its giants honored for their far-reaching contributions. The Art Directors Hall of Fame was created for this purpose.

We have a short but crowded past to catch up with before all the nominations can become current. Last year eight men were honored. All had a hand in shaping the new disciplines and giving it some masterpieces. This year, we are honoring three more for their imagination, their understanding of our craft, and their success in translating their visions into separate realities.

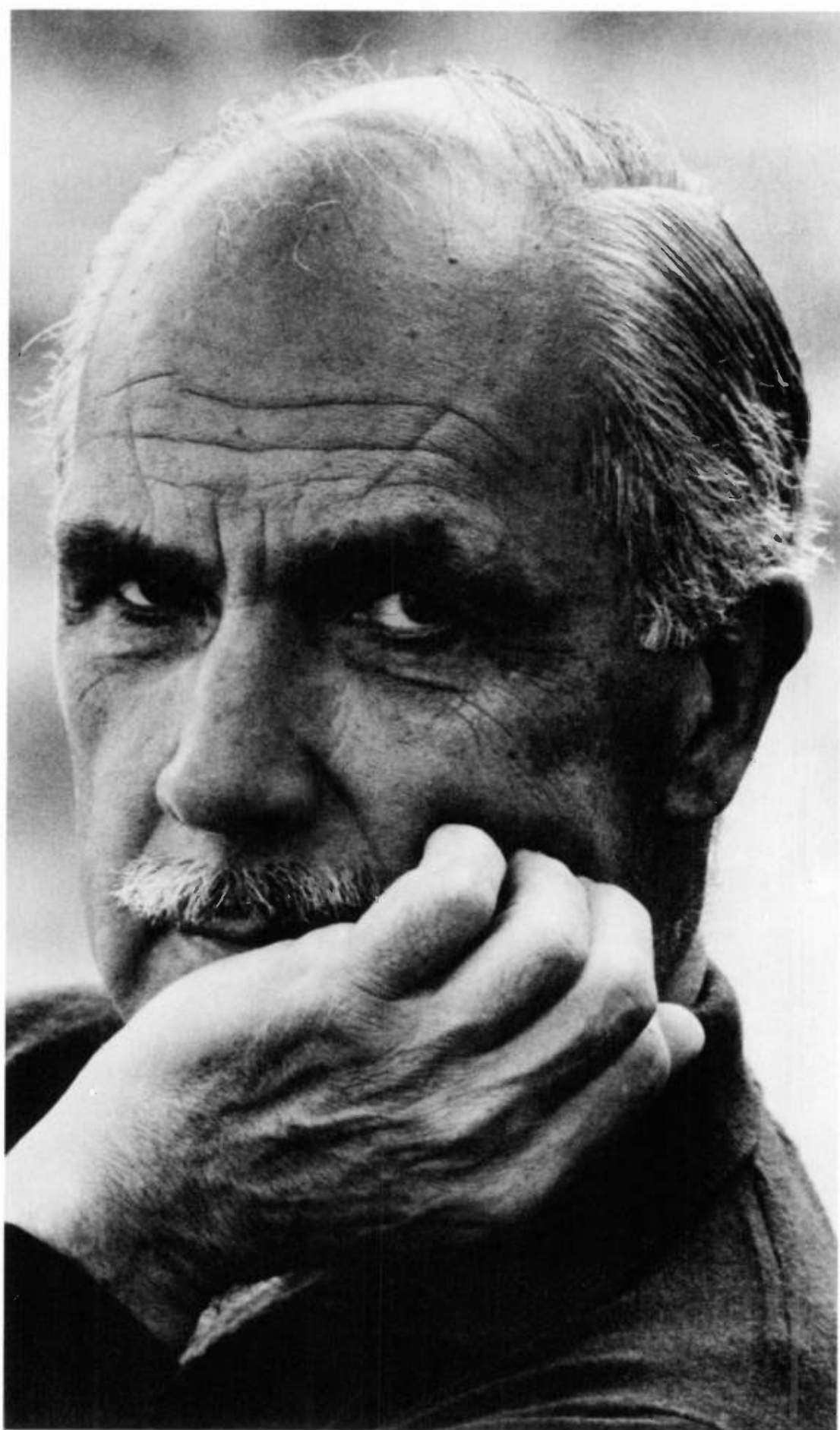
We have, as Art Directors and within only fifty years, regained the old one-to-one status with the patrons which is indispensable for the creation of valid work. The talent will take care of itself.

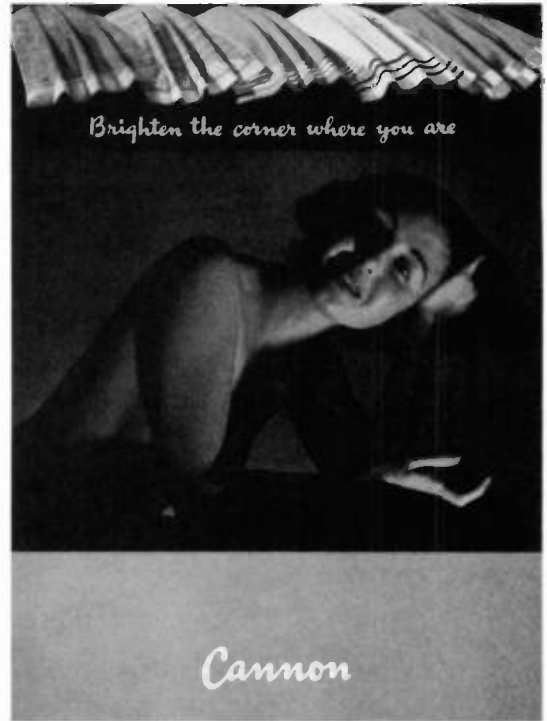
Henry Wolf

THE ART DIRECTORS HALL OF FAME

1972 M. F. Agha
Lester Beall
Alexey Brodovitch
A. M. Cassandre
René Clarke
Robert Gage
William Golden
Paul Rand

1973 Charles Coiner
Paul Smith
Jack Tinker





Container Corporation: artist Covarrubias
 Cannon: photographer Edward Steichen

Upon his return to America, he found in Ayer a special empathic understanding that narrowed the distinction between the two cultures. The era was a turning point in communications. Much of modern art so long influenced by technology and contemporary graphic communication could be joined naturally with another channel of contemporary communication—advertising.

By 1936, Coiner assumed complete charge of Ayer's vast art department. His warmth and perception and intelligence inevitably identified with the Ayer working atmosphere which became known as a professional environment where the young found confidence and guidance and the older, more experienced could function in an unfettered creative collaboration. Solely because of Coiner, many of the best talents of the time were drawn there. Leo Lionni, Robert Bach, Leon Karp, William Free, Jack Tinker, Neil Fujita, Ken Stuart, and Arthur Blomquist, to name a few.

Coiner's cavalcade of campaigns were innovative, intrinsically appropriate, and, in the style of the true master, seemingly effortless. Coiner cast great artists in fresh roles for unconventional graphic ambience. For instance: the soaring imaginations of Georgia O'Keefe, A. M. Cassandre, and Migel Covarrubias brought a personal poetic dimension to Dole Pineapple ads. A Coiner-Edward Steichen collaboration for Cannon Towels was the first known use of a nude photograph—then a feat. Coiner's imagery was rich—from Norman Rockwell's pin-pointed documentary naturalism in solutions for Bell Telephone to lyrical soft-sell De Beers diamond ads by brilliant artists. Or another first: a wartime series for Caterpillar Tractors built on the themes "Ever watch a forest die" and "Watch the farms go by" touching on environmental questions years ahead of their time. Copy in Coiner ads was well-honed and rich in ideas. Consider the famed *Ladies Home Journal* ads headlined "Never underestimate the power of a woman" (now a part of our vocabulary). But perhaps none were more significant than the Container Corporation "Great Ideas" series which 'advertised' its corporate sponsor, but also elevated intellectually and artistically.



Container Corporation: A.M. Cassandre
 Dole Pineapple: Georgia O'Keefe
 Container Corporation: artist Baplaz
 Capemart-Panamuse: artist Raymond Breinin
 supervisor Walter Reinsit





Nothing else in the world
... not all the armies
... is so powerful as an idea
whose time has come.

Great Ideas of Western Man...
one of a series
Victor Hugo, 1802-1885, The Future of Man
Container Corporation of America



Artist: Robert Vickrey

Container Corporation: artist Robert Vickrey

Thus, Coiner, a graphic architect, helped hold creative links together. He was not revolutionary in the light of the changing trends or modes, but he helped make a silent 'taste' revolution.

The man Charles Coiner was also engaged in a wide variety of activities. While an active art director, he was concerned with the education of young designers and was a trustee and advisor for the Philadelphia Museum and its College of Art and served on the Boards of other art schools.

Other achievements: design of the NRA "Blue Eagle" emblem, creation of all the Civilian Defense designs during World War II, creation of the Red Feather insignia of the Community Fund, designer of the War Fund insignia.

Coiner retired from Ayer in 1964. A vigorous, healthy, handsome man, he turned his resourcefulness to painting and to the outdoors surrounding his Bucks County Pennsylvania home. Ever a painter, Coiner's work hangs in New York's Whitney Museum and the Philadelphia Museum and is still exhibited and runs in leading magazines. His entry into the Art Directors Hall of Fame is really a kind of a manifest destiny. Coiner stands for the best of artistic traditions, for esteemed creativity, and the highest standards of performance and integrity.



Ever watch a forest die?

No? Well, I have. It started two days ago. Seems like two years. "Big fire over the ridge," they told me "forestry's needed."

"So I've been fighting it for forty-eight hours. Sounding and chinking in the smoke till my eyes and lungs feel burnt out. Didn't have enough to eat in that time. Don't know as I'm hungry right now, though. I'm just plain beat."

The paper'll talk about a real ten-dollar loss. But when you read it you

won't see the red hell that turned big trees into living torches. You won't hear the roar of it or know the black discouragement of falling back, defeated, time after time.

What am I thinking about, besides my aches and pains? Well, I remember a lucky deer that raced past a bear and her two cubs that got away. And the scorched young trees that would have been forest someday. Then I think of the boys on the big yellow bulldozers, ramming

through brush and trees and blinding smoke to cut the firebreak along the ridge. That's what finally licked it.

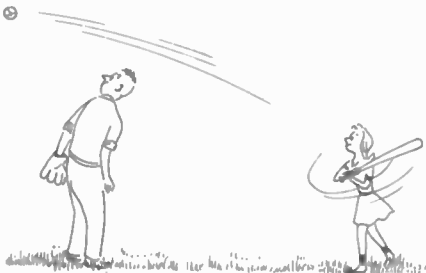
Last of all I think of you. Was it you who dropped the match? You, who tossed the cigarette out the car window, or left the campfire smoldering? If it was, I wish you'd been here with me to see the forest die.

Caterpillar Tractor Co., Peoria, Illinois, U.S.A.



DIESEL ENGINES • TRACTORS • MOTOR GRADERS • EARTHMOVING EQUIPMENT

Never Underestimate the Power of a Woman!



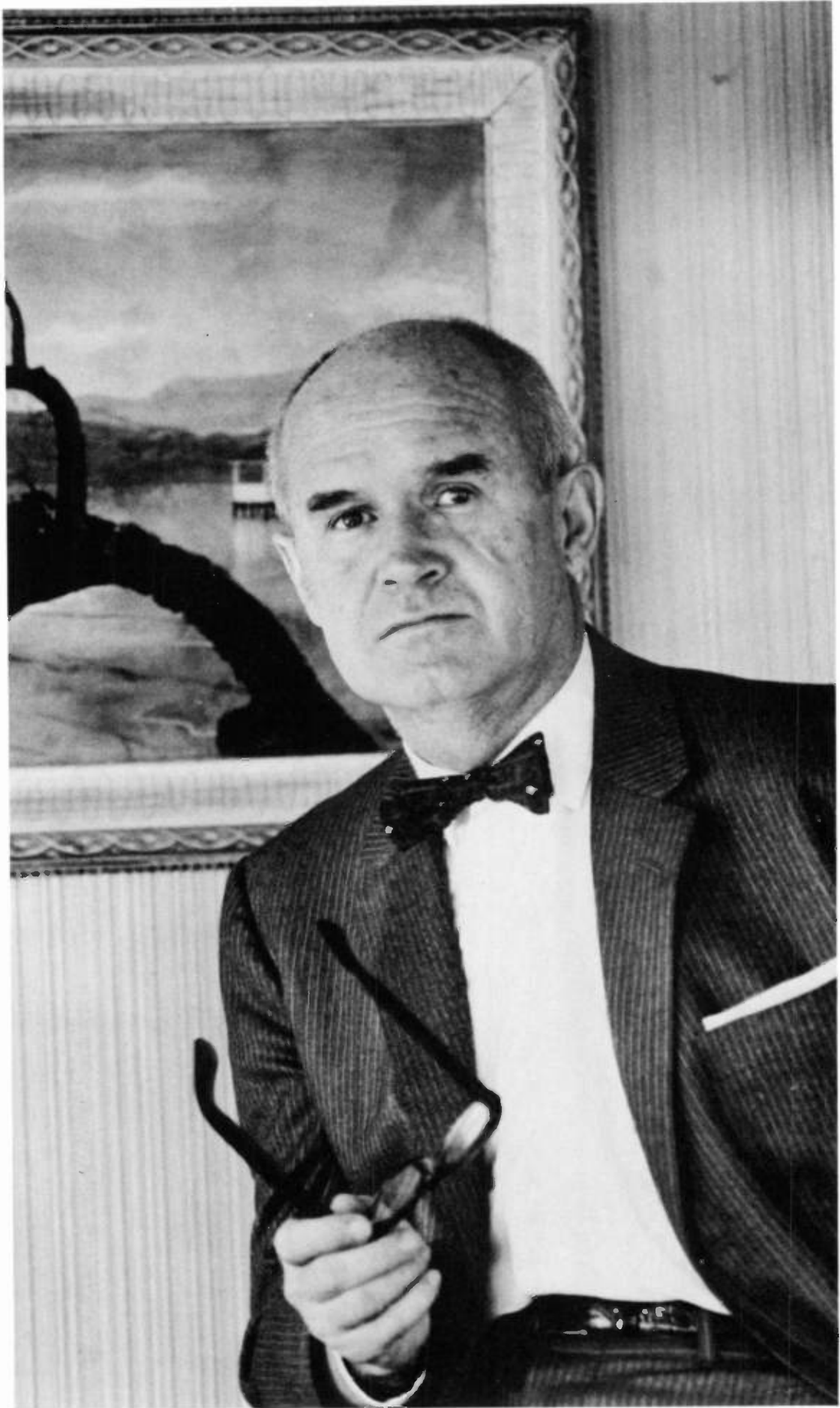
Plymouth: artist Norman Rockwell

Her the Power of the Magazine Women Believe In. Nearly a MILLION MORE women buy Ladies' Home Journal—because women are more deeply interested in a magazine edited especially for them. They value above all the useful, inspirational purpose the Journal serves in their lives. That's why, if women buy your product, or enhance its purchase, you can tell more women, so much more effectively in Ladies' Home

JOURNAL

Bought by nearly a BILLION MORE women than any other magazine*

*Monthly US readers, with annual circulation.

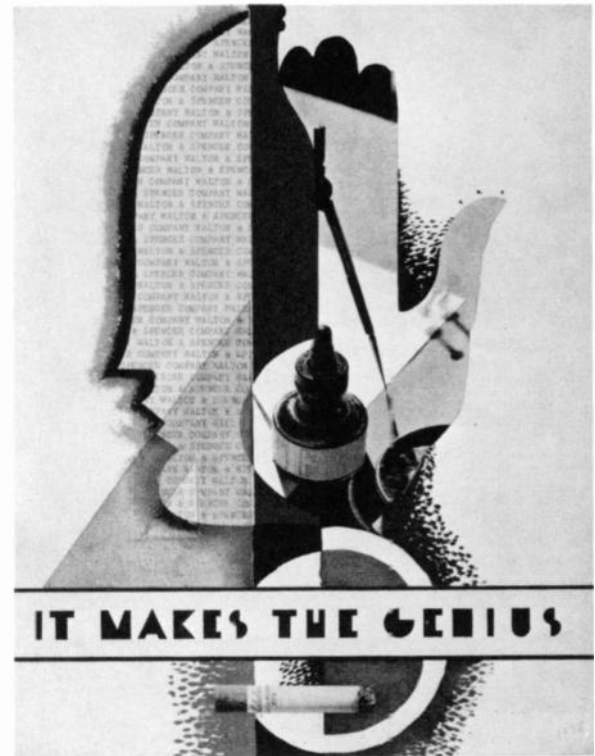
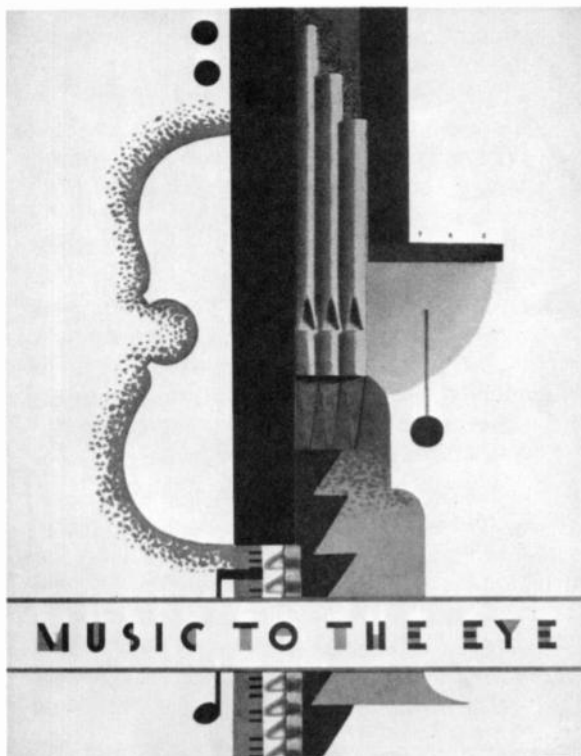


Paul Smith

"I awoke one morning and found myself famous," Byron said. How did I get to be famous the famous ask—seldom sure of what it all is. There often is an elegant insouciance that comes with greatness.

Paul Smith is cast out of that classic mold. He was a Renaissance agency man long before the concept came into vogue. His qualities—enormous versatility, probing intellectuality, and voracious interest in the spectrum of human endeavor. Some accomplishments—art director, artist, writer, executive, industry leader, engineer, inventor, teacher of celestial navigation! Yet, all that Smith will say is that he is a "professional dilettante. I'm one by choice since I don't believe in spectator sports."

As unorthodox in his academic background as he is in person, Smith managed to attend both college and high school without graduating from either. He became a scientist—an electrical engineer, a technical designer, inventor of electronic devices, and an accomplished amateur astronomer out of sheer grit and intellectual curiosity.



THE FIRMAMENT OF STARS

1. JOHN ANDERSON	11. TARRAN LETH	21. PATRICIA JOHNSON	31. LLOYD WILSON
2. FRED SPENCER	12. JACK ROBERT	22. FRANK DUBOIS	32. THOMAS LING
3. JOHN D. COOK	13. ROSE KING	23. JOHN COOPER	33. MARY MATTHEW
4. JOHN FERGUSON	14. FRANK JOHNSON	24. JOHN COOPER	34. GARY WILSON
5. WILLIAM ARBON	15. JOHN COOPER	25. JOHN COOPER	35. JOHN WILSON

ATTENTION

(IT'S ALL IN THE MAKE-UP)

A zebra shows crowds. They even pay to see it at a circus. But take off the zebra's stripes, and you have... an ordinary zebra. This one would walk across the street to see it, much less pay admission.

When a newly spun tire rolls, most people turn and stare. Take the same motor and chain, put on an ordinary tire, and you have... an ordinary car. It commands little or no attention.

So... under the skin the zebra is only a zebra... under the hood the motor car is only an ordinary automobile. Why do they command attention? Because they are unusual. It's all in the make-up.

Take two identical pieces of rope. Give one to an ordinary person for a direct mail folder. Give the other to Walton & Spencer. Which brings the greatest return? Which results in the most sales? We'll suggest you to one of W & S products.

Walton & Spencer specialize in make-up... in producing unusual, attention-commanding, advertising and response know-how much attention value is needed now-a-days)... in having our type of printing the commands the respect and admiration of those who are hardest to please... direct mail folders that sell.

And no matter how large your job or how small... whether it is a single circular or a complete campaign... Walton & Spencer are always ready to offer ideas and execute them, the ultimate, design and production.

You, like every other advertiser, will welcome new sales outlets for your products. So why not choose just W & S service? Even though you don't have a printing job right now, we'll be mighty glad to start working on your direct mail to future campaigns.

WALTON & SPENCER COMPANY
 SPECIALISTS IN COLOR PRINTING -- OFFSET OR LETTERPRESS 1245 S. State Street, Chicago, Illinois
 Catalog 0148

HEADACHES

Headaches. A child running through a large lowercase letter 'a'. The child is holding a newspaper.

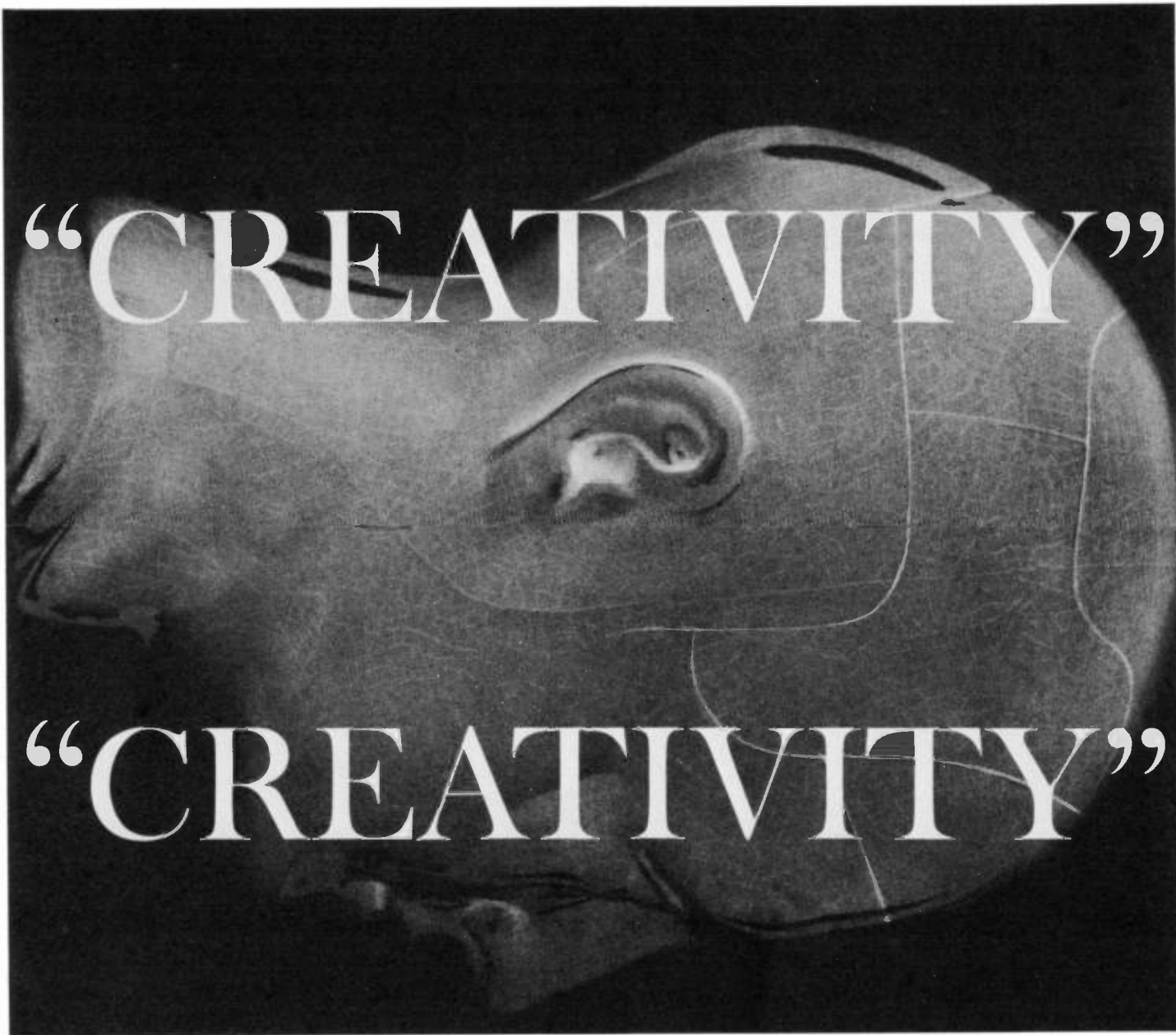
X MARKS THE SPOT. where ad's are made - the customer's mind. If you want your sales message to impact there vividly, clearly, memorably, picture it on the printed page.

WALKER ENGRAVING CORPORATION - 100 East 40th Street, New York, N.Y.

The Daily Headache

OCULISTS CELEBRATE ANNUAL FIELD-DAY

ASPIRIN MANUFACTURERS REPORT INCREASED SALES



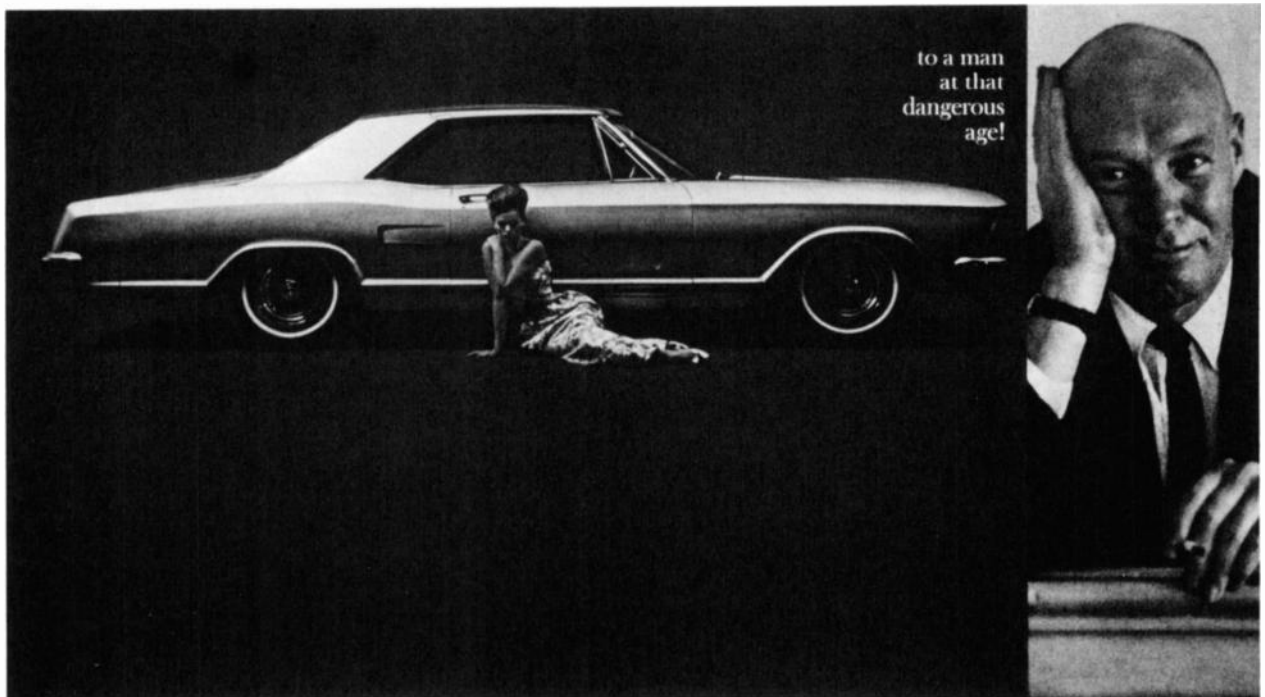


Jack Tinker

Jack Tinker is best known—particularly to younger people—for his creative think-tank that helped spawn many of the trends of the 'creative revolution' of the sixties. But for 30 years before that, he had been a bright light—an art director of protean skills. And Tinker has been an important presence in the industry.

The word "communicator" applied to the art director, writer, or creative director is relatively new to our lexicon. Tinker—who has been in advertising all his adult life as a creator and executive—always considered himself a communicator first.

His advertising story began in 1927—a time in American life still suffused with the optimism of the American Dream. A crisp 21, two years out of the warm embrace of Philadelphia's venerable Pennsylvania Academy of Fine Arts, Jack Tinker was for all the surrounding optimism, just one more impecunious artist casting about for a place in commerce's chilly environment. Interestingly, as he looks back at that time, he recalls there being no surging youthful ambition pushing him toward advertising. "I guess I was old enough and wise enough to know that an agency used whatever talents I might have, moreover they paid for them." Tinker's story throughout reveals how eventful events, never even perceived by lesser talents can, in gifted hands, be turned into successes.



to a man
at that
dangerous
age!

When life gets tough and you feel you're building up to an explosion...
 If your customer never tells you that you don't really need a...
 If you're a powerful force in your company, will your customer ever be...
 "Ladies," you can see the result! "You work hard enough...
 you deserve a little fun."

When you're agreed with the undeniable truth, the things...
 You've looked far ahead of the national beauty with 125 hours...
 you command more than you find on Wagon Taster. You take to...
 are elegant, pleasantly surprised of advertising books. The last...
 are the rich opportunities and to your big name being...
 you're quite a get... successful, and if you aren't really beautiful, be...

can you do a lot for almost any face? Another argument of you need...
 and important use of this subtle world... Riviera again...
 So if you're at that dangerous age, please yourself with a Riviera...
 It's an amazing combination of class, elegance and sport...
 sports car performance...
 For your Buick dealer is a demonstration...



**THE RIVIERA
BY BUICK**

Buick's Riviera is a great new international classic car.

THE HOUSE THAT BIT!

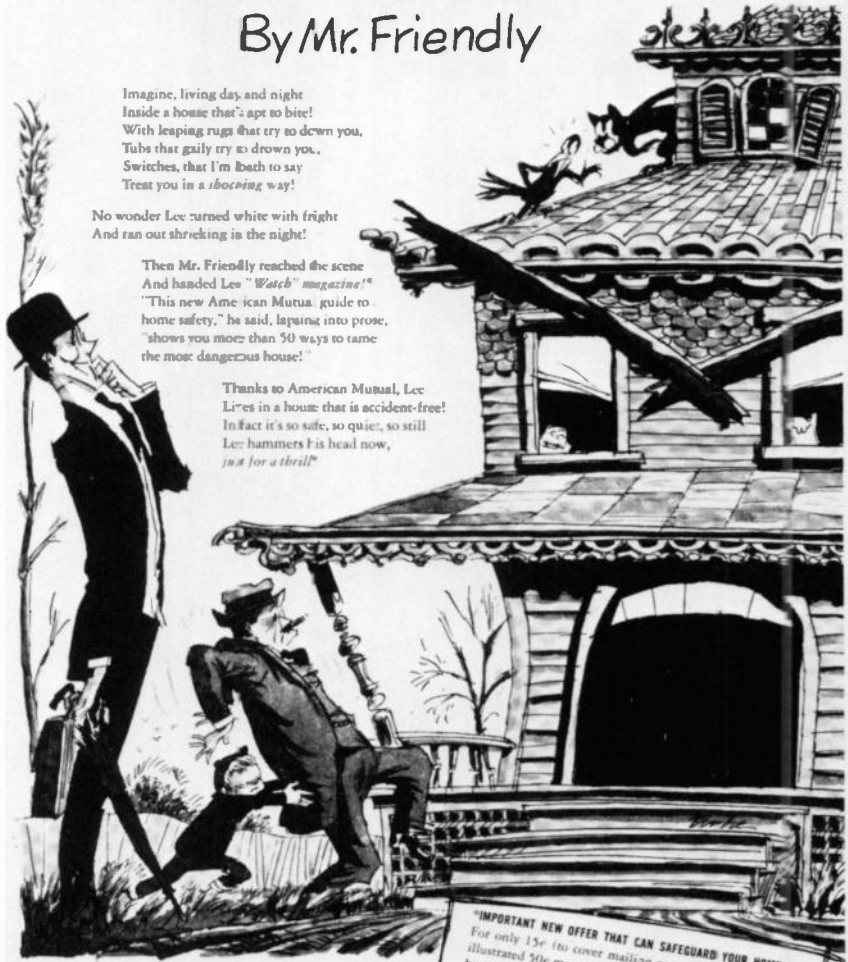
By Mr. Friendly

Imagine, living day and night
 Inside a house that's apt to bite!
 With leaping rugs that try to drown you,
 Tubs that gaily try to drown you,
 Switches, that I'm loath to say
 Treat you in a shocking way!

No wonder Lee turned white with fright
 And ran out shrieking in the night!

Then Mr. Friendly reached the scene
 And handed Lee "Watch" magazine!
 "This new American Mutual guide to
 home safety," he said, lapsing into prose,
 "shows you more than 50 ways to tame
 the most dangerous house!"

Thanks to American Mutual, Lee
 Lives in a house that is accident-free!
 In fact it's so safe, so quiet, so still
 Lee hammers his head now,
 just for a thrill!



AMERICAN MUTUAL

*Service from salaried representatives in 77 offices!
 Savings from regular substantial dividends!*



IMPORTANT NEW OFFER THAT CAN SAFEGUARD YOUR HOME!
 For only 15¢ (to cover mailing costs) you get a fully-illustrated 50¢ magazine full of new information about home safety. With dramatic illustrations and clear, easy-to-follow instructions, this new issue of "Watch" is the latest guide to safer living! Send 15¢ today to Institute For Safer Living of American Mutual Liability Insurance Company, Dept. A-132, 142 Berkeley Street, Boston 16, Massachusetts.

© 1931 AMERICAN MUTUAL LIABILITY INSURANCE COMPANY

Advertising in Philadelphia in the late twenties meant N. W. Ayer & Son, a distinguished agency with a somewhat unorthodox attitude about employing the non-commercial artist. In what became a tradition, many of its art directors achieved a measure of distinction in the fine arts in addition to their achievements in advertising. In two years the inexperienced but ingenuous painter had emerged as one of the key creative people on Ayer's directorial staff, a position of increasing luminance he held for seven years while working on Yardley and other important accounts. It is a point of nostalgic pride to him that it was his ads that introduced the unforgettable Model A Ford to the American public.



Alka-Seltzer[®]



On The Rocks

You haven't tried it yet?

Oh boy.

Alka-Seltzer On The Rocks

works just like Alka-Seltzer

On The Rocks... only

it's good enough to drink.

Maybe even delicious?

And even today, in 1966,

nothing relieves an upset

stomach and summer
headache faster... or better
than good old Alka-Seltzer.

Try it at a picnic.

Try it at the beach.

Plop two Alka-Seltzers in

water. Let it bubble away

a few seconds. Add ice.

A slice of lime. Cheers.

With a solid record of achievement he was next beckoned to New York and the J. M. Mathes Agency, where for five years he lent his skill, wit and creativity to a range of campaigns that encompassed innumerable industrial enterprises as well as household products (Canada Dry, Lux Toilet Soap, American Viscose being only some of them). But it was the McCann-Erickson base from 1939-1960 (minus a short period with J. Walter Thompson) where he assumed various executive posts to eventually become its creative director and senior vice president. Ads—in their entirety or components bearing the Tinker stamp—were regularly selected for the Art Directors Annual Exhibitions and frequently took awards. In 1952, he received the coveted National Society of Art Directors "Art Director of the Year" Award. (An issue of *Advertising Age* called him "One of the greatest art directors of all time.")

Tinker wrote, designed, created, supervised, drew the famous "Mr. Friendly" series for American Mutual Insurance. Louis Dorfsman, also a much-honored art director at CBS, vividly recalls one of those vignettes that demonstrated Tinker's low-keyed manner and penetrating creative insights. It was during a discussion of a CBS Radio campaign. The meeting room was filled with smoke and banalities. Tinker cut through the enveloping murk with a succinct description of an ad: It was simply a lone automobile making its dusty way along a desert highway. It said "The driver of this car is being sold a refrigerator." That was 17 years ago. The ad's freshness, pertinence, and sprightly sense of communication remain unfaded by time.

In 1960, the Interpublic Group, under the aegis of Marion Harper, established a company whose sole function was creative exploration and development. This company, of course, became the famous Jack Tinker and Partners where, for a full decade, Tinker provided the spiritual wherewithal, creative resources, and rare leadership that united a diverse and gifted group. They began with four: Tinker; Dan Calhoun, art director; Myron McDonald, marketing generalist; Herta Hertzog, research. Ineluctably, the unique concept had to give way to carrying out the functions of an ad agency. After acquiring the Alka-Seltzer account they became a full-service agency to respond to its clients' needs. However miraculous, they kept their specialness—and the graduate members of the team reads like an Advertising "Who's Who": Mary Wells, Bob Wilvers, Henry Wolf, Stewart Greene are but a few who labored in this unusual and fruitful vineyard. A few of its memorable achievements: the first of the new Alka-Seltzer campaigns that helped to make captivating advertising a part of the contemporary language, Braniff Airlines, Buick Riviera, Accutron Watch. The free-flowing group had far-flung influence beyond expectations.

What was the agency like? Said Mary Wells: "Some people run agencies like banks or religious organizations or like Bellevue Hospital. Jack ran his like a Scott Fitzgerald novel. He created a witty, glamorous atmosphere that was intensely personal and tremendously productive."

Bob Wilvers: "Jack was the genius catalyst who created and held together an environment in which sensitive, well-intentioned, creative people could work. There can't be a warmer, kinder, more generous man or a man with more style."

To Tinker, advertising is not a medium for sales, but is a way of reaching people in effective salutary, humane form. He feels advertising is the province of the young—a medium of the immediate now. "It is not the forte of the ancient."

The Smile of Business - NO 5



Birth of a smile... "Gulp type!" Usually follows a change of plans & the brass!
John Tinker

Prolific as a book illustrator, totally versatile as a magazine and advertising writer—there was and is an unquenchable vivacity to Jack Tinker. Although a serious illness forced him to withdraw from the active agency front in 1971, he recovered with typical buoyancy and is now pursuing the fullness of life as an artist, writer, and keen observer of the advertising he knew and helped build and lives in Upper New York and Florida with his wife, Martha.

Tinker very properly belongs in the Hall of Fame. He gave dedicated effort to the idea that art direction was an important segment of the world of communication. He helped shape a profession in which the creative mind and hand could flourish.



The smile of Business NO 6

The Stereophonic Smile or Client-Belkew! ... Means "By God

A.B. that's funny as hell!" "how about one more all around?"



the smile of Business NO 6

The "both" smile.

Means "what did I say that was so funny?"



The smile of Business - NO 2

the smile of the fox ... The chicken are usually gone when you see the fox have only the feathers! just Tinker



The smile of Business - NO 1

The wisest executive smile - you think 10/10/87 - really is an old strategy for brand recovery in a crisis

The Copy Club Hall of Fame Award

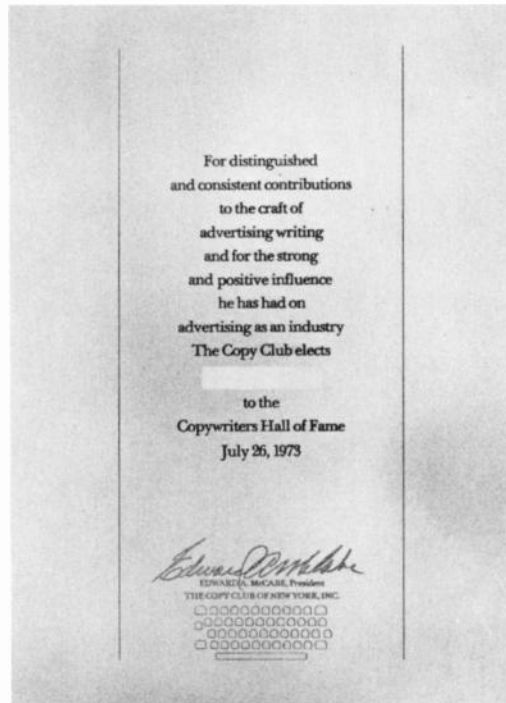


PHOTO BY CARL FISCHER

The Great "Ghosts"

They worked with ideas. They used words that excited people. Words that sold automobiles, and life insurance and soft drinks. And yet they were anonymous to the world. They signed their work with the name of their clients.

But other copywriters knew who was writing the great advertising successes. Who was making things happen with words. And we envied and applauded their skill. So 12 years ago we began to honor our own. To pay tribute not to just a given print ad or commercial but to a whole body of work, we invented the Copy Hall of Fame. The men and women we have so honored have indeed been giants in the profession. They have written brilliant, successful advertisements. In most cases, they have set whole new directions. They won their fame and our respect and deserve both.

Bob Fearon

THE COPYWRITERS HALL OF FAME

- 1961 Leo Burnett
- 1962 George H. Gribbin
- 1963 David Ogilvy
- 1964 William Bernbach
- 1965 Rosser Reeves
- 1966 Julian Koenig
- 1967 Bernice Fitz-Gibbon
Claude Hopkins
- 1968 Phyllis Robinson
- 1969 Mary Wells Lawrence
- 1970 Howard Gossage
- 1971 Ron Rosenfeld
- 1972 Robert Levenson
- 1973 John Caples
James Webb Young



John Caples

With a certain degree of selfishness, stemming, perhaps, from a need for self-aggrandizement, we need to believe that the creative process in advertising improves with time. In reality, what changes is style, and the universal constant of good writing remains throughout the years. Those who are good, cease being so only when their style cannot change with the years. Those who are great, adapt.

For 43 years, John Caples has stood as axiomatic proof of this theory. The father of direct response advertising, he continues to create some of the most successful ads of their kind as vice president and creative director of BBD&O's direct response division.

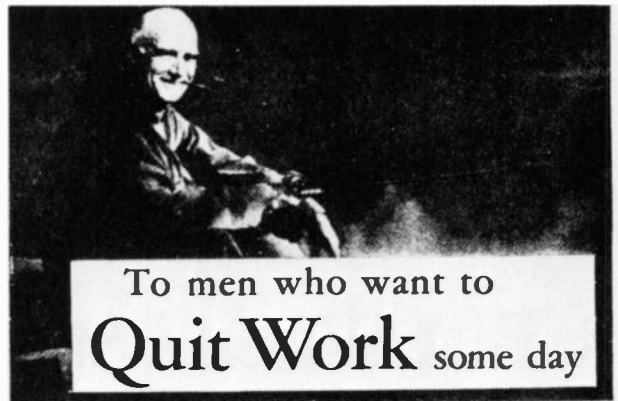
There lies, in direct response advertising, a satisfaction often unavailable in other areas of copywriting: Tangible evidence of results. Coupons can be counted. And the variations in appeal and direction can be measured in returns received—not just in the subjective minds of agency and client.

For John Caples, this special nature of direct response has always appealed to his duality, in its appeasement of his creative abilities and its challenge in the proof of results. Over the years, Caples has responded to this challenge by pioneering techniques and tests which stand as monuments to his genius as writer and researcher.

A New Yorker all his life, Caples came into advertising shortly after his graduation from Annapolis. Going to work for Ev Grady at Ruthrauff & Ryan, it was as a copy cub that he wrote "They Laughed When I Sat Down At the Piano . . ." opening a new technique in mail order and still standing today as one of the greatest ads ever written.

For two years, Caples studied under Grady. In 1927, influenced by Bill Orchard's advertising course, he joined BBD&O as writer and account executive. Given the Phoenix Mutual account, this first assignment earned him his second entry into *The 100 Greatest Ads* with his appeal "To Men Who Want to Quit Work Some Day" (the forerunner of "How I Retired in 15 years at \$100 a Month").

For the next fifteen years, Caples' interest in testing dominated his activities. As director of readership research and copy testing at BBD&O, he implemented testing methods for advertising, developing new ones where direct mail standards didn't apply. This work—still used in copy testing—served as the basis for the three advertising books he wrote during that period.



THIS PAGE is addressed to those thousands of earnest, hard-working men who want to take things easier some day.

It tells how these men, by following a simple, definite plan, can provide for themselves in later years a *guaranteed income they cannot outlive*.

How the Plan Works

It doesn't matter whether your present income is large or merely average. It doesn't matter whether you are making fifty dollars a week or five hundred. If you follow this plan you will some day have an income upon which to retire.

The plan calls for the deposit of only a few dollars each month—the exact amount depending on your age. The minute you make your first deposit, your biggest money worries begin to disappear. Even if you should become totally and permanently disabled, you would not need to worry. Your payments would be made by us out of a special fund provided for that purpose.

And not only that. We would mail you a check every month during the entire time of your dis-

ability, even if that disability should continue for many, many years—the remainder of your natural life.

Get this free book

The Phoenix Mutual Company, which offers you this opportunity, is a 125 million dollar company. For over three-quarters of a century it has been helping thousands of men and women to end money worries.

But you're not interested in us. You are interested in what we can do for you. An illustrated, 36-page book called "How to Get the Things You Want" tells you exactly that. It tells how you can become financially independent—how you can retire on an income—how you can provide money for emergencies—money to leave your home free of debt—money for other needs.

This financial plan is simple, reasonable, and logical. The minute you read about it you will realize why it accomplishes such desirable results—not for failures, not for people who can't make ends meet, but for hard-working, forward-looking people who know what they want and are ready to make definite plans to get it. No obligation. Get your copy of the book now.

NEW RETIREMENT INCOME PLAN

Here is what a dividend-paying \$10,000 policy will do for you:

It guarantees when you are 65

A Monthly Income for life of \$100 which assures a return of at least \$10,000, and perhaps much more, depending upon how long you live.

or, if you prefer,

A Cash Settlement of \$12,500.

It guarantees upon death from any natural cause before age 65

A Cash Payment to your beneficiary of \$10,000. Or \$50 a month for at least 24 years and 8 months.

Total \$14,823

It guarantees upon death resulting from accident before age 60

A Cash Payment to your beneficiary of \$20,000. Or \$100 a month for at least 24 years and 8 months.

Total \$29,646

It guarantees throughout permanent total disability which begins before age 60.

A Monthly Disability Income of \$100 and payment for you of all premiums

Plans for women or for retirement at ages 55 or 60 are also available.



Hartford Office: Hartford, Conn. First Policy issued 1851

Copyright 1988, P. M. L. I. Co.

PHOENIX MUTUAL LIFE INSURANCE CO., 000 Elm St., Hartford, Conn.
Send me by mail without obligation, your new book, "HOW TO GET THE THINGS YOU WANT."

Name: _____ Date of Birth: _____
Business Address: _____ City: _____
Home Address: _____ State: _____



"Can he really play?" a girl whispered
 "Heavenly no!" Arthur exclaimed. "He
 never played a note in his life!"

They Laughed When I Sat Down At the Piano But When I Started to Play!—

ARTHUR had just played "The Rosary." The room rang with applause. I decided that this would be a dramatic moment for me to make my debut. To the amazement of all my friends, I strode confidently over to the piano and sat down.

"Jack is up to his old tricks," somebody chuckled. The crowd laughed. They were all certain that I couldn't play a single note.

"Can he really play?" I heard a girl whisper to Arthur.

"Heavens, no!" Arthur exclaimed. "He never played a note in all his life. . . . But just you watch him. This is going to be good."

I decided to make the most of the situation. With mock dignity I drew out a silk handkerchief and lightly dusted off the piano keys. Then I rose and gave the revolving piano stool a quarter of a turn, just as I had seen an imitator of Paderewski do in a vaudeville sketch.

"What do you think of his execution?" called a voice from the rear.

"We're in favor of it!" came back the answer, and the crowd rocked with laughter.

Then I Started to Play

Instantly a tense silence fell on the guests. The laughter died on their lips as if by magic. I played through the first few bars of Beethoven's immortal Moonlight Sonata. I heard gasps of amazement. My friends sat breathless—spellbound!

I played on and as I played I forgot the people around me. I forgot the hour, the place, the breathless listeners. The little world I lived in seemed to fade—seemed to grow dim—seemed to melt away. Only the music was real. Only the music and vision. Visions as beautiful and as changing as the wind blows clouds and drifting moonlight that long ago inspired the master composer. It seemed as if the master

musician himself were speaking to me—speaking through the medium of music—not in words but in chords. Not in sentences but in exquisite melodies!

A Complete Triumph!

As the last notes of the Moonlight Sonata died away, the room resounded with a sudden roar of applause. I found myself surrounded by excited faces. How my friends cheered on! Men shook my hand—wildly congratulated me—pounded me on the back in their enthusiasm! Everybody was exclaiming with delight—playing me with rapid questions. "Jack! Why didn't you tell us you could play like that!" "Where did you learn!" "How long have you studied?" "Who was your teacher?"

"I have never even seen my teacher," I replied. "And just a short while ago I couldn't play a note." "Quit your kidding," laughed Arthur himself an accomplished pianist. "You've been studying for years. I can tell."

"I have been studying only a short while," I insisted. "I decided to keep it a secret so that I could surprise all you folks."

Then I told them the whole story. "Have you ever heard of the U. S. School of Music?" I asked.

A few of my friends nodded. "That's a correspondence school, isn't it?" they exclaimed.

"Exactly," I replied. "They have a new simplified method that can teach you to play any instrument by mail in just a few months."

How I Learned to Play Without a Teacher

And then I explained how for years I had longed to play the piano.

"A few months ago," I continued, "I saw an interesting ad for the U. S. School of Music—a new method of learning to play which only cost a few cents a day! The ad told how a woman had mastered the piano in her spare time at home—and without a teacher! Best of all, the wonderful new method she used, required no laborious scales—no heartless exercises—no tiresome practicing. It sounded so convincing that I filled out the coupon requesting the Free Demonstration Lesson.

"The free book arrived promptly and I started in that very night to study the Demonstration Lesson. I was amazed to see how easy it was to play the new way. Then I sent for the course.

"When the course arrived I found it was just as the ad said—as easy as A. B. C. And, as

the lessons continued they got easier and easier. Before I knew it I was playing all the pieces I liked best. Nothing stopped me. I could play ballads or classical numbers or rags, all with equal ease! And I never did have any special talent for music!"

Play Any Instrument

You too, can now teach yourself to be an accomplished musician—right at home—in half the usual time. You can't go wrong with this simple new method which has already shown 350,000 people how to play their favorite instruments. Forget that old-fashioned idea that you need special talent! Just read the list of instruments in the panel, decide which one you want to play and the U. S. School will do the rest. And bear in mind no matter which instrument you choose, the cost in each case will be the same—just a few cents a day. No matter whether you are a mere beginner or already a good performer, you will be interested in learning about this new and wonderful method.

Send for Our Free Booklet and Demonstration Lesson

Thousands of successful students never dreamed they possessed musical ability until it was revealed to them by a remarkable "Musical Ability Test" which we send entirely without cost with our interesting free booklet.

If you are in earnest about wanting to play your favorite instrument—if you really want to gain happiness and increase your popularity—read at once for the free booklet and Demonstration Lesson. No cost—no obligation. Right now we are making a Special Offer for a limited number of new students. Sign and send the convenient coupon now—before it's too late to gain the benefits of this offer. Instruments supplied when needed, cash or credit. U. S. School of Music, 1031 Brunswick Bldg., New York City.

U. S. School of Music,
 1031 Brunswick Bldg., New York City.

Please send me your free book, "Music Lessons in Your Own Home", with introduction by Dr. Frank Crear, Demonstration Lesson and particulars of your Special Offer. I am interested in the following course:

Have you above instrument?

Name (Please write plainly)

Address

City State

Pick Your Instrument

- | | |
|--------------------------|---------------|
| Piano | Celli |
| Organ | Harmony and |
| Viola | Compositions |
| Drums and | Sight Singing |
| Traps | Ukulele |
| Banjo | Guitar |
| Tenor | Mandolin |
| Saxophone | Steel Guitar |
| Trumpet | Harp |
| Clarinet | Coronet |
| Flute | Flute |
| Saxophone | Trumpet |
| Voice and Speech Culture | |
| Automatic Finger Control | |
| Piano Accordion | |

At the outbreak of World War II, Caples returned to the Navy in charge of the Officer Candidate Program for the Third Naval District—processing 35,000 candidates in two years. In 1944, a Commander, he went to the Bureau of Naval Personnel in Washington to take charge of their Field Research Program surveying personnel needs and opinions.

In 1945, with a letter of commendation from the Secretary of the Navy, he returned full time to BBD&O and immediately proved he hadn't lost his touch; writing *The Wall Street Journal's* "How to Get Ahead in Business" campaign.

Throughout the fifties and sixties, Caples continued refining and developing testing methods for advertising. As a lecturer at Columbia University and the New York Advertising Club, he continued to teach others the way to make advertising work. His fourth book, *Making Ads Pay*, stands as a summation to his understanding of the essence of direct response advertising. Still active in testing and development at BBD&O, he is, as always, the only John Caples listed in the New York phone book.

There is, after all, only one John Caples.

I Was Going Broke on \$9,000 a Year So I sent '7 to The Wall Street Journal

High prices and taxes were getting me down. I had to have more money or reduce my standard of living. Like Alice in Wonderland, I had to run faster to stay in the same place.

So I sent \$7 for a Trial Subscription to The Wall Street Journal. I heeded its warnings. I cashed in on the ideas it gave me for increasing my income and cutting expenses. I got the money I needed. Now I'm slowly forging ahead. Believe me, reading The Journal every day is a wonderful get-ahead plan.

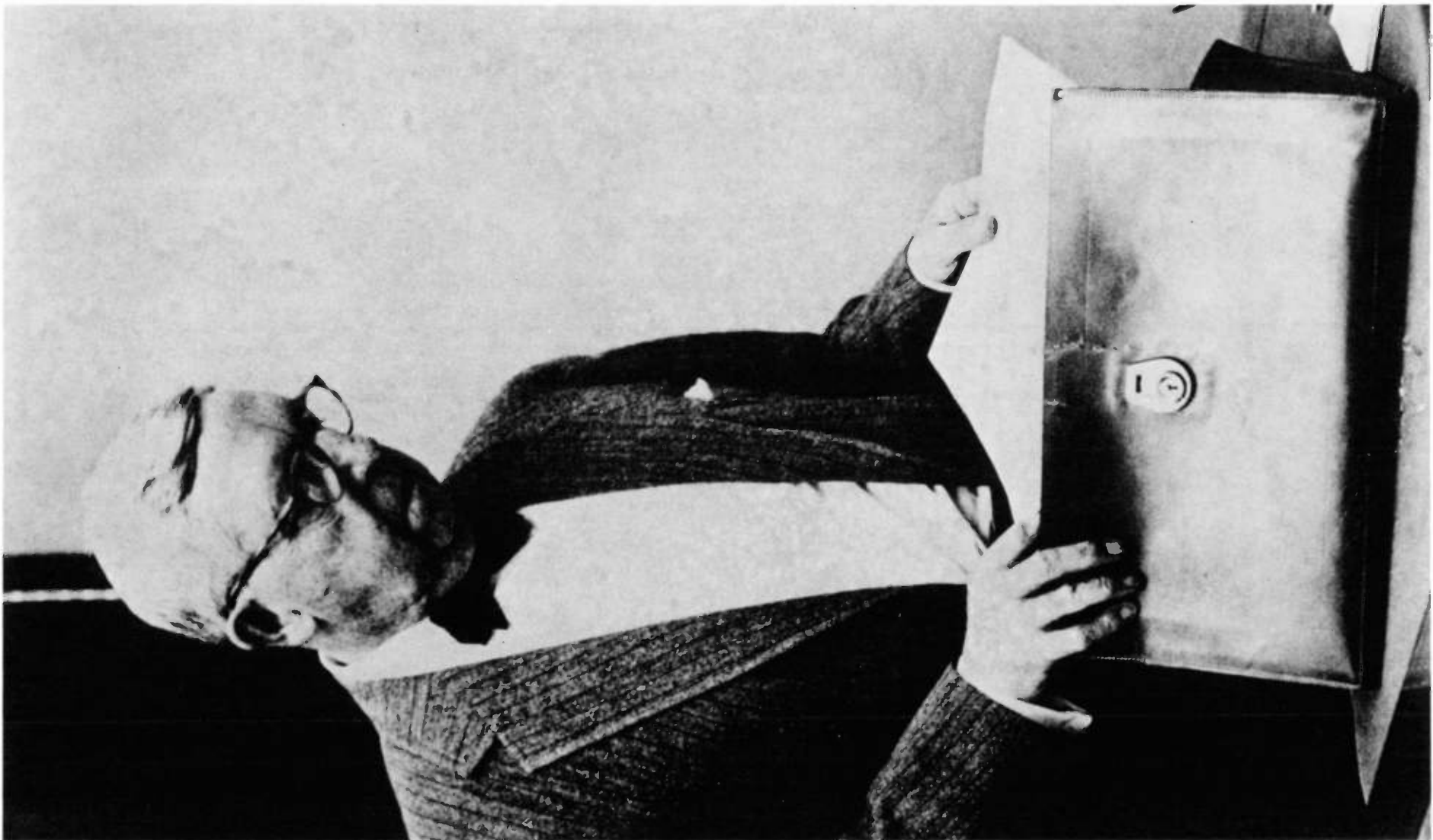
This experience is typical. The Journal is a wonderful aid

to salaried men making \$7,500 to \$30,000 a year. It is valuable to the owner of a small business. It can be of priceless benefit to young men who want to win advancement.

The Wall Street Journal is the complete business DAILY. Has largest staff of writers on business and finance. The only business paper served by all three big press associations. It costs \$24 a year, but you can get a Trial Subscription for three months for \$7. Just tear out this ad and attach check for \$7 and mail. Or tell us to bill you.

NYT 0-00

Address: The Wall Street Journal, 44 Broad St., New York 4, N. Y.



James Webb Young

"Knowledge," Jim Young once wrote, "is the power to predict. What an area of ignorance that leaves in advertising!"

In a career as copywriter and educator that bridged two centuries, James Webb Young would do much to dispel that ignorance. Though never formally educated, he engaged in a process of self-education that lasted a lifetime. With a wry, down-home humor masking an instinctive business genius, Young let the world give him an education. In return, it taught him how to sell.

In his mid-teens, as an office boy with the Western Methodist Book Concern, he tried his hand at direct mail letters for the firm. When his results drew a 1000 percent increase in response, James Young had found his calling and his philosophy. As he later remarked—he "... always thought the only difference between ad men and preachers was a sense of direction."



There isn't a girl who can't have the irresistible, appealing smoothness of perfect daintiness.

Within the Curve of a Woman's Arm *A frank discussion of a subject too often avoided*

A woman's arm! Poets have sung of a poet's arms have painted its beauty.

It should be the daintiest, sweetest thing in the world. And yet, unfortunately, it isn't always.

There's an old offender in this case to perfect daintiness—an offender of which we ourselves may be ever so unconscious, but which is just as truly present.

Shall we discuss it frankly?

May a woman who says, "No, I am never annoyed by perspiration," not know the facts—does not realize how much sweeter and daintier it would be if she were entirely free from it.

Of course, we aren't to blame because man has made us that the perspiration glands under the arms are more active than anywhere else. Nor are we to blame because the perspiration which runs under the arm does not evaporate readily as from other parts of the body. The curve of the arm and the constant wearing of clothing have made normal perspiration there impossible.

Would you be absolutely sure of your daintiness?

It is the chemicals of the body, not perspiration, that cause odor. And even though there is no active perspiration, the apparent moisture—there may be under the arms an odor unnoticed by others, but distinctly noticeable to

others. For it is a physiological fact that persons troubled with perspiration odor seldom can detect it themselves.

Fastidious women who want to be absolutely sure of their daintiness have found that they could not trust to their own consciousness; they have felt the need of a toilet water which would insure them against any of this kind of underarm unpleasantness, either moisture or odor.

To meet this need, a physician formulated Odorono—a perfectly harmless and delightful toilet water. With particular women Odorono has become a toilet necessity which they use regularly two or three times a week.

So simple, so easy, so sure

No matter how much the perspiration glands may be excited by exertion, nervousness, or weather conditions, Odorono will keep your underarms always sweet and naturally dry. You then can dismiss all anxiety as to your freshness, your perfect daintiness.

The right time to use Odorono is at night before retiring. Put it on the underarms with a bit of absorbent cotton, only two or three times a

week. Then a little talcum dusted on and you can forget all about that sort of all embarrassing—perspiration odor or moisture. Daily baths do not lessen the effect of Odorono at all.

Does excessive perspiration ruin your prettiest dresses?

Are you one of the many women who are troubled with excessive perspiration, which ruins all your prettiest blouses and dresses? To endure this condition is so unnecessary! Why, you need never spoil a dress with perspiration! For this sweeter trouble Odorono is just as effective as it is for the more subtle form of perspiration annoyance. Try it tonight and notice how exquisitely fresh and sweet you will feel.

If you are troubled in any unusual way or have had any difficulty in finding relief, let us help you solve your problem. We shall be so glad to do so. Address Ruth Millie, The Odorono Co., 719 Blair Avenue, Cincinnati, Ohio.

At all toilet counters in the United States and Canada, 60¢ and \$1.00. Trial size, 25¢. By mail postpaid if your dealer hasn't it.

Address mail orders or requests as follows:

For Canada to The Barker-Hale Co., 40 Adelaide St., East, Toronto, Ont. For France to The Agents American, 10 Avenue de l'Opéra, Paris. For Switzerland to The Agents American, 17 Boulevard d'Orléans, Geneva. For England to The American Drug Supply Co., 4 Northampton Street, London, W. C. 2. For Mexico to H. E. Carter & Co., 14 Centre St., Mexico City. For U. S. to The Odorono Co., 719 Blair Avenue, Cincinnati, Ohio.

Dr. Lewis B. Allen, head of the famous Washburn Laboratories, Washburn, Massachusetts, says:

"Experimental and practical tests show that Odorono is harmless, economical and effective when applied as directed, and will insure within ten days that the health."

By 1919, Young was joint manager of J. Walter Thompson's Western Operations—less than six years after joining the firm in Cincinnati. An association with them—as copywriter, client, and consultant—continued throughout his career. His talents as organizer made him one of the key architects of Thompson's international expansion during the twenties . . . at the same time his talents as writer made his reputation within the industry. In these, his most productive years, he wrote "Within the Curve of a Woman's Arm" . . . the first of his three ads included in *The 100 Greatest Advertisements*. It has been called the ad that introduced sex into advertising. Though over 200 readers cancelled their subscriptions, Young kept his perspective as copywriter when he remarked: "Several

Ad Council

women who learned I had written this advertisement said they would never speak to me again—that it was 'disgusting' and 'an insult to women'. But the deodorant's sales increased 112 percent that year."

For the next ten years, Young withdrew from the agency side of advertising, dividing his time between farming and education. In addition to three textbooks on advertising, he lectured on Business and Advertising at the University of Chicago and completed a study of the agency compensation system for the industry.

In 1939, the war drew Young out of retirement. Sensing America's impending involvement, he accepted a job with the Commerce Department developing a series of ads to counteract the effects of Nazi propaganda in South America. As the war neared, he rejoined Thompson and set out to create the War Advertising Council.

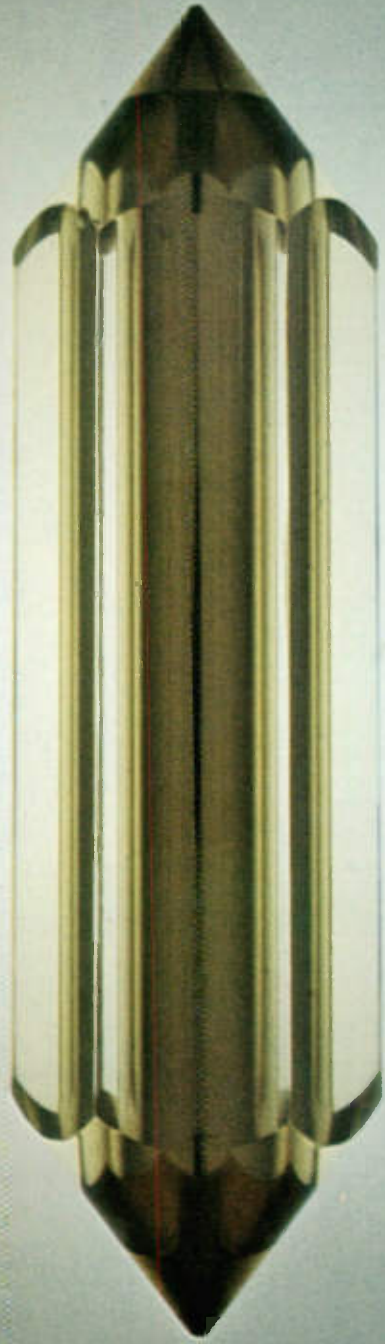
Less than two months before Pearl Harbor, Young addressed the first joint meeting of the AAAA and ANA with his proposal for a vast public service operation. Recognizing the need to make advertising an integral part of the war effort, the idea eventually raised millions on behalf of War Bonds, the Red Cross, USO, Victory Gardens and War Plant Punctuality. At war's end, recognizing the council's benefits, he converted it to peacetime use—becoming founder and first chairman of the Advertising Council.

Although in his sixties, James Webb Young became even more productive in the postwar years. Awarded an honorary law degree, he continued to make advertising responsive to the needs of a growing America, serving as consultant to information for the Marshall Plan. While supervising the first nationally run and quoted cosmetic success, "She's lovely. She's engaged. She uses Ponds," Young wrote a fourth advertising textbook and a novel each year over a ten year span.

In 1964, he retired a second time from Thompson to return again to his farm in New Mexico. Continuing his role as advisor and educator, he became deeply involved in the problems and culture of the Southwest Indians playing an active part there until his death in Santa Fe in the Spring of 1973.

James Webb Young was many things to many people. He lived his life with the same fullness he gave to advertising: "Written with passion, as good copy ought to be."

THE GOLD AWARDS



11

Art Director: Jim Handloser
Copywriter: Frank DiGiacomo
Designer: Jim Handloser
Photographer: WABC-TV News
Agency: Della Femina, Travisano
& Partners, Inc.
Client: WABC-TV

13

Art Director: Stan Block
Copywriter: Adam Hanft
Photographer: Bruce Buchenholz
Agency: Rosenfeld, Sirowitz & Lawson
Client: WABC-TV



THIS JUNKIE HAS A FIFTY DOLLAR A DAY HABIT.

He won't be born for 5 months. He weighs one thirteenth of an ounce and is less than an inch long.

And he's as much of a junkie as someone who's 35 years old and shoots into the vein of his leg.

Tonight, Geraldo Rivera will take a close hard look at the junkie population of New York that hasn't even been born yet. Last year alone 1,500 mothers with a monkey on their back gave birth to babies with a monkey on theirs.

Sometimes if the mother goes through withdrawal while she's pregnant, the baby never gets born. He goes through cold turkey too. And in the process will simply kick himself to death.

The program is an Eyewitness News

Special called "The Littlest Junkie." And it not only explores the problem with agonizing honesty.

But it sets forth what's being done, what should be done before it's too late. And what a pregnant mother can do if she's not only eating for two but shooting for two.

So watch tonight and see what the 70s have done to the miracle of childbirth.

TONIGHT 7:30
THE LITTLEST JUNKIE

With Eyewitness News
Correspondent Geraldo Rivera

Are you overlooking an enormous market?

For approximately four million American men, your large assortment of underwear probably isn't large enough: men 6'2" and taller and men 220 pounds and heavier.

To cover this market, Jockey makes two special lines of underwear, Big Man And Tall Man, in a variety of styles: T-shirt, V-neck T-shirt and athletic shirt; Brief, boxer and Midway.

Each line has a greater profit margin than regular sizes.

So you can make big money by putting big men into our underwear.

Jockey Tall Man and Big Man Underwear



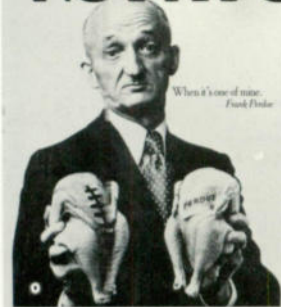
108

Art Director: Lou Colletti
 Copywriter: Larry Spector
 Designer: Lou Colletti
 Photographer: Tony Petrucelli
 Agency: Levine, Huntley, Schmidt
 Client: Jockey International, Inc.

131

Art Director: Sam Scali
 Copywriter: Ed McCabe
 Designer: Sam Scali
 Photographers: Alan Dolgins
 Phil Mazzurco
 Agency: Scali, McCabe, Sloves, Inc.
 Client: Perdue Farms Inc.

WHEN IS A CHICKEN NOT A FOOTBALL?



When it's one of mine.
 Frank Perdue

When you sell my chickens, you don't have to kick them around.

Perdue chickens are so good people expect to pay more for them. And, in a smart retailer's store, they do.

Example: a small chain increased their sale price on chickens by offering Perdue chickens at 39¢ a pound and ended up selling just as many as ever.

A nationwide chain took on Perdue chickens exclusively. They used to have sales on chickens at 29¢ a pound. They now sell Perdue chickens at a regular price of 39¢ per pound and have very few sales for their volume on chickens at 29¢.

A large chain that had been selling chickens at 29¢ or ten consecutive months took on Perdue at 39¢. Then they raised the price to 39¢. Their earnings are approximately comparable to previous fast-food chicken prices.

If you'd like to talk about taking on Perdue chickens, call me at 88-242-7951 and we'll set up an appointment.

And I can't convince you that you'll make more money on my chickens than on those you're selling now, do what I do.

Kick me out.

It takes a tough man to sell a tender chicken.



HOW I BECAME THE CHIQUITA OF THE CHICKEN BUSINESS.



By Frank Perdue

First I identified my best-selling Perdue chickens with special wing tags to separate them from the competition. Then I went on television, radio and down into the stores to sell people how good my chickens are. I told them about my high quality standard. And I offered them money back if they weren't completely satisfied.

Then I supplied stores carrying Perdue chickens with money promoting Perdue chickens.

So how's that? Perdue don't go into their stores and ask for chicken anymore. Now they ask for Perdue.

So how's that? Perdue is by and far the largest-selling brand of chickens in New York. You might say I've become the top banana in the chicken business around here.

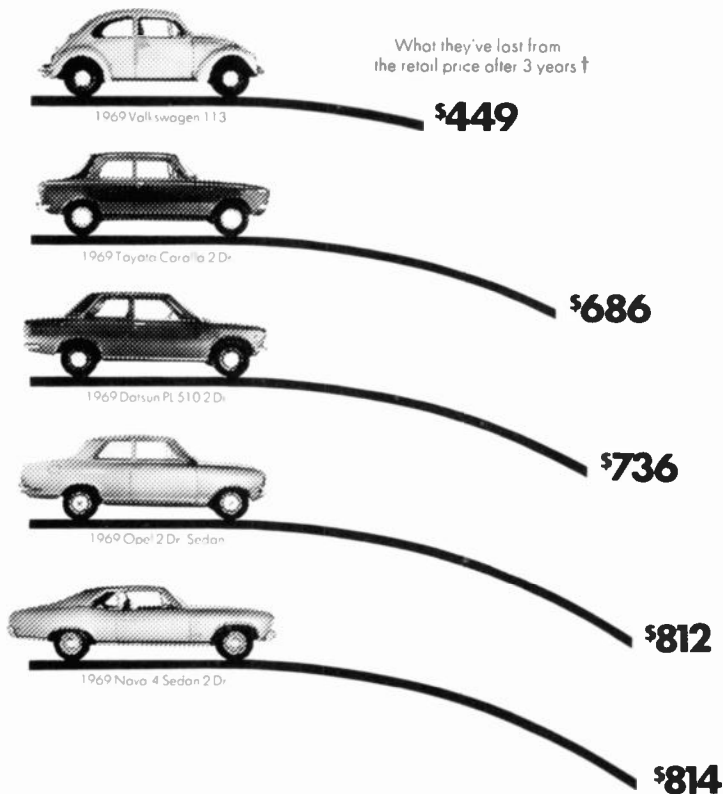
If you're still nervous around your chickens why don't you start selling Perdue? Call me at 88-242-7951 for more information. If the line is busy, please try again. A lot of you are going out of the chicken business these days.

IT TAKES A TOUGH MAN TO SELL A TENDER CHICKEN.

157

Art Director: Joe Cappadona
Copywriter: Ed Butler
Designer: Joe Cappadona
Photographer: Menken/Seltzer
Agency: Doyle Dane Bernbach Inc.
Client: Volkswagen of America

How fast can a \$2,000 car go downhill?



† If your economy car is depreciating almost as fast as you can pay for it, maybe you're being taken for a ride.

IS YOUR CAR PASSING INSPECTION BUT FLUNKING LIFE?

The true test of a car's condition is not that it passes state inspection but rather how many annual inspections it's around to take. In Sweden, where the yearly government inspection covers about 200 points, Volvos have a life expectancy of 14 years. So if you think your car is just scraping by, get a Volvo from us. It's built to be more than just passable.



**DEALER
NAME**

WHERE VOLVOS COME FROM, A CAR MUST EAT UP THE ROAD, NOT VICE VERSA.

...which winners are our letters. With shub and raw salt on the road half the time, a car can be eaten away in short order. Volvo is protected as well as a Volvo's very V-6 engine, our aluminum has a 100 under stress promoting its endurance. Vulnerable body parts are made of auto-overseas galvanized steel. And instead of shiny chrome trim, which rusts, Volvo has shure, stainless steel and aluminum which don't.

So come buy a Volvo from us. Even if the winter here kind of the cars should be.



**DEALER
NAME**

171

Art Directors: Joe Schindelman
Bill Berenter
Copywriters: Ray Myers
Tom Nathan
Designer: Joe Schindelman
Photographers: Joel Meyerowitz
Malcolm Kirk
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

173

Art Director: Don Slater
Copywriter: Jim Parry
Agency: Parry Associates
Client: Zero Population Growth

When was the last time you had your period?

If you're two weeks overdue, don't wait. Consult your doctor. And if you are pregnant and you want an abortion, consult us.

We can help you get a legal, safe, inexpensive abortion. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

Even if you got your period yesterday, we're a good number to remember: (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

The main difference between a \$150 abortion and a \$1000 abortion is the doctor makes an extra \$850.

Expensive abortions are a hangover from when abortions were illegal. But today we can help you get a legal, safe and inexpensive abortion. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

We know some doctors who care more about people than money.

Call us at (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

The alternative to a wire coat hanger is (212) 489-7794.

There is such a thing as a legal, safe, inexpensive abortion. By an M.D. in a clinic or hospital. And we can help you get it.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

In the long run, a do-it-yourself abortion can be a lot costlier.

Call us at (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

Shake and bake.



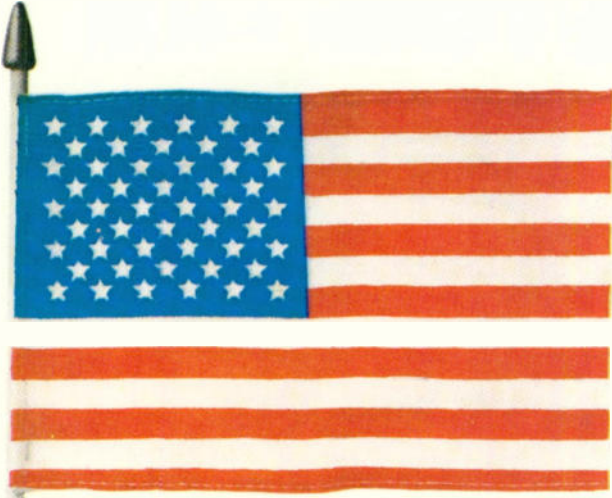
American Airlines to Hawaii

176

Art Director: Stan Jones
Copywriter: David Butler
Photographer: Carl Furuta
Agency: Doyle Dane Bernbach Inc.
Client: American Airlines

194

Art Director: Joe Gregorace
Copywriter: Peter Nord
Designer: Joe Gregorace
Photographer: David Spindell
Agency: Solow-Wexton, Inc.
Client: ILGWU



Made in Japan.

Every year, Americans salute more and more American flags that weren't made in America. Flags that bear the stars and stripes and little tags reading Made in Japan or Taiwan or Hong Kong.


Those flags aren't the only things with such labels. As low-wage, foreign goods flood the market, American industries shut down. As industries shut down, people lose jobs.

When people lose their jobs, they can't buy the things you make. Chances are if Betsy Ross

(the Philadelphia seamstress who made the first American flag for George Washington) were alive today, she'd be standing in line for her unemployment check.

So help yourself and help us by looking for the union label in everything you buy. You can find our label in women's and children's garments.

This label stands for the creativity of American design, the skill of American workmanship, the importance of American jobs.



Union Label Department, International Ladies' Garment Workers' Union, 22 W. 38th Street, New York, N. Y. 10018



250
 Art Directors: Seymour Chwast
 Herb Lubalin
 Editor: Bill Maloney
 Designers: Herb Lubalin
 Seymour Chwast
 Artist: Ellen Shapiro
 Agency: Lubalin, Smith, Carnase, Inc.
 Push Pin Studio
 Client: Citizens Committee for
 McGovern/Shriver

RICHARD M. NIXON OCTOBER 9, 1968:

**"THOSE WHO
 HAVE HAD A CHANCE
 FOR FOUR YEARS AND
 COULD NOT PRODUCE
 PEACE SHOULD NOT
 BE GIVEN
 ANOTHER
 CHANCE!"**

The One & Only Nixon

256

Copywriter: Ed McCabe
Producer: Ed McCabe
Production Company: The Mix Place
Agency: Scali, McCabe, Sloves, Inc.
Client: Perdue Farms, Inc.

Giblets

60-second

ANNCR.: Ladies and gentlemen, the President of Perdue Farms, Mr. Frank Perdue. . .

FRANK PERDUE: Some women have told me that when they get a chicken home, they find they've been gypped on the giblets. They bought a chicken without an interior. I wouldn't stand for that. I think when you pay for a chicken, you should get a whole chicken. Not an empty shell. I pack my tender, young Perdue chickens with all the things a chicken should be packed with. Liver, gizzard, heart, neck, and recipe. The recipe is there so that you'll know what to do with the giblets once you've got them. Instead of wasting them all on your cat.

If you're willing to settle for less in a chicken, that's your business. But I can't see it. Next thing you know someone will be trying to make the wings optional.

ANNCR.: When it comes to chicken, Frank Perdue is even tougher than you are. He *has* to be. Because every one of his chickens comes with a money-back quality guarantee.

It takes a tough man to make a tender chicken.
Perdue.

271

Composers: William Backer
Billy Davis
Roger Cook
Roger Greenaway
Billy Ed Wheeler
Producer: Billy Davis
Production Company: A.I.R. London
Sherman, Kahan
Agency: McCann-Erickson, Inc.
Client: Coca-Cola, U.S.A.

Getting This World Together

60-second

(WORDS AND MUSIC)

SONG: Together—*together*—*together*
—*together* . . .

Getting this world together
Getting this world together
Putting our dreams together
Putting our dreams together
Pull up a friendly chair
Show someone that you care . . .

(Hey) talk about what you feel now
Talk about what you feel now
Talk about what is real now
Talk about what is real now
Let's have some Coca-Cola
And talk it over now . . .

Getting this world together . . . (getting this world together)
Putting our dreams together . . . (sharing our dreams)
More people talk it over
Having a Coca-Cola
For sitting and talking it over
It's the real thing . . . (Coca-Cola) . . .

Let's have some Coke together
It's the real thing . . . (Coke is) . . . (Coca-Cola)
Coca-Cola . . . (getting this world together)
It's the real thing
Coca-Cola
Let's have some Coke together
It's the real thing
Coke is . . .

Life Is

60-second

Have a Good Day

60-second

291

Art Director: Roy Grace

Copywriter: Marcia Bell Grace

Designer: Roy Grace

TV Directors: Roy Grace

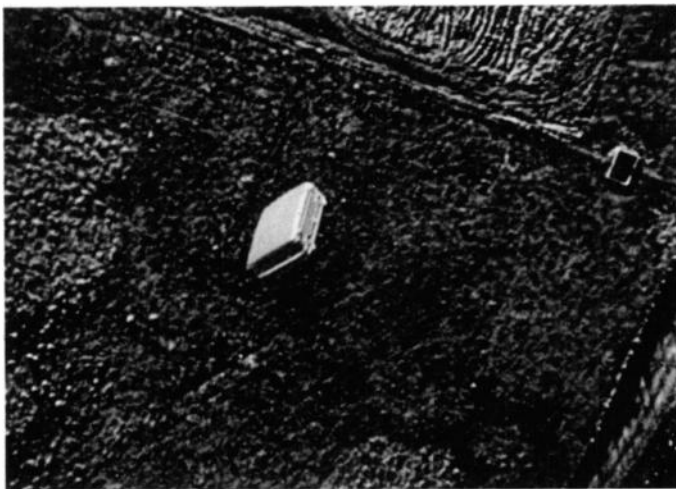
Bob Gaffney

TV Producer: Susan Calhoun

Production Company: Associates & Lofaro

Agency: Doyle Dane Bernbach Inc.

Client: American Luggage Works



Flying

30-second

OPEN ON SUITCASE FALLING OUT OF UNSEEN HELICOPTER

SUPER: SLOW MOTION PHOTOGRAPHY

(SFX THROUGHOUT: WIND WHIRLING)

SLOW MOTION SHOTS (FROM GROUND) OF SUITCASE TUMBLING THROUGH THE SKY

MAN: What would you call a suitcase . . .

SUITCASE STILL FALLING

that could fall five hundred and fifty feet . . .

and survive twenty-two out of twenty-six times?

SUITCASE LANDS ON THE GRASS (SFX: CRASH AS LANDS) SUITCASE BOUNCES, THEN SETTLES

WOMAN: Fantastic!

MAN: No. American Tourister.

SUPER: AMERICAN TOURISTER FROM \$20

311

Art Director: Sam Scali

Copywriter: Ed McCabe

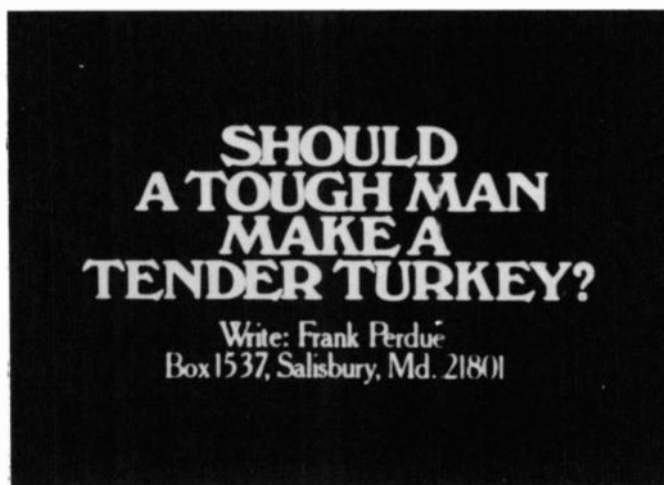
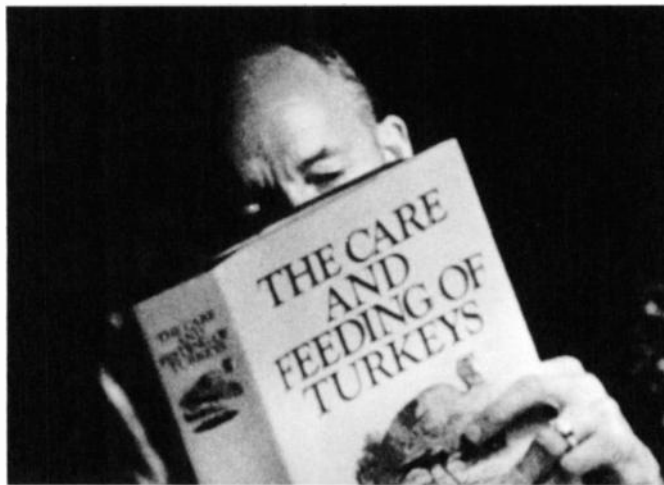
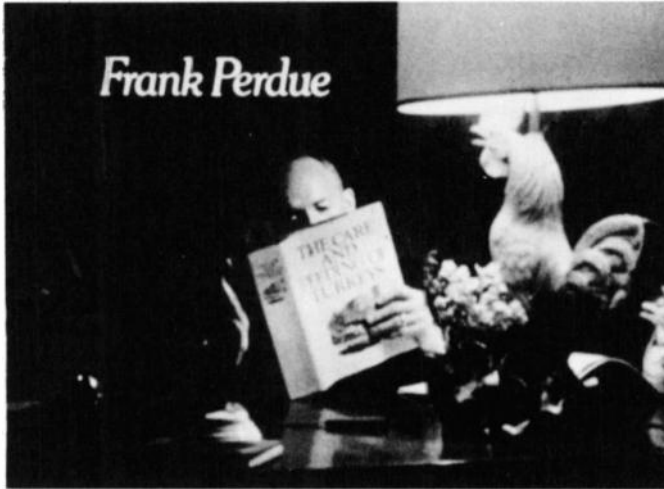
TV Director: Franta Herman

TV Producers: Sam Scali
Ed McCabe

Production Company: Televideo Productions

Agency: Scali, McCabe, Sloves, Inc.

Client: Perdue Farms, Inc.



Turkey

30-second

FRANK PERDUE ALONE IN HIS DEN READING A BOOK ON "CARE AND FEEDING OF TURKEYS"

(SILENT)

PERDUE (FACE FRONT): Recently, a lady told me she had a great Perdue turkey. That's odd. I never raised a turkey.

I'm strictly a chicken man . . . But it's not a bad idea.

PERDUE SERIOUS (FORWARD)

A turkey as good as a Perdue chicken. It would require a lot of work. And I'm not going to waste my time if you're happy with the turkeys you're getting now.

Let me know what you think.

(PERDUE GOES BACK TO READING "THE CARE AND FEEDING OF TURKEYS")

SUPER: SHOULD A TOUGH MAN MAKE A TENDER TURKEY? Write: Frank Perdue

Parts Inspection

30-second

Parts

30-second

333

Art Director: John Danza

Copywriter: Ed McCabe

TV Director: Bo Widerberg

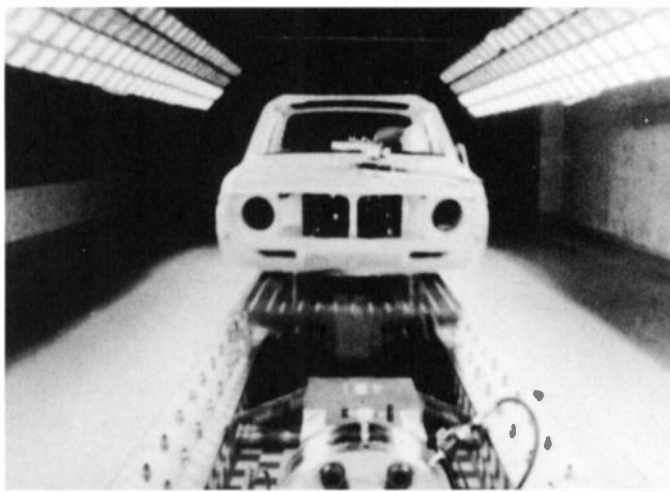
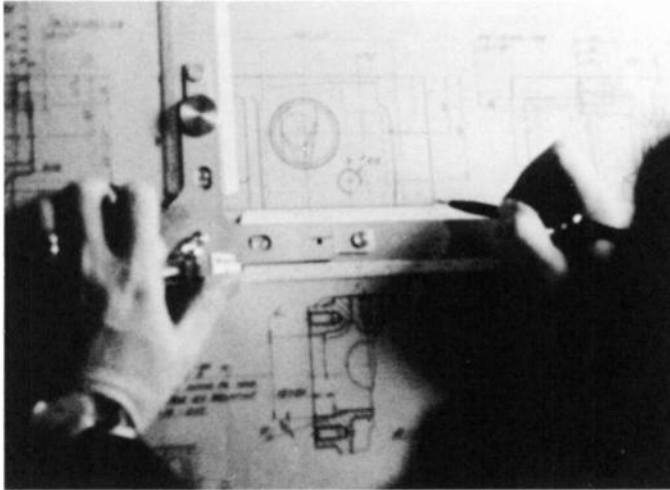
TV Producers: John Danza

Ed McCabe

Production Company: James Garrett & Partners

Agency: Scali, McCabe, Sloves, Inc.

Client: Volvo, Inc.



Engineering

60-second

SCENE TAKES PLACE IN A VOLVO FACTORY IN SWEDEN.

OPEN ON CU OF PRECISION WORK BEING DONE BEFORE BLUEPRINT AND DIALS

MAN (VO): In Sweden precision is a national preoccupation.

CAMERA MOVES TO CORRIDOR WHERE ENGINEERS ARE ALL AT WORK

Ours is a nation of engineers. Engineering is the largest industry, employing nearly 40 percent of the total labor force.

CAMERA ROAMS FACTORY WITH VIEWS OF ENGINEERS AT THEIR WORK

MOVE TO CAR ON LIFT

(SFX: UNDER)

Thirty-five engineers to every styling. Which shows where we put the emphasis.

We have to. Since Volvo is the largest selling car in Sweden a lot of our customers are engineers too.

CU MAN WORKING ON CAR

LONG VIEW OF CAR ON RACK

MAN AT CONTROL PANEL

VIEW OF VOLVO

VIEW INSIDE OF MECHANICAL

MAN GIVING CAR A WORKOUT

(SFX)

Volvo. We build them the way we build them because we have to.

SUPER: VOLVO over tracks.

Sauna

60-second

Swedish Winter

60-second

344 / 360

Art Directors: Bob McDonald
Manny Perez
Copywriter: Helen Nolan
Cameraman: Steve Horn
TV Director: Steve Horn
TV Producer: Manny Perez
Production Company: Horn/Griner Productions
Agency: Young & Rubicam International, Inc.
Client: New York City Drug Addiction Agency



Karen

60-second

FATHER: Karen, are you going to have something to eat?

KAREN (AGITATED): I can't. I'm going out. Daddy, I need \$20.00.

FATHER: What for? Hey, hey, what's the matter?

KAREN: Daddy, I'm sick . . . I did it again.

FATHER: You mean, you're back on drugs? Are you back on drugs, Karen?

KAREN: Yes, yes, yes, yes.

FATHER: But you promised. . . .

KAREN: I'm sorry. I'm sorry, it's the last time, Daddy. I promise, it's the last time. I'll go to the hospital, I'll get help, it's the last time, Daddy. Daddy, you've got to give me \$20.00.

FATHER: No.

KAREN: I need the money, I need it now, Daddy, please, help me, help me .

FATHER: All right, baby. All right. Here, here, that's all I've got.

ANNCR. (VO): The only thing worse than what drug addicts do to the people they love, is what they do to themselves.

The Animal

60-second

JOEY: Hey man, what's happenin'? I'm sick. I need a bag.

PUSHER: Ten dollars, Joey.

JOEY: I only got five.

PUSHER: Ten dollars.

JOEY: Hey come on, you know I'm good for it.

PUSHER: Joey, the stuff is dynamite. Ten dollars or nothing.

JOEY: Please, please man . . .

PUSHER: Joey, get the money.

ANNCR. (VO): This is a drug addict. Unlike a man, he has no sense of right and wrong. No use for reason. He only feels. And what he feels most of the time is fear. He runs away from reality, because reality is what scares him most of all. He lives off human beings . . . because he's afraid to live like a human being. He's alive . . . but you couldn't call this really living.



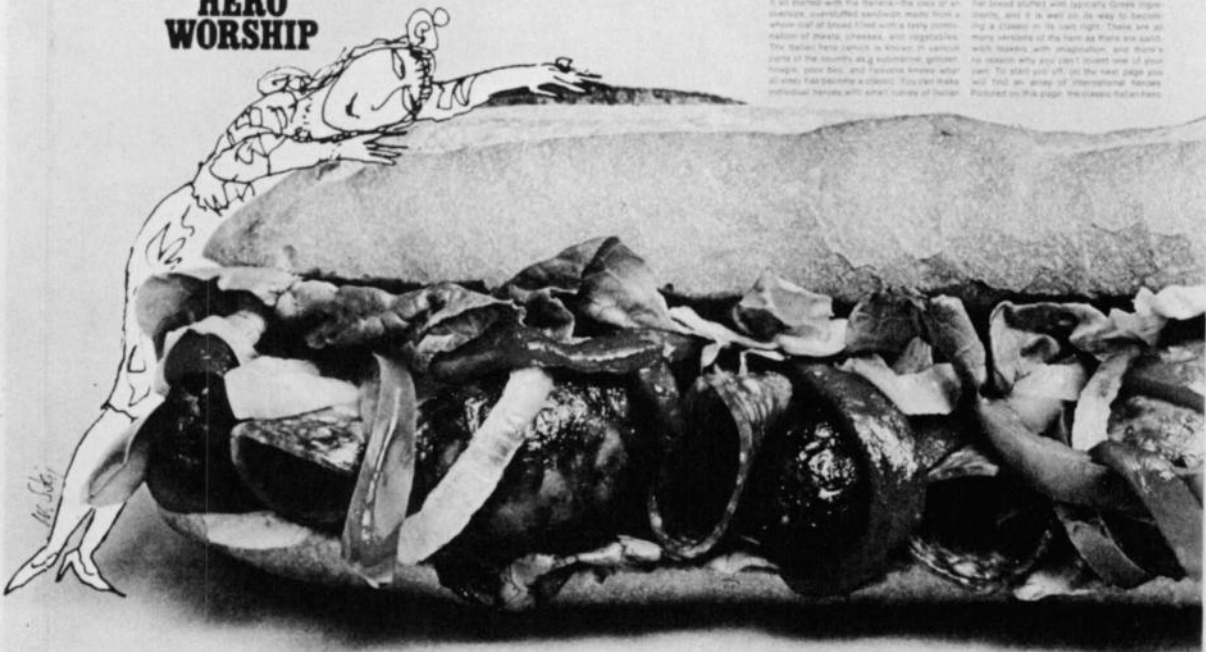
Peer Group

60-second

Karen

60-second

HERO WORSHIP



An international gallery of supersandwiches to serve the whole family during the hot days to come—and just the thing for the summer barbecue days of your very own home. It all started with the torpedo—the king of an average overstuffed sandwich made from a whole roll of bread filled with a tangy combination of meats, cheeses, and vegetables. The torpedo here (which is known in various parts of the country as a submarine, golden torpedo, pizza boat, and favorite) breaks apart all sorts of favorite meats. You can make individual torpedos with small variety of meats

small or giant ones that can be served into separate portions. Not to be outdone, Greek sailing yachts are now featuring a Greek hero, named Socrates. This is a whole loaf of Arab flat bread stuffed with specially Greek ingredients, and it is well on its way to becoming a classic in its own right. There are so many versions of this hero as there are sand- wich makers with imagination, and there's no reason why you can't invent one of your own. To start you off on the next page you will find an array of international heroes. Featured on this page: the classic Italian hero.

ILLUSTRATION BY WILLIAM STEIG
PHOTOGRAPHY BY IRWIN HOROWITZ

393

Art Director: Alvin Grossman
Writer: Alvin Grossman
Designer: Alvin Grossman
Artist: William Steig
Photographer: Irwin Horowitz
Publisher: McCall Publishing Company
McCall's Magazine

HORIZON



SUMMER 1972



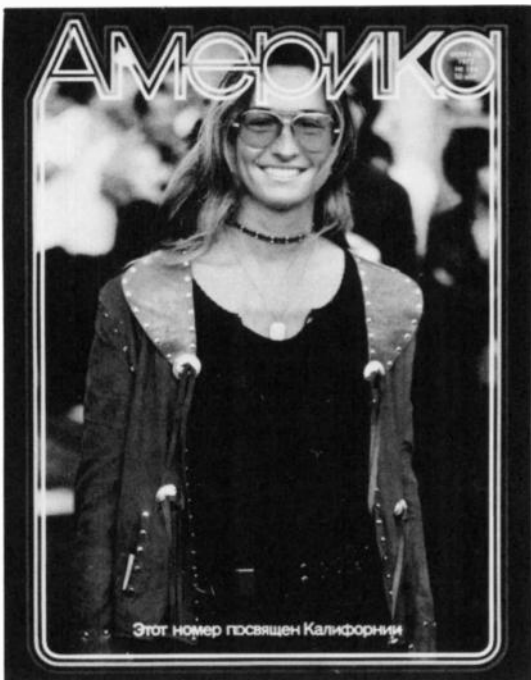
"Shockingly Mad, Madder Than Ever, Quite Mad!"

By Paul Bar... (text is small and partially illegible)



...the... (text is small and partially illegible)

419
 Art Director: Kenneth Munowitz
 Editor: Charles L. Mee, Jr.
 Designer: Kenneth Munowitz
 Publisher: American Heritage Publishing
 Horizon



424
 Art Director: Joseph R. Morgan
 Editor: Leonard Reed
 Designers: Judith Mays
 David Moore
 Joseph Morgan
 Robert Banks
 Thurman French
 Picture Editor: Lee Battaglia
 Publisher: U.S. Information Agency
 America Illustrated

447

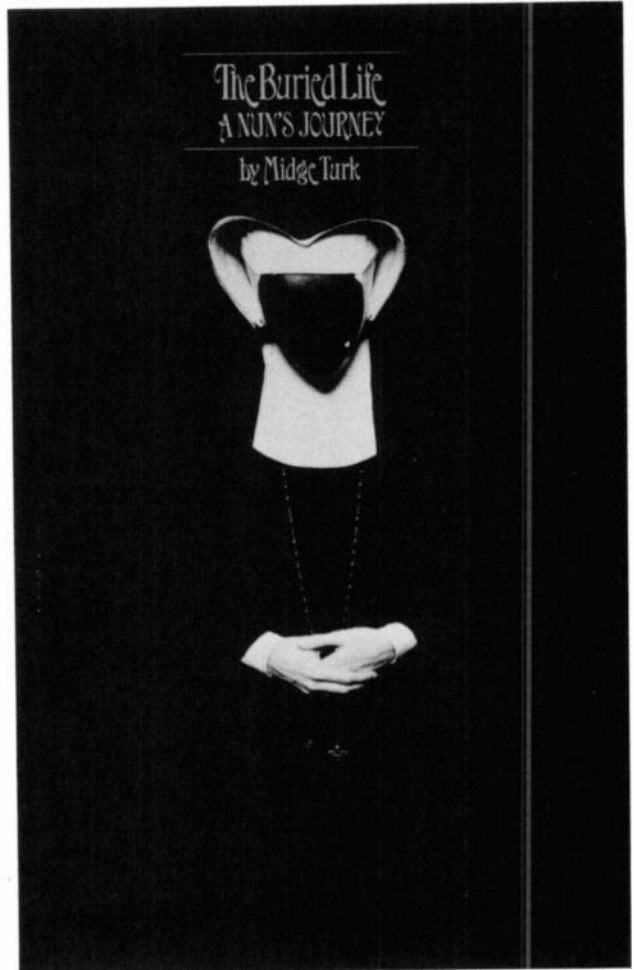
Art Directors: Milton Charles
Alan Peckolick
Designer: Alan Peckolick
Photographer: Frank Moscati
Publisher: World Publishing
Agency: Alan Peckolick Graphic Design

452

Art Director: Acy Lehman
Designer: Acy Lehman
Photographer: Nick Sangiamo
Client: RCA Records

476

Art Director: Lawrence Miller
Writers: Mordecai Siegal
Matthew Margolis
Lawrence Miller
Designers: Lawrence Miller
Vance Jonson
Artist: Reynold Ruffins
Publisher: N.Y.C. Environmental
Protection Administration
Agency: Marketing Design Alliance
Client: N.Y.C. Environmental
Protection Administration

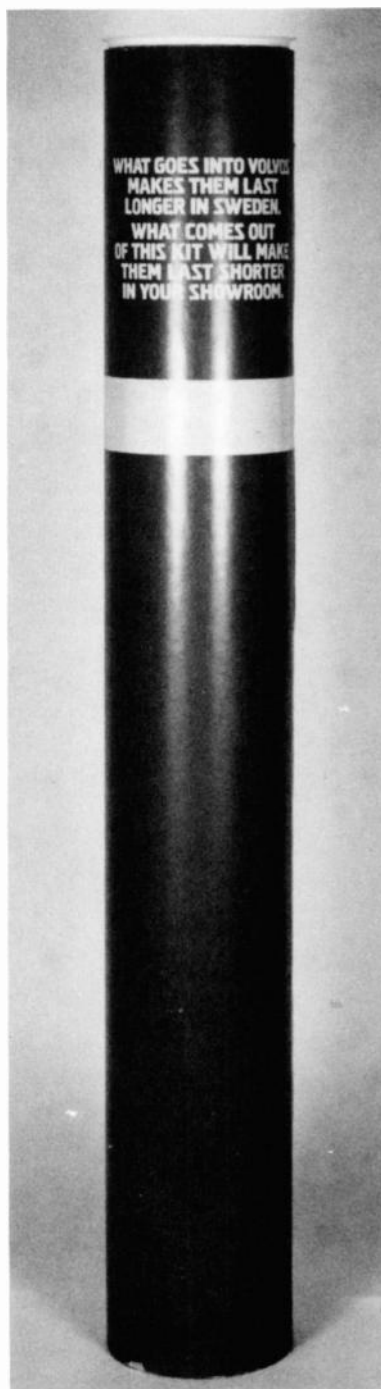
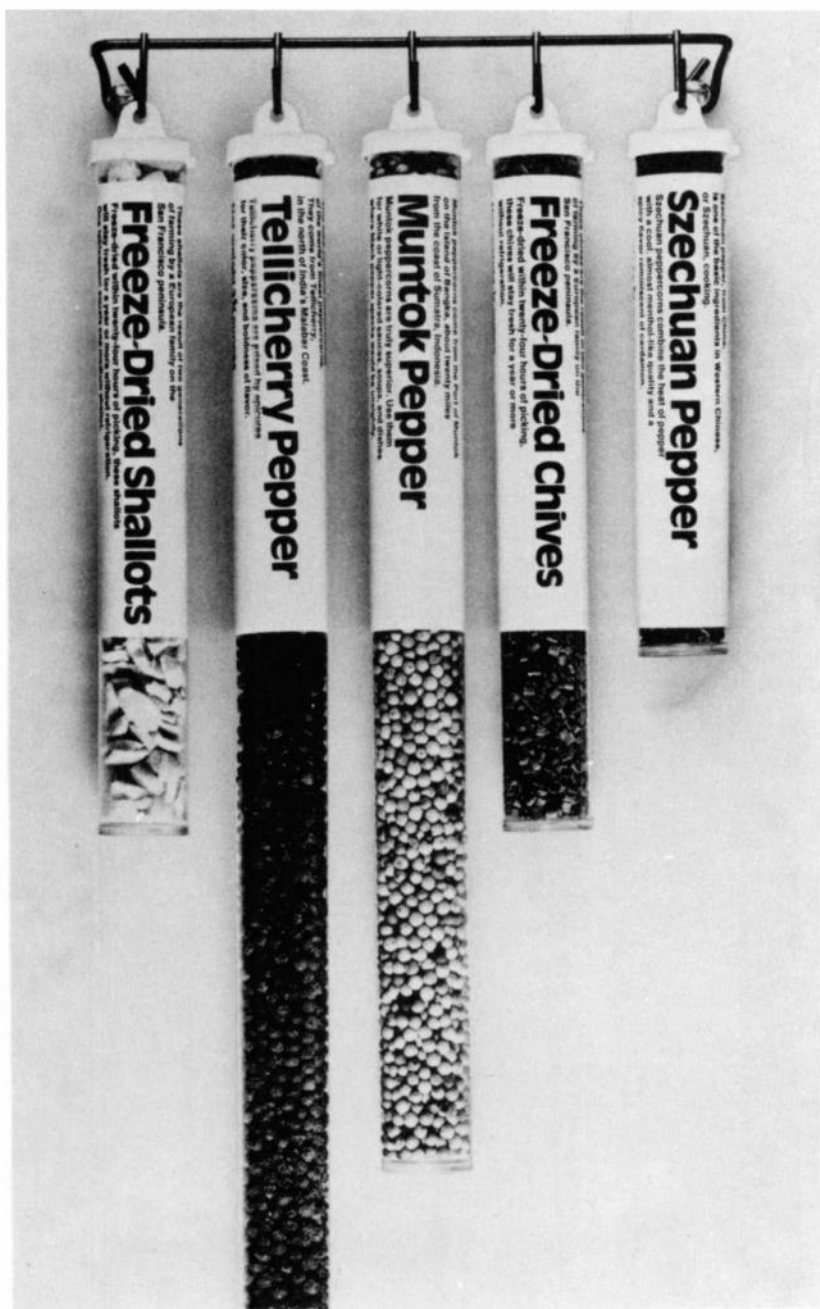


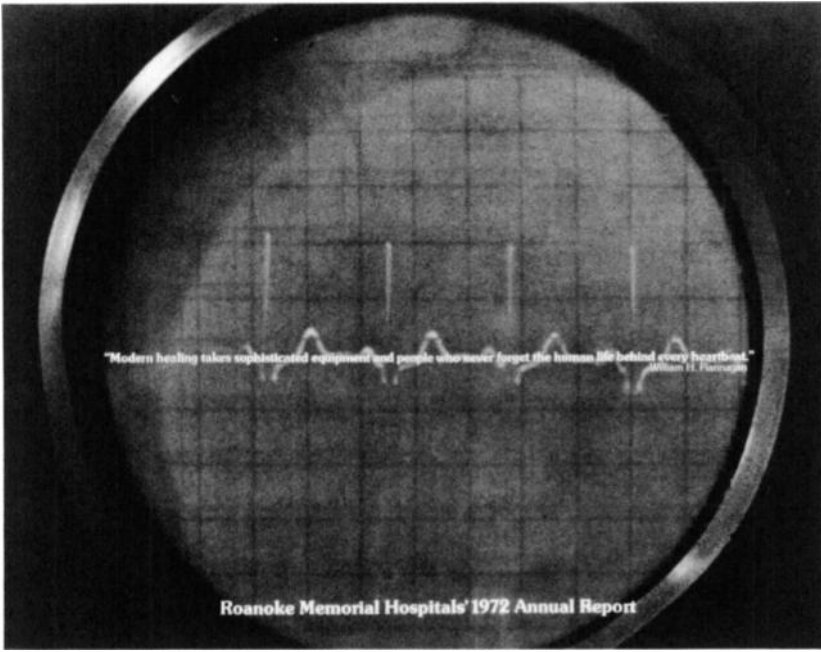
514

Art Director: Meg Crane
Designers: Ira Sturtevant
Meg Crane
Photographer: Ivor Parry
Copywriter: Ira Sturtevant
Agency: Ponzi & Weill
Client: The Flavorbank Company, Inc.

541

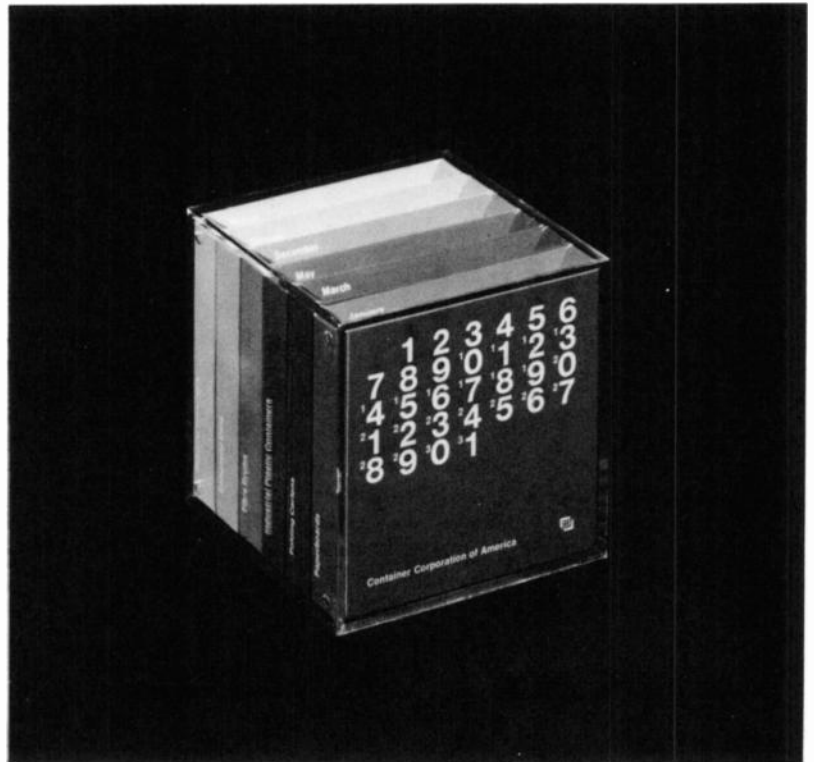
Art Director: Bill Berenter
Copywriter: Tom Nathan
Designer: Bill Berenter
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

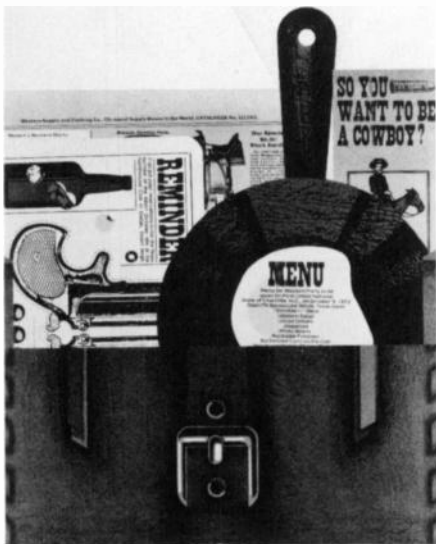
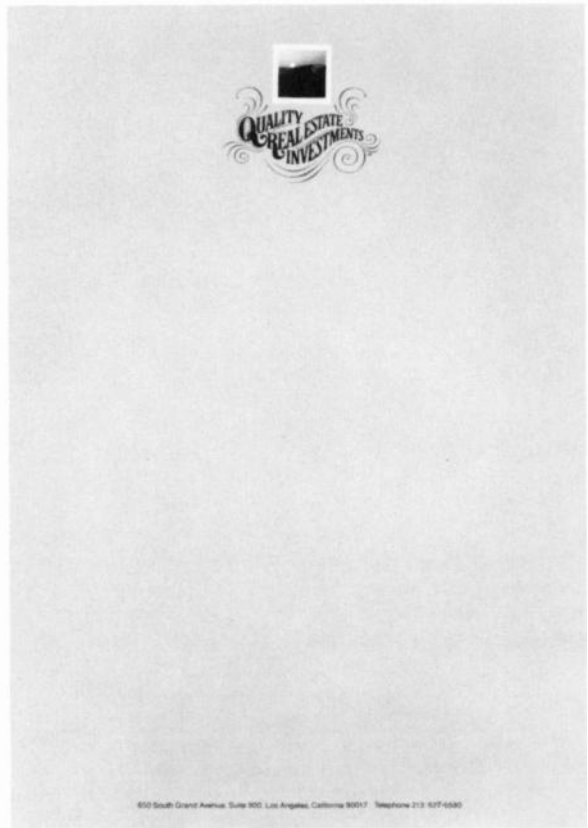




560
 Art Directors: John Chepelsky
 Kent Puckett
 Copywriter: Doris Sanders
 Designer: John Chepelsky
 Photographer: The Workshop, Inc.
 Agency: Brand Edmonds Packett
 Client: Roanoke Memorial Hospitals

582
 Designer: Bill Bonnell III
 Agency: Container Corporation of America
 Client: Container Corporation of America



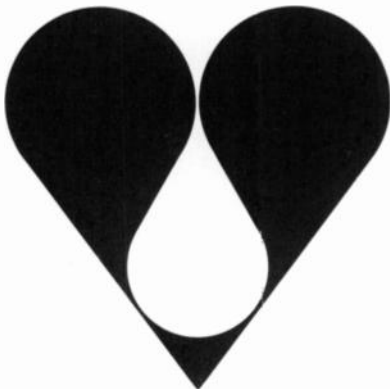


593

Art Director: Frank Rogers
 Copywriter: Jack O'Brien
 Designer: Mabey Trousdell
 Artist: Mabey Trousdell
 Agency: Kincaid Advertising
 Client: First National City Bank

620

Art Directors: Dennis Juett
 Don Weller
 Designers: Dennis Juett
 Don Weller
 Jack Hermesen
 Artist: Bob Maile
 Photographer: Don Weller
 Agency: Weller & Juett Inc.
 Client: Quality Real Estate Investments



657

Art Director: Michael Reid
 Designer: Michael Reid
 Artist: Halina Logay
 Agency: Michael Reid Design
 Client: Rush-Presbyterian-St. Luke's
 Medical Center

BOB DYLAN: The Metaphor at the End of the Funnel

But to be sure?

Editor: "Plus ça change, plus ça change." But this time, it's not just Bob Dylan (Director of Music, Peliculas Choccolatas), who used to be called "the Great Unknown" of the industry, the Director of the electric guitar. It's even more than Norman Mailer, who said, "If Dylan is a poet, I'm a basketball player." Well, we believe that Mailer is a basketball player, Jack Kerouac is the King James of the cinema, and Bob Dylan is right on and groovy, and maybe someone that says of Dylan read against the general and constant opinion of mankind for in these times or in years of time. We, of course, are not one voice; other voices are those of Frank Kermode, one of the foremost English language critics, Stephen Spender, poet and former editor of Encounter; and photographer Art Kane. Professor Kermode, indeed, takes Dylan seriously enough to have placed a book on him (dedicated by copyright: unacknowledged). Mr. Spender, as you shall see, doesn't take him seriously at all. Mr. Kane responded to the images in the Dylan songs with the pictures on the following seven pages. Finally, we called up Dylan, after months of fruitless trying, and asked the Wanderer of the microphone himself.

"Well, how do you see me?" he responded.
"Well, you kind of have metaphor at the end of a corporate funnel," we answered.
"Well, that ain't bad," he said, and hung up.



Photograph by Art Kane

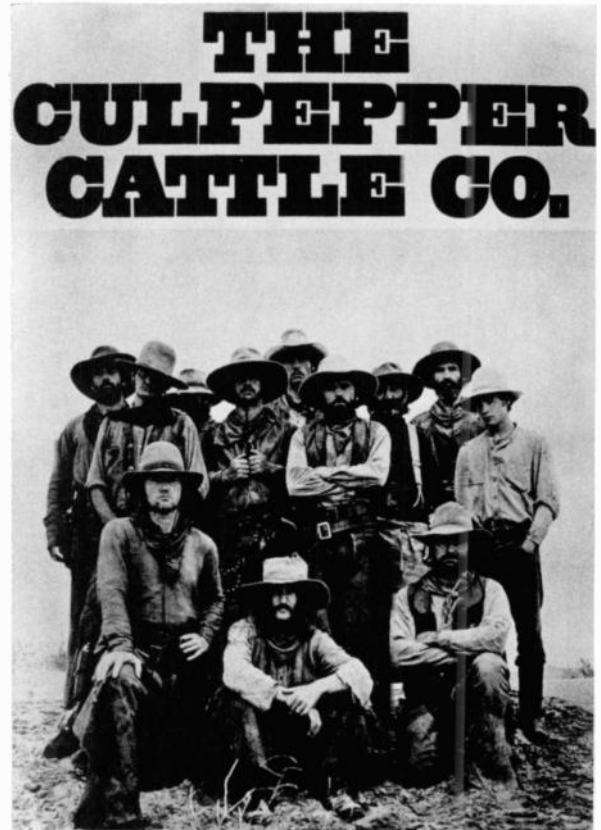
682

Art Director: Richard Weigand
Photographer: Art Kane
Writer: Bob Dylan
Publication: Esquire Magazine



706

Art Director: Stan Jones
Photographer: Dick Richards
Copywriter: John Annarino
Agency: Twentieth Century Fox
Client: Twentieth Century Fox



...Clayton turned out to have a mind of his own after all, and some of the funniest ideas eventually scandalized his readers...

...Clayton turned out to have a mind of his own after all, and some of the funniest ideas eventually scandalized his readers...

THE THE BURNING MAN

...Clayton turned out to have a mind of his own after all, and some of the funniest ideas eventually scandalized his readers...



740

Art Directors: Milton Glaser
Walter Bernard
Designers: Walter Bernard
Rochelle Udell
Artists: Paul Davis
Mark English
Burt Silverman
Publisher: New York Magazine



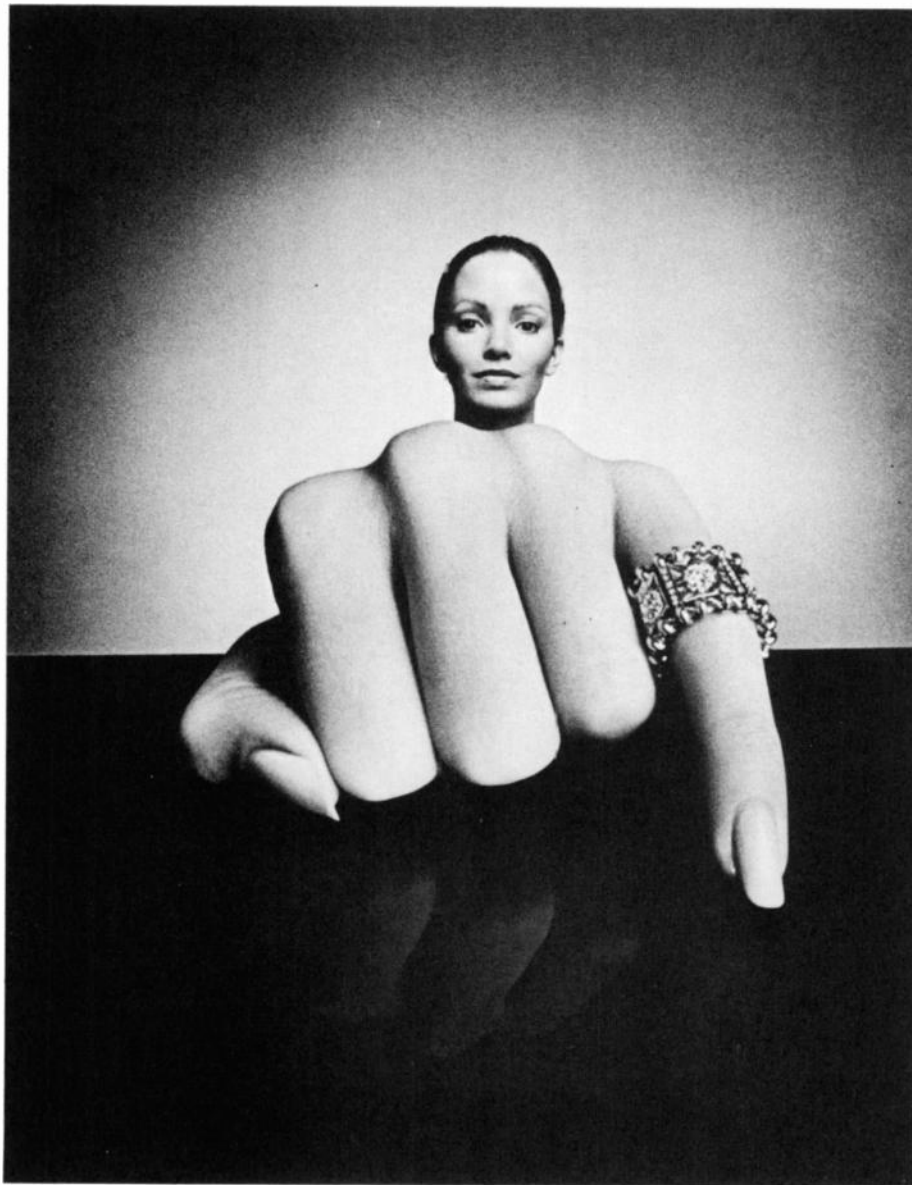
THE BURNING MAN
...Clayton turned out to have a mind of his own after all, and some of the funniest ideas eventually scandalized his readers...



THE BURNING MAN
...Clayton turned out to have a mind of his own after all, and some of the funniest ideas eventually scandalized his readers...

788

Art Directors: Howard C. Grant
Richard P. Ritter
Designers: Howard C. Grant
Richard P. Ritter
Photographer: Ryszard Horowitz
Copywriter: Diamond Information Center
Agency: N. W. Ayer & Son, Inc.
Ayer Design
Client: De Beers Consolidated Mines, Ltd.



794

Art Director: Barry Vetere
Copywriter: Jan Zechman
TV Director: Joe Sedelmaier
TV Producers: Jan Zechman
Barry Vetere

Production Company: Sedelmaier Film Productions, Inc.
Agency: Zechman Lyke Vetere, Inc.
Client: KMOX-TV



Bob Buck
10-second

OPEN ON BATHROOM. BOB BUCK ENTERS. WALKS JAUNTILY TO SINK, UP TO MIRROR

ANNCR. (VO): We've always insisted on 24 hour-a-day sportscasters.

BUCK PICKS UP TOOTHPASTE TUBE AND HOLDS IT LIKE HAND MIKE

BUCK: (A LITTLE LIKE HOWARD COSELL) Hello sports fans!

IN HIS ENTHUSIASM, BUCK SQUEEZES THE TOOTHPASTE ALL OVER HIS HAND AND PAJAMA TOP

ANNCR. (VO): What have we done?

SUPER: NEWS SERVICE
6 & 10 P.M.



Jim Bolen
10-second

Max Roby
10-second

Tom Jones
10-second



THE SHOW

ADVERTISING

Print

Radio Commercials

Television Commercials

This program is so beautiful, it has to die.

"Please, folks, don't let this one die!"
THE PITTSBURGH PRESS

"What will happen is that The Waltons will receive rave reviews, be embraced by a small, but enthusiastic audience, collect a number of awards—and vanish from the air with hardly a ripple."
DUSTY SPENCER (RTE)

"...the only entirely honest and rewarding hour I have spent on television this season."
ANN TRANE (COCOA) (RTE)

"When these kids run down the dirt road in their bare feet, you can feel the dirt between your own toes."
THE PITTSBURGH PRESS

"Totally unique, exciting TV experience."
THE MIAMI HERALD (RTE)

"The show is so natural, so totally out of the TV mode, you have to worry about its survival."
THE NEW YORKER

"Best family series on air."
THE INDEPENDENT (RTE)

That was, as you will see, the strange verdict pronounced by many television critics about a new series, "The Waltons."

The audience reaction has been unusual, too. Little children get all smiley and weepy about it, the way they do for things like My Friend Flicka, Little Women, and the Cookie Monster stubbing his toe.

But from there on up in age and sophistication, overt emotions disappear. To be replaced by little smiles of recognition. An occasional gulp. Red eyes.

And in grown men, funny little sounds and fumbblings in the dark, designed to hide the fact that a man is doing something as "unmanly" as being moved by a tender, sentimental story.

We at CBS would like to tell you what "The Waltons" is all about, but it won't be easy. Because everything we tell you can turn you off, if you relate it to similar programs with similar themes.

"The Waltons" is different. Not because it isn't "with it" and it isn't cutesy. Which it is. Not because it isn't exciting. Which it is. But because it's an honest attempt to portray a particular kind of American family during a particular time in history.

The Waltons are a large family. Seven children, the eldest eighteen, the youngest six. A mother and father. A grandmother and grandfather. Even a dog. Not a heroic Lassie dog. Not a funny, mangy dog. A dog dog.

And it's about the 1930's. Depression days. In the Blue Ridge Mountains of Virginia. The family is poor. One of the kids plays the harmonica. And it's all about how they all face life.

And that's what makes the Waltons special. *The kind of life they face.*

It has the feel of truth. The look, the texture. You can believe that there were people like this who led lives like this during times like these.

You can believe that maybe this was really how it was to grow up in tough country during tough times. How it really was to be part of a big, loving family.

It's about people who love each other, and love others. About people who care for their aged as well as their young.

And it's funny, too, because it's about a sprawling family of bright, vital individualists.

But it isn't puppy-cute. It isn't pat. And each program doesn't tightly package a moral, like a fortune cookie.

Though there is a moral, overall. Life can be tough. It can also be beautiful. Not easy. Beautiful.

"The Waltons" is on Thursdays. Opposite that funny man, Flip Wilson. And the exciting action show, "The Mod Squad."

It will remain alive until the end of this season, because some people here at CBS believe that there are enough of us around—even in this super-sophisticated day and age—who can still respond to some old-fashioned notions like respect, and dignity, and love. Who aren't embarrassed by an honest lump in the throat.

If there are enough of us, "The Waltons" may even fool the critics and live next year.

Watch "The Waltons" tonight, for a change. It may bring out the best in you.

It did in us.

"...a family in which people, real people, talk to one another... There's respect here, and affection openly displayed, and both young and old have their own dignity."
THE NEW YORK TIMES

"It's easy to get wrapped up with The Waltons. They happen to be real."
NEW YORK POST

"Breaks all the rules. Except one: It's entertaining."
CHRISTIAN SCIENCE

"Quite wonderful in every respect... beautiful in its conjuring up of a more innocent day, poignant in its relationships, a perfect gem of a tale."
THE BOSTON EVENING GLOBE

"Probably will compare with the few great ones of television history."
THE BOSTON NEWS

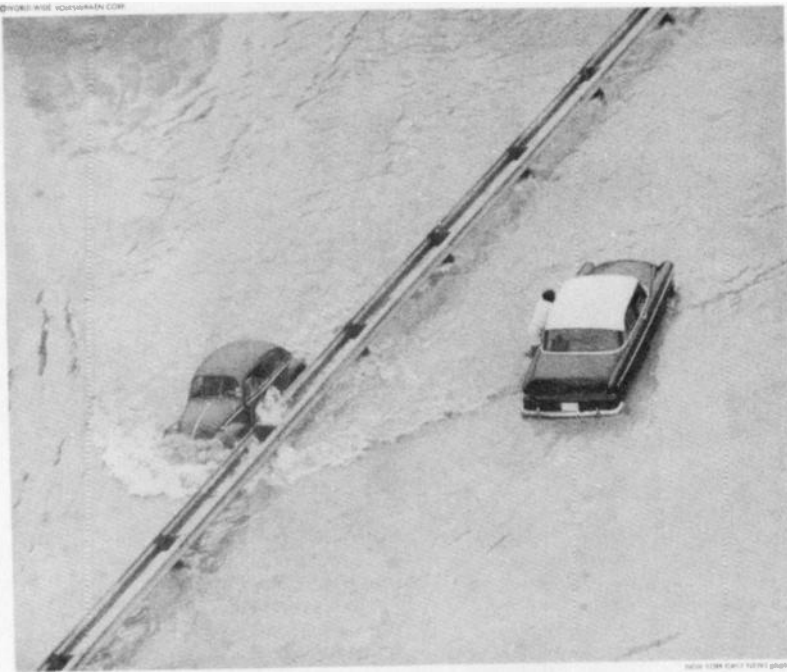
"Might be the best show commercial television has produced in years."
DAILY NEWS



Save "The Waltons"

See them tonight at 8:00 on Channel 2

©WORLDWIDE Volkswagen.com



Water Bug.

When the weather looks its worst, a Volkswagen looks its best.

And this was the picture, last Monday morning, as reported the next day in the New York Daily News.

Rush hour. On the Saw Mill River Parkway.

While thousands were stuck at home or on the road, the man in the VW was sailing along. And was one of the few who made it to work.

What made it possible?

Quite possibly the way we make the Volkswagen.

We seal the bottom of our car to the top of our car. To help protect everything inside against most things outside, including dampness.

We put our engine in the rear. Above the drive wheels. For extra traction.

We cover our car with 13 pounds of paint—outside and inside. Even in places you can't see, but which corrosion can find.

In fact, the VW is so well put together, it's practically airtight. And some of the stories you may have heard about VWs in water, aren't just stories.

But even more amazing than what a VW will go through is what a VW goes for.

What other car gives you this kind of quality at this kind of price?

 **\$1999***

2

4

MY FRESH, YOUNG CHICKENS COST LESS PER POUND THAN HOT DOGS.

Frank Perdue

Do you realize you'll pay about 75¢ a pound to purchase the lowest form of hot dogs?

But the finest form of chicken—Perdue—probably won't cost you more than 59¢ a pound.

You may think this is an unfair comparison because a pound of chicken includes the bones. And with hot dogs there is no waste. No waste?

Hot dogs, by law, can contain as much as 30% fat. But chickens by nature, can't. I've never heard of a chicken that was more than 14% fat.

Chickens are good for you. They're one of the best sources of protein there is. And they're low in calories.

Then there's the versatility factor. What can you do with a hot dog? With a chicken,

there are literally hundreds of interesting things you can do. And to prove it, I've put out my own cookbook. Send me the wing-tag from a Perdue chicken and I'll send you a copy.

Quick. Before my chickens start commanding the price they rightfully deserve.

IT TAKES A TOUGH MAN TO MAKE A TENDER CHICKEN.



To get in touch with a Perdue chicken call 800-243-6060.

5



**In a 45 mph crash,
the average head
hits the average windshield
with a force of over a ton.**

Does that make a lasting impact on your brain?
It could.

When your car hits a stationary object at 45 mph,
your brain can smash against the inside of your windshield the way a bug splatters against the outside.

And if you survive somehow, you might rather be dead than live with what's left of your face.

We're talking about passengers now, of course.

Drivers' heads don't get to the windshield so often. The driver can depend on the steering wheel to hold him back. And to tear his insides out in the process.

Now most passengers and drivers know these gruesome facts. So you'd think they'd protect themselves from windshields and steering wheels by wearing seat belts. But fewer than 40% do. You'd think they'd use shoulder belts. But fewer than 10% do.

Those are facts. Here's another:

Some 6500 men, women and children would be alive this year if they'd been wearing seat belts at one unpredictable moment last year.

Does that make a lasting impact on your brain?
Buckle up. Everybody. Every time. Please.

We want you to live. **Mobil**

5

Art Director: Lee Epstein
Copywriter: Hal Silverman
Designer: Lee Epstein
Photographer: Carl Fischer
Agency: Doyle Dane Bernbach Inc.
Client: Mobil Oil Corporation

6

Art Director: Joseph H. Phair
Copywriter: Arthur X. Tuohy
Designer: Katsuji Asada
Artist: J. Barry O'Rourke
Agency: Ketchum, MacLeod & Grove, Inc.
Client: American Insurance Association

7

Art Director: Ted Shaine
Copywriter: Diane Rothschild Hyatt
Designer: Mike Uris
Photographer: Anonymous
Agency: Doyle Dane Bernbach Inc.
Client: El Al Israel Airlines

How far do you think you can get for \$94 on your summer vacation?

If you want to go somewhere interesting and different for your vacation this summer but you don't have a lot of money to spend, we have a few good suggestions.

The Bahamas, Puerto Rico or Jamaica.

Our prices are lower because it's the off-season.

And the only thing that's really off is the price.

Because our price includes your round trip air fare, first class hotel with

private bath and some other nice things. Like perfect weather. Beautiful beaches. And fewer people around.

You can get a whole week in the Bahamas for \$94, including air fare, hotel and some other nice things.

A week in Nassau is a great way to

get away from it all. There are white beaches for you to lie on. Plenty of warm sunshine for you to soak up. And lots of things for you to do.

And we can take you to all this for only \$94.

When you arrive, we'll meet you at the airport.

We'll put you up in a first class hotel for 8 days and 7 nights.

We'll take you on a night-seeing tour of Paradise Island.

We'll take you to a night club show, and buy you a drink.

You get a car for the whole time you're there (you pay only for the gas and mileage).

We'll give you a scuba diving lesson and a sailing lesson if you want them.

And when your week is up and you're ready to go home, we'll drive you back to the airport.

The cost of all this, including your round trip air fare and double-occupancy hotel room, is only \$94.

And we have a similar one-week vacation for the same price, in Freeport

We give you a night-seeing tour of the city.

And when you're finished shopping and sightseeing, we take you back to the airport and back to San Juan.

To sum it all up, you get the best of San Juan and the best of St. Thomas.

All for the price of San Juan alone.

And the cost, including your round trip air fare and double-occupancy hotel room, is only \$179.

These are just some of the islands we can take you to at our off-season prices this summer. In fact we have more bargain vacations to more islands in the Caribbean than any other airline.

And it's available on our one-week vacations, we also have weekend and mid-week vacations.

If you would like to know more about how you can have a lot of vacation this summer, without spending a lot of money, just call a Pan Am travel agent or Pan Am Office.

Or send us your coupon.

Pan America World Airways
101 South Biscayne Blvd
Miami, Florida 33131

Yes, I'd like more information on how to have a great summer vacation without spending a lot of money.

Please send me your brochure.

Name _____

Street _____

City _____

State _____ Zip _____

My Pan Am Travel Agent is: _____



Or you can get a whole week in Jamaica for \$179, including air fare, hotel and some other nice things.

We put you up in a first class hotel in San Juan for 8 days and 7 nights.

We buy you a drink at two top night spots.

We give you a club-use pass to El Comandante Race Track. (And wash you back.)

We give you a bank of Discount Certificates good for 50¢ at 50 spots at many San Juan stores.

And after we give you all of this, we give you something else.

A day in St. Thomas.

Because as great as San Juan is, St. Thomas has something it doesn't have.

A free part.

Which means you can buy earrings, jewelry, watches and just about anything else you can think of at prices lower than just about any place else you can think of.

And not only are the prices low, your flight to St. Thomas is included.

When you arrive in St. Thomas, we meet you and take you to town.



Advertising Dept.
Esquire
THE MAGAZINE FOR MEN

On September 14, 1973, Esquire will host the party of the century. You are cordially invited to attend.

Portage will be paid by **ESQUIRE**
Dept. 4
488 Madison Avenue
New York, New York 10022

Newspaper / Single

12

Art Directors: Sam Scali
Ray Alban
Copywriters: Ed McCabe
Hy Abady
Designers: Sam Scali
Ray Alban
Photographer: James Moore
Agency: Scali, McCabe, Sloves, Inc.
Client: Barney's

13 Gold Award

Art Director: Stan Block
Copywriter: Adam Hanft
Photographer: Bruce Buchenholz
Agency: Rosenfeld, Sirowitz & Lawson
Client: WABC-TV

12

Calling all women to Barney's.



© 1977 Barney's Inc. All rights reserved. Barney's is a registered trademark of Barney's Inc. in the U.S. and other countries. Photo: James Moore. Design: Ed McCabe. Copy: Hy Abady. Agency: Scali, McCabe, Sloves, Inc.

13



THIS JUNKIE HAS A FIFTY DOLLAR A DAY HABIT.

He won't be born for 6 months. He weighs one thirteenth of an ounce and is less than an inch long.

And he's as much of a junkie as someone who's 35 years old and shoots into the vein of his leg.

Tonight, Geraldo Rivera will take a close hard look at the junkie population of New York that hasn't even been born yet. Last year alone, 1,500 mothers with a monkey on their back gave birth to babies with a monkey on theirs.

Sometimes, if the mother goes through withdrawal while she's pregnant, the baby never gets born. He goes through cold turkey, too. And in the process will simply kick himself to death.

The program is an Eyewitness News Special called "The Littlest Junkie." And it not only explores the problem with agonizing honesty.

But it sets forth what's being done, what should be done before it's too late. And what a pregnant mother can do if she's not only eating for two, but shooting for two.

So watch tonight and see what the 70's have done to the miracle of childbirth.

TONIGHT 7:30
THE LITTLEST JUNKIE
With Eyewitness News Correspondent, Geraldo Rivera.

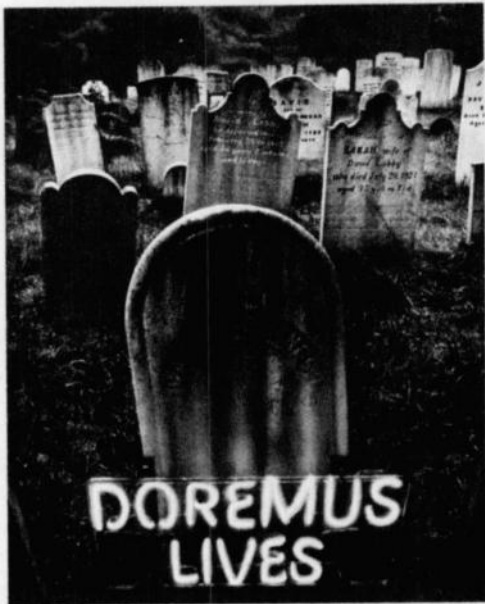
14

Art Director: Bill Hogan
Copywriter: Bob Fearon
Designer: Bob Fearon
Photographer: Jeremy Blodgett
Agency: Doremus & Company
Client: Doremus & Company

16

Art Director: Reinhold Schwenk
Copywriter: Diane Rothschild Hyatt
Designer: Reinhold Schwenk
Photographer: Steve Nichols
Agency: Doyle Dane Bernbach Inc.
Client: Sony Corporation

14



Our problem is monumental. We turn out fresh original advertising and yet we're often thought of as a solid, conservative agency specializing in what's commonly called "ombudsman" advertising. Sure, it's true that Doremus places more financial notice advertising than any other agency in the world. And we're being best in this extremely highly specialized area of advertising. But right this second, we're also a lively, growing general advertising agency. One of the most undervalued appreciated, said an expressed prospect after viewing a presentation of our broad and varied work. Commercials and print ads that sell the products and services of some of America's most prestigious companies to some of America's most thoughtful discriminating people. Quality advertising. Intelligent. Lean. To the point. Advertising that works. Because Doremus understands what turns business. And what turns people on. If yours is a quality product and you want to reach a quality audience, we can help you get through to them. Persuasively. Convincingly. Doremus & Company, 120 Broadway, New York, N.Y. 10005 (212) 984-0700.

16

Most portable dictating machines run out of tape in 15 minu



But Sony's 15-15, 30-30, 45-45, 60-60, and 90-90 portable dictating machines, you can record anything from a 2-minute memo to a 2-hour speech. Because we designed it to use standard tape cassettes. The kind you get everywhere -- from music stores to supermarkets. In your choice of 15, 30, 45 or 60 minutes per side. And you want to dictate 3 different letters, to be given to 3 different people. You'll dictate them on 3 separate short-length cassettes. (Change standard cassettes and use the cassette for a typical 15-minute.) Another time, you want to produce every word of an important large meeting. You keep in a 60-minute-per-side cassette, and let "go" it. No unnecessary changing of tape every quarter of an hour. (Change the built-in auto-reverse also is available. And adjust for voice distance, even in a big conference room.) There it's likely to be mixed into an attach case, and standard 15, 30, 45, and 60-minute. And provided it with electronic timing, to help locate the various starting points. Although it was designed as a professional dictating machine, the 15-15 has one thing to make it superior to the rest. And that's regular sound. So your secretary, your voice on transcription will sound like you -- from the start, every word. Which isn't surprising you when you remember Sony's built-in headphones. That will improve you to the best portable, great-sounding 15-15 voice transcription tape that quality dictation-per-minute portable. And it's actually comparable with our exclusive Desk Unit. So contact (212) 984-0700 for more information. Or write. Or use the coupon. You'll see how dictating life with Sony. Because you can put every track of your thoughts into the words of a tape.

1087 (208), 12 AMERICA BUSINESS PRODUCTS DIV., 67-47 VAN DYKE ST., LINDEN, N.J. 07036
Please send me more facts on the 1587 15-15.
Name _____
Address _____
City _____ State _____ Zip _____

SONY'S 15, 30, 45, 60-minute dictating machine.

HOW WE MANAGED TO ACHIEVE ANONYMITY IN JUST 75 YEARS.

And other amazing true stories about Crum & Forster and its insurance companies.

Average reading time: 4 minutes.

Crum & Forster is not exactly a household phrase. That's because Crum & Forster is an insurance holding company. And the insurance we sell is sold by the insurance companies that make up our holdings. So you're more likely to be familiar with their names than with ours.

Our companies include United States Fire, Industrial Indemnity, The North River, Westchester Fire, International Insurance, American Eagle Life, International Surplus Lines, and Constitution Reinsurance - a company that specializes in reinsurance other insurance companies.

And while we may be "Crum and Who?" to the general public, we have made quite a name for ourselves in insurance circles.

Our companies sell enough insurance to make us the fifth largest property and casualty insurance group in the U.S.

When we opened our doors on November 2, 1896, Frederick H. Crum and John A. Forster were general insurance agents selling other companies' insurance. We ended up buying those companies and selling our insurance through independent agencies.

We depend on independent agents. You should, too.

We've gotten where we are, in large part, because of the efforts of one of the most unique sales forces in any business.

Crum & Forster companies sell their insurance through independent insurance agents and brokers. And while there are over 400,000 independent agents and brokers in the U.S., only 8,000 have been appointed to sell our insurance.

Their qualifications alone make them unique. But what makes them even more unique as a sales force is the fact that because they are independent, they not only represent Crum & Forster companies, they also represent competitors as well.

And for exactly that reason it is our firm belief that the independent agent and broker can best represent our interests and yours.

He provides you with personal service and an expert, objective opinion, because he isn't forced to rely on the services of one company. Rather he can look at your needs from your point of view and pick the right companies with the right coverages and services.

He provides us with the continuing motivation to offer a wide variety of coverages and services. And to continually improve them.

For example, a New Orleans agent who had the opportunity to write the property coverage for the \$1816 million Louisiana Superdome, now in construction, came to Crum & Forster. We had the capacity to provide the coverage and the necessary safety engineering.

The Crum & Forster companies were among the leaders in providing commercial package insurance for many industries.

As a result of the needs of an independent agent in Iowa, C&F developed a Nursing Home Program package.

Rates were high for this type of package. We were able to develop a total property and casualty program at a better price. And this program included safety procedure recommendations to be used in insuring homes for the well-being of the residents.

Our claims to fame.

While others pioneered more efficient ways of collecting premiums, our companies have pioneered more efficient ways of paying claims.

We developed a telephone adjusting plan where we contact people the same day they report claims to determine the type and extent of loss or injury. This speeds up payments by speeding the information about the loss.

We pioneered advance payment claim handling. Which means that we pay the part

of the claim that everyone has agreed on even if the total claim is still being worked out. Before that, you waited for the complete settlement. And in the case of a small business, the advance payment could mean the difference between staying open or closing down until the total claim is settled.

Further, we have a standby catastrophe task force that operates in addition to our regular claims people in the event of a major disaster. This speeds up claims service when people need it most. We believe we are unique in having such a large group of property claims specialists operating exclusively in the handling of catastrophic claims.

We not only support no-fault auto insurance, we helped design it.

No-fault auto insurance was a popular topic of discussion at Crum & Forster back in 1967, long before it became a popular topic of conversation.

And that discussion led us to help design a basic, no-fault program as part of our work with the American Insurance Association.

Since then, we've worked to encourage the states to adopt meaningful no-fault auto insurance laws.

Some of our other assets.

Since 1966, premiums have increased 44% - a better-than-industry average rate of 13.9% - to \$609.3 million in 1971. During the same period, net income rose from \$177 million to \$36 million.

And in the first 9 months of 1972, premiums increased 10.8% over the first 9 months of 1971. Net income increased 29.6%.

For a copy of our most recent annual report, write to B. P. Russell, Chairman of the Board, Crum & Forster, 110 William Street, New York, New York 10038.

And now that we've become better acquainted, let a keep in touch.

CRUM & FORSTER INSURANCE COMPANIES THE POLICY MAKERS.



HOW WE MANAGED TO HIDE A BILLION DOLLAR COMPANY.

And other amazing true stories about Crum & Forster and its insurance companies.

Our philosophy on the independent agent.

Our philosophy on the individual claim.

Our philosophy on the individual customer.

Our philosophy on the individual company.

Our philosophy on the individual policy.

Our philosophy on the individual person.

Our philosophy on the individual life.

Our philosophy on the individual death.

Our philosophy on the individual family.

Our philosophy on the individual community.

Our philosophy on the individual nation.

Our philosophy on the individual world.

Our philosophy on the individual universe.

Our philosophy on the individual everything.

17
 Art Director: Jon Guliner
 Copywriter: Steve Smith
 Artist: Chas. B. Slackman
 Photographers: Henry Sandbank
 Charles Santore
 Joe Toto
 Agency: Benton & Bowles, Inc.
 Client: Crum & Forster

18
 Art Director: Pete Coutroulis
 Copywriter: Howard Krakow
 Designer: Pete Coutroulis
 Photographer: Victor Skrebneski
 Agency: Jim Weller & Partners
 Client: Florence Eiseman

HOW WE BECAME A COLOSSUS IN INSURANCE WITHOUT EVER SELLING A POLICY.

And other amazing true stories about Crum & Forster and its insurance companies.

Our philosophy on the independent agent.

Our philosophy on the individual claim.

Our philosophy on the individual customer.

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Our philosophy on the individual death.

Our philosophy on the individual family.

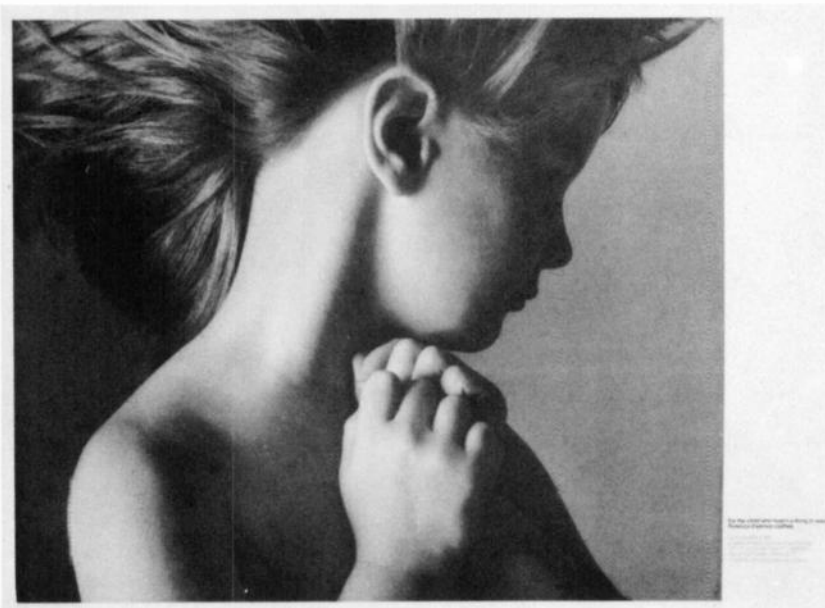
Our philosophy on the individual community.

Our philosophy on the individual nation.

Our philosophy on the individual world.

Our philosophy on the individual universe.

Our philosophy on the individual everything.



18



For the child who hasn't - Wing to wear. Theoretical Assessment clothes.



For the child who hasn't - Wing to wear. Theoretical Assessment clothes.

The clothes of the child who hasn't - Wing to wear. Theoretical Assessment clothes. The clothes of the child who hasn't - Wing to wear. Theoretical Assessment clothes. The clothes of the child who hasn't - Wing to wear. Theoretical Assessment clothes.

How to play The Auto Insurance Shell Game.

The game, also known as *The Fault Vs. No-fault Debate*, is being played all over the country these days. The stakes are high. More than \$2,000,000,000 in auto liability insurance premiums. That's two billion dollars. And you, the motorist, are the pawns. Like it or not. On one side of the game, the idea is to convince state legislators and the public that the present fault system of auto liability insurance — under which you must prove "the other guy" caused the accident before your claim is paid — should be sacrificed rather than scrapped. Or, failing that, to draw up the fault system in a phony no-fault wrapper and pass it off as the real thing. In either case, the objective is to prevent competing with the \$2.2 billion in legal expenses that are paid out of auto insurance premiums each year.

On the other side of the game is true no-fault auto insurance which, by eliminating or curtailing lawsuits, would also virtually eliminate the legal expenses. Then that \$2.2 billion would go instead to pay for your medical bills and reduce your premiums.

The "liability" players as well as the "phony no-fault" players are all betting your "right to sue" as some sort of sacred mandala.

On our side, the "true no-fault" players see this right more as a sacred cow. In fact, no-fault came about because the fault system — "right to sue" and all — simply isn't working. In the first place, almost no one actually exercises this "right" in a courtroom. And for good reason. It's too chancy. Secondly, "right" or no "right", the fault system offers responsibility with considerably less than the wisdom of a Solomon. In most states, if the other driver is 90% at fault but you are 10% at fault, you don't get a cent.

Finally, despite this "right", the average seriously injured victim recovers only a third of his economic losses, and many get nothing at all.

Those of us on the true no-fault side of the game — the major consumer organizations, most newspapers and magazines as well as some insurance companies — believe the motorist loses under any system which takes 1 premium dollar out of every 3 for legal expenses.

That, then, is what the game is really all about. Whether that 1 premium dollar merely 1 — or \$2.2 billion in all each year — shouldn't go instead to pay your medical bills and economic losses — and reduce your premiums.

We don't think the game needs to be played at all. But, if it must, it deserves to be played with everyone's eyes open. And the facts straight.

Fault

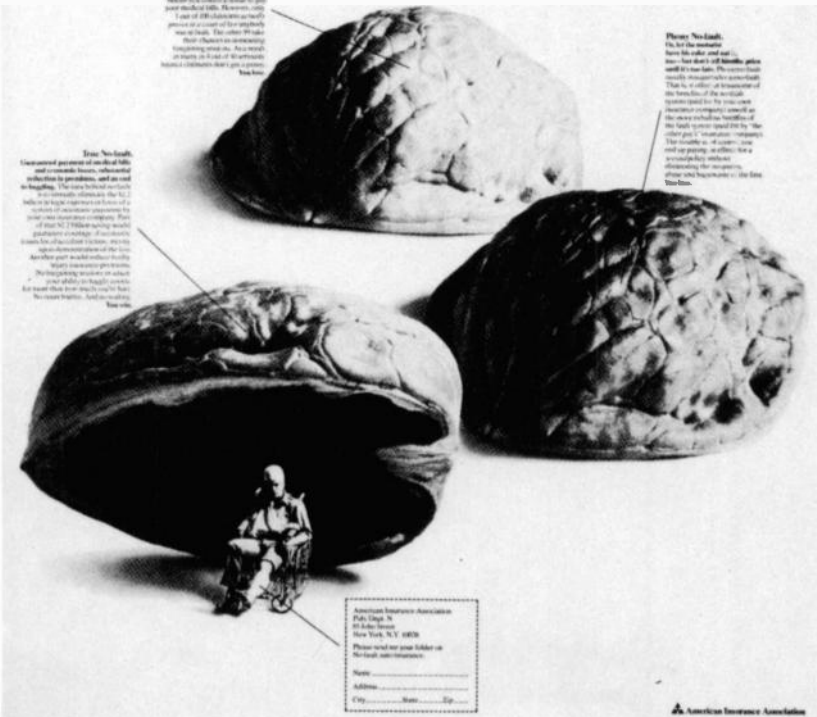
The entire auto system of settling claims demands that you prove "the other guy" was at fault before you collect a dollar to pay your medical bills. The average cost of 100 lawsuits or nearly 1000 hours of the plaintiff's time at fault. The other 90 who don't happen to be seriously injured pay the rest. And so much money is lost in court costs that many claimants don't get a penny.

Phony No-Fault

Yes, for the motorist, here the rules are different — but that's all that's gained. The rest is a transfer of the burden of the no-fault system to the insurance company which is the same old-time liability of the fault system paid for by the other guy's "medical" expenses. The result is a no-fault system that is no-fault at all — and you pay the bill. For a complete analysis of the game, please see the facts on the back.

True No-Fault

Unrestricted payment of one's full bills and economic losses, substantial reduction in premiums, and an end to litigation. The new no-fault system would eliminate the \$2.2 billion in legal expenses annually for people who have never injured. Plus \$100 million in legal expenses annually for the 10% of the population who are seriously injured. Another part would reduce the 10% of the population who are seriously injured to 10% of the population who are seriously injured. The net saving would be at least \$2 billion each year for the average motorist. And the savings would be yours.



American Insurance Association
 1111 Chestnut St.
 Philadelphia, PA 19107
 Please send me your folder on the fault system.
 Name: _____
 Address: _____
 City: _____ State: _____ Zip: _____

Art Director: Joseph H. Phair
 Copywriter: Arthur X. Tuohy
 Designer: Katsuji Asada
 Photographers: J. Barry O'Rourke
 Jeff Nikki
 Agency: Ketchum, MacLeod & Grove, Inc.
 Client: American Insurance Association

The Accident Victim's Guide to the Fault Vs. No-fault Debate.

This diagram illustrates the physical and financial impact of an accident. Callouts include: 'The head is the most vulnerable part of the body', 'The spine is the backbone of the body', 'The neck is the most vulnerable part of the body', 'The chest is the most vulnerable part of the body', 'The abdomen is the most vulnerable part of the body', 'The pelvis is the most vulnerable part of the body', 'The legs are the most vulnerable part of the body', 'The arms are the most vulnerable part of the body', 'The hands are the most vulnerable part of the body', 'The feet are the most vulnerable part of the body'. It also includes a section on 'Medical Expenses' and 'Legal Expenses'.

The trouble with the Mandel auto insurance proposal is that auto insurance would cost even more than it does now.

The illustration shows a hand holding a large, dark, tangled mass that resembles a tangled web or a large, dark, tangled mass. The mass is labeled 'Mandel's Proposal' and is shown to be extremely costly and complex.

No-fault auto insurance means that the \$470,000,000 which accident victims now pay for legal expenses will go to pay their medical bills instead.

The illustration shows a large white bow tied around a dark ribbon. The bow is labeled 'No-Fault Insurance' and is shown to be a gift that saves money and provides better care for accident victims.

The Albany legislature is all set to pass a phony no-fault auto insurance bill which would continue the shelling out of \$239,000,000 for legal expenses while your premiums go up, up and away.

You're expected to shut up and pay up.

The illustration shows a document titled 'AAA 54' with a 'Teligram' stamp. The document is labeled 'Phony No-Fault Insurance' and is shown to be a bill that would continue the shelling out of \$239,000,000 for legal expenses while your premiums go up, up and away.

Step around 39th & Madison and meet a few of your neighbors.

Union Dime. 39th & Madison,
right in the neighborhood.

Photo: Office of NYC Dept. of the Executive, 50th St. Park, 1965. Photo: Ken, 100th St. Park, 1967/1968/1969 in Parkhurst, N.Y. Photo: FDCC.

20

Art Directors: Elliott Manketo
Ed DiBenedetto
Copywriters: Jerry Pfiffner
Dean Crebbin
Tad Dillon
Photographers: George Haling
Tony Pappas
Michael O'Neill
Agency: N.W. Ayer & Son, Inc., New York
Client: Union Dime Savings Bank

20

Drop around the cardinal corner of 40th & Ave. of the Americas, and meet a few of your neighbors.

Union Dime. 40th & Americas,
right in the neighborhood.

Drop around 50th & Park and meet a few of your neighbors.

Union Dime.
right in the

A picture could tell you some things.

Union Dime. 50th & Park,
right in the neighborhood.

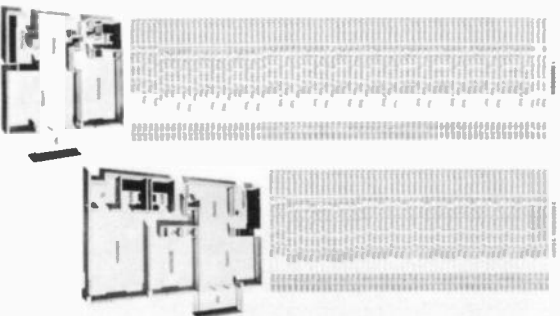
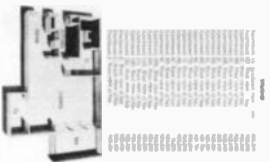
Eat all the way to the bank.

Union Dime. 39th & Madison,
right in the neighborhood.

Eat your way around the world around the neighborhood.

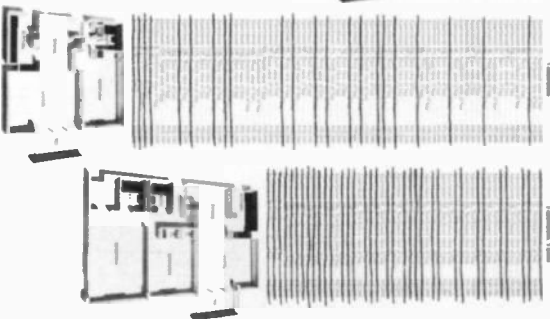
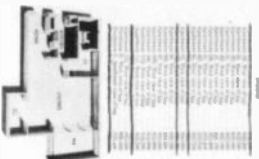
Union Dime. 40th & Americas,
right in the neighborhood.

**INTRODUCING THE CLIPPER.
A CONDOMINIUM SO UNBEATABLE,
WE PREDICT ITS 149 APARTMENTS
WILL BE COMPLETELY SOLD
BY MARCH 25, 1973.**



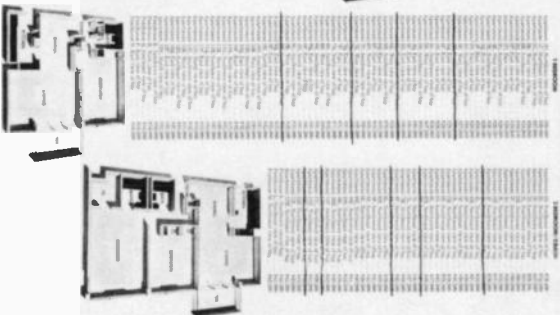
THE CLIPPER, A MODERN CONDOMINIUM ON BUCKINGHAM BLVD AT INTERSECTION WITH 190TH, COMMENCED OCCUPANCY 7/24/71.

**WE PREDICTED
THE CLIPPER'S 149 APARTMENTS
WOULD BE COMPLETELY SOLD
BY MARCH 25, 1973.
TODAY IS DECEMBER 10TH.**



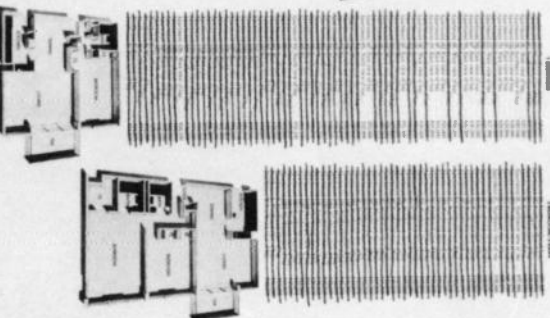
THE CLIPPER, A MODERN CONDOMINIUM ON BUCKINGHAM BLVD AT INTERSECTION WITH 190TH, COMMENCED OCCUPANCY 7/24/71.

**WE PREDICTED
THE CLIPPER'S 149 APARTMENTS
WOULD BE COMPLETELY SOLD
BY MARCH 25, 1973.
TODAY IS NOVEMBER 26TH.**



THE CLIPPER, A MODERN CONDOMINIUM ON BUCKINGHAM BLVD AT INTERSECTION WITH 190TH, COMMENCED OCCUPANCY 7/24/71.

**WE PREDICTED
THE CLIPPER'S 149 APARTMENTS
WOULD BE COMPLETELY SOLD
BY MARCH 25, 1973.
TODAY IS JANUARY 7TH.**



THE CLIPPER, A MODERN CONDOMINIUM ON BUCKINGHAM BLVD AT INTERSECTION WITH 190TH, COMMENCED OCCUPANCY 7/24/71.

26

Art Director: Joseph Cipolla
Copywriter: George Adels
Concept: George Adels
Joseph Cipolla
Bob Wilvers
Jack Silverman
Designer: Joseph Cipolla
Agency: Leber Katz Partners
Client: R. J. Reynolds

27

Art Director: Don Ozyp
Copywriter: Denny Oakerbloom
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Agency: The Marschalk Company
Client: The Illuminating Company



Look what you're missing with a flameless electric self-cleaning oven.



Most people save about \$30 when they buy a flameless electric dryer.



27



By George, most people save about thirty of these when they buy a flameless electric dryer.



How clean it is with a flameless electric range.



It's tough to drink scotch out of the side of your mouth.

BY SHELDON LEONARD



FOR MORE THAN twenty years, I made a good thing out of coming on like an ape.

In that time, a large number of plays, movies and radio shows paid me amply to snarl and asser. To this day, if you can stay up long enough, you can catch me—wide brimmed hat, padded shoulders and all—engineering a hit on the late show.

Or muttering "all right Louie, drop da gun."

Or being used as a punching bag by a leading man half my size. Like Ladd. Or Bogie.

They got the broads, and I got the lumps.

The image that emerged from all this was not what my parents had planned for me.

I had a better than adequate education, and no more than a normal endowment of sadism and capacity for violence. But, along the line, in the streets of New York, I became somewhat familiar with the hoodlum idiom. As well as the hoodlums. So a side of the mouth manner came

easier to me than it might have to a Harvard Professor.

And, in those same New York streets, casual acquaintances undertook to rearrange my features.

I had my face lifted by professionals long before plastic surgery became popular. And, believe me, it was quicker and cheaper than a plastic surgeon's knife. You didn't even have to make appointments. They'd do it for you right there on the spot.

Many of the gentlemen whose fists graced my face, have gone onto bigger and better things. Like jail. One of these gentlemen is a godfather. I wear his handwork proudly.

Due to these attentions, plus the fact that my legs never seemed to move as fast as other people's hands, I have acquired a somewhat battered appearance.

While some people in Hollywood worry about being photographed on their good side, I have no such problem.

Of course, once you have an image producers pay nice money for, you

live up to it. Upon awakening you climb into it and before bed you step out of it. So I had to go to great pains to conceal my normal law abiding, civilized background.

For example, in a bar, if I followed my natural inclination and said "Teacher's please, with one ice cube, a splash of soda and twist," my cover would be blown.

Better to ask for straight rubbing alcohol with a clove of garlic. And maybe an order of nails, so I'd have something to munch on while sipping.

At home, however, I'd pull the blinds, check the phones, look behind the pictures and in flower pots for hidden mikes or cameras, then heave a sigh of relief, pull out a bottle of Teacher's and proceed to build a civilized drink. Sometimes I'd even drink with my pinky out. But only among my closest friends.

Maybe that's one of the reasons I drifted away from acting into directing and producing. It was like taking off a pair of tight shoes.

Now, released from the prison of my image, I can be myself. I can smile, I can be kind to kids, dogs and old ladies, and I can look bartenders in the eye and say, "Teacher's please With one ice cube, a splash of soda and a twist."



65 Proof Scotch Whisky Blended and Bottled in Scotland by Wm. Teacher & Sons, Ltd. © Schuller & Co., N.Y. Importers

I told the scotch people I don't drink any more. Then again, I don't drink any less, either.

BY BOB KUPPER



IN A 1971 advertisement that I saw in a heavy rotation I saw a picture of a scotch bottle. It was a picture of a scotch bottle. It was a picture of a scotch bottle. It was a picture of a scotch bottle.

It was a picture of a scotch bottle. It was a picture of a scotch bottle. It was a picture of a scotch bottle. It was a picture of a scotch bottle. It was a picture of a scotch bottle.

It was a picture of a scotch bottle. It was a picture of a scotch bottle. It was a picture of a scotch bottle. It was a picture of a scotch bottle. It was a picture of a scotch bottle.



Whenever I think of Scotch, I recall the immortal words of my brother Harpo.

BY HARPO MARSH



Harpo was a man of few words. He was a man of few words. He was a man of few words. He was a man of few words.

Harpo was a man of few words. He was a man of few words. He was a man of few words. He was a man of few words.



After all, scotch is neither that nice, that nice, neither of those things. It's just a drink. It's just a drink. It's just a drink. It's just a drink.



First the agency people told me I could say anything I wanted to about scotch. Then they censored me.

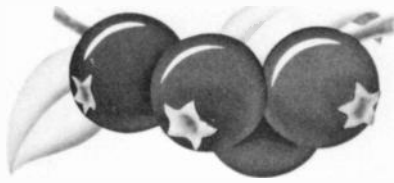
BY BOB KUPPER



I was a scotch person for a long time. I was a scotch person for a long time. I was a scotch person for a long time. I was a scotch person for a long time.

I was a scotch person for a long time. I was a scotch person for a long time. I was a scotch person for a long time. I was a scotch person for a long time.





"It's more important,"
said our fastidious Mabel Wheeler,
"that our pie filling have more blueberry
than more blueberries"

Comstock Blueberry Pie Filling has more fruit per ounce than the rest of its leading brands. 9% more than Brand B. And 24% more than Brand C!

That's because our fastidious Mabel asked us if we wanted to make pie filling with more blueberries or more blueberry.

At first we thought she was playing games with us. But she wasn't.

Let me tell you all about blueberries. There are two kinds: the European and the highbush. And then Mabel told us that the highbush blueberry was juicier and full of seeds. And that if we used them in our pie filling we would have to use more.

That she went on to say that the highbush berry was juicier, just as with another seeds. And that they would give our pie filling more blueberry.

Well, ever since that day we've been making our blueberry pie filling only with the highbush blueberry.

Try it in Mabel's recipe for blueberry pie in our label. It's the very same recipe that stopped Mabel Wheeler from hanging around the bush and so needing down.

Or in any of the other ways, Mabel has used over the years to keep the bushes in life. We've tried:

1. Six min pancake batter and little orange juice and make blueberry pancakes.
2. Bake with cottage cheese and noodles to make a noodle pudding.
3. Mix with cranberry sauce

and lemon custard and serve with vanilla ice cream.

1. Sprinkle strawberries, roll up and sprinkle with olive sauce (a sauce).

2. Mix with sour cream and little brown sugar to make blue- pudding.

3. Serve with wicker balls, wicker balls and wicker balls for summer salad.

4. Roll in dough like jelly roll, cut in slices, sprinkle with nut and butter.

5. Use this as where we need your help. The only way we can get Mabel to share her recipe is by presenting her to you. So please send your list of recipe for blueberry pie filling to Comstock, Box 267, Newark, New York 14523.

A long time ago, Mabel continued on that success we've always operated in quantity, but quality.

It's all true today.



Comstock. The pie filling made by persnickety old ladies.



Harriet Foster said they never get bruised
if you pit them with a new hairpin.

It took us a long time to convince her
there are other ways.

Harriet Foster is our cherry lady here at Comstock. We're just exactly more old she is. But we know she's over 21 because she grows up pitting cherries with a new hairpin. And when we tried to move in our cherry pitting machine she said until we could prove to her it was as gentle as a hairpin it would be over her dead body.

We tried five machines until we found one that passed inspection. Harriet was real. She knows her cherries. She knows that even one single bruised cherry will make a less than perfect pie. She knows that the Montezuma variety is the best pie-cherry because they're tart and thin skinned. That they peak between July 15 and August 15. And that they're perfectly ripe when they're plump, shiny, firm and juicy.

Of course nobody would believe us if we said Comstock was run by a bunch of little old ladies. But the truth is, they know more about pie fillings than anybody else. So out front we have a lot of expensive typists in expensive auto-shuffling papers. And

out back where the real work is done are Harriet and her cousin (packing plants) of cherries into every can. Nothing's worse in her eyes than a cherry pie with more gas than cherries.

- Harriet's recipe for plain old-fashioned cherry pie is on the label. And here are a few more of her secrets for a hat to do with our pie filling.
1. Pitar it over an angel food cake filled with vanilla pudding.
 2. Mix it with sliced apples and stuff a chicken.
 3. Add hot brandy and serve flaming over vanilla ice cream.
 4. Spruce up with an apple.
 5. Bake a duck with it. Or park chips. Or a ham.
 6. Serve over pancakes and waffles.

7. Thin it with sour cream and a little almond, chill and serve as a cold soup.

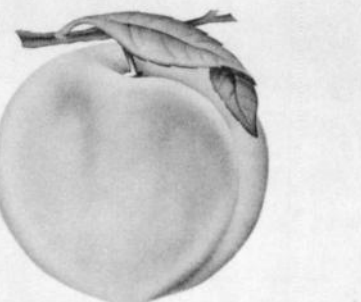
The only way we could reward these ideas out of Harriet was to promise her some new ones. So please send your favorite recipe for using cherry pie filling to Comstock, Box 267, Newark, N.Y. We'll gather them all together (giving credit where it's due) and send you a copy.

We also make apple, blueberry, and cherry pie fillings. They're not in Harriet's department, but they each have their own persnickety old lady running the show. And by the way, these ladies sell more pie fillings than anybody else.

We're very grateful to them. Particularly to Harriet. Who still keeps a new hairpin in her apron pocket. Just in case the cherry-pitting machine breaks down.



Comstock. The pie filling made by persnickety old ladies.



When Ocie Durell peels them, she takes a long time.
She also pickets every 25 years.

Why do we keep her on?

Ocie Durell is our Comstock Peach lady. And she did walk out on us once. Back in the fifties, some efficiency people turned the plant upside down trying to speed things up. They didn't realize that good peach pie filling can't be rushed. But Ocie did. And that's exactly why we keep her on.

She's nobody's fool when it comes to peaches. She knows the best pie peach is the Elberta freestone. And she can spot a false blush a mile away. Because if the peach is wrinkled near the stem end, that peach was picked too green. And though a golden blush may develop, the ripe flavor never will. That might fool some folks (including those efficiency people) but not Ocie.

Anyway, getting back to those efficiency people: the young whippersnapper in charge reeled around the plant so fast, Ocie suggested he get roller skates. Finally, in a last ditch effort to get our ladies going faster, he started clanging an iron pipe. That was the last straw. Our ladies get ready to walk out. Ocie, however, refused

to go without finishing her peaches. Then, with the last peach, she picked up a picket sign and led the ladies out.

It wasn't long before the fruit piled up, and it was plain to see that the efficiency people were better talkers than peelers. They cleared out, took stock and pipe-changer, and we pleaded with Ocie and her friends to come back. Thank goodness they agreed.

Our recipe for peach pie is on the label. And here are some of Ocie's secrets for our pie filling:

1. Add vinegar and glaze a bird, ham or leg of lamb.
2. Heat with maple syrup and top pancakes or french toast.
3. Mash with sweet potatoes, cinnamon and bake.

4. Add to diced chicken and almonds and spoon over rice.

5. Pour over a sponge cake for ice-cream cake.

6. Mix with tapioca and orange rind and pour into pastry tarts.

7. Spruce up with an apple.

The only way we could wrangle these ideas out of Ocie was to promise her some new ones. So please send your favorite recipe for using peach pie filling to Comstock, Box 267, Newark, N.Y. We'll gather them all together (giving credit where it's due) and send you a copy.

We also make apple, blueberry, and cherry pie fillings. They're not in Ocie's department, but they each have a persnickety old lady of their own keeping an eye on things. And, these ladies sell more pie fillings than anybody else.

We're grateful to them. Especially to Ocie. Who, to this day, keeps that piece of iron pipe hanging on the wall. Just to remind us who knows what.



Comstock. The pie filling made by persnickety old ladies.

IN SWEDEN, YOU DRIVE A GOOD CAR. OR ELSE.

Cars in Sweden are subject to spot inspections at any time. It's part of a continuing campaign to rid the road of defective cars. Any car that fails is taken off the road.

Cars over one year old have to go through the annual automobile inspections as well. And it isn't easy. 240 components are thoroughly examined. If your car fails, you're either served with a summons ordering you to have it fixed. Fast. Or you're forbidden to drive it at all. It has to be towed away.

So when Swedes buy a new car, how well it will do in the inspections is one of their biggest concerns. And they can get a good idea of just how well that will be.

Published reports give the results on all cars sold in Sweden. Obviously, these reports can really hurt an automobile manufacturer if they're bad. Or really help him if they're good.

The largest selling car in Sweden is Volvo.

You see, when we build a Volvo, how well it will do in the inspections is one of our biggest concerns, too.

Volvo. We build them the way we build them because we have to.



VOLVO

32

Art Director: John Danza
Copywriter: Ed McCabe
Designer: John Danza
Photographer: Malcolm Kirk
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

33

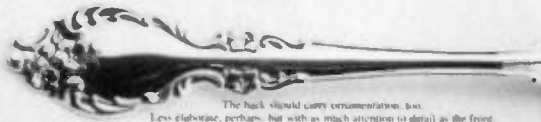
Art Directors: David Deutsch
Rocco E. Campanelli
Copywriter: Bruce T. Barton
Designers: David Deutsch
Rocco E. Campanelli
Photographer: Ben Somoroff Studios
Agency: David Deutsch Associates, Inc.
Client: Oneida Ltd. Silversmiths

32

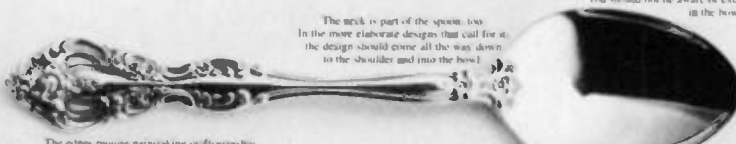
33

What a silversmith looks for in another silversmith's sterling.

The head piece is the focal point of the ornamentation. The design should be executed with vitality and directness. The carving should be decisive and deep—never aimless and tentative.



The back should carry ornamentation, too. Less elaborate, perhaps, but with as much attention to detail as the front. And it should be an unmistakable expression of the same design conception.



The neck is part of the spoon, too. In the more elaborate designs that call for it, the design should come all the way down to the shoulder and into the bowl.

The edges require painstaking craftsmanship. They should be ground and buffed to a satin smoothness. Yet the ornamentation must remain crisp and well-defined. Feel for the merest suggestion of grinding marks.

The look. The feel. These are the ultimate tests. If you aren't completely comfortable with the pattern, nothing else really matters.



Sometimes these judgments are easier to make if you've lived with a pattern for a while. We'll be glad to send you a sterling teaspoon if you'll indicate your choice of pattern and send it along with five dollars to Oneida Silversmiths, P.O. Box 1, Oneida, N. Y. 13621.

The inside surfaces of the tines should be as carefully finished as the outside, and the curved areas where the tines join the "heel" should be smooth and symmetrical.



Check the tips of the tines. They should be uniform. Because the silversmith should have measured them with a timing gage.

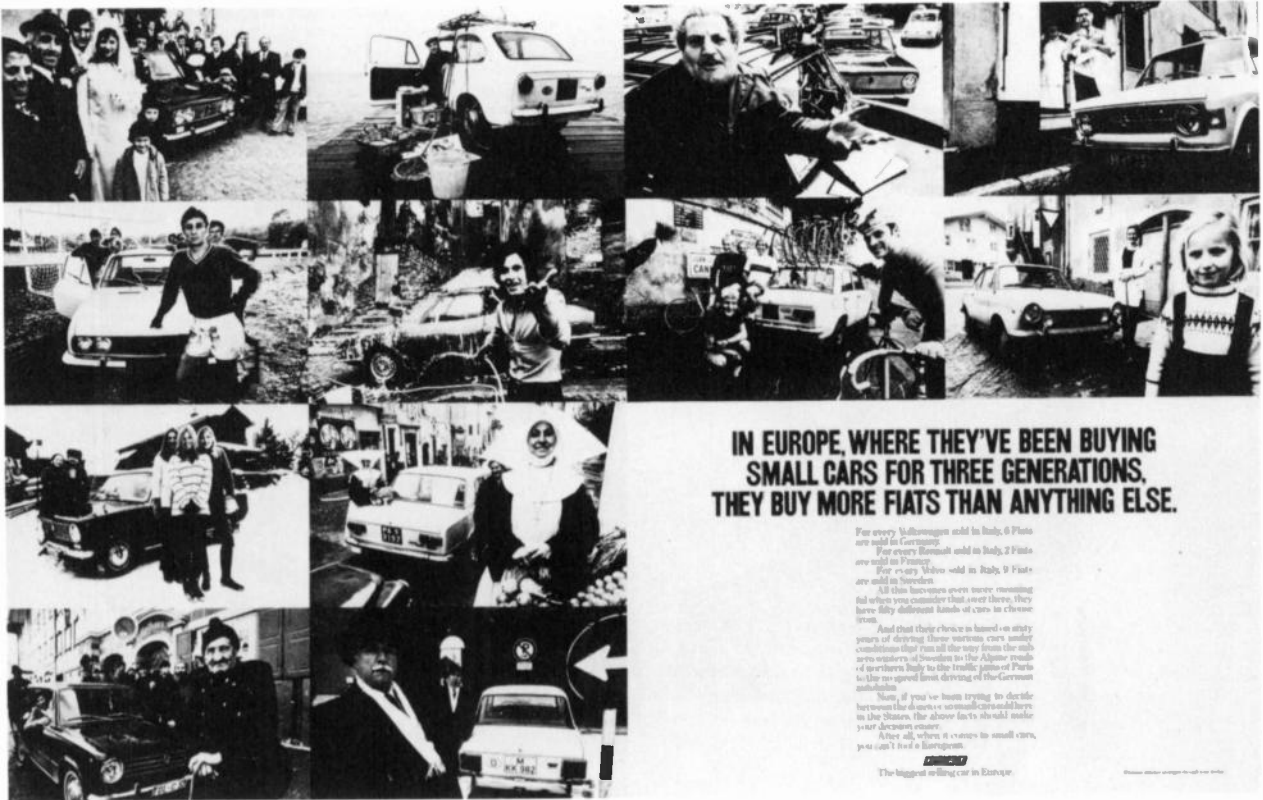
Hold each piece just as you would if you were using it. You should not be aware of excess weight in any area—particularly in the bowl of the spoon.

The bowl should be good and deep. It takes more silver than a shallow bowl does, so it's one quick way to see how much the manufacturer cares about his creation.

The blade should be in keeping with the spirit of the design. This is more of a problem than you might expect, since many silversmiths do not make their own blades.

Oneida Hairkwyn Sterling patterns shown: Fork, Pasticcini, Spoon, Michelangelo, Knife, Domask, Rose. These and others at fine jewelry and department stores.

ONEIDA
The Silversmith's Sterling.



**IN EUROPE, WHERE THEY'VE BEEN BUYING
SMALL CARS FOR THREE GENERATIONS,
THEY BUY MORE FIATS THAN ANYTHING ELSE.**

For every Volkswagen sold in Italy, 6 Fiats are sold in Germany.
For every Renault sold in Italy, 2 Fiats are sold in France.
For every Volvo sold in Italy, 9 Fiats are sold in Sweden.
All this success over more than 30 years is not only because of the car's reliability, but also because of the car's design. It is a car that runs all the way from the sub-zero winters of Sweden to the Alpine roads of northern Italy to the traffic jams of Paris to the 70-speed limit driving of the German autobahn.
Now, if you've been trying to decide between the domestic manufacturers here in the States, the above facts should make your decision easier.
After all, when it comes to small cars, you can't find a European.

The biggest selling car in Europe.

34

35

Most portable dictating machines run out of tape in 15 minutes

That's why the **SONY 15, 30, 45, 60-minute dictating machine** is the most portable dictating machine you can buy.

Not Sony's SM-10. In our portable dictating machine, you can record anything from a 2-minute memo to a 60-minute speech. Because we designed it to use standard tape cassettes. The kind you get everywhere — from music stores to supermarkets. In your choice of 15, 30, 45 or 60 minutes per side. So you can dictate 3 different letters. Or be given to 3 different reports. You'd dictate them on 3 separate short-length cassettes. (Remember standard cassettes are the simplest for a typist to handle.)

Another time, you want to prepare every word of an important letter. You drop in a 60-minute-per-side cassette, and let her roll. No complicated changing of tape every quarter of an hour. (Remember the built-in condenser mike is invisible. And adjusts for voice distance, even in a big conference room.)

Since it's likely to be wedged into an airplane case, and bounced around in taxis and planes, we've built it for extra-heavy duty. And provided it with electronic cushioning, to help absorb the various jarring points.

Although it was designed as a businesswoman's dictating machine, the SM-10 has one thing in common with superior tape recorders. And that's superior sound.

In your notebook, your notes on transcription will sound like they're done to the last, crisp comma.

What you'll surprise you when you remember Sony's name background.

What will surprise you is that this versatile, great-sounding SM-10 costs considerably less than quality 15-minute-per-side-only machines. And it's totally compatible with our distinctive desk unit.

Interested? Call our National Products Division. Or write. Or use the coupon.

You'll make your dictating life much easier. Because here you can keep track of your thoughts when suddenly the tape ends in the middle of a word.

SONY CORP. OF AMERICA BUSINESS PRODUCTS DIV. 67-87 VAN DER ST. LINDEN HIGHLAND CITY, N.Y. 11351
Please send me more facts on the SONY SM-10.

Name _____
Company _____
Address _____
City _____ State _____ Zip _____

SONY's 15, 30, 45, 60-minute dictating machine.

34

Art Director: Ralph Ammirati
Copywriter: Marty Puris
Designer: Ralph Ammirati
Photographer: George Gomes
Agency: Carl Ally Inc.
Client: Fiat

35

Art Director: Reinhold Schwenk
Copywriter: Diane Rothschild Hyatt
Designer: Reinhold Schwenk
Photographer: Steve Nichols
Agency: Doyle Dane Bernbach Inc.
Client: Sony Corporation

Xerox introduces the two-faced copy.



Xerox discovered a vast wasteland on the back of every copy. A blank piece of paper. So Xerox has created a whole new kind of copier. The only one in the world that can copy on both sides of a sheet of paper. Automatically.

With the Xerox 4000 copier, it only takes the press of a button to copy the second page. Right on the back of the first.

(Naturally, as with all Xerox copiers, the 4000 makes copiers on ordinary, uncoated paper, including your own letterhead.)

That means you save a lot of things. Expensive filing space, for one. And to mention all that paper you would have had to use as well as time.

What's more, the 4000 turns out its first copy in just seven seconds. The rest at the rate of 45 a minute.

And to change the size of the paper — from memo to legal size — you simply press another button.

All in all, the Xerox 4000 two-faced copier isn't just the model of convenience. It's enough to make you think, once before you consider any other copier.

XEROX

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37

Behind every successful man there's a nagging bank.

Handing out thermos bottles and electric blankets and alarm clocks isn't always the sign of a good bank.

A good bank should nag. And nag. Urging and spurring you on to bigger and better saving.

This is our philosophy at the Bronx Savings Bank. Where we aim to hear you say: "That bank is getting on my nerves!"

What we do first is give you a goal. We find out the ideal amount for you to save each week. By having you fill out a form that tells us how much you earn and how much your rent is, and how much you pay for food and fuel and fun.

Then we give you something that makes your goal reachable. A book of numbered savings coupons. Each week gets its own coupon. So each week you can deposit the amount you should.

This deceptively simple system helps get you into the habit of making regular deposits. (There is a method to our nagging.)

The Bronx Savings Bank plucks at your conscience in other ways, too. Let three months go by without a deposit and you'll get a reminder notice.

We got the idea for this from your dentist. Because getting you to save is just like pulling teeth.

There's a simple way to become part of this plan. Use our coupon, open an account. And take advantage of the ways we can annoy you into wealth.

If you already have an account, send in the coupon anyway. We owe our old customers a lot of good nagging. So be prepared to be pestered. And we'll be prepared not to be loved. Because even though you'll thank us for this later, you sure as blazes won't like us for it now.

Here's one of the ways we nag.



I hear Bronx Savings Bank. I need a bank that gives me many, many, many suggestions. Please open an account for me with the 1. I am not leaving. I have an account with you. An account I would like to see faster than it is now growing. All money compounded daily. I am interested in the following items:

Savings coupon book. How much to save from whatever new ideas you come up with. Both under \$100.00.

NAME _____ CITY _____ STATE _____ ZIP _____

The Bronx Savings Bank.
Formerly and First Savings Bank of N.Y. 10467

Branch Office: (Main Office) Belmont & Park Ave., University Ave. at Broadway Ave., Grand Concourse at 161st Street, 13 Westchester Square at Williams Parkways at 35th Street Plaza Road, (212) 294-3400 In Westchester County: 1077 Central Park Avenue, Scarsdale, N.Y. 10583, tel. (914) 294-3400. Reservations only 9:30 AM-11:00 AM, Monday-Friday.

36
 Art Director: Allen Kay
 Copywriters: Lois Korey
 Roger Levinsohn
 Photographer: Stephen Steigman
 Agency: Needham, Harper & Steers
 Client: Xerox

37
 Art Director: Don Slater
 Copywriter: Adam Hanft
 Photographer: Arnold Beckerman
 Agency: Smith/Greenland Company Inc.
 Client: The Bronx Savings Bank

Bet you can't make 50 copies of this ad in one minute.

You did it again. Headed right for the offset press instead of a Xerox 7000 reduction duplicator.

The machine that would have won the bet for you.

We make Xerox duplicators to make one copy, two copies,



Gentleman's bet.

three copies or 50 copies.

You just put in

the original, push a button, and in less time than it takes you to set up a press, you're ready for another short run.

Give your offset a break.

Get yourself a Xerox duplicator to pay off on those short runs, or come

in and see the machines in action and get yourself a free gift.

Either way you win.

XEROX

38

39

IN SWEDEN, VOLVOS AND PEOPLE LAST LONGER.

The life expectancy of a Swede is 77 years. The longest on earth.

Swedes have a passion for fitness.

Thinking, perhaps, the more they can endure, the longer they will last.

The Swedes are big on saunas. They'll work up a sweat in the sauna's 200° heat and run outside for an invigorating plunge into ice water.

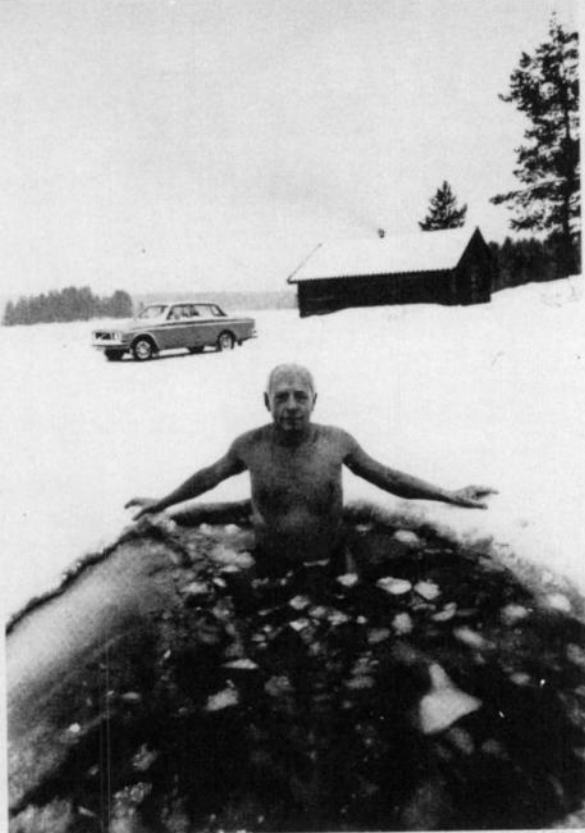
The man in the picture has been doing it twice a week since he was six. He's now 75 years old.

The greatest number of entrants for any competitive event in the world turn out each year in Sweden the day of the "Vasa Lopp". About 8000 people compete in this grueling 52-mile cross-country ski race.

In a country where people demand so much of themselves, the car most in demand is a Volvo. It would be inconsistent for it to be anything else.

In Sweden Volvos have a life expectancy of 14 years—longer than any other make.

Volvo. We build them the way we build them because we have to.



VOLVO

38

Art Director: Allen Kay
Copywriter: Lois Korey
Photographer: Bill Stettner
Agency: Needham, Harper & Steers
Client: Xerox

39

Art Director: John Danza
Copywriter: Ed McCabe
Designer: John Danza
Photographer: Malcolm Kirk
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

Art Director: Rocco E. Campanelli
Copywriter: Lou Centlivre
Designer: Rocco E. Campanelli
Artist: Al Bensusen
Agency: David Deutsch Associates, Inc.
Client: Hild Sails

HERB HILD INTRODUCES AN AUTOMATIC SHIFT FOR SAILBOATS.

YOU KNOW what a drifter is. It's a baggy sail that you use to catch the wind when there isn't much wind to catch. Darn few sailors own one because it's so limited. When the wind increases, a big puddin' bag of a sail isn't of much use.

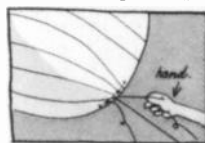


The drifter of yesteryear was limited.

Not so with the new Hildamatic Drifter. It has drawstrings on the foot and leech that let you adjust to shifts in wind velocity. You can flatten the sail when the wind comes up. Or you can give the sail a draft when the wind is light.

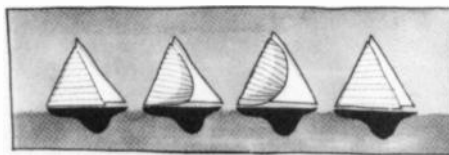


Loosen the drawstrings for a flat sail.



Tighten the drawstrings for a full sail.

The Hildamatic Drifter is as simple to operate as an automatic



The Hildamatic Drifter automatically adjusts from a flat sail to a full sail with a thousand in-between positions.

shift. All you do is loosen or tighten the drawstrings. And there's a jam cleat built onto the sail. Jam the strings into the cleat (think of it as the gear shift) and the sail keeps the shape you set it for. There are literally thousands of adjustments you can make for pinpoint sailing.

This is a great sail to have when you're racing. You can get greater speed out of your boat in light wind. And you can save precious seconds because there is no need to change the sail once the wind increases.

NO NEED TO RACE
But even if you don't enter a lot of races, you should still invest a few dollars in a Hildamatic. First, you have two sails in one bag. (For about the price of one.) But, more important, the Hildamatic Drifter will give you more fun than any sail you've ever used before.

This has got to be one of the most versatile and economical sails you'll ever buy. You don't have to spend money on a lot of additional equipment. No spinnaker pole is needed. No guys, no halyard; just a great little sail that does twice the work of other sails in light to medium air.

HERB'S PHILOSOPHY

You won't find a sail like this any where else. Which is our way of letting you know Herb Hild is different from other sailmakers. His philosophy is, it isn't difficult to help champion sailors win additional trophies. The challenge is helping someone win their first championship. Making extraordinary sailors out of ordinary sailors is Herb Hild's goal.



Two sails in one sail bag.

If you'd like to have an automatic shift for your boat we have a suggestion. Get it in gear. Send Herb a letter or visit him this week. Off-season discounts are in effect now.

Herb Hild Sails, Inc.
225 Fordham St., City Island, N.Y.

THE BIGGEST SELLING SMALL CAR IN EUROPE VS. THE BIGGEST SELLING SMALL CAR IN AMERICA.



This year millions of Americans will go out to buy their very first small car. Many will find themselves confused as to which small car to buy.

Which is why we think it might be helpful for you to know that in Europe, where they've been comparing small cars for three generations, they buy more Fiats than anything else.

Volvo again included.

One of the big reasons for this is the Fiat 128, which we're bringing to America for the first time this year.

And to give you an idea of how good it is, here's some of the awards it's just won: Best American Import, the Volkswagen. And not just the regular Volkswagen, but the Super Beetle.

SUPERPERFORMANCE VERSUS THEIR PERFORMANCE.
The most obvious difference between

the Fiat 128 and the Volkswagen Super Beetle is the engine.

Ours is a front-drive in a back-wheel drive. Ours is front-wheel drive—they have rear-wheel drive.

Front-wheel drive gives you better handling because the wheels that are moving the car are also the wheels that are steering the car. And also because pulling is a much more effective way to move something than pushing.

Front-wheel drive also gives you better traction on ice and snow. The great last year, the Fiat 128 won the Canadian Winter Rally, which is run over ice and snow. The kind of which we hardly ever see in the States.

You'll also notice, if you glance at the charts on the right, that underpassing results from the Fiat outperform faster than the Volkswagen. If you've ever passed a giant

truck on a highway, you know how important that is.

Now, since engines alone do not determine how well your car performs, there are a few other subjects we'd like to cover.

For instance, the Fiat 128's wheels have self-adjusting front disc brakes—ensuring you to a complete stop in a shorter distance than the Volkswagen, which has old-fashioned drum brakes.

Secondly, the Fiat 128 has rack and pinion steering, which is a more positive kind of steering system generally found on such cars as Ferraris, Porsches, and Jaguars. The Volkswagen doesn't.

And finally, the Fiat comes with padded tires, the Volkswagen doesn't.

OUR ROOM VERSUS THEIR ROOM.
The trouble with most of the small cars around is that while they help solve the serious problem of space inside

the car.

Now, while the Volkswagen is far from the worst offender in this area, it still doesn't give you anywhere near the amount of space you get in the Fiat 128.

As you can see on the measurement chart, the Fiat 128 is a full 10 inches shorter on the outside than the Volkswagen, but it has more room on the inside than an Oldsmobile Cutlass, let alone the Volkswagen.

Compared to the Super Beetle, it's wider in front, wider in back, and 3 inches wider between the front and back seat. Which should be good news for your knees.

And in the trunk of the Fiat 128, there's more room in total than is granted in small cars, you'll find 13 cubic feet of room. In the Volkswagen you'll find 9.2.

OUR COST VERSUS THEIR COST.

Apart from the fact that the Fiat 128 costs \$167 less than the Super Beetle, there's another cost advantage we're rather proud of. According to tests run by the North American Testing Company, the Fiat 128 gets better gas mileage than the Super Beetle.

Now, we don't for one minute expect that, even in the face of all the above-mentioned evidence, you will rush out and buy a Fiat. All we suggest is that you take the time to look at a Fiat.

Recently, the president of Volkswagen of America was quoted as saying that 42% of all the people who buy Volkswagen have never even looked at another kind of car.

And we think that people who don't look before they buy never know what they've missed.

COMPARISONS	
FIAT 128 1600 cc	\$1,000 less
FIAT 128 1600 cc	\$1,000 less
FIAT 128 1600 cc	\$1,000 less
FIAT 128 1600 cc	\$1,000 less
MILEAGE	
FIAT 128 1600 cc	17.1 mpg
VW 1600 cc	15.6 mpg
FIAT 128 1600 cc	15.6 mpg
VW 1600 cc	15.6 mpg
COST TO OWN*	
FIAT 128 1600 cc	\$22.41
VW 1600 cc	\$25.34
PASSENGER SPACE (INCHES)	
FIAT 128 1600 cc	65.0
VW 1600 cc	55.0
TRUNK SPACE (CUBIC FEET)	
FIAT 128 1600 cc	13.0
VW 1600 cc	9.2

*Based on purchase price, taxes, license, registration, and maintenance for 100,000 miles.



42

43

42

Art Director: Ralph Ammirati
Copywriter: Marty Puris
Designer: Ralph Ammirati
Photographer: Carl Fischer
Agency: Carl Ally Inc.
Client: Fiat

43

Art Director: John Danza
Copywriter: Ed McCabe
Designer: John Danza
Photographer: Malcolm Kirk
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

A CAR WITH ONLY THREE COATS COULD FREEZE TO DEATH IN SWEDEN.

So before a Volvo sedan leaves the factory, it's dressed accordingly.

The outside has seven coats of protection. The inside has six. A Volvo also has underwear—two undercoats.

Where some cars have chrome, Volvos have stainless steel. There isn't a piece of non-functional chrome trim on the entire Volvo body.

Volvo comes with a heater designed for use above the axle, under the axle, in the piece of Swedish leather. There are none but air outlets.

An electrically heated rear window lets you, just well enough to melt a sheet of ice, a standard equipment.

You see, when you build a car in a country where the temperature can be below freezing six months of the year, where they use rock salt on the roads, and where automobile inspections are so strict that badly rusted cars are ordered off the road, you build to last.

We build them the way we build them because we have to.



VOLVO

Beware of the shoe that doesn't hurt. It could be crippling your child's feet.



It's a medical fact. The wrong shoes, shoes that are ill-fitting, ill-suited for your child's feet, won't even hurt.

Even while they're doing serious harm—mishaping the bones and ruining the bone structure—you won't know it. Because, as one doctor so plainly put it, the crippling process is painless.

You see, a child's 26 foot bones are so fragile, so moldable, especially through the first 12 years, that they will merely adapt their shape to a wrong shoe.

And they'll grow all wrong, until they're firmly mature at 18. By then the damage is long since done.

Naturally, the right shoe won't hurt either, and only by knowing how a shoe is constructed can you be sure it's right for your child's

feet. So we at Jumping Jacks construct all our boys' and girls' shoes, from tots to pre-teens, to meet the needs of growing feet

feet that grow so fast, after the winter they'll probably be ready for a new pair of shoes. Shoes with softer leather. More with no linings. So they're lighter and more flexible. So they let the foot breathe freely.

Jumping Jacks are measured and fitted by people who know how to measure and fit shoes perfectly.

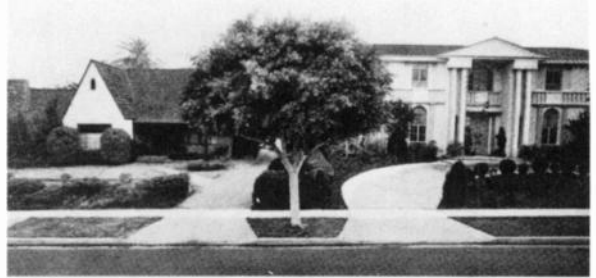
They won't hurt your child's vulnerable feet. And they won't hurt your child.



Jumping Jacks

Most feet are born perfect. They should stay that way.

44



The man who lives on the left owns a sports car. The man who lives on the right fixes them.

If the guy who fixes your sports car seems to be living beyond your means, maybe we have a solution.

It's called the Karmann Ghia.

And it was built for people who want to answer the call of the open road without making a lot of expensive pit stops along the way.

That's why we started with the guts of a Volkswagen. The same advances that went into the Beetle to make it so monotonously reliable, went into the Karmann Ghia.

Next, we turned things over to the Ghia Studios of Turin, Italy. (And you know how the Italians are when it comes

to great bodies.)

Then the Karmann Coach Works, translated the Ghia designs into a reality.

At that point we had a beautiful sports car that was as economical and trouble-free as a Volkswagen.

So we stopped right there.



The Volkswagen Karmann Ghia

45

44

Art Director: Stanley Schofield

Copywriters: Martin Cohen

Jack Silverman

Designer: Stanley Schofield

Photographers: Joe Toto

Luis Pacheco

Agency: Leber Katz Partners

Client: U.S. Shoe Corporation

45

Art Director: Mike Lawlor

Copywriter: Ed Butler

Designer: Mike Lawlor

Photographer: Tony Petrucelli

Agency: Doyle Dane Bernbach Inc.

Client: Volkswagen of America

I got stuck in a church pew before I lost 70 pounds.

By Joyce Caldwell—as told to Ruth L. McCarthy

I belong to the New Hope Baptist Church in Pelzer, South Carolina and when our pastor told everyone in the congregation to bow down on their knees and pray, I'll tell you I needed new "knees" to pull myself up.

I sing with the choir, so I was right up front where everybody could see me. And at 212 pounds, it took every bit of angling I could do to get myself on my feet. I'd like to have died. That wasn't the only embarrassing incident that happened in church, either. Another time, when I was singing, my panty hose slipped with every breath I took. Why, I was afraid to let out a high note for fear they'd drop right down.

You'd have thought with all that I'd have done something about my weight long ago, especially since I'm a Licensed Practical Nurse. Working in the hospital, I knew from the doctors that I ought to get those pounds off. But somehow my own homemade chocolate pound

cake and pies were my weakness and my temptation. It wasn't that I ate so much of meals. It was that I ate so often. There were never any scraps around our house. Why, I had the "poorest" dog in town.

Once I tried some reducing pills, but I got so nervous, my husband could barely live with me. So I finally gave them up, even though I knew deep down he wanted me to lose. He never said so, but when we'd go to some social at the news office where he works, I'd accuse him of not introducing me to his friends. Guess it was my own conscience, making me feel inferior.

Actually, it took a trip to Washington, D.C. and the discovery that I needed slacks with a 36 waist to open my eyes. Not only that—when I returned home and looked in the mirror, I suddenly saw myself in years to come—a big, big woman. I knew then that it was time to do something.

I talked to one of my neighbors about my problem and it was a good day that I did. You see, she knew about those reducing-plant candies, Ayds*, which incidentally contain vitamins and minerals, but no drugs. The Ayds plan worked just fine for her, so she gave me a handful of the candies to try.

Soon after, I bought a box of the chocolate fudge kind at the drug store and started on the plan myself.

I'd take two before breakfast like the directions say—with a hot drink (for me, coffee).



No matter whether I was photographed up close or at a distance, I still looked fat. Since I weighed 212 pounds, it's no wonder my son called me "Big Mama."

Then I'd have an egg and toast. At noon, maybe I'd have soup or a hamburger and, of course, Ayds the same way. And in the evening I'd have pretty much the same meal as I'd cook for my family—meat and a vegetable or a salad, sometimes banana pudding or a little piece of chow cake. But thanks to taking Ayds, I'd eat much smaller portions than I used to, because the Ayds plan really helped me cut back.

Well, I started losing one or two pounds a week. Doing it that way kept my skin firm, too. And, believe me, I had the kind of fat that's difficult to lose. Not fluffy like, but real hard. Why, you could hardly pinch me.

One thing I'd like to say. Occasionally, when I was losing, I'd get a hunger spell. It was psychological, I know. Like a terrible urge to eat. So I'd let myself breakover and have what I wanted. To my way of thinking, you just have to get that feeling out of your system. Then I'd go back on the Ayds plan. And you can see from my pictures, it worked. I took off 70 pounds, enough to make people where I'm now employed say: "Didn't you have a sister working here some time ago?"

I'll tell you this. When you hear something like that, you know that there's always new hope. I found mine, quite simply, in a box of Ayds.

BEFORE AND AFTER MEASUREMENTS	
Before	After
Height	5'4" — 5'4"
Weight	212 lbs. — 142 lbs.
Bust	45" — 38"
Waist	36" — 28½"
Hips	47" — 37½"
Shoes	10½ — 11½

*Ayds has no record of fat lip measurements, but the doctor it was used at did.



I never could see years this bulky neither and just if I took 70 pounds. But being a nurse for most of my life, now that I'm down to 142 pounds.

46

47

46

Art Director: Charles Aromando
Copywriter: Ruth L. McCarthy
Designer: Charles Aromando
Photographer: Jerry Cohen
Agency: Wilson, Haight & Welch, Inc.
Client: Campana Corporation

47

Art Director: Joe Gregorace
Copywriter: Edward Smith
Designer: Joe Gregorace
Photographer: Tony Petrucci
Agency: Doyle Dane Bernbach Inc.
Client: Volkswagen of America



Which man would

you vote for?

Ah yes, what could be more dazzling than watching the candidate parading about, kissing babies and flashing winning smiles. Consider the man in the picture on the left.

He promises to spend your tax dollars wisely. But see how he spends his campaign dollars. On a very fancy convertible. Resplendent with genuine leather

seats. A big 425-horsepower engine. And a price tag that makes it one of the most expensive convertibles you can buy. Now consider his opponent.

He promises to spend your tax dollars wisely. But see how he spends his campaign dollars. On a Volkswagen Convertible. Resplendent with a hand-filled

vinyl top. A warranty and four free diagnostic check-ups that cover you for 24 months or 24,000 miles.* And a price tag that makes it the least expensive four-passenger

convertible you can buy. So maybe this year you'll find a politician who'll do what few politicians ever do. Keep his promise before he's elected.



*If an owner repairs and replaces the vehicle in accordance with the Volkswagen manufacturer's repair program, it is eligible for maintenance with 24 months or 24,000 miles, whichever.

*Warranty: 24 months/unlimited miles and four free diagnostic check-ups or 24 months or 24,000 miles, whichever is less. †See your Volkswagen dealer for details.

How to tell your parents you want to join the Army.

You're graduating from high school and not going to college. And you're not really prepared for a job. You're not even certain you

know what you want to do. Or can do.

Tell your parents you can find out in the Women's Army Corps. Find out which

of the many fields you might do well in. Like personnel management, data processing, stock control, administrative procedures, communications, medical or dental.

And tell them we'll train you for a career in that field. And pay you while you learn. At a starting salary of \$288 a month. And since so many things in the Army are free—meals, housing, medical and dental care—you may save most of your salary.

Or spend it on the 30 days paid vacation we'll give you every year. Go just about anywhere in the world. Europe, Hawaii, Panama, the Far East, or any of those great places you've always wanted to see in the States. All at a very low cost.

Tell them that you can continue your education, too. Take special courses. Even go for your college degree. And that we'll pay for most of it.

Tell them that in today's Army you may discover abilities you never knew you had. And get to use them in a rewarding, responsible job. You'll find new friends. Meet people. Mature.

And if you need more good reasons, see your local Army Representative.

**Today's Army
wants to join you.**



48
 Art Director: Pam Dawson
 Copywriter: Boris Todrin
 Photographer: Tony Petrucelli
 Agency: N. W. Ayer & Son, Inc., Phila.
 Client: United States Army Recruiting Command

49
 Art Director: Mark Shap
 Copywriter: Brian Olesky
 Designer: Mark Shap
 Artists: Tim Lewis
 Sandra Shap
 Photographer: Mel Sokolsky
 Agency: Wells, Rich, Greene, Inc.
 Client: Trans World Airlines

50
 Art Director: Jim Brown
 Copywriter: Norman Muchnic
 Designer: Jim Brown
 Photographer: Bob Gomei
 Agency: Doyle Dane Bernbach Inc.
 Client: General Telephone & Electronics

BLACK EUROPE

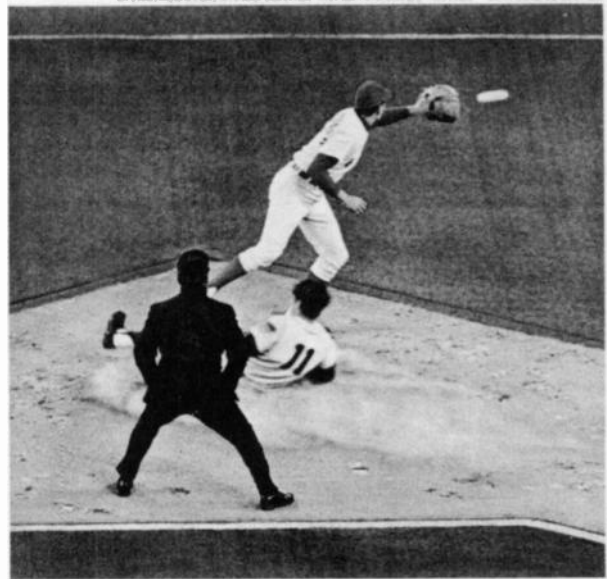
There's another Europe beyond the average tourist area. Beyond where the average tour goes. TWA brings you to London, Paris and Madrid for 2 weeks, including airfare, hotels, and breakfasts from about \$399.

TWA TO LONDON, PARIS AND MADRID. AIRFARE, HOTELS, BREAKFASTS, SIGHTSEEING FROM ABOUT \$399.

The path of London CAMDEN SQ. N.W.I.

49

50



Which one is the night game?

The only way to know for sure is to be there in person. Because both these pictures were taken at Cincinnati's new Riverfront Stadium, where the field is lit by 16-480 foot-candle Molstar lamps from our GTE Sylvania company. And the light is so even and natural that color TV cameras can operate at night as though they were under a sunny sky. It's so uniform there are almost no shadows or hot spots on the field.

At this point, you could say "Well, it's a five for the Cincinnati Reds, but what does Molstar lighting do for me?" Well, consider what it did for the people of Wichita, Kansas, and the beds of Hammonton, New Jersey. When Molstar lamps replaced the old lamps in downtown Wichita, they not only lowered the accident rate but saved the local taxpayers some money. (Minor Sylvania Molstar lighting costs about a fifth as

much to operate as equivalent incandescent illumination. And Molstar lamps last about 7 1/2 times as long.) The people of Hammonton, New Jersey chose Molstar lamps to replace the incandescents at their local Little League stadium. And they don't even believe they just want every one around to have a better look at what's going on. Now, back to our question: The night game is the one on the right. (Don't take a closer look. It won't help.)

The Molstar lamp was developed at our lighting research center in Massachusetts. It's just one of literally thousands of types of lighting with the GTE Sylvania name on them. Here at General Telephone & Electronics, we believe there's no excuse for anybody ever to be left in the dark.



51

Art Director: Ed Rotondi
Copywriter: Art Naiman
Designer: Ed Rotondi
Artist: David Wilcox
Agency: Young & Rubicam International, Inc.
Client: Dr. Pepper

52 Gold Award

Art Director: Roy Grace
Copywriter: Marcia Bell Grace
Designer: Roy Grace
Photographer: Dick Stone
Agency: Doyle Dane Bernbach Inc.
Client: American Tourister Luggage

51



We lived in shame for 57 years.
by Chester Trachenberg

IT ALL BEGAN IN 1914. Velma and I were outgrowing beans from a school dance when we stopped off for a bit of liquid refreshment. I reached into the soft drink cooler for a bottle of Koola Cola, our favorite.

Imagine my amazement when I found a bottle of Dr Pepper in my hand instead! "What is it?" asked Velma, fully as startled as I.

"I don't know," I said. "Looks like some kind of medicine." Acting brave to impress her, I suggested we try some.

"Gee, Chester, I'm not sure," she said. "Maybe this stuff is like cornstarch. Or even stronger."

Well, our first taste of Dr Pepper tasted all out double. We discovered it was a uniquely delicious soft drink blended from 23 different flavors, and we've been drinking it ever since.

Now, we're peevable folks, and we don't like to cause a fuss. So it wasn't until you started talking about Dr Pepper all over the place—right out in the open—that Velma and I took our Dr Pepper out of the paper bags and let the world know what we had been enjoying in private all these years. The veil of secrecy had lifted from our lives.

Like any pioneers against misunderstanding, Velma and I have suffered. But the refreshing taste of Dr Pepper has always amply rewarded us.

Dr Pepper.

America's most misunderstood soft drink.

WILCOX

52



**"Dear American Tourister:
You make a fabulous jack."**

The smugliest testimonial comes from The J. C. Quality family of Walnut Creek, California.

Who picked up their car to change a tire and left their American Tourister standing near. All of it outside the car did backwash. Not only the jack and tirebar were on their suitcase.

When it returned with the Quality family changing their tire.

Of course, the suitcase got dented. Like Quality had to fix it with a hammer!

And of course, you realize we don't build American Tourister to go through extraordinary things like sup-

plying a car. We build American Tourister for the ordinary parts of ordinary travel.

So we built our case with 16 different or bag materials, and give it a tough stainless steel frame.

We reinforce American Tourister with fibreglass. Not just on the corners, but through and through.

Most important of all, we put in non-spring bolts designed not to spring open on impact.

Remember, the beautiful thing about traveling with an American Tourister is that it holds up a car.

Be simply that it holds up.



53

Art Director: Bob Needleman
Copywriter: Judy Merrill
Designer: Bob Needleman
Photographer: Steve Horn
Agency: Smith/Greenland Company Inc.
Client: Somerset Importers, Ltd.

54

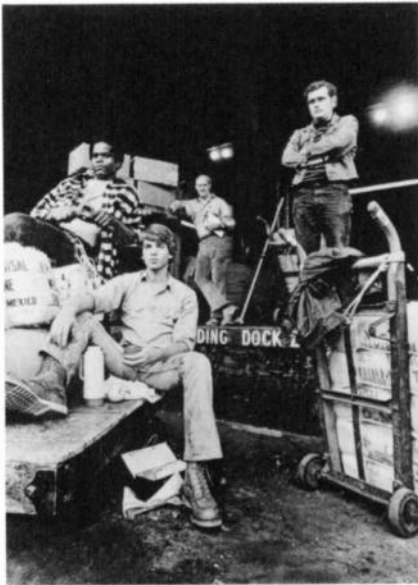
Art Director: Joe Gregorace
Copywriter: Peter Nord
Designer: Joe Gregorace
Artist: Mabey Trousdell
Agency: Solow-Wexton, Inc.
Client: No-Cal Soda Corporation

53



54





59

When was the last time you got promoted?

It's tough to get ahead when you have to start far behind. No skills. No experience. No jobs to look forward to - except the ones anyone can do.

You can change all that right now. Today's Army has over 100 jobs that demand skill and experience.

And we'll give you the skill and experience to perform them. Training in construction, computers, whatever you want to become skilled at - is yours for the asking.

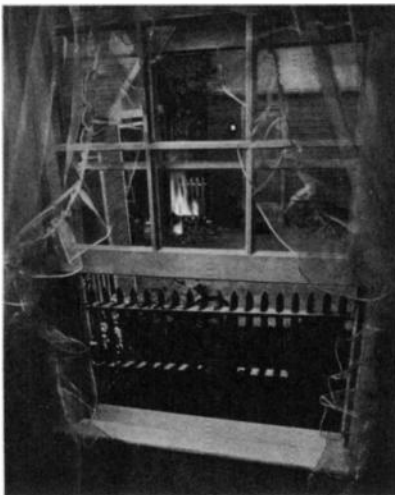
Unlike most job training courses, you are paid for attendance every day. Starting at a good salary. Plus free meals, free housing, free medical and dental care, and 30 days paid vacation each year.

The promotions will come fast too. Whether you stay in the Army or go on to a job in civilian life. And after your enlistment is up, you can still receive 4- to 36 months financial assistance at the college of your choice.

To get promoting yourself, send the coupon or see your Army Representative.

Today's Army wants to join you.

60



If your six year old saw something like this, would he know how to phone for help?

For more information on this exciting new technology, call 1-800-4-A-TELEPHONE. This is a toll-free number that will connect you to a representative who can provide you with a complete information package. This package includes a detailed description of the system, a list of the many features and benefits, and a list of the many ways you can use the system. This is the fastest way to get the help you need. Call today. We'll be there to help you.

CALL

COMMERCIAL TELEPHONE & ELECTRONICS

55

Art Director: Mike Lawlor
 Copywriter: Lore Parker
 Designer: Mike Lawlor
 Photographer: Carl Fischer
 Agency: Doyle Dane Bernbach Inc.
 Client: Sony Corporation

56

Art Director: Mike Lawlor
 Copywriter: Lore Parker
 Designer: Mike Lawlor
 Photographer: Tibor Hirsch
 Agency: Doyle Dane Bernbach Inc.
 Client: Sony Corporation

57

Art Director: Woody Litwhiler
 Copywriter: Don Marowski
 Designer: Woody Litwhiler
 Artist: Charles White
 Photographer: Joe Toto
 Agency: Young & Rubicam International, Inc.
 Client: General Foods

58 Silver Award

Art Director: Nicholas Gisonde
 Copywriter: Neil Drossman
 Designer: Nicholas Gisonde
 Photographer: Arnold Beckerman
 Agency: Della Femina, Travisano, & Partners, Inc.
 Client: Teacher's Scotch

59

Art Director: Joseph Caserta
 Copywriters: Ted Regan
 Pat Cunningham
 Photographer: Cailor/Resnick
 Agency: N. W. Ayer & Son, Inc., Phila.
 Client: United States Army Recruiting Command

60

Art Director: Jim Brown
 Copywriter: Richard Vitaliano
 Designer: Jim Brown
 Photographer: Carl Fischer
 Agency: Doyle Dane Bernbach Inc.
 Client: General Telephone & Electronics

61

Your baby's crying for Wa-Wa & Woo-Woo.

The most adorable playmates ever created for baby are really nurseries that hold eight full ounces and loads of happy gurgles.

One's a raccoon. The other's a bear.

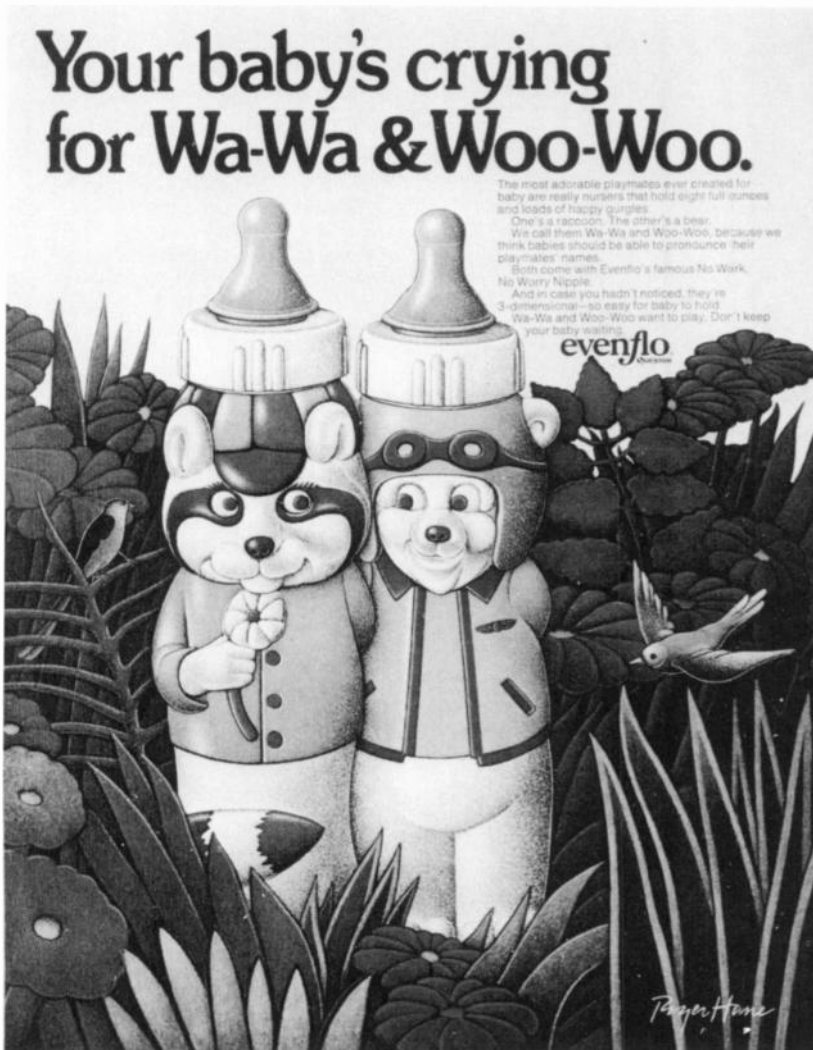
We call them Wa-Wa and Woo-Woo, because we think babies should be able to pronounce their playmates' names.

Both come with Eventflo's famous No Worry, No Worry Nipple.

And in case you hadn't noticed, they're 3-dimensional—so easy for baby to hold.

Wa-Wa and Woo-Woo want to play. Don't keep your baby waiting.

eventflo
Nurseries



Roger Hane

61

Art Director: Tony Apilado
Copywriter: John Paul Itta
Artist: Roger Hane
Agency: John Paul Itta, Inc.
Client: Evenflo Baby Products

62

Art Director: Lou Principato
Copywriter: Adrienne Cohen
Designer: Lou Principato
Photographer: Joe Toto
Agency: Young & Rubicam International, Inc.
Client: Eastern Airlines

63

Art Director: Georgia Shankle
Copywriter: Evelyn Lewis
Designer: Georgia Shankle
Photographer: Otto Storch
Agency: Young & Rubicam International, Inc.
Client: General Foods



Don't take someone else's honeymoon.

Honeymoons can't be made in heaven. There's nothing heavenly about a fluffy, 14-day honeymoon with every romantic destination if you're looking for a holiday.

Or a really great of fresh-squeezed juice with some extra virgin olive oil.

No, honeymoons have their own special way of creating a vacation that's truly yours. And that's an easy thing to do.

Just read the first of FreshSqueezed and you'll see why you didn't look good. Or if it's a few hours or minutes you'll see why you didn't look good. We think some honeymooners should be able to see it. Not what someone else's honeymoon is.

And nobody knows you better than you - what you like and don't like, what's important to you and what isn't. So why not develop a way for you to tell us, so we can help you plan the

honeymoon that's just what you want. Our questionnaire takes just a few minutes to complete. You can fill it out online. Or you can print it out and fill it out. Your choice. We'll send a personalized letter back telling you a fresh-squeezed and personalized honeymoon. After that, call us. We'll make sure you have everything you need to be, and we'll be everything you want to be.

12 questions to make sure the honeymoon you take is the one you want.

- What kind of a couple do you see yourselves as?
 - Traditional
 - Spontaneous
 - Old-fashioned
 - Light-hearted
 - Serious
- Approximate vacation with one of these islands:
 - Tahiti
 - Bora Bora
 - Moorea
 - Huahine
 - Other
- Approximate vacation with one of these islands:
 - Norfolk
 - Virginia
 - Florida
 - California
 - Other
- Where would you like to stay?
 - In the mountains
 - On a small island away from it all
 - In a place with a stimulating foreign flavor
 - At a small retreat where the occasional couples gathers
- In a lively tourist city like the New York
 - In a charming town like the Swiss Alps
 - On the high seas heading for the tropics
- As a participant, what do you enjoy most about a honeymoon?
 - Swimming
 - Walking
 - Shopping
 - Relaxing
 - Drinking
 - Partying
 - Other
- As a participant, what do you enjoy most about a honeymoon?
 - Swimming
 - Walking
 - Shopping
 - Relaxing
 - Drinking
 - Partying
 - Other
- Which environment do you feel most comfortable in?
 - Solitary
 - Private
 - Public
 - Other
- Which word best describes the honeymoon you'd like to take?
 - Peaceful
 - Exciting
 - Relaxing
 - Other
- Which honeymoon best describes the honeymoon you want?
 - Traditional
 - Spontaneous
 - Old-fashioned
 - Light-hearted
 - Serious
- How long can you spend on your honeymoon?
 - 1-2 weeks
 - 3-4 weeks
 - 5-6 weeks
 - 7-8 weeks
 - 9-10 weeks
 - 11-12 weeks
 - 13-14 weeks
 - 15-16 weeks
 - 17-18 weeks
 - 19-20 weeks
 - 21-22 weeks
 - 23-24 weeks
 - 25-26 weeks
 - 27-28 weeks
 - 29-30 weeks
 - 31-32 weeks
 - 33-34 weeks
 - 35-36 weeks
 - 37-38 weeks
 - 39-40 weeks
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 - 71-72 weeks
 - 73-74 weeks
 - 75-76 weeks
 - 77-78 weeks
 - 79-80 weeks
 - 81-82 weeks
 - 83-84 weeks
 - 85-86 weeks
 - 87-88 weeks
 - 89-90 weeks
 - 91-92 weeks
 - 93-94 weeks
 - 95-96 weeks
 - 97-98 weeks
 - 99-100 weeks
- What kind of accommodations and services do you want?
 - Mountain
 - Beach
 - Historic
 - Other

EASTERN The Wings of Man.

62

63



Log Cabin and the Sweet Soul Picnic. July 4th. Memphis, Tennessee.

Sweet soul food. An American tradition that's a fabulous blend of Southern, West Indian, French Creole, and African foods.

Sweet because of the syrup that soaks through the black-eyed peas. That gives the cooked yams. That even goes into the sweet potato pie.

The Log Cabin brand that has been around this country since 1857. And great black-eyed peas, creative as they are, can't have discovered how the special taste of Log Cabin fits right into their way of cooking.

Soul because of the love. The care. The hours of preparation. The wisdom of knowing how to prepare.

The necessity of knowing how to make superb dishes out of whatever was on hand, which is the secret of great cooking traditions everywhere.

If you want to know what goes into the cooking of a sweet soul picnic, here's an idea.

It all begins the night before. Talk about preparation! The family would get together in Grandma Ella Jackson's log kitchen. There'd be lots of greens to wash. Lots of yams to be peeled. Lots of chicken to cut. And lots of black-eyed peas to soak.

Grandma's kitchen was a continuous hive of activity in preparation for the day ahead. The great sweet soul picnic. A traditional Southern feast.

Here are some great soul food recipes from the Log Cabin kitchen, beginning with the most classic of all, Southern Fried Chicken.

Log Cabin and the Southern Fried Chicken

Log Cabin Syrup, coat with 1 cup seasoned oil purpose flour, then sprinkle with remaining flour and oil. Fry 15 minutes. Fry chicken, a few pieces at a time, in 1/2 inch of hot-shorting oil. Drain and hold vegetable shortening in large skillet.

Put in shallow baking pan. Bake at 350° for 30 minutes, or until tender. Garnish. Makes 4 to 6 servings.

Note: Recipe may be doubled.

Throughout Black history in this country, black-eyed peas are traditionally served on New Year's Day as an assurance of good luck for the coming year. It's called Hoppin' John. Of course, it's not only served on New Year's Day. Black-eyed peas are a staple in soul food

cooking and are served throughout the year. No matter what the occasion. Like for the soul food picnic. The black-eyed peas are baked with pork and seasoned with Log Cabin.

Log Cabin and the Baked Black-eyed Peas

1 lb. dried black-eyed peas in water overnight; drain. In large saucepan combine 1 1/2 cups salt pork and enough water to cover. Bring to boil, simmer 1 1/2 hours. Drain, measuring liquid, add water to make 4 cups liquid. Combine peas and measured liquid in saucepan. Mix with pork. Add 1/2 cup Log Cabin Syrup, 2 cups vinegar, 2 tsp salt, and 1/2 tsp dry mustard. Pour into 4 qt casserole. Bake at 350° for 2 hours. Makes about 10 cups.

The only way to end a really great picnic is to serve a really great dessert. And what dessert could be more sweet and soulful than pie?

Log Cabin and the Sweet Potato Pie

Combine 2 1/2 cups washed sweet potatoes (about 4 medium), 1/2 cup sugar, and 1/2 cup Log Cabin Syrup. Gradually beat in 1 cup Log Cabin Syrup. Add 1/2 cup cornstarch, beating well after each addition. Blend in 1/2 cup milk, then 1/2 tsp salt, 1/2 tsp egg yolk, 1/2 tsp oil, and 1/2 tsp vanilla. Pour into 1 unshaped 9-inch fluted pie shell. Bake at 425° for 10 minutes, then at 325° for 1 hour. Cool.

Soul food was born in the houses of Black women. And because of the love and wisdom of these women, a young girl learned from experience by watching her mother and grandmother. As she grew older she instinctively added her own little touches.

This cooking soul food is what it is today.

Log Cabin has been refined and

based with over the years, too. To

stand America's changing tastes.

Log Cabin and the sweet soul

picnic. Taste of America No. 1

tradition. Make them a part of your 4th of July

celebration.

The Log Cabin Brand. America grew up on it.

Log Cabin

Log Cabin

Log Cabin

Log Cabin

Log Cabin

Log Cabin

Log Cabin

Log Cabin

Log Cabin

66

WHY VOLVO CAN'T BUILD A SMALL CAR.

Swedes tend to be tall. And Volvos are intended to accommodate them.

The average height of Swedish men is 5'10". The man in the picture is taller than average. But a Volvo still has room for him. There is leg and headroom for drivers up to 6'6".

And Volvos aren't big in the front at the expense of people in the back. As you've no doubt heard, Sweden is a country of tall, blonde, statuesque passengers.

Volvos also have extra-wide opening doors. And a trunk befitting the most mobile people in Europe.

The fact is, you just don't get to be the biggest-selling car in Sweden by building a little car.

If we did, our people wouldn't be able to fit into it.



VOLVO

66

Art Director: John Danza
Copywriter: Ed McCabe
Designer: John Danza
Photographer: Malcolm Kirk
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

67

Art Director: Stanley Schofield
Copywriter: Jack Silverman
Designer: Stanley Schofield
Photographers: Dennis Chalkin
Bill Dolce
Bob Golden
Agency: Leber Katz Partners
Client: Utica Mutual Insurance

IN A NATION OF ENGINEERS, BAD CARS DON'T SELL.

In Sweden, government is a national preoccupation. The Swedish car is made in the Swedish way. There are no shortcuts or compromises in any of the Swedish cars. A Swedish car is built to last. It is built to be a car that you can drive for 10 years. It is built to be a car that you can drive for 100,000 miles. It is built to be a car that you can drive for 100,000 miles. It is built to be a car that you can drive for 100,000 miles.



VOLVO

IN MOST COUNTRIES THE BEST SELLING CAR IS ALSO CHEAP. NOT IN SWEDEN.

In Sweden, the best selling car is also the most expensive. This is because Swedes value quality and safety over price. They are willing to pay more for a car that will last longer and protect them better. This is why Volvo cars are so popular in Sweden, even though they are more expensive than other cars on the market.



VOLVO

If houses burned at yesterday's prices, yesterday's insurance would be enough.

The problem most homeowners face isn't keeping up with the Joneses. It's keeping up with inflation.

The insurance industry has not simply sat back and watched all this happen. Insurance companies have devised many ingenious safeguards against inflation's havoc.

Utica Mutual has a homeowner's policy that automatically keeps up with a spiraling economy. We call it "Val-U-Guard."

It works like this. If your home cost \$15,000 to build in 1960, it could cost \$25,500 to replace today.

So if you bought enough insurance to begin with, we can, at a proportioned additional premium, automatically increase your coverage every year to keep up with the cost of replacing your home.

Your Utica Agent knows all about "Val-U-Guard." Call him, he's in the Yellow Pages or write us c/o P.O. Box 530, Utica, N.Y.

Because no matter how up-to-date your house is, the most modern thing you can have in it is the insurance you have on it.

UTICA
MUTUAL
A MEMBER OF UTICA NATIONAL
INSURANCE GROUP
INSURANCE THAT STARTS WITH YOU



The song of the open road. Tra-la.



You can hardly count on getting from here to there these days without something going wrong.

Even if you do everything right.

Because the roads you're driving on probably aren't being repaired right. And you can expect other drivers to do nothing right.

So the insurance industry has been devising new ways to make life on the road a bit less worrisome.

Clear Utica Mutual Carefree Driving Club is one really unusual statistic.

With a Utica Mutual Auto Insurance Policy, you can join the Club for \$2 a year.

\$6 for each additional car and you'll never get stranded. If you're in an accident, we'll get you up to \$25 a day for hotels, meals, telephone or transportation.

And a phone call will get you a tow truck for up to \$5000.

Your Utica Agent knows about these and all the other benefits you get when you join our "Carefree Driving Club." Call him, he's in the Yellow Pages.

Or write us c/o P.O. Box 530, Utica, N.Y. for more information.

After all, why should your plans break down just because your car has?

UTICA
A MEMBER OF UTICA NATIONAL
INSURANCE GROUP

She'd just as soon sue you as look at you.

Insurance people know that people of means are getting dicker for mean people.

So if you've got any money at all you can bet that some money-grubber's already figuring out how to get some of it away from you.

A lawsuit is as good a way as any and there's a good chance you'll lose.

And even if you don't lose, you'll lose because the legal fees will pit you.

If you earn as much as \$20,000 a year, a lot of people probably think you're rich enough for that.

You say you're well-covered for ordinary risks. We say you're a sitting duck.

You've got what we call a high liability potential and that makes you exactly the person the insurance industry has been figuring out new ways to protect.

Supposing somebody sues you for \$100,000 for "damages"?

Utica Mutual's "Li-Brella" policy picks up where your other policies leave off.

Your Utica Agent knows all about "Li-Brella." Call him, he's in the Yellow Pages. Or write us c/o P.O. Box 530, Utica, N.Y. for more information.

You worked too hard for it to let somebody take it away from you.



UTICA
A MEMBER OF UTICA NATIONAL
INSURANCE GROUP



The kids wanted ma to vote. But pa said no. One papa said that "the charm of beauty... the blush of modesty... will disappear if women vote."

A distinguished Senator said that if women voted it would "make every home a hell on earth." And a colleague of his added that he opposed the vote because "motherhood demands freedom from excitement."

But all this didn't stop women. Said one suffragette, "Women won't lose any more of their beauty and charm by putting a ballot in a ballot box once a year than they are likely to lose standing in foundries or laundries all year

around."

Finally, fifty-two years ago, the vote was won. Women, of course, didn't do this all alone. Many groups helped including the International Ladies' Garment Workers' Union. Since the beginning, our union has always stood for equal rights, regardless of sex, color or creed.

The signature of our 450,000 members (80% women) is the small label sewn into women's and children's garments. It's a symbol of progress made and more to come. Look for it when you shop.

PhotoWorld—P. G.



For reprints of this message, write ILGWU, Union Label Dept., Dept. 8W-5, 22 West 39th Street, New York, N.Y. 10018

68

Art Director: Joe Gregorace
Copywriter: Martin Solow
Designer: Joe Gregorace
Photographer: Photo World Stock
Agency: Solow-Wexton, Inc.
Client: ILGWU

69

Art Director: Charles Aromando
Copywriter: Ruth McCarthy
Designer: Charles Aromando
Photographer: Jerry Cohen
Agency: Wilson, Haight & Welch, Inc.
Client: Campana Corporation

68



"I reside wherever there is a good fight against wrong."

She was called the "Joan of Arc" of the coal fields. One newspaper described Mother Jones as "the most dangerous woman in the country." Another said, "There is no more patriotic person in America."
"Her personal non-resistance," said Clarence Darrow, "was far more powerful than any appeal to force."
We, in the International Ladies' Garment Workers

Union, honor the memory of Mother Jones, a labor organizer and a fighter for human rights, on this, the 45th anniversary of her death.
Once, she was asked where she lived, and replied: "I reside wherever there is a good fight against wrong."



The union label stands for the creativity of American design. The skill of American workmanship. The superiority of American jobs. For 66 page publication containing business photographs, send for ILGWU, Union Label Dept., 22 West 39th Street, New York, N.Y. 10018. Dept. 8W-5.



"My husband always believed that women should do anything they liked that was good..."

So she joined the union. Member of twelve children, Mrs. George Rodgers brought her youngest with her to the union's on-again. Together with other delegates she posed for a picture.

It was to let everyone know that women were members of the Noble and Holy Order of the Knights of Labor—the federation of unions of a century ago. Today there are many women union members. It is women's rights, per cent of the International Ladies' Garment Workers' Union, founded over 70 years ago, are women.

Over seven decades ILGWU members have not only worked to provide a better living for their families, but have helped improve conditions of all working people. Without regard for race, religion, origin or sex.

You, in help in this long crusade. When you buy someone's children's apparel look for the union label. It is a symbol of progress made and more to come.



For 66 page publication containing business photographs send for ILGWU, Union Label Dept., 22 West 39th Street, New York, N.Y. 10018. Dept. 8W-5

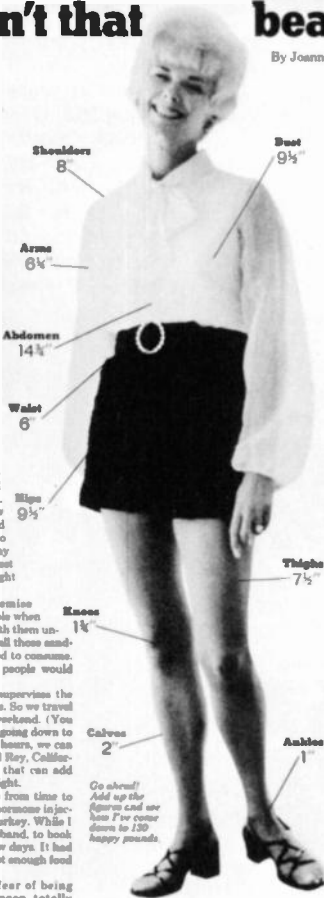
As seen in Mrs. Magazine September 1972.

I lost 66¼ inches and 75 pounds. Isn't that beautiful?

By Joanne Izell—as told to Ruth L. McCarty



I was some fat! Although—nearly 200 ugly pounds—when this photograph was taken in Hawaii.



The day I discovered I was 200 pounds, it was such a shock, I went to bed for one solid week. Even my husband didn't know what was wrong with me. I refused to tell him, and as I had refused to get on a scale for a good part of my adult life. That's one of the biggest mistakes any person with a weight problem can make.

In the beginning, I wore chemise dresses. They'd become fashionable when I started to gain. I simply grew with them until I looked like a balloon. It was all those sandwiches, chili, dogs and cakes I used to consume. I'd eat them as easily as other people would light up cigarettes.

On top of that, my husband supervises the catering division of a major airline. So we travel a lot—like flying to Alaska for a weekend. (You get three meals on the plane.) Or going down to Mexico City for dinner. In a few hours, we can make it from our home, Playa Del Rey, California, to a fantastic feast, a feast that can add two pounds to your weight overnight.

Of course I'd go on wild diets from time to time. For instance, the one with hormone injections, hard boiled eggs and cold turkey. While I was on that, I got Harry, my husband, to book a hotel suite in San Diego for a few days. I had a refrigerator so we could keep just enough food to make us both miserable.

We didn't go out much for fear of being tempted by food, but one afternoon, totally

hired, we went to a movie. It was disastrous. A man, sitting in front of us, was munching popcorn. I'll tell you, I nearly gobbled the bag out of his hands. Instead, I jumped up and ran out with Harry after me.

That was the end of the diet. Soon after, I went on an eating spree that would have made most people ill. Not me. Instead, I wound up weighing 205 pounds. At the same time, my doctor announced she could no longer see for me. That, I think, was the most shattering blow of all. But it was also the moment of truth for me. I knew I could no longer go on like this. So I prepared myself, mentally, to reduce. I took all of my measurements; then I looked for something to help me slim down.

I had read those stories of people who had lost weight with the help of the reducing-plant candy, Ayds®. I also had talked to people about them. When I learned they contained vitamins and minerals, but no drugs, I bought a box of the plain chocolate fudge kind at the drugstore. Then I started on the plan.

Before breakfast, I took a couple of Ayds with a hot drink like the directions say. Then I had grapefruit juice and a soft-boiled egg. At noon, I'd have Ayds again—this time with bouillabaisse and maybe cheese. And for dinner, Ayds and coffee, followed by meat or fish, vegetables, tomato or sometimes celery and carrot sticks. I found that Ayds really helped curb my appetite, and I was satisfied with less food. In three months, I had lost 35 pounds on the Ayds plan.

But I still had at least that much more to lose. I knew this for sure after a trip to Acapulco, where I was taken for pregnancy! I was wearing hot pants and an overblouse, while watching someone para-gliding behind a speed boat. Suddenly I said to Harry, "I wouldn't mind taking a turn at that!" Immediately, a man beside me said, "Go ahead. I'll even pay for it. To see the 'look' of you being pulled would be worth it." And he didn't mean Harry. I was humiliated.

Well, it took me several more months to get down to 130 pounds. But I did it! I can hardly believe it even now and neither can my mom. Especially after we added up all the inches I've lost—around my shoulders, arms, thighs, and stomach. Fact is, thanks to the Ayds plan, I've lost over 1½ yards of fat. Just as important, I've also gained a much better disposition.

BEFORE AND AFTER MEASUREMENTS		
	Before	After
Height	5'9"	5'9"
Weight	205 lbs.	130 lbs.
Bust	47¼"	36"
Waist	33"	23"
Hips	48¼"	38"
Dress	30"	13-14"

Go ahead! Add up the inches and see how few come down to 130 happy pounds.

I got stuck in a church pew before I lost 70 pounds.

By Susan Kupper—as told to Ruth L. McCarty

I think it's the first time that I've ever been stuck in a church pew. I was sitting in the front row of the church, and I was so fat that I couldn't get up. I was stuck in the pew for about 15 minutes. I was so embarrassed. I was so fat that I couldn't get up. I was stuck in the pew for about 15 minutes. I was so embarrassed. I was so fat that I couldn't get up. I was stuck in the pew for about 15 minutes. I was so embarrassed.



When I was fat, I had to "act" happy. But at 128 pounds, I can be myself.



When I was fat, I had to "act" happy. But at 128 pounds, I can be myself.

I had read those stories of people who had lost weight with the help of the reducing-plant candy, Ayds®. I also had talked to people about them. When I learned they contained vitamins and minerals, but no drugs, I bought a box of the plain chocolate fudge kind at the drugstore. Then I started on the plan. Before breakfast, I took a couple of Ayds with a hot drink like the directions say. Then I had grapefruit juice and a soft-boiled egg. At noon, I'd have Ayds again—this time with bouillabaisse and maybe cheese. And for dinner, Ayds and coffee, followed by meat or fish, vegetables, tomato or sometimes celery and carrot sticks. I found that Ayds really helped curb my appetite, and I was satisfied with less food. In three months, I had lost 35 pounds on the Ayds plan. But I still had at least that much more to lose. I knew this for sure after a trip to Acapulco, where I was taken for pregnancy! I was wearing hot pants and an overblouse, while watching someone para-gliding behind a speed boat. Suddenly I said to Harry, "I wouldn't mind taking a turn at that!" Immediately, a man beside me said, "Go ahead. I'll even pay for it. To see the 'look' of you being pulled would be worth it." And he didn't mean Harry. I was humiliated. Well, it took me several more months to get down to 130 pounds. But I did it! I can hardly believe it even now and neither can my mom. Especially after we added up all the inches I've lost—around my shoulders, arms, thighs, and stomach. Fact is, thanks to the Ayds plan, I've lost over 1½ yards of fat. Just as important, I've also gained a much better disposition.

This picture made me lose 58 pounds. See!

By Susan Kupper—as told to Ruth L. McCarty



When I was fat, I had to "act" happy. But at 128 pounds, I can be myself.

I didn't want to lose him, so I lost 59 pounds.

By Marlene Goldberg—as told to Ruth L. McCarty



When I was fat, I had to "act" happy. But at 128 pounds, I can be myself.

Watch me lose 125 pounds—a picture at a time.

By Betty Hines—as told to Ruth L. McCarty

250 pounds

255 pounds

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1000 pounds

When I was fat, I had to "act" happy. But at 128 pounds, I can be myself.

By Marlene Goldberg—as told to Ruth L. McCarty



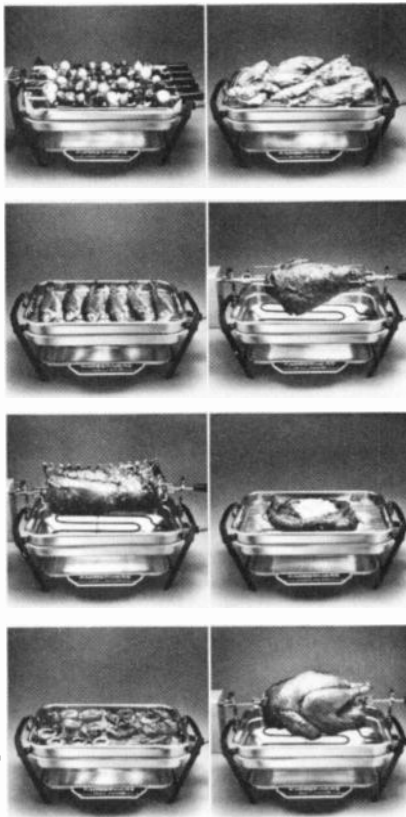
When I was fat, I had to "act" happy. But at 128 pounds, I can be myself.

70

Is it too late to learn how to cook?

It's always the same two stories. Either you had a mother who cooked like a grandmother. Featherweight pancakes and incredible souffles. And never let you in the kitchen. And you never learned how to cook. Or you had a mother who specialized in tuna fish on white and scrambled eggs on special occasions. And always let you in the kitchen. To put the mayo in the tuna.

And you never learned how to cook. And now you want to. And you worry. That the chance to be queen of the kitchen has passed you by. But it hasn't. In fact we can have you cooking by tomorrow if you buy a Farberware Open Hearth® Broiler/Rotisserie today. Yes, a Farberware Broiler/Rotisserie, with only a little help from a person, will broil a steak or grill a fish, or rotiss a turkey,



or shish a kebab. It will make barbecued chicken or Chinese spare ribs or skewered fruit or ham steak with pineapple rings or roast beef or duckling with orange sauce or savory stuffed leg of lamb or garlic broiled shrimp or stuffed rock cornish game hens or trout aux fines herbes or glazed loin of pork or hamburgers.

And at the same time it won't smoke or splatter and it will come apart for fast easy cleaning.

So you'll have time to learn all the recipes you're going to want to learn. Now that you know food can taste good even when you cook it.

(For a book of recipes in the right direction send your name, address, and 25¢ to cover handling to Farberware Kitchens, Box 100, Yonkers, N.Y. 10704.)

FARBERWARE
Better food through cooking.

70

Art Director: Don Slater
Copywriter: Elon Specht
Photographer: Charles Gold
Agency: Smith/Greenland Company Inc.
Client: Farberware

71

Art Director: Joseph Cipolla
Copywriters: George Adels
Concept: George Adels
Joseph Cipolla
Bob Wilvers
Jack Silverman
Designer: Joseph Cipolla
Agency: Leber Katz Partners
Client: R. J. Reynolds

Anything they can cook you can cook better.

People who make breakfast for you in packages, make a kind of food that will sell in packages. Food that sells the taste of salmon. They can't afford to pay special attention to your tastes, or your husband's, tastes, or your child's tastes. But you? You can make with your own taste a package of breakfast. You can make with your own taste a package of breakfast. You can make with your own taste a package of breakfast. You can make with your own taste a package of breakfast.



With coffee, you can make a great cup of coffee. You can make a great cup of coffee. You can make a great cup of coffee. You can make a great cup of coffee. You can make a great cup of coffee.

Now that we've taught you how to cook we refuse to let you ruin it with a rotten cup of coffee.

It's not the coffee you're drinking. It's the coffee you're drinking. It's not the coffee you're drinking. It's the coffee you're drinking. It's not the coffee you're drinking. It's the coffee you're drinking.



And that's the coffee you're drinking. It's the coffee you're drinking. It's not the coffee you're drinking. It's the coffee you're drinking. It's not the coffee you're drinking. It's the coffee you're drinking.

FARBERWARE
Better food through cooking.

If you smoke.

We're not telling you anything you don't know when we acknowledge that a controversy about smoking exists.

And since we're in the business of selling cigarettes, you obviously know where we stand.

If you don't smoke, we're not about to persuade you to start.

But if you do, we'd like to persuade you to try a cigarette you'll like more than the one you're smoking now.

We mean Vantage, of course.

Vantage gives you flavor like a full-flavor cigarette. Without anywhere near the 'tar' and nicotine.

That's a simple statement of truth.

We don't want you to misunderstand us. Vantage is not the lowest 'tar' and nicotine cigarette you can buy. It's simply the lowest 'tar' and nicotine cigarette you'll enjoy smoking.

We just don't see the point in putting out a low 'tar' and nicotine cigarette you have to work so hard getting some taste out of, you won't smoke it.

If you agree with us, we think you'll enjoy Vantage.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Menthol and Original 12 mg 'tar', 0.9 mg nicotine av. per cigarette. FTC Report Aug. 02

Anyone who's old enough to smoke is old enough to make up his own mind.

By now, as an adult, you must have read and heard all that's been written and said for and against cigarettes. And come to your own conclusions.

If you don't smoke, we aren't going to try to get you to start.

But if you like to smoke and have decided to continue smoking, we'd like to tell you a few facts about a cigarette you might like to continue with.

We refer, of course, to Vantage. Vantage gives you real flavor, like any high 'tar' and nicotine cigarette you ever smoked, without the high 'tar' and nicotine. And since it is the high 'tar' and nicotine that many critics of cigarettes seem most opposed to, even they should have some kind words for Vantage.

We don't want to mislead you. Vantage is not the lowest 'tar' and nicotine cigarette. But, it is the lowest 'tar' and nicotine cigarette you'll enjoy smoking. It has only 12 milligrams 'tar' and 0.9 milligrams nicotine.

With anything lower, you'd have to work so hard getting taste through the filter that you'd end up going back to your old brand.

With Vantage, you won't want to.

Don't take our word for it.

Buy a pack and make up your own mind.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Menthol and Original 12 mg 'tar', 0.9 mg nicotine av. per cigarette. FTC Report Aug. 02

Instead of telling us not to smoke, maybe they should tell us what to smoke.

For years, a lot of people have been telling the smoking public not to smoke cigarettes, especially cigarettes with high 'tar' and nicotine.

But the simple fact is that now more Americans are smoking than ever before. Evidently many people like to smoke and will keep on liking to smoke no matter what anyone says or how many times they say it.

Since the cigarette critics are concerned about high 'tar' and nicotine, we would like to offer a constructive proposal.

Perhaps, instead of telling us not to smoke cigarettes, they can tell us what to smoke.

For instance, perhaps they ought to recommend that the American public smoke Vantage cigarettes.

Vantage has a unique filter that allows rich flavor to come through it yet substantially cuts down on 'tar' and nicotine.

We want to be straightforward.

Vantage is not the lowest 'tar' and nicotine cigarette.

But it will may be the lowest 'tar' and nicotine cigarette a smoker will enjoy smoking. It has only 12 milligrams 'tar' and 0.9 milligrams nicotine. The truth is that smoke has to come through a filter if taste is to come through a filter.

And where there is taste there has to be some 'tar'.

But what good is a low 'tar' cigarette if the smoker has to work so hard trying to pull the flavor through, he feels like he's sucking on a pencil? Vantage gives the smoker flavor like a full-flavor cigarette.

But it's the only cigarette that gives him so much flavor with so little 'tar' and nicotine.

A statement of simple fact we believe all of us can endorse. And that you can experience in your next pack of cigarettes.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Menthol and Original 12 mg 'tar', 0.9 mg nicotine av. per cigarette. FTC Report Aug. 02

71

To the 56,000,000 people who smoke cigarettes.

A lot of people have been telling you not to smoke, especially cigarettes with high 'tar' and nicotine. But smoking provides you with a pleasure you don't want to give up.

Naturally, we're prejudiced. We're in the business of selling cigarettes. But there is one overriding fact that transcends whether you should or shouldn't smoke and that fact is that you do smoke.

And what are they going to do about that?

They can continue to exhort you not to smoke. Or they might look reality in the face and recommend that if you smoke and want low 'tar' and nicotine in a cigarette, you smoke a cigarette like Vantage.

And we'll go along with that, because there is no other cigarette like Vantage. Except Vantage.

Vantage has a unique filter that allows rich flavor to come through it and yet substantially cuts down on 'tar' and nicotine.

Not that Vantage is the lowest 'tar' and nicotine cigarette (But you probably wouldn't like the lowest 'tar' and nicotine cigarette anyway).

The plain truth is that smoke has to come through a filter if taste is to come through a filter. And where there is taste there has to be some 'tar'.

But Vantage is the only cigarette that gives you so much flavor with so little 'tar' and nicotine.

So much flavor that you'll never miss your high 'tar' cigarette.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

72

What parents do to their children's feet on Sunday is a sin.



Maybe they just don't know about those angelic little dress-up shoes that try to get by on looks alone. But some bright color and a cute strap are far from enough to suit a child's growing foot.

A foot with 26 delicate bones that take a full 18 years to mature and are at their most fragile through the first 12 years.

So we at Jumping Jacks insist on making a lot more than a pretty shoe.

We make a shoe with leather almost as tender as a child's foot. Most with no linings inside. So the shoe is that much lighter and softer, more free and flexible.

It lets the foot breathe easy and

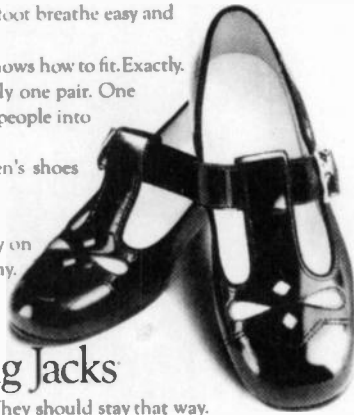
doesn't distort a child's normal way of walking.

And the man who fits Jumping Jacks shoes knows how to fit. Exactly.

Baby feet aren't baby teeth. A child gets only one pair. One time. That's why abusing them leads 8 out of 10 people into lifelong foot problems.

That's why you should look over our children's shoes from tots to pre-teens, for both boys and girls. And look them over inside and out.

Then you can dress up your child beautifully on Sunday—without worrying about it every Monday.



Jumping Jacks

Most feet are born perfect. They should stay that way.

Beware of the shoe that doesn't hurt. It could be crippling your child's feet.



It's a medical fact. The wrong shoes, often that are not made for your child's feet, won't even hurt. Even while they're being worn home, mauling the bones and causing the bone structure you see. It's not it. It's not as if one doctor is plastered put in, the crippling process is painless.

You see, a child's 26 foot bones are so fragile as malleable especially through the first 12 years, that they will merely adjust their shape to a wrong shoe. And they'll grow all wrong, until they're badly misshapen at 18. By then the damage is long since done. Naturally, the right shoe won't hurt either, and only by knowing how a shoe is constructed can you be sure it's right for your child's feet.

So we at Jumping Jacks, we've made all our boys' and girls' shoes, from tots to pre-teens, to meet the needs of growing feet.

Feet that grow so fast, after the winter they'll probably be ready for a new pair of shoes. Shoes with outer linings that are soft with no linings. So they're lighter and more flexible. So they let the foot breathe freely.

Jumping Jacks are measured and sized by people who know how to measure and fit shoes perfectly.

They won't hurt your child's vulnerable feet. And they won't hurt your child.



Jumping Jacks

Most feet are born perfect. They should stay that way.

99% of all babies are born with perfect feet. Too bad they don't stay that way.



You've created a life. A beautiful life. A perfect baby from head to toe. But what happens to that perfection? These perfect feet? That perfect face with its 26 incredibly delicate bones. A face that needs 18 years to mature and is most fragile through your baby's first 12 years.

What happens to that perfect face is the wrong shoe. And all the wrong shoes after. Shoes that maul and ruin bone structure, as 8 out of 10 people with lifelong foot problems know all too well.

The most scary thing of all is you don't know it's happening. As one doctor described it, the crippling process is painless. Your child feels nothing as there's nothing to complain about.

We at Jumping Jacks make all our boys' and girls' shoes with these vital facts in mind. The first shoe your child will wear, for example, with the original "pick-up-the-back" construction, gives your baby greater stability when learning to walk. A feature that eliminates the back strain so there's no irritation to the heel, while our unique tongue replaces the ordinary seam, to prevent abrasion of the toes.

Another unique design in this shoe is our ribbed piping in the sole, to help prevent skidding and slipping.

We use only the softest leathers too. And no linings. So the shoe is lighter, more flexible, and lets the foot breathe freely.

And even the people who sell Jumping Jacks help fulfill our perfect shoe program. Because they know precisely how to measure and fit your baby's feet.

We don't give your baby perfect feet. Only nature can. But we do the next best thing. We try to keep them perfect.



Jumping Jacks

Most feet are born perfect. They should stay that way.

72

Art Director: Stanley Schofield
Copywriters: Martin Cohen

Jack Silverman

Designer: Stanley Schofield

Photographers: Joe Toto

Luis Pacheco

Agency: Leber Katz Partners

Client: U.S. Shoe Corporation

73

Art Director: Dick Gage

Copywriters: Bill Hamilton

Mark Meyers

Designer: Dick Gage

Photographer: Bill Bruin

Agency: Humphrey, Browning, MacDougall

Client: Acushnet Golf Equipment

The only people who could make a longer ball than Titleist, just did.

73



The biggest money winner in the history of golf has just retired.

Because, after seven long years of research and testing, Acushnet has made an even better Titleist golf ball.

Now there's a new Money Ball. A Titleist that goes even farther, flies even straighter than the ball that won three million dollars more on tour last year than any other ball.

It wasn't easy to top the Titleist, and still have a legal golf ball. But after years of sophisticated aerodynamic testing, we found the answer. We reduced the dimples, made them larger, so there would be less drag in flight. This lets the new Titleist bare through the air farther. The dimples are also ballistically spaced to provide "optimum lift" for all the clubs in your bag. This means perfect

trajectory, maximum accuracy, cross-wind distance.

Whether you're driving with the wind or against it... whether you're squinting at the stick or lung 3-iron away... whether you're chipping or putting... the new Titleist will deliver a better total game of golf for you. Because it's been designed to do exactly that.

The new Titleist has been thoroughly tested in wind tunnels, with mechanical hitting devices, by golfers of all handicaps, and, of course, by touring pros under all conditions.

And you had better believe that if the new Titleist wasn't the longest ball ever made... if it hadn't completely proven itself to be a worthy successor to the Money Ball... you wouldn't be reading this advertisement right now.

Titleist: the new money ball.

Here's where the 3 major long-distance balls landed after they were hit by the True Temper Driving Machine. The True Temper Driving Machine is out of the picture on the left. The new Titleist is out of the picture on the right.

Titleist: It will improve your game.

Titleist golfers of America:

You are about to hit the longest drive of your life.

The last time someone getting back into the game this year... if you're happy you're going to get some word behind that ball. And you're going to hit it farther than you've ever hit a golf ball before.

It won't be your winter season that should it. It won't be your new golf back that did it, either. It'll be the old it. After 7 years of research, we came out with a new Titleist golf ball... a ball that has a new world-class design.

You know for some things right away when you hold a new Titleist in all ball in your hand. The dimples are larger and shallower. They let the new Titleist bare through the air farther to give you extra yard.

You've read some ads about long distance balls. We want to prove to you that the new Titleist is the longest ball made today... right in your own game.

If you're used to hitting two particular trees, you're going to be hitting the yard that tree this year.

Is there a hairy or treacherous hole on your course that's been driving you nuts? You're going to hear it more often this year.

There may be a hole you've always been tempted to try and hit. Try and hit it this year.

Many Titleist golfers will find that, instead of playing a whole lot of short shots, they can now easily carry over the back of a green.

You'll find that some woods shots have now become iron shots. That's what you'll get out of the new Titleist. And that's some impossible putts that have become possible putts.

The new Titleist is going to make a real, real difference in the way you play your course. It's going to improve your game this year.

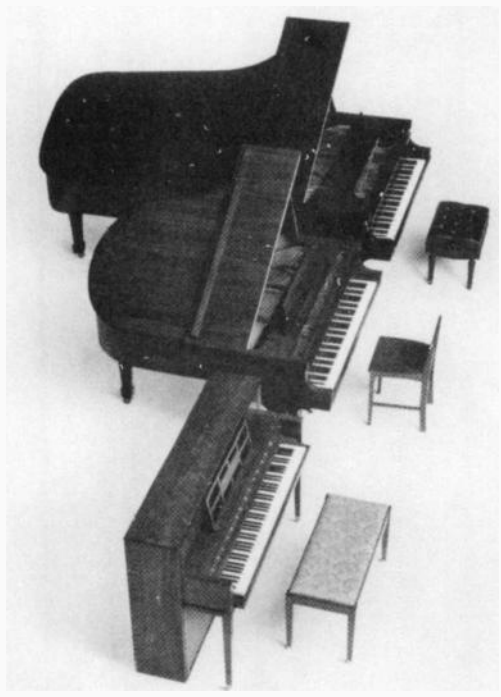
You've got some very satisfying weeks ahead coming up. Titleist golf. Because you're about to play the best golf of your life.

Titleist: It will improve your game.



Our world. Our piano.

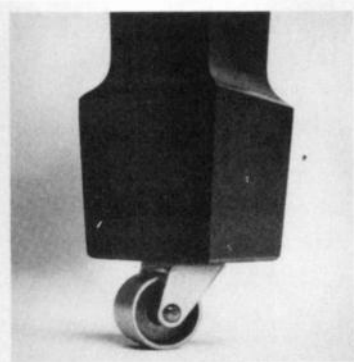
The same is quite true when it happens.
 The connection between the richest sources of Philip Tang and Yori Ogino,
 the Steinway piano, has suited the earth.
 It didn't happen on the day or self motion. And it couldn't be so to speak of. But
 now after another, an early and production in the field, the instrument of the world, would share
 the Steinway.
 Today, in international music competition everywhere, Steinway is the one piano
 more often played.
 From the Bohlen Theater in Carnegie Hall, it is the piano on which concert series
 were also performed. In Oakland and Chicago, in Brooklyn and Chicago, wherever music is loved
 and played, the Steinway continues to be the world standard of how a piano should sound.
 And you can see too.
 For more information please write to John H. Steinway, 109 West 57th Street, New York 10019.
 Steinway & Sons



A Steinway is a Steinway is a Steinway.

There are different sizes. And different prices.
 But large or small, when a piano bears the Steinway name you may be certain that
 it was built to the standard set by Henry E. Steinway 425,000 pianos ago: "Build the finest piano
 possible and sell it at the lowest price consistent with quality."
 From smallest vertical to concert grand, all Steinway pianos are built by the same
 hands. Regardless of size, they share patented and exclusive features (like Steinway's Diaphra-
 matic Sound Board). Features which endow the instrument with the Steinway sound.
 We make no "cheaper" piano. We make no second-line piano sold under another
 name. We make only the Steinway!
 And no one else has ever managed to build anything quite like it.
 For more information please write to John H. Steinway, 109 West 57th Street, New York 10019.

Steinway & Sons



Our cast-iron part

We don't even make it ourselves.
 It's so simple that we can contract it to someone else.
 This isn't anything unusual, especially when you consider the fact that there are
 over 12,000 parts in a single Steinway grand. Most of them standard enough that we can have
 them made for us, and still expect them to measure up.
 But there are some things that no one but a Steinway craftsman can make. Things
 like our patented and patented Acoustic Action. Or the unexplainable. Or our almost anything
 that we consider essential to sound and tone.
 Because when all is said and done, it's our name that goes on each piano.
 For more information, please write John H. Steinway, 109 West 57th Street, New York, N.Y. 10019.
 Steinway & Sons

PIANO CHOICE OF SOLOISTS
 SCHEDULED FOR THE 1970-71 CONCERT SEASON BY ORCHESTRA.

Baltimore Steinway Orchestra	●●●●●●●●●●
Boston Steinway Orchestra	●●●●●●●●●●
Chicago Steinway Orchestra	●●●●●●●●●●
Cincinnati Steinway Orchestra	●●●●●●●●●●
Cleveland Orchestra	●●●●●●●●●●
Dallas Steinway Orchestra	●●●●●●●●●●
Denver Steinway Orchestra	●●●●●●●●●●
Detroit Steinway Orchestra	●●●●●●●●●●
Houston Steinway Orchestra	●●●●●●●●●●
Indianapolis Steinway Orchestra	●●●●●●●●●●
Los Angeles Philharmonic	●●●●●●●●●●
London Orchestra	●●●●●●●●●●
The Mason Philharmonic	●●●●●●●●●●
Massachusetts Orchestra	●●●●●●●●●●
New York Philharmonic	●●●●●●●●●●
Philadelphia Orchestra	●●●●●●●●●●
Pittsburgh Steinway Orchestra	●●●●●●●●●●
San Francisco Steinway	●●●●●●●●●●
St. Louis Steinway Orchestra	●●●●●●●●●●
Utah Steinway Orchestra	●●●●●●●●●●

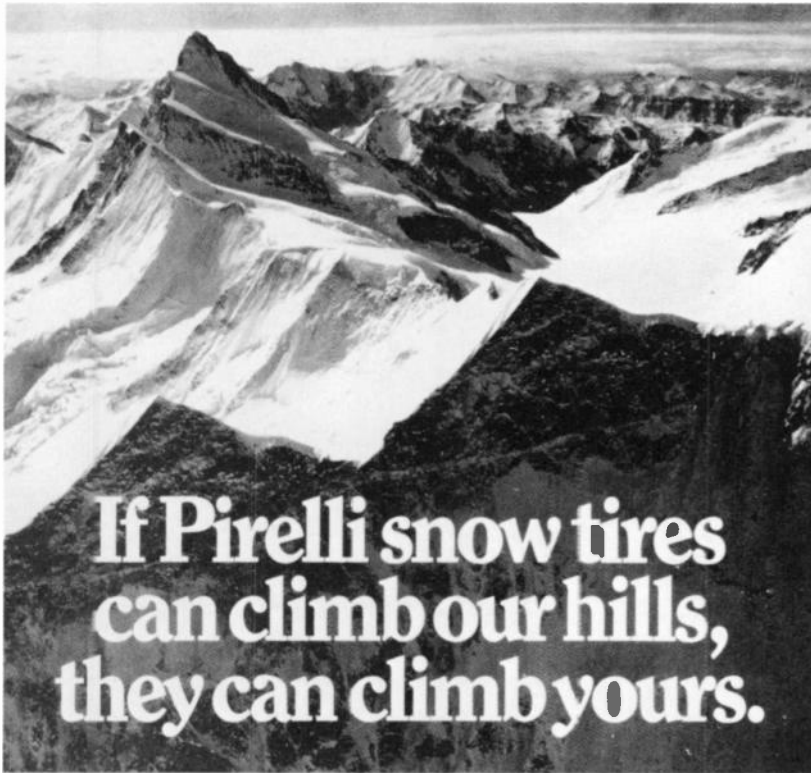
Steinway & Sons
 New York 10019



& Sons

Theodore.
 John.
 Henry.
 Today's Steinways.
 Their father built pianos. And their grand-father. And their
 great-grandfather.
 Today they work together to build the kind of instrument
 decreed by Henry E. Steinway some 420,000 pianos ago:
 "build the finest piano possible; sell it for the lowest price
 consistent with quality."
 This was the Steinway standard.
 This is the Steinway standard.
 It means a piano which has features found in no other piano.
 It means an "action" patented by one Steinway in 1966,
 mounted on an "action rail" patented by his great-uncle in
 1868. It means a lot of time spent to build a few instruments.
 It means a piano that is more expensive.
 It means a piano that is more piano.
 For more information please write to the one in the middle,
 John H. Steinway, 109 West 57th Street, New York, N.Y. 10019.

Steinway & Sons



If Pirelli snow tires can climb our hills, they can climb yours.

Maybe you've heard of our hills, the Alps, the Apennines. For a snow tire to be able to get around in that kind of crowd, it has to have just a bit more than the ordinary snow tire. It has to have gripping power so fierce it can dig in and pull you out of spots conventional snow tires couldn't even get you into.

Not just in deep snow, but also on hard packed snow and ice and slush.

And not only must it be able to outclimb and outpace conventional snow tires, it has to be able to outstep them on wet pavement and just out-handle them in general.

We make a tire that's built to do that. The Pirelli Cinturato Etna.

It has a special tread pattern construction that grips the road much like the treads of a tank.

Which might explain why, in a country like Italy which has some of the toughest hills in the world, Pirelli Cinturato Etnas are the number one selling snow tire.

And, by the way, we realize that most roads aren't paved with ice and snow all winter long, so you'll be happy to know that the Etna rides cool and quiet on dry roads.

And it comes with another nice feature we haven't mentioned yet. An affordable price. It's also equipped with a special feature for the kind of guy who can't get a tire.

The Pirelli Cinturato Etna. It can get around in our neighborhood, it can get around in yours.



74

Art Directors: Thierry DaRold
Dick Thomas
Cathie Campbell
Copywriters: Arthur Einstein
Thierry DaRold
Hank Prowitt
Dick Thomas
Cynthia Johnson
Designers: Thierry DaRold
Dick Thomas
Cathie Campbell
Photographers: Irving Penn
Carl Fischer
Cathie Campbell
NASA
Agency: Lord, Geller, Federico, Peterson, Inc.
Client: Steinway & Sons

75

Art Directors: Larry Osborne
Ron Becker
Copywriters: Joe Tantillo
Neil Drossman
Steve Penchina
Designers: Larry Osborne
Ron Becker
Photographers: Hal Davis
Mike Raab
Harold Krieger
Agency: DKG Inc.
Client: Pirelli Tires

75

Other tire companies win races with tires designed for racing. Pirelli wins races with tires designed for everyday driving.

Rally de Monte Carlo, Maserati
1st, 2nd, 3rd, 4th, 5th

Rally de Montevideo, Maserati
1st, 2nd, 3rd

Rally of England, Ford, Volkswagen, Opel
1st, 2nd, 3rd

Rally de 1000 Lagos, Fiat
1st, 2nd, 3rd

PIRELLI



Six facts you won't read in an ad for any other steel belted radial tire.

1. The Pirelli Cinturato Etna is the only steel belted radial tire that has a special tread pattern construction that grips the road much like the treads of a tank. This means that the Etna can dig in and pull you out of spots conventional snow tires couldn't even get you into.
 2. The Pirelli Cinturato Etna is the only steel belted radial tire that has a special tread pattern construction that grips the road much like the treads of a tank. This means that the Etna can dig in and pull you out of spots conventional snow tires couldn't even get you into.
 3. The Pirelli Cinturato Etna is the only steel belted radial tire that has a special tread pattern construction that grips the road much like the treads of a tank. This means that the Etna can dig in and pull you out of spots conventional snow tires couldn't even get you into.
 4. The Pirelli Cinturato Etna is the only steel belted radial tire that has a special tread pattern construction that grips the road much like the treads of a tank. This means that the Etna can dig in and pull you out of spots conventional snow tires couldn't even get you into.
 5. The Pirelli Cinturato Etna is the only steel belted radial tire that has a special tread pattern construction that grips the road much like the treads of a tank. This means that the Etna can dig in and pull you out of spots conventional snow tires couldn't even get you into.
 6. The Pirelli Cinturato Etna is the only steel belted radial tire that has a special tread pattern construction that grips the road much like the treads of a tank. This means that the Etna can dig in and pull you out of spots conventional snow tires couldn't even get you into.
- PIRELLI**

Why a \$1,900 Pinto should have the same tires as a \$9,000 Porsche.

PIRELLI

76

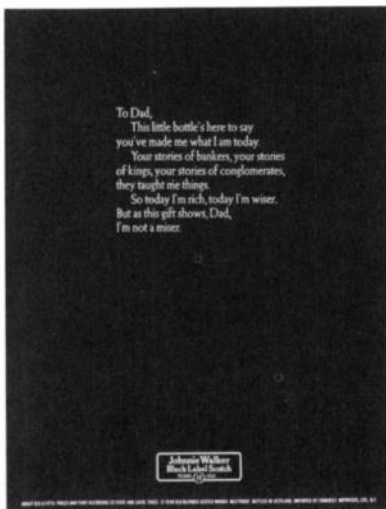


76

Art Director: Steve Singer
 Copywriter: Jennifer Berne
 Photographers: Dave Willardson
 Cailor/Resnick
 Agency: Smith/Greenland Company Inc.
 Client: Somerset Importers, Ltd.

77

Art Director: George Fithian
 Copywriters: Jo Anne Findley
 Ed Curran
 Designer: Ed Curran
 Photographer: Bill Holland
 Agency: Aitkin-Kynett & Co.
 Client: F. J. Cooper, Inc.





This diamond is called 'The Sultan of Morocco' says Hughson Cooper but for \$250,000 I will name it after you. It's that easy.



'Only great alexandrites pass this test' says Mr. Cooper. 'And few can hold a candle to this one. Forgive the pun. We couldn't resist it.'

Mr. Cooper the Philadelphia jeweler has this but the 'revelation' This time he sold a great diamond... The history of the diamond... Mr. Cooper has since not been in touch with diamonds at all.

who he intends to collect them at the point of view. The Sultan fell on an... The diamond... Mr. Cooper has since not been in touch with diamonds at all.

before he had sold it. I should be glad to... Mr. Cooper has since not been in touch with diamonds at all.

Just as it is true that with all the... Mr. Cooper has since not been in touch with diamonds at all.

A few went on, the size and the gem... Mr. Cooper has since not been in touch with diamonds at all.

re some convertible ring first on an 18... Mr. Cooper has since not been in touch with diamonds at all.

F.J. COOPER Inc. 1100 Chestnut St. Philadelphia, Pa. 19107. Includes an image of a diamond ring.



F.J. COOPER Inc. 1100 Chestnut St. Philadelphia, Pa. 19107. Includes an image of a diamond ring.



"The emerald that is not acid will so mine for my birthday," says Mrs. Cooper. Mr. Cooper says nothing.

Years of searching the Far East for... Mr. Cooper has since not been in touch with diamonds at all.

Not to mention those 'diamonds'... Mr. Cooper has since not been in touch with diamonds at all.

be glad to fly them in you for your... Mr. Cooper has since not been in touch with diamonds at all.



Common in a land where frogs live in trees and fish live in cows," says Mr. Cooper. What better setting for my storybook ring?

He has been... Mr. Cooper has since not been in touch with diamonds at all.

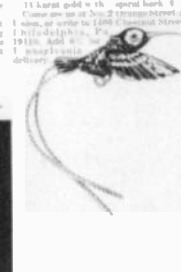
If you would like... Mr. Cooper has since not been in touch with diamonds at all.

every one has... Mr. Cooper has since not been in touch with diamonds at all.

F.J. COOPER Inc. 1100 Chestnut St. Philadelphia, Pa. 19107. Includes an image of a diamond ring.



F.J. COOPER Inc. 1100 Chestnut St. Philadelphia, Pa. 19107. Includes an image of a diamond ring.



DO YOU EAT THE RIGHT FOOD WITH THE WRONG WINE?

Everybody in the wine business seems to be avoiding giving specific advice about which wine to drink with which food.

Mainly because they want you to feel free to buy any of their wines and enjoy them with whatever you eat.

This is one way to look at it.

Looking at it this way sells more wine and there are no rules to follow. But the trouble with leaving it all to chance is you may never experience some pretty fabulous taste combinations.

Some wines go better with some foods than others, and we at Inglenook Vineyards think you should know which is which.

We spend a lot of time and money in the making of our wines. And we want you to be able to enjoy them under the best possible conditions.



CANDIED BAKED HAM?
This is one American dish neither red nor white wines seem to go with. The dry red wines compete with the natural dryness of the meat. And the dry white wines are overpowered by it. A Rosé solves the problem and is the perfect compromise.

STEAKS, ROASTS, CHOPS, PASTA?

Red wine is the right wine for meat, but not just any red wine. It should be a dry red. The sweeter reds, combined with the richness of the meat tend to fill you up and make you wish you hadn't eaten at all. Here's our chart for red wines.

Dry	RED WINES		Sweet
	Semi-Dry	Sweet	
Cabernet Sauvignon Charbono Pinot Noir Red Pinot	Burgundy Gamay (Chaussonzand)	Ruby Port Tawny Port	

CHEESE AND NUTS?

You can drink just about any red wine as you eat just about any cheese, and each does a little magic for the other. With nuts, there is really only one wine: Port. And with Port, there is really only one kind of nut: the walnut. Try them together, for one of the nicest experiences of your life.

A WORD TO THE WISE.

Now that you know the right wine to drink with your food, it's still possible to drink the wrong wine. Because if the wine you drink isn't up to the food on your table, it won't make much difference if it's red when it's supposed to be white, or vice versa.

A better argument for buying Inglenook could not be devised. Estate Bottled Inglenook is the flet mignon of wine, and unfortunately, it's just as expensive.

But for the extra money you pay, you get a wine that has been properly vintaged, aged, and bottled on our estate. Estate bottling gives us the control necessary in order to produce a wine fine enough to be served at state dinners in Washington, and at various events in high places where money is no object. Try Inglenook with your next feast. It's a luxury, but then, isn't every fine meal?



Inglenook



INGLENOOK

We make the most expensive wine in America

This ad is one of a series. If you'd like copies of the other ads, send your name and address to The Cellarmaster, Box 1, Inglenook Vineyards, Rutherford, CA 94571.

IN ORDER TO TALK ABOUT WINE, YOU HAVE TO LEARN THE LANGUAGE.

Now that you've learned, you're ready to be able to describe wine in a way that's not just a list of adjectives. You'll want to be able to describe wine in a way that's not just a list of adjectives. You'll want to be able to describe wine in a way that's not just a list of adjectives.

WINE LANGUAGE, BEYOND TAUGHT.

It means the best way to learn the language of wine is not through a book or a list of words like this, but rather from the wine you drink.

WHY WE CALL IT 'WINE'

The word 'wine' is a pretty basic word. It's used to describe a drink that's made from grapes. It's used to describe a drink that's made from grapes.

HELP YOURSELF TO THESE WORDS

Most words are short and sweet. Others are long and complicated. Some are used to describe wine, and some are used to describe wine.

INGLENOOK
We make the most expensive wine in America

HERES TO EVERYONE WHO CAN'T THINK UP A GOOD TOAST.

Everybody gets a toast drink, but only a few know how to make it. It's not just a drink, it's a toast. It's a toast to the wine you're drinking.

WHY WE CALL IT 'WINE'

The word 'wine' is a pretty basic word. It's used to describe a drink that's made from grapes. It's used to describe a drink that's made from grapes.

HELP YOURSELF TO THESE WORDS

Most words are short and sweet. Others are long and complicated. Some are used to describe wine, and some are used to describe wine.

INGLENOOK
We make the most expensive wine in America

IF YOU FEEL LOST IN A WINE STORE, HERES HOW TO FIND YOURSELF.

The difficult thing about buying wine is that you're not sure what you're looking for. You're not sure what you're looking for.

TIP NO. 1: READ THE LABEL.

The best way to find a wine is to read the label. The label tells you what you're getting.

TIP NO. 2: START SOMEWHERE.

If you're not sure what you're looking for, start somewhere. Start with a wine that you know you like.

TIP NO. 3: BE FLEXIBLE.

Don't be too set in your ways. Be flexible. Be open to trying new things.

INGLENOOK
We make the most expensive wine in America

You were born with 32 teeth.
So why do you have 26?

Crest's extra-strength toothpaste is the only toothpaste that contains fluoride. Dental health benefits are in every step of strength every tooth has. Crest's extra-strength toothpaste is the only toothpaste that contains fluoride. Dental health benefits are in every step of strength every tooth has. Crest's extra-strength toothpaste is the only toothpaste that contains fluoride. Dental health benefits are in every step of strength every tooth has.




Fighting cavities is the whole idea behind Crest.

How to introduce a little person to a big dentist.



In a dental office, a child is often nervous. The dentist's office is a place where a child can learn to take care of their teeth. The dentist's office is a place where a child can learn to take care of their teeth. The dentist's office is a place where a child can learn to take care of their teeth.



Fighting cavities is the whole idea behind Crest.

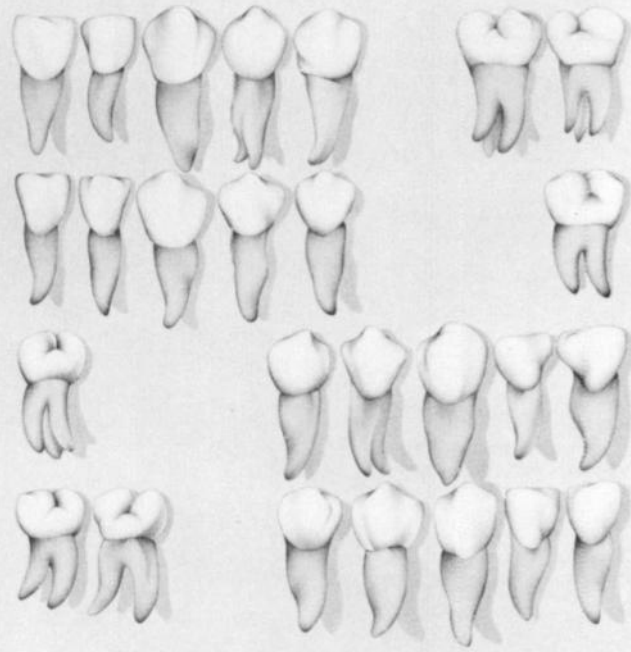
78 Gold Award

Art Director: Thomas O. Tieche
Copywriter: Patrick Kelly
Designer: Gloria Baker
Artist: Chas. B. Slackman
Photographer: Ron Quilici
Agency: McCann-Erickson, Inc.
Client: United Vintners, Inc.

79 Silver Award

Art Directors: Jim Burton
Burt Blum
Copywriters: Marv Jacobson
Bob Collins
Ellen Massoth
Artist: Kim Whitesides
Photographers: Joe Toto
John Amos Miller
Agency: Benton & Bowles, Inc.
Client: Procter & Gamble

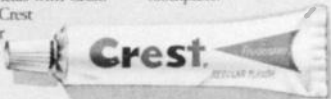
Nature gave you 32 teeth. Cavities can take away six.



That sounds hard to believe. But here's what we learned from a study of dental statistics: The average American loses between 6 and 9 teeth to cavities in a lifetime.

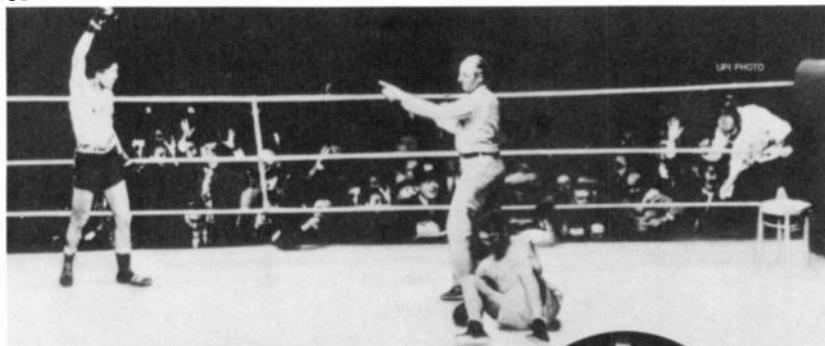
That doesn't mean it has to happen to you. Millions of cavities that happen don't have to.

Here's Crest's plan for fighting cavities: Go easy on between-meal snacks, mostly sweets. See your dentist regularly and get fluoride applications. Brush after meals with Crest. The fluoride in Crest strengthens your tooth enamel to make it more cavity-resistant. And when you think about it, it's just as easy to brush 32 teeth as 26. It doesn't even take any more toothpaste.



Fighting cavities is the whole idea behind Crest.

80



"Without Dr Pepper in my corner I could've never been the Champ."

By Ed "Bobo" Rotondi as told to Ken Schulman

I always knew that I could do good but I wasn't doin' good and I knew why I wasn't doin' good. It was that stuff they give you between rounds to rinse your mouth out. If you ever tried it, you'd know why the guys spit it out so quick.

I'd swish it all around and I'd get this terrible taste in my mouth. And the bell would ring and I'd go out there looking like I was in bad pain. The other guy, he'd think I was hurt and before I knew it, I usually was hurt.

So the night I was fighting Kid Kepke, my trainer, Cuts Nerko, leans over to me after the third round and says,

"Bobo, you ain't doin' too good, you better try this Dr Pepper." "What," I say. "Are you nuts?" He says, "No, I'm Cuts, don't

you recognize me?" And I say, "I mean, whaddaya mean Dr Pepper, I can't use no drug, I'll be suspended." So Pops, my manager says, "It's legal, you big jerk, just drink it and shut up."

I still don't understand but I do what he says and right away I know he's lying because it tastes too good.

But my mouth is feeling great and the bell rings and I come out smiling. This got the Kid confused, so I think,



now I got the psychological edge. And I start popping some sharp rights and a couple of nice combos. I'm scoring and I know it. And I start smiling more.

Well I've been smiling ever since. I won that fight and the rest is history. Now I'm the recognized champion of Secaucus, N.J., the District of Columbia and most of southern North Dakota. And I owe it all to a good left, a good right, a good left, a high waistline and Dr Pepper.

I still don't know what it is exactly. Pops tells me it's made with 23 different flavors. But whatever it is I'll tell you. I love the stuff.

Dr Pepper: America's most misunderstood soft drink.



We lived in shame for 57 years.
By Curtis Scarborough

I was shocked on 12/14/1963 when my newspaper printed a picture of me and my wife, Edna, sitting on the porch with a bottle of Dr Pepper. It was the first time that a picture of me and my wife had ever appeared in a newspaper. I had never been in a newspaper before. I was so embarrassed that I had to quit my job at the newspaper. I was so embarrassed that I had to quit my job at the newspaper. I was so embarrassed that I had to quit my job at the newspaper.

Dear Dr Pepper

Adding to the misunderstanding from America's most misunderstood soft drink.

Dr Pepper is a soft drink made with 23 different flavors. It's not just a soft drink, it's a lifestyle. It's the only soft drink that's been around since 1885. It's the only soft drink that's been around since 1885. It's the only soft drink that's been around since 1885.

80

Art Director: Ed Rotondi
Copywriters: Ken Schulman
Art Naiman
Designer: Ed Rotondi
Artists: David Wilcox
David Willardson
Photographer: Joe Toto
Agency: Young & Rubicam International, Inc.
Client: Dr. Pepper

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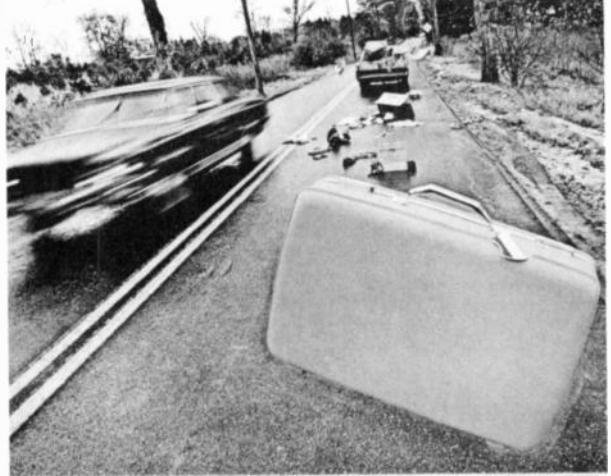
Art Director: Roy Grace
Copywriter: Marcia Bell Grace
Designer: Roy Grace
Photographer: Dick Stone
Agency: Doyle Dane Bernbach Inc.
Client: American Tourister Luggage



"Dear American Tourister: You saved my life."

On October 20 1969 Charles Fendley and N American Tourister were hit by a car going 40 miles an hour.
Luckily for Mr Fendley the American Tourister absorbed the force of the blow. It is built like a bullet train and for probably wouldn't be able to.
Mr Fendley suffered a broken wrist. The American Tourister suffered some too. But the locks, which weren't even locked, stayed shut. Nothing made including a couple of shoe-shine bottles and a camera got hurt.

Now while we don't build an American Tourister to withstand things like speeding cars and smashing cars, we do build an American Tourister well.
We mold every piece out of superior different strong materials and make all up with a tough sign like you know instead of getting reinforcement on the corners, we reinforce with fiberglass all over. We give each bag non-spring locks designed not to pop up on impact.
Maybe American Tourister can't save your underwear.



"Dear American Tourister: Your suitcase took an unexpected trip."

We could not get ourselves lost we built American Tourister out of 16 different strong materials. And give them tough stainless steel frames. But James East says of Mrs. Alice, Mrs. says it better. A 70 mph a few of the luggage act their luggage bottle water got broken.
We could go on about the fiberglass reinforcement we put all through the case. But let us Mr. W. V. Hanson of Phoenix, Ala. do the talking. My suitcase hit the luggage rack and it rolled down the highway for 1500 miles. There was one small dent in it.
We could hear from non-spring locks or designed not to spring open on impact. But Mrs. Knickerbocker about miles that I over America of Bristol and H. H.

black. After hitting the pavement at 80 mph and plunging down a 40 foot embankment the bag stayed closed.
Normally we can promise that flying will be no scratch or dent or spill on American Tourister. We don't build them to go on trips. It shows. But that like mine were exactly what happened to Robert Fisk of New York City, Texas, Mr. Frank O'Brien of Birmingham, Ala. Robert Gerry of Winston-Salem, N.C., Mrs. Houston Hodges Austin, Texas, brother Richard Bates of Dallas, Texas, Mr. Robert Bopp, San Antonio, California and dozens.
So any time when the one you need happens what you can use from a suitcase made by American Tourister.



"Dear American Tourister: You make a fabulous jack."

The uninvited assistant comes from the J. C. Quilty family of Walnut Creek, California.
Who jacked up their car to change a tire and a American Tourister standing over. At a sudden, the car did backward, hit off the jack, and landed square on their suitcase.
Where remained until the Quilty father changed his tire.
Of course, the suitcase got dented. But Quilty had to fix it with a hammer.
And of course your suitcase we don't build American Tourister to go through extraordinary things like see

giving car. We build American Tourister for the ordinary parts of ordinary travel.
So we build our cases with 16 different strong materials, and give it a tough stainless steel frame.
We reinforce American Tourister with fiberglass. Not just on the corners, but through and through.
Most important of all, we put in non-spring locks designed not to spring open on impact.
Remember the beautiful thing about traveling with an American Tourister is that it holds up a car.
But simply that it holds up.



"Dear American Tourister: I dropped my suitcase."

1500 feet from a basic case.
Chris ground frozen hard or 40 below.
It's well accidents happen. And while we don't promise to survive the unusual, we do build American Tourister unusually well.
We could talk different strong materials into every piece we build.
We reinforce American Tourister with fiberglass. All over, not just on the corners.
We wrap every American Tourister with a tough

stainless steel frame. And put in non-spring locks that are designed not to spring open on impact.
So when D. H. Barnyhoff of Alaska dropped his American Tourister 1500 feet from a helicopter, everything inside stayed inside. And nothing inside got hurt.
We think a suitcase should be designed to the everyday parts of everyday travel.
I think it's amazing, says Mr. Barnyhoff.



82

**His mother needed an air force.
All you need is Birds Eye Combinations.**

"His mother needed an air force. All you need is Birds Eye Combinations."

\$5 off the vegetables mother never had. \$5

Green Peas with Cream Sauce

Baby Lima Beans with Mild Seasoned Sauce

Green Peas and Cauliflower with Cream Sauce

The vegetables mother never had.

**His mother needed a steam shovel.
All you need is Birds Eye Combinations.**

"His mother needed a steam shovel. All you need is Birds Eye Combinations."

\$5 off the vegetables mother never had. \$5

Green Peas with Cream Sauce

Baby Lima Beans with Mild Seasoned Sauce

Green Peas and Cauliflower with Cream Sauce

The vegetables mother never had.

82

Art Director: Woody Litwhiler
Copywriter: Don Marowski
Designer: Woody Litwhiler
Artist: Charles White
Photographer: Joe Toto
Agency: Young & Rubicam International, Inc.
Client: General Foods

**His mother needed a railroad.
All you need is Birds Eye Combinations.**

"His mother needed a railroad. All you need is Birds Eye Combinations."

"Boy, do I love vegetables!"

"Open wide, Joey, here comes the caboose!!"
"ChooChooChooChoo ChooChooChooChoo!"
Oh, the things mother had to go through to get your man to eat his vegetables when he was a boy. They should have made her a saint. At least. At Birds Eye, we never forget the little boy who lives inside every man. That's why we've come up with Birds Eye Combinations: 20 interesting vegetable combinations a man can love. Our peas aren't just peas. We've combined them with tender cauliflower. And we've even added a smooth cream sauce. Our baby lima beans come with a mild seasoned sauce, Southern style. Next time, serve him Birds Eye Combinations. And when he asks for seconds, be proud. Because your vegetables will be as unforgettable as his mother's stories.

Two new vegetables mother never had.

Green Peas and Cauliflower with Cream Sauce

Baby Lima Beans with Seasoned Sauce, Southern Style

The vegetables mother never had.



Chances are you choose an airline exactly wrong.

And it's not your fault. The truth is, you're not alone. Most people choose the wrong airline because they've been misled by the airlines themselves.

For example, you've been told that Pan Am is the best airline in the world. But in fact, Pan Am is the worst airline in the world. And you've been misled by the airlines themselves.

For example, you've been told that Pan Am is the best airline in the world. But in fact, Pan Am is the worst airline in the world. And you've been misled by the airlines themselves.



Now, you know the truth. You've been misled by the airlines themselves. And you've been misled by the airlines themselves.

For example, you've been told that Pan Am is the best airline in the world. But in fact, Pan Am is the worst airline in the world. And you've been misled by the airlines themselves.

Pan Am

For 25 years you've been brainwashed into expecting the wrong things from your airline.

Before the brainwashing, a flight attendant would be a flight attendant. But now, a flight attendant is a flight attendant who is brainwashed into expecting the wrong things from your airline.

For example, you've been told that Pan Am is the best airline in the world. But in fact, Pan Am is the worst airline in the world. And you've been misled by the airlines themselves.

For example, you've been told that Pan Am is the best airline in the world. But in fact, Pan Am is the worst airline in the world. And you've been misled by the airlines themselves.



Pan Am

Picking an airline for its food is like picking a restaurant for its flying ability.

For example, you've been told that Pan Am is the best airline in the world. But in fact, Pan Am is the worst airline in the world. And you've been misled by the airlines themselves.



Pan Am

Art Director: Amil Gargano
 Copywriters: Jim Durfee
 Bob Kaplan
 Artist: Rick Meyrowitz
 Agency: Carl Ally Inc.
 Client: Pan American Airways

84

Art Directors: Nicholas Gisonde
Bob Kuperman
Copywriters: Neil Drossman
Jerry Della Femina
Designers: Nicholas Gisonde
Bob Kuperman
Photographer: Arnold Beckerman
Agency: Della Femina, Travisano
& Partners, Inc.
Client: Teacher's Scotch

It's tough to drink scotch out of the side of your mouth.

BY WILSON LEONARD



For more than twenty years I made a good thing out of coming on like an ape... In that time a large number of plays, movies and radio shows paid me amply to snarl and sneer...

It came to me that it might have to a Harvard Professor... And in those same New York streets, casual acquaintances under took to rearrange my features...

While some people in Hollywood worry about being photographed on their good side I have no such problem... Of course, once you have for me some posters pay nice money for you

live up to it. I put awakening you climb into it and before had you step out of it... For example in a bar if I followed my natural inclination and said Teacher's please with one scotch...

Better to ask for straight rubbing alcohol with a clove of garlic. And maybe an order of milk, so I'd have something to munch on while sipping.

At home, however, I'd pull the blinds, check the phone, look behind the pictures and in flower pots for hidden miles of cameras...

Maybe that's one of the reasons I drifted away from acting into directing and producing. It was like taking off a pair of tight shoes.

Now retained from the pain of my visage, I can be myself. I can smile. I can be kind to kids dogs and old ladies and I can love, but tenders the eye and say Teacher's please. With one eye cube a splash of wild and a twist.



First the agency people told me I could say anything I wanted to about scotch. Then they censored me.

BY TOMMY SMOTHERS



I've been censored one way or another practically all my life... It all started when my mother used to stick a pacifier into my mouth anytime I opened it.

When Dick and I were kids, once Mother got into a dog and me a monster... Even my dreams have snips cut out of them. Always the good parts, too.

That's the way it's always been... So I wasn't surprised when one of the major networks passed the hat. It was annoying, I'll admit, but when it was all over all I could say was "Hi hi, CBS."

And spunking of censorship, it's our tasty chomp got a lot worse its beginning... Today, you can say anything as long as no one hears you. So probably the only way to steer clear of censors is to steer yourself into a closet and talk only to yourself.

Anyway, when the Teacher's advert using people heard I drink their scotch, they asked me to talk about it.

So I come back for him... This time, I started with a Presbyterian - 2 parts gin, 3 parts rum, 4 parts something else and, of course, my room left over scotch.

The trouble with that was I got tired of sifting up to bars and ordering one Presbyterian only to have the bartender tell me I was in the wrong place and down the street at the church I could find all the Presbyterians I wanted.

Next I moved to scotch and soda. Or more accurately, to Scotch and soda, soda, and soda.

After that, it was the big time. Scotch on the rocks. Straight. But I did such a terrific job of nursing my drink the Red Cross would have been proud of me.

All of which brings me to Teacher's. The first time I ever finished my scotch on the rocks before it turned to water.

Teacher's, my tongue thanks you, my eyes thank you, my stomach thanks you. Even my sex life thanks you. Once there was this girl and...

My stomach was the first casualty. Then my eyes started to water. And finally my tongue made itself heard. It gave me a severe tongue lashing.

However, I wasn't going to let myself be kicked by a mere tongue, a pair of eyes and a stomach.



I told the scotch people I don't drink any more. Then again, I don't drink any less, either.

BY TOMMY SMOTHERS

For the scotch people, I don't drink any more. Then again, I don't drink any less, either... The Scotch people were surprised when they heard I had quit drinking scotch...

They were surprised when they heard I had quit drinking scotch... I told them I wasn't drinking any more, but I wasn't drinking any less either...

Whenever I think of Scotch, I recall the immortal words of my brother Harpo.

BY HARPO HARSH

Whenever I think of Scotch, I recall the immortal words of my brother Harpo... Harpo was always a scotch drinker, and his words were always wise...

Harpo was always a scotch drinker, and his words were always wise... I remember him saying that whenever I think of Scotch...



Fisher-Price Toys become hand-me-downs, not has-beens.

They keep their wheels on, their edges smooth, their works working. And no batteries to fade and die. So they go from child to child, and often from generation to generation.

Which is why Fisher-Price toys are the easiest choice for families who think that they can't afford them.

Our Play Family School, for instance. As a family grows, the oldest can take over as teacher. Proudly handing down his ABC's to the younger ones.



The Music Box Record Player is made to withstand years of the most awkward handling. And our tough little ATV Explorer will be outgrown before it's ever worn out.

Which brings us to the only way a Fisher-Price toy doesn't get to be a hand-me-down. That's when its owner refuses to hand it over.

Fisher-Price Toys come without instructions.

Even our Play Family School, newest addition to the Play Family world. (That bright, durable world where things run smoothly and imagination takes over.) No one ever had to show a child how to play school.

Then there's our new Music Box Record Player. Leave a child on his own with it. He'll figure out how it works. No needles, no batteries or electric cord. And discs made especially for small hands.



Not only do we omit directions for children, there are none for adults to struggle through either. Forget blueprints, nuts and bolts, last-minute frenzies. Because every Fisher-Price toy comes out of its box all put together. The rest is child's play.

Fisher-Price Toys run on child power.



Because when a toy is fueled by imagination it travels farther than anything. The Jet that takes off from Play Family Airport lands on cloud cities. And there's a musical Merry-Go-Round where no one ever asks for your ticket.

Our new Play Family Houseboat makes the bathtub a sea. With knees for islands.

And since child-power is half imagination, half pure energy, Fisher-Price puts in dozens of realistic details. Details that do things.

Look at our new Airport. With its own passenger jet, helicopter and a fleet of trucks and cars. The nozzle on the jet fueler fits every vehicle. The baggage rack can revolve. And the copter goes.

Whomp whomp! Children can appreciate that kind of thing. So there they go. Into the air. Over the waves. Round and round in circles. That's child power.

Fisher-Price Toys don't need batteries.



They run the old-fashioned way. On child power. The strength of young imaginations. The endless energy of small bodies.

The push and pull of a child's curiosity on the way to learning something new.

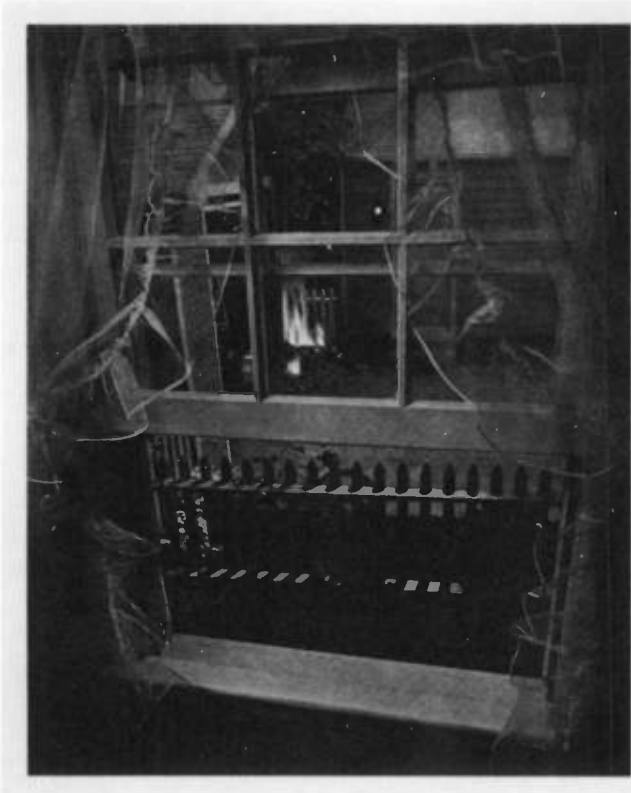
Because Fisher-Price believes there's too much push-button entertainment today. And once you've pressed a button, what else is there to do, Mommy?

Even our new Music Box Record Player is a toy of involvement. Not only doesn't it need batteries (it winds up), it doesn't even need a Mommy to supervise.

Our Play Family Toys, including a brand new Schoolhouse, give children the chance to run things their own way, on their own steam.

That's another great thing about child power. When it's exhausted, it goes to bed for the night. And wakes up recharged.

Art Director: Jim Brown
Copywriter: Norman Muchnic
Designer: Jim Brown
Photographer: Henry Sandbank
Agency: Doyle Dane Bernbach Inc.
Client: General Telephone & Electronics



If your six year old saw something like this, would he know how to phone for help?

It's the important question to leave to home. As most phone companies have programs for teaching children to dial 911 for emergencies.

In General Telephone areas, six and seven year olds are taught to dial 911, give their name and tell our operators where they are and what's wrong. While older children are taught to dial emergency numbers direct - but not that it's the fastest way to call for help.

But sometimes, we can't reach every kid. We need your

help at home. Which is why we're running this ad.

Copy down the emergency numbers listed on the inside front cover or the page of your telephone directory. Add your family doctor's number. And the number of the nearest hospital. Next, take up the list every year. Then get your kids to memorize it. Just in case it gets lost.

By the time they're through memorizing those numbers they're going to have every growing in the house knowing them, too. Which is also why we're running this ad.



GENERAL TELEPHONE & ELECTRONICS

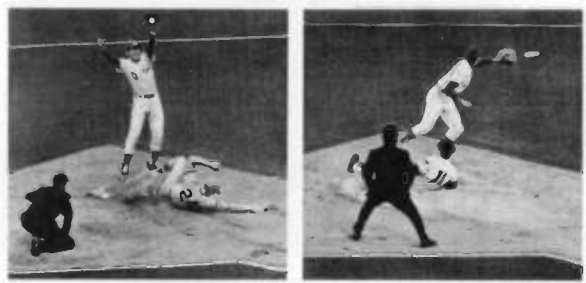


Before it flashes at your daughter's wedding, it has to do a lot more in our lab.

There's a lot more to a soccer ball than meets the eye. Before it can flash at your daughter's wedding, it has to pass through a lot of tests in our lab. We test it for durability, for its ability to hold up to the toughest conditions, for its ability to hold up to the toughest conditions, for its ability to hold up to the toughest conditions...

It's not just a ball, it's a piece of art. It's a piece of science. It's a piece of engineering. It's a piece of magic. It's a piece of... well, you know.

GTE



Which one is the night game?

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87

Art Director: Fred Kittel
Copywriters: Granger Tripp
Bill Lane

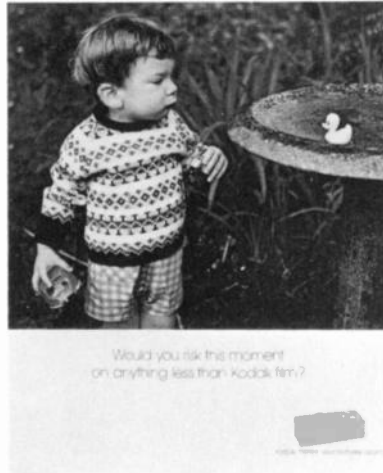
Designers: Fred Kittel
Bob Moscarello

Photographers: Tom McCarthy
Tony Petrucelli
Bill Binzen

Agency: J. Walter Thompson Company
Client: Eastman Kodak Company



Would you risk this moment on anything less than Kodak film?



Would you risk this moment on anything less than Kodak film?



87



Would you risk this moment on anything less than Kodak film?



Would you risk this moment on anything less than Kodak film?



KODAK MAKES YOUR MEMORIES COUNT



Would you risk this moment on anything less than Kodak film?



KODAK MAKES YOUR MEMORIES COUNT

Somehow the
Fifties look a lot better
in the Seventies.

Jockey Golden Oldies Group



Consumer Magazine/Campaign

88

Art Directors: Allan Beaver

Lou Colletti

Copywriters: Larry Plapler

Larry Spector

Designers: Allan Beaver

Lou Colletti

Photographer: Richard Noble

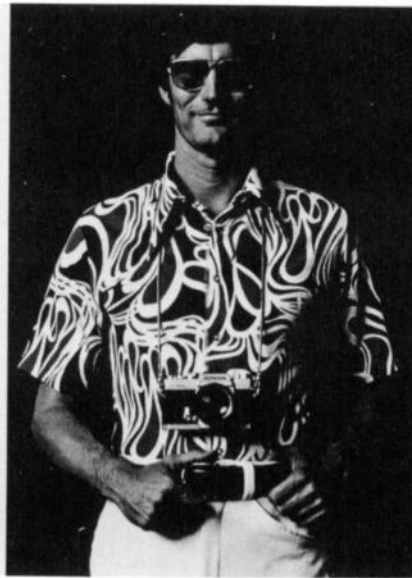
Agency: Levine, Huntley, Schmidt

Client: Jockey International, Inc.

88

Our vacation prints.
While a guy takes
in the scenic beauty
he gives a little back.

Jockey Sportswear.



Jockey does something terrific for guys.

Jockey does something terrific for guys.
Jockey Sportswear.

Art Directors: Harry Webber
Julio Dilorio

Copywriter: Gene Case
Photographer: Manny Gonzalez
Agency: Case & McGrath Inc.
Client: GravyMaster Co., Inc.

"When my husband says the grace, I'm afraid I know why he's praying."



He's so sweet, he'd never say something I cooked was bad. He'd just say it's "not one of his favorites."
But there's one thing he loves that I make as good as anybody:
Gravy. I make great gravy. I

Looking for some new recipes? Write Gravy Master Dept. A1, Long Island City, N.Y. 11101.

follow the pictures on the Gravy Master bottle.

The gravy comes out dark and rich and smooth, with a little taste of parsley and things. I've never messed it up yet. Knock on wood.



"My gravy is fine. It's what's underneath that makes me cry."



My husband loves my gravy. He uses it to hide the lumps in my mashed potatoes. But friends who make the fluffiest potatoes tell me it's gravy that gives them fits. So I say: Follow the pictures on the Gravy Master

Want to see good cooks? For some interesting recipes write Gravy Master Dept. KX, Long Island City, N.Y. 11101.

bottle. Gravy Master gravy has a little taste of parsley and things, and it comes out rich and smooth.

And if The Lump Queen here can make gravy rich and smooth, anybody can.



"Everyone gives thanks for my gravy but not for my turkey."



My turkey's always so dry! The white meat's like some new kind of building material.
Oh well, I'll just make lots of gravy. And Boy do I make good gravy!
I follow the pictures

on the Gravy Master bottle. Sesame Street couldn't make it any plainer.

The gravy comes out smooth and brown, with a little taste of celery and parsley and things. Gravy Master costs about \$4 a meal. A bottle lasts 10 meals.
That's about how long my turkey lasts.



Make a good gravy. Or see something on TV. Write Gravy Master Dept. C1, Long Island City, N.Y. 11101.

"My gravy's so good, it gives guests a false sense of security."



Ms. P.M. Greenburgh, N.Y.

Gravy is on all my friends' Disaster List. So when they come to dinner and taste my gravy, they probably think I'm one of those

bum cooks you read about.

Wrong! I'm a nervous wreck in the kitchen before a big meal.

So what I do with gravy is I just follow the pictures on the Gravy Master bottle.

It's like having a piece of a cookbook glued right there on the bottle.

The gravy comes out smooth and brown, with a little taste of celery and parsley and things.

And Gravy Master costs only \$4 a meal.



"I'm a bum cook. But I make great gravy."



Sesame Street couldn't

My rice is a pot of glue. My hamburgers are like gravy risks.

My fried eggs have plastic platelets for bottoms.

But weird as it sounds, I have no trouble with gravy.

I follow the pictures on the Gravy Master bottle.

Sesame Street couldn't





Log Cabin and the Sweet Soul Picnic, July 4th, Memphis, Tennessee.

Sweet soul food. An American tradition that's a fabulous blend of Southern, West Indian, French Creole and African foods.

Sweet because of the syrup that swirls through the black-eyed peas. That glazes the candied yams. That even goes into the sweet potato pie.

The Log Cabin brand that has been around this country since 1887. And great Black cooks, creative as they are, no doubt have discovered how the special taste of Log Cabin fits right into their way of cooking.

Soul because of the love. The care. The long hours of preparation. The wisdom of knowing how to please. The ingenuity of knowing how to make superb dishes out of whatever was on hand, which is the secret of great cooking traditions everywhere.

If you want to know what goes into the culinary of a sweet soul picnic, here's an idea: It all begins the night before. Talk about preparation! The family would get together in Grandma Ella Jackson's big kitchen. There'd be lots of greens to wash. Lots of yams to be peeled. Lots of chicken to cut. And lots of black-eyed peas to soak.

Grandma's kitchen was a seamless hive of activity in preparation for the day ahead. The great sweet soul picnic. A classical Southern feast.

Here are some great soul food recipes from the Log Cabin kitchens, beginning with the most classic of all: Southern Fried Chicken.

Log Cabin and the Southern Fried Chicken

Dip 3-lb. frying chicken pieces in 1/2 cup Log Cabin Syrup, coat with 1 cup seasoned all purpose flour; then sprinkle with remaining flour and set aside 15 minutes. Fry chicken, a few pieces at a time, in 1/2 inch of hot shortening (half butter and half vegetable shortening) in large skillet, until golden brown. Place in shallow baking pan; bake at 350° for 30 minutes, or until tender.

Garnish. Makes 4 to 6 servings.

*Note: Recipe may be doubled.

Throughout Black homes in this country, black-eyed peas are traditionally served on New Year's Day as an assurance of good luck for the coming year. It's called Hoppin' John. Of course, it's not only served on New Year's Day. Black-eyed peas are a staple in soul food

cooking and are served throughout the year. No matter what the occasion. Like for the soul food picnic. The black-eyed peas are baked with pork and sweetened with Log Cabin.

Log Cabin and the Baked Black-Eyed Peas

Soak 1 lb. dried black-eyed peas in water overnight, drain. In large saucepan combine 1/2 lb. salt pork and enough water to cover. Bring to boil, simmer 1 1/2 hours. Drain, measuring broth, add water to make 4 cups liquid. Combine peas and measured liquid in saucepan; try with pork. Bring to boil.

Combine 2 1/2 cups mashed cooked sweet potatoes (about 1 medium), 1/4 cup sugar, and 1/4 cup softened butter; gradually beat in 1/2 cup Log Cabin Syrup. Add 3 eggs, one at a time, beating well after each addition. Blend in 1/2 cup milk, then 1/2 tsp. salt, 1/4 tsp. each nutmeg, allspice, and vanilla, and 1 tsp. vanilla. Pour into 1 ungreased 9-inch fluted pie shell. Bake at 425° for 10 minutes, then at 325° for 1 hour. Cool.

Soul food was born in the homes of Black cooks. And because recipes were seldom written down, a young girl learned from experience by watching her mother and grandmother. As she grew older she instinctively added her own little touches. Thus making soul food what it is today.

Log Cabin has been refined and fused with over the years, too. To satisfy America's changing tastes.

Log Cabin and the sweet soul picnic. Two of America's No. 1 favorites. Make them a part of your 4th of July celebration.



The Log Cabin Brand. America grew up on it.

Log Cabin and a pie Johnny Appleseed would have been proud of.

Homemade apple pie, fresh out of the oven, cooling on the back porch of an old country farmhouse in Lisbon, Ohio. Golden, flaky crust hiding the delights that lie beneath. The tender, juicy apples mingled with a touch of lemon, a bit of cinnamon, some butter, sugar and a little Log Cabin Syrup to make the apples even more luscious.

Every good American cook has her own special favorite secrets, and this one's the maple touch of Log Cabin Syrup.

Log Cabin and Johnny Appleseed Pie.

Combine 1 1/4 cup Log Cabin Syrup, 1/2 cup sugar, 2 tablespoons Minute Tapioca, 1 tablespoon lemon juice, 1 teaspoon cinnamon, 1/2 teaspoon



nutmeg, and 1/4 teaspoon salt; gently stir in 6 cups peeled, sliced apples (about 6 apples) and let stand 15 minutes. Line a 9-inch pie pan with pastry. Pack apple mixture tightly into bottom crust and dot with 2 tablespoons butter. Cut design or slits in top crust, put on pie, press edges together and crimp. Open cuts to let steam escape. Bake at 450° for about 1 hour, or until filling bubbles and pastry is golden. For glazed crust, brush top crust with 2 tablespoons Log Cabin Syrup after 40 minutes of baking; then continue baking. Cool before cutting.

Apple orchards. Beautiful in springtime when pink and white blossoms crowd the branches of the trees and scent the air with nature's own perfume. Stately in summer with leaves of apple green. And generous in autumn with boughs presenting their gifts of fruit glistening in the sun. Fruits for wonderful apple pies. That was Johnny Appleseed's legacy to America.

Our legacy to the American cooking heritage is Log Cabin's delicious blend of syrups when pink and white blossoms crowd the branches of the trees and scent the air with nature's own perfume. Stately in summer with leaves of apple green. And generous in autumn with boughs presenting their gifts of fruit glistening in the sun. Fruits for wonderful apple pies. That was Johnny Appleseed's legacy to America.

Our legacy to the American cooking heritage is Log Cabin's delicious blend of syrups when pink and white blossoms crowd the branches of the trees and scent the air with nature's own perfume. Stately in summer with leaves of apple green. And generous in autumn with boughs presenting their gifts of fruit glistening in the sun. Fruits for wonderful apple pies. That was Johnny Appleseed's legacy to America.

The Log Cabin Brand. America grew up on it.

A Log Cabin breakfast around berry picking time. Salem, Oregon.

Sweet berries and Log Cabin Syrup over scrumptious sourdough pancakes. That's a wiser breakfast in Salem, Oregon, in all about. Especially this time of year when the berries are just ripe to be picked.

This breakfast became a tradition years ago when pioneers were settling the hillsides and valleys of the American Northwest.

another time -- lasts several weeks.

To make pancakes, add 1 egg, slightly beaten, 1/4 cup evaporated milk, and 2 tablespoons solid oil to the 4 cups batter; beat until smooth. Combine 2 tablespoons sugar, 1 teaspoon baking soda, and 1/2 teaspoon salt; add to batter and mix just to blend. Let stand 15 minutes. Bake on hot griddle, turning to brown on both sides. Serve with syrup made



They brought with them their sourdough starter of flour, water and yeast. Salt, sugar, baking soda and eggs were later added to make wonderful breads, biscuits and pancakes.

What a blessing this sight must have been to those of us who, fresh wild berries of every imaginable kind growing in fertile abundance in the Oregon soil.

Here are some recipes from the Log Cabin kitchens including special tips on how to make the "starter" for the sourdough pancakes.

How to make Sourdough Pancakes.

First make the starter. Sprinkle 1 package active dry yeast into 2 1/2 cups warm, not hot, water in large glass mixing bowl. Gradually stir in 3 cups unsifted all purpose flour; then beat until very smooth. Cover with towel and place in warm, draft-free place for 24 hours to ripen. (Mixture should then be bubbly; if not, discard and begin again.) Store in tightly covered glass container in refrigerator. Mixture will keep several weeks.

To make batter, blend 2 cups warm, not hot, water and 2 cups unsifted all-purpose flour into starter; then beat until smooth. Cover with towel; place in warm, draft-free place overnight. Measure 4 cups, refrigerate remainder in covered glass container to use at

from Log Cabin and berries. Makes about 24 to 30 (4-inch) pancakes.

When a woman spends the time and effort to give her family a special breakfast of sourdough pancakes, it seems natural that she'd want to make her berry syrups with a traditional syrup like Log Cabin. After all, the Log Cabin brand has been around this country since 1887. The tartness of fresh berries mingled with the sweet, mellow, rich taste of Log Cabin does justice to even the sourdough pancake.

Log Cabin and Berry Syrup

Combine 1/2 cup Log Cabin Syrup and 2/3 to 3/4 cup fresh blueberries, straw-berries, blackberries, or boysenberries. Serve on pancakes. Makes about 1 cup.

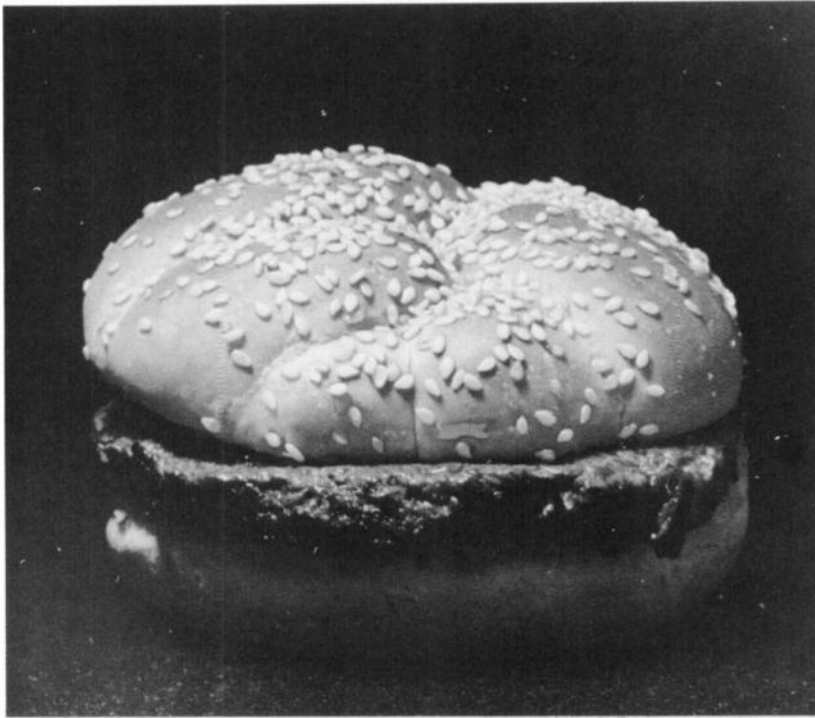
Over the years Americans have discovered how Log Cabin fits right into their own style of cooking. It's been refined and fused with just to suit America's changing tastes.

Why not try sourdough pancakes for a change topped with a berry syrup made from Log Cabin, one of America's all-time favorites.

Over the years Americans have discovered how Log Cabin fits right into their own style of cooking. It's been refined and fused with just to suit America's changing tastes.

Why not try sourdough pancakes for a change topped with a berry syrup made from Log Cabin, one of America's all-time favorites.

The Log Cabin Brand. America grew up on it.



It may be a hamburger to you, but it's chopped beef to us.

There's a world of difference in the world of hamburgers. We call our hamburger chopped beef because it's a lot more than just an ordinary hamburger. It's 100% government inspected pure beef, chopped fine, broiled to your order and served on a warmed sesame seed roll. Whatever you choose to call our hamburger, you get it along with a generous portion of French fries at Ponderosa for a ridiculously low \$9 cents.



Ponderosa You don't know how good it is until you eat it someplace else.

90

Art Director: Georgia Shankle
Copywriter: Evelyn Lewis
Designer: Georgia Shankle
Photographer: Otto Storch
Agency: Young & Rubicam International, Inc.
Client: General Foods

91

Art Director: William Taubin
Copywriter: Larry Levenson
Photographer: George Ratkai
Agency: Doyle Dane Bernbach Inc.
Client: Ponderosa Steak House

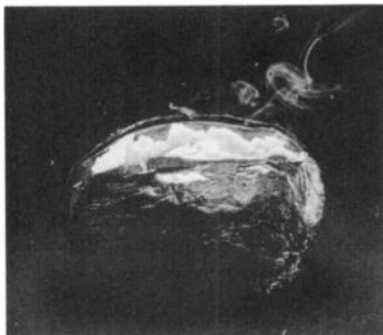


At the end of this balloon is a happy, well-fed child.

Ponderosa gets something special in our neighborhood all the time. We're not just a place to eat, we're a place to be. We're a place where you can get a good meal and a good time. We're a place where you can get a good meal and a good time. We're a place where you can get a good meal and a good time.



Ponderosa You don't know how good it is until you eat it someplace else.



So easy "to come with the attack" is an injustice.

Our beef is made from the finest cuts of beef, and it's served on a sesame seed roll. We're a place where you can get a good meal and a good time. We're a place where you can get a good meal and a good time. We're a place where you can get a good meal and a good time.



Ponderosa You don't know how good it is until you eat it someplace else.

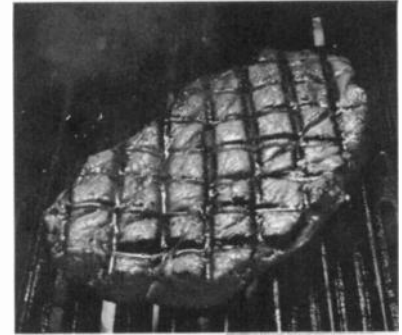


How many fresh vegetables do you put in a salad?

We're a place where you can get a good meal and a good time. We're a place where you can get a good meal and a good time. We're a place where you can get a good meal and a good time. We're a place where you can get a good meal and a good time.



Ponderosa You don't know how good it is until you eat it someplace else.



Our bread and butter.

We're a place where you can get a good meal and a good time. We're a place where you can get a good meal and a good time. We're a place where you can get a good meal and a good time. We're a place where you can get a good meal and a good time.



Ponderosa You don't know how good it is until you eat it someplace else.

To tell you the truth, I've lost the urge.



Lack of exercise, insufficient fluid intake, diet deficient in bulk, and certain medications can all contribute to constipation in the aging. Gradually the normal defecation "urge" is lost. And help is needed to restore the normal bowel function.

FLEET ENEMA works quickly — usually within 2 to 5 minutes.

Unlike oral laxatives, which can take up to 24 hours. And oral laxatives may actually irritate the intestinal tract or retard digestion and further inhibit regularity.

FLEET ENEMA is gentle, too.

Works without the burning often experienced with suppositories. Without the discomfort of soapsuds enemas.

FLEET ENEMA induces a physiological pattern of evacuation in the left colon and the rectum. Where it's needed. Helpful especially for the geriatric patient with poor intestinal tone.

And FLEET ENEMA is easy.

Ready to use. Completely disposable. A timesaving plus in nursing home care — or at home.

FLEET ENEMA. For geriatric patients. Helps restore the urge.

Warning: Frequent or prolonged use of enemas may result in dependence. Take only when needed or when prescribed by a physician. Do not use when nausea, vomiting, or abdominal pain is present. **Caution:** Do not administer to children under two years of age unless directed by a physician.

FREE BOOKLET *The Professional Treatment of Constipation*. Specifically prepared to assist you in providing your older patients with more detailed information about constipation and its treatment. For copies simply write to C.B. FLEET CO., INC., P.O. Box 1100, Lynchburg, Va. 24505.

Fleet® Enema

The professional aid to constipation relief



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

F10872



Trade Magazine/Single

92

Art Directors: Lester Barnett
George Toubin
Copywriter: Karen Blunt
Photographer: Steve Steigman
Agency: Klemtner Advertising Agency
Client: C. B. Fleet Co.

93

Art Director: Irwin Rothman
Photographer: Irv Bahrt
Client: Pioneer-Moss Engraving

94

Art Director: Ken Berris
Copywriter: John Russo
Designer: Ken Berris
Agency: Della Femina, Travisano & Partners, Inc.
Client: Emery Air Freight

93

94

President wanted. No experience necessary.

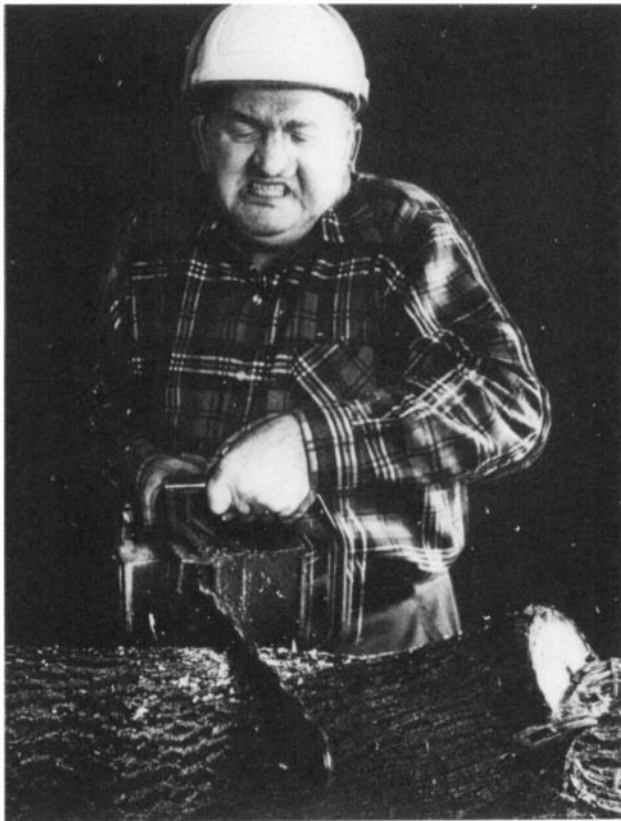
Experience has taught us one thing. That you don't need experience to keep a company that handles \$45 million worth of business a year in the black. You need new ideas.

And we need someone who can bring new ideas to one of the oldest businesses around. The international shipping business. Someone who's not afraid to put those ideas to work. Where it counts.

At the top

Last year our company lost money. This year we're breaking even. If you think you can show us how to make money, we'd like to talk to you about making you our president.

We're keeping the salary open. Send your resume to The Wall Street Journal, Box 497.



Why use yourself as a shock absorber?

Now there's a Vibration Isolation system that gives you a lot more than a couple of added-on rubber mounts.
 Homelite started with a counter-balanced, short stroke, horizontal engine. And then designed a Vibration Isolation system around the saw's center of gravity that eliminated up to 70% of the remaining vibration.
 Even the mounts are better—"captive mounts"

that eliminate the danger of a runaway saw and are easily replaceable on the job.

Because we took the time to design it right, Homelite's new Vibration Isolation system is up to 50% more effective than other common live anti-vibration systems.

See them for yourself. The Homelite V I 955, V I 944, and V I 123.



HOMELITE

95

96

PEOPLE BROWSE IN OTHER DECORATING MAGAZINES. THEY BUY IN OURS.



The other decorating magazines feature priceless things like an original oil painting or a two hundred year old bed. That's the stuff that fills dreams.

But when people actually want to fill a home, they open a copy of 1,001 Decorating Ideas.

Everything in it is affordable and currently on the market.

That's because our philosophy of decorating is that everything we show should not only be beautiful, but also practical.

As one example, we're running a series of articles showing how to decorate one house four different ways. To prove that no matter what style the exterior, the interior of a house can be any

style people choose.

Our concept of decorating accounts for why approximately a million people buy each issue of our magazine, why two million people read each issue and why 58.4%* of the people who buy our magazine keep it around the house for at least three years.

But more important for you is the fact that people not only read our magazine, they buy what's in it.

That's the basic difference between 1,001 and other decorating magazines.

While they fill the heads of their readers with dreams, we fill the homes of our readers with products.

1,001 DECORATING IDEAS

1,001 Decorating Ideas, 149 Fifth Avenue, New York, New York 10010, (212) 677-6870
 * As Compared To Other Consumer Magazines. *Based On Data From The 1988 Consumer Magazine Circulation Study, N.Y. Times, 1989.

This page is missing from your telephone book.

These are the brand-new toll-free numbers to call when you want to send a passenger or cargo on TAP to Portugal and points beyond. In some states you must dial '1' before using the '800' WATS numbers. And to use the Enterprise (E) numbers, simply dial the operator and have her place the call. Tear out this page and keep it. You'll probably have a call for it.

TAP
THE INTERCONTINENTAL AIRLINE OF PORTUGAL
We're as big as an airline should be.
In New York City 421-8500

Alabama	800 221-2085	New York	E 6176
Arizona	800 221-7260	Buffalo	E 6019
Arkansas	800 221-2085	Hempstead	E 6019
California	800 221-7260	Hicksville	E 6019
Colorado	800 221-7260	Huntington	E 6214
Connecticut	800 221-2001	Long Beach	E 6019
Delaware	800 221-2001	Mass. Vernon	E 6019
Dist. of Columbia	800 221-2035	New Rochelle	E 6019
Florida	800 221-2085	Northport	E 6214
Georgia	800 221-2061	Rochester	E 6019
Idaho	800 221-7260	Schenectady	E 6176
Illinois	800 221-2061	Syracuse	E 6019
Indiana	800 221-2061	Troy	E 6176
Iowa	800 221-2085	Valley Stream	E 6019
Kansas	800 221-2085	White Plains	E 6019
Kentucky	800 221-2061	Yonkers	E 6019
Louisiana	800 221-2085	North Carolina	800 221-2061
Maine	800 221-2035	North Dakota	800 221-7260
Maryland	800 221-2035	Ohio	800 221-2035
Massachusetts	800 221-2001	Oklahoma	800 221-7260
Michigan	800 221-2061	Oregon	800 221-7260
Minnesota	800 221-2085	Pennsylvania	800 221-2035
Mississippi	800 221-2085	Rhode Island	800 221-2001
Missouri	800 221-2085	South Carolina	800 221-2061
Montana	800 221-7260	South Dakota	800 221-2085
Nebraska	800 221-2085	Tennessee	800 221-2061
Nevada	800 221-7260	Texas	800 221-7260
New Hampshire	800 221-2001	Utah	800 221-7260
New Jersey	800 221-2001	Vermont	800 221-2001
New Mexico	800 221-7260	Virginia	800 221-2035
		Washington State	800 221-7260
		West Virginia	800 221-2035
		Wisconsin	800 221-2061
		Wyoming	800 221-7260

Trade Magazine/Single

- 95**
Art Director: Richard Brown
Copywriter: Jim Coufal
Photographer: Joe Morello
Agency: Needham, Harper & Steers
Client: Homelite
- 96**
Art Director: Lou Colletti
Copywriter: Larry Spector
Designer: Lou Colletti
Photographer: Joe DiBartolo
Agency: Levine, Huntley, Schmidt
Client: Conso Publishing Co.
- 97**
Art Director: Lou Colletti
Copywriter: Lew Sherwood
Agency: Herbert Arthur Morris Advertising
Client: TAP Airline of Portugal
- 98**
Art Director: Dick Calderhead
Copywriter: Dick Jackson
Designer: Barbara Schubeck
Art Source: The Bettmann Archive
Agency: Calderhead, Jackson Inc.
Client: Calderhead, Jackson, Inc.

97
98

Nobody believes advertisingese.

I had willing suspension of disbelief for the insurance pitch...
It is said that not to mindlessly...
I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

Details like writing articles...
I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

Some three points will be played back...
It is not that simple...
It is not that simple...
It is not that simple...

Advertisingese...
I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

And here it says the big success will be...
I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

reference on "bitch-ated" [sic] "bitch" behavior...
I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

What Does Saturday Review?
I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

Can computers control products?
I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

Reducing red tape on dollars...
I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

And the best ad being...
I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

Truth about reality...
I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

Dear right...
I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

I am not recording whether the Britons...
I am not recording whether the Britons...
I am not recording whether the Britons...

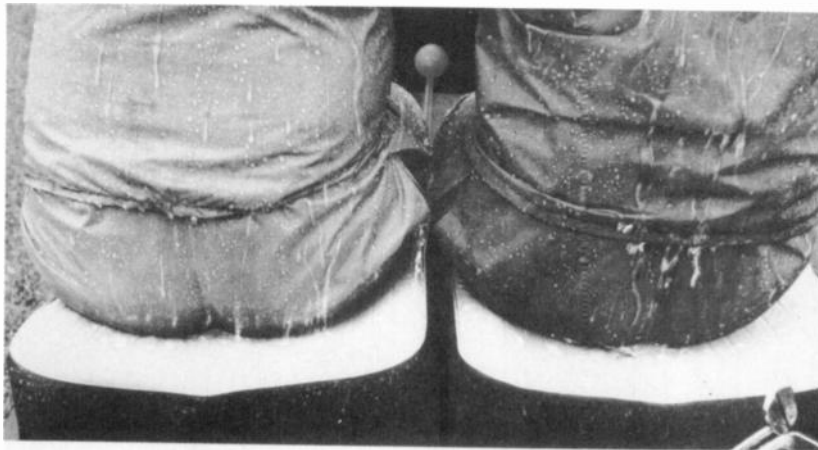
I am not recording whether the Britons...
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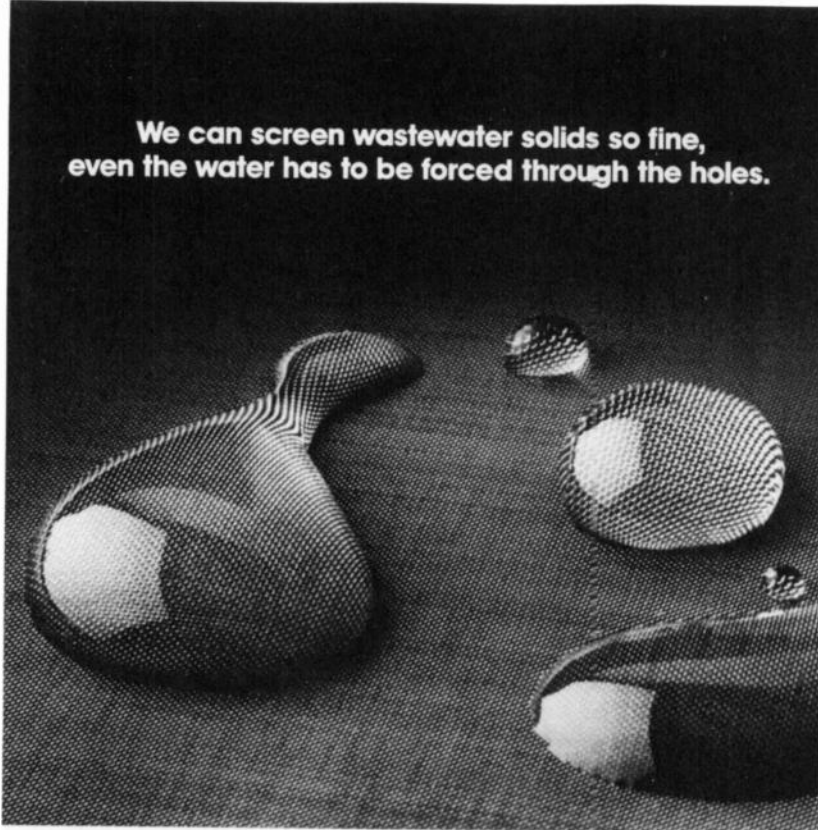
Which golfer has the dry behind?

Both men are wearing an extra-soft, moisture-wicking fabric that keeps them dry and comfortable. The golfer on the left is wearing a pair of shorts made from a special fabric that keeps him dry and comfortable. The golfer on the right is wearing a pair of shorts made from a regular fabric that gets him all wet. The golfer on the left is wearing a pair of shorts made from a special fabric that keeps him dry and comfortable. The golfer on the right is wearing a pair of shorts made from a regular fabric that gets him all wet.

Royal Golf Clothing

99

100



We can screen wastewater solids so fine, even the water has to be forced through the holes.

While other screening systems are lucky to catch solids as small as 125 microns without blinding a SWECO Separator with Vibro-Energy™ motion can easily go all the way down to 44 microns. That's less than 2/1000 of an inch.

Here's another way to look at it. With a SWECO Separator and our finest mesh screen, you could have the capability of pulling flour particles out of water. Or even the capability of

trapping and screening the cross-section of a human hair.

For the clean-up of your wastewater effluent, all of this can mean a typical discharge containing less than 600 ppm of solids. In fact, for certain industries, it means solids reduced to as low as 300 ppm. And a major load reduction on your centrifuge or other polishing systems.

Why not let one of our District Engineers demonstrate

the effectiveness of a SWECO Vibro-Energy Separator on your plant's effluent stream? His portable test unit will show you exactly how low your solids can be.

For full details write today for our 24-page, full-color illustrated Separator Catalog. SWECO Inc., Dept. 305-522, 8033 E. Bandini Blvd., Los Angeles, CA 90051. Or talk with Z. E. Mousadik, Separator Div. Mgr. Call collect (213) 726-1177.



Trade Magazine/Single

99

Art Director: Teddy Hwang
Copywriter: Peter Murphy
Designer: Teddy Hwang
Photographer: Matthew Klein
Agency: Doyle Dane Bernbach Inc.
Client: Uniroyal

100

Art Director: Ralph Lenac
Copywriter: David Warford
Designer: Ralph Lenac
Photographer: Tachibana-N-Tropp
Agency: Cochrane Chase & Co.
Client: Sweco, Inc.

101

Art Director: Allan Beaver
Copywriter: Larry Plapler
Designer: Allan Beaver
Agency: Levine, Huntley, Schmidt
Client: E. F. Timme & Son

102

Art Director: Lou Colletti
Copywriter: Neil Drossman
Designer: Lou Colletti
Photographer: Joe DiBartolo
Agency: Levine, Huntley, Schmidt
Client: Conso Publishing Co.

**OUR WARP KNITS
ARE SIX MONTHS
AHEAD
OF THE TIMES.**

**OUR DELIVERIES
AREN'T SIX MONTHS
BEHIND
THE TIMES.**

We have a genius group of designers. Guys who consistently come up with the ideas the rest of the industry consistently copies.

And we have a 140,000 square foot, science-fiction type plant that enables us to make fabrics others can't.

This marriage of brain power and machine power produces the most originally conceived and perfectly made warp knits available for men's and women's wear.

What's more our new plant, complete with it's own dyeing and finishing facilities, enables us to do something else very unusual in warp knits, maintain a respectable delivery schedule.

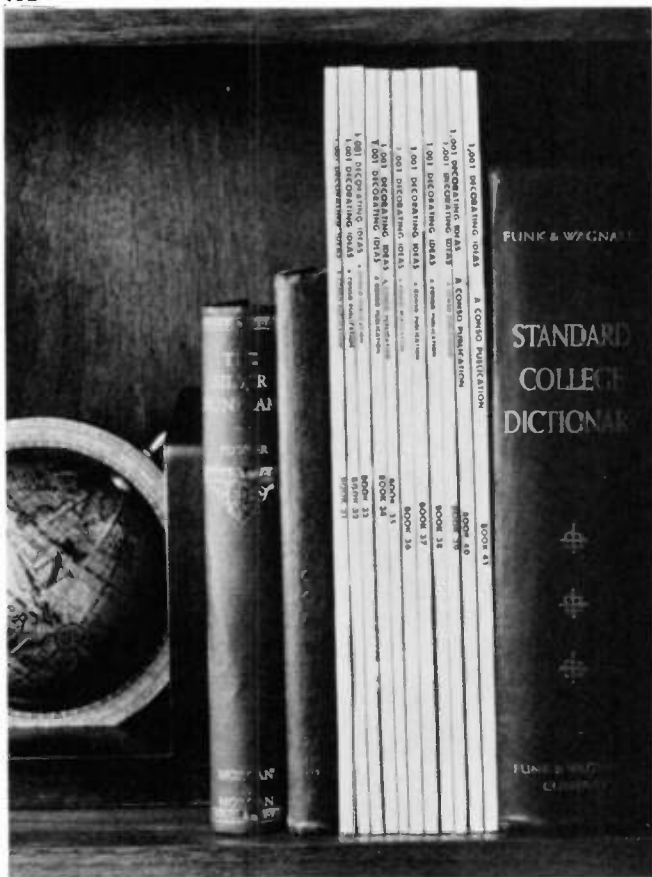
Timme warp knits: We do our darndest to design ahead of our time. And deliver on time.

TIMME

© 1991 Timme Knit Co., Inc. 200 Madison Avenue, N.Y.C. Member of American Apparel Manufacturers Association

101

102



**OUR DECORATING MAGAZINE
IS AROUND HOMES
SO LONG IT BECOMES A PIECE
OF FURNITURE.**

According to studies, 58.4% of the people who lay their hands on our magazine hold on to it for at least three years.

So when you run an advertisement in 1,001 Decorating Ideas, it will usually be decorating a home for a long time.

Which means your ad will be read while other ads are being forgotten.

And now that we've told you how long people keep our magazine, we'll tell you why a million or so buy each issue in the first place.

Unlike some other

decorating publications, we don't offer pie in the sky. Virtually everything we show is affordable and currently on the market. In short, our magazine appeals to doers, not dreamers.

What's more, in addition to newsstands and supermarkets, the majority of our magazines are sold where your products are sold: In department stores and specialty shops.

1,001 Decorating Ideas: Like a good piece of furniture, it's made to last.

**1,001
DECORATING IDEAS**

© 1991 Decorating Ideas, 1485 Park Avenue, New York, New York 10022, (212) 697-1000

QUICK. NAME A CHICKEN.

You've probably come up with a list of chicken brands you can count on one finger.

This isn't unusual. Most people name the same brand. Research says that it's the only brand of chicken with significant brand awareness among consumers. In fact, it has a higher brand awareness in the New York market than all other brands of chicken combined.

Consumers say that they're not only aware of the brand, but they'll go out of their way to find it. In one month, 10,000 New York consumers called a special number to ask for the name of a store near them that sold this particular brand of chicken.

Stores selling the brand also have something to say.

Their chicken business—and profits—are better since they've begun to carry it. (Consumers will gladly pay more for a chicken they know and love.)

Shouldn't your store be taking advantage of this unique situation?

Call you-know-who at 301-742-7161.

He'll be happy to arrange for you to start selling you-know-what.



103 Silver Award

Art Director: Sam Scali
Copywriter: Ed McCabe
Designer: Sam Scali
Photographer: Phil Mazzurco
Agency: Scali, McCabe, Sloves, Inc.
Client: Perdue Farms Inc.

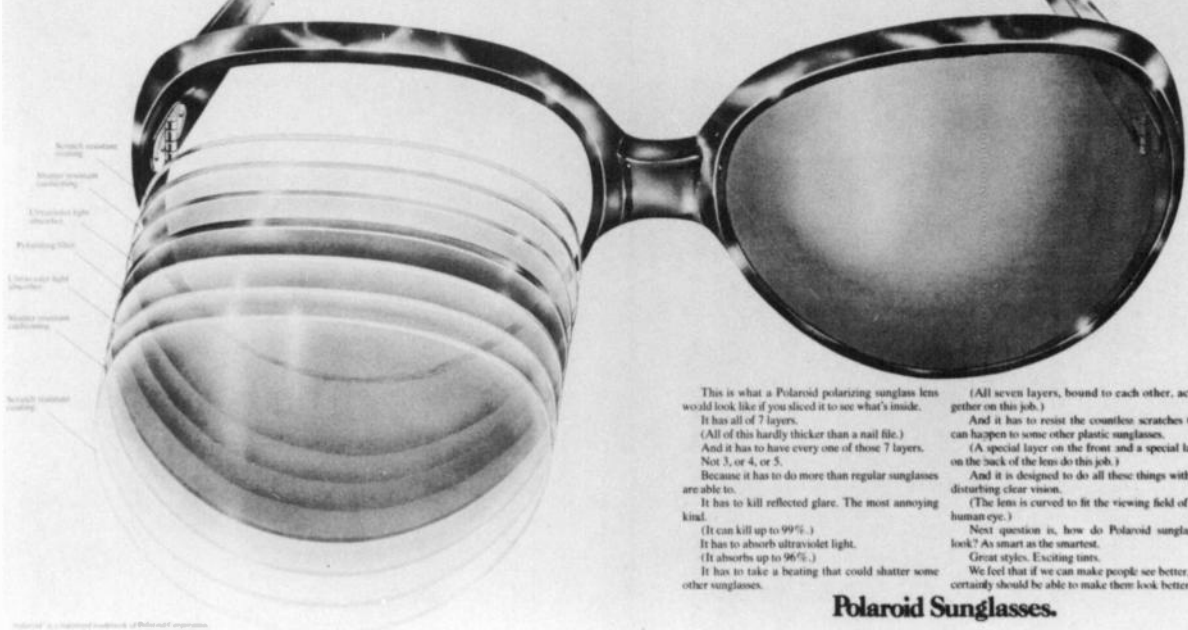
104

Art Director: John Assante
Copywriter: Floyd Stone
Designer: John Assante
Photographer: Robert Swanson
Agency: Doyle Dane Bernbach Inc.
Client: Polaroid Corporation

103

104

We use 7 layers to make one glare killer lens.



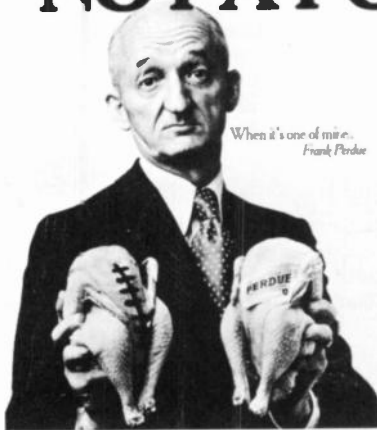
This is what a Polaroid polarizing sunglass lens would look like if you sliced it to see what's inside. It has all of 7 layers. (All of this hardly thicker than a nail file.) And it has to have every one of those 7 layers. Not 3, or 4, or 5. Because it has to do more than regular sunglasses are able to. It has to kill reflected glare. The most annoying kind. (It can kill up to 99%.) It has to absorb ultraviolet light. (It absorbs up to 96%.) It has to take a beating that could shatter some other sunglasses.

(All seven layers, bound to each other, act to gether on this job.) And it has to resist the countless scratches that can happen to some other plastic sunglasses. (A special layer on the front and a special layer on the back of the lens do this job.) And it is designed to do all these things without disturbing clear vision. (The lens is curved to fit the viewing field of the human eye.) Next question is, how do Polaroid sunglasses look? As smart as the smartest. Great styles. Exciting tints. We feel that if we can make people see better, we certainly should be able to make them look better.

Polaroid Sunglasses.

Illustration by a professional member of the Society of Illustrators, copyright, 1981, P. O. 0

WHEN IS A CHICKEN NOT A FOOTBALL?



When it's one of mine.
Frank Perdue

When you sell my chickens, you don't have to kick them around.

Perdue chickens are so good people expect to pay more for them. And, in a smart retailer's store, they do.

Example: a small chain increased their sale price on chicken by offering Perdue chickens at 39¢ a pound and ended up selling just as many as ever.

A medium-sized chain took on Perdue chickens exclusively. They used to have sales on chickens at 29¢ a pound. They now sell Perdue chickens at a regular price of 39¢ per pound and have very few sales. Yet their volume on chickens is up 25%.

A large chain that had

been selling chicken at 29¢ for ten consecutive months took on Perdue at 35¢. Then they raised the price to 39¢. Their earnings are up dramatically compared to previous football chicken prices.

If you'd like to talk about taking on Perdue chickens, call me at 301-742-7161 and we'll set up an appointment.

And if I can't convince you that you'll make more money on my chickens than on those you're selling now, do what I'd do.

Kick me out.



It takes a tough man to sell a tender chicken.

105

Art Director: Sam Scali
Copywriter: Ed McCabe
Designer: Sam Scali
Photographer: Alan Dolgins
Agency: Scali, McCabe, Sloves, Inc.
Client: Perdue Farms Inc.

106

Art Director: Dick Calderhead
Copywriter: Dick Jackson
Designer: Barbara Schubeck
Art Source: The Bettmann Archive
Agency: Calderhead, Jackson Inc.
Client: Calderhead, Jackson Inc.

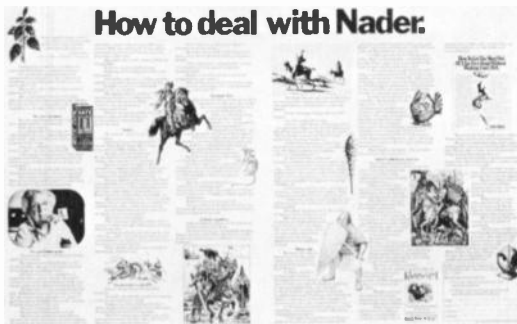
107

Art Director: Jim Handloser
Copywriter: Frank DiGiacomo
Designer: Jim Handloser
Photographer: WABC-TV News
Agency: Della Femina, Trivisono & Partners, Inc.
Client: WABC-TV

105

106

107



Tonight, as a public service, we're going to make you sick.



This is a picture of a place called Willowbrook. It made news recently. But news you see Willowbrook is a mental institution run by the State of New York. And what is happening there is enough

to make anyone sick. A series of reports about Willowbrook was originally seen on segments of The Eyewitness News program. The reports caused a public uproar.

And already some good has come of it. Tonight, we're putting the entire Willowbrook story together in one program in the hope that more people will watch it. And that more good will come from it.

Willowbrook: "The Last Great Disgrace."

An Eyewitness News special report with Georgia Rivera. 11:30 tonight on WABC-TV.



Are you overlooking an enormous market?

For approximately four million American men, your large assortment of underwear probably isn't large enough: men 6'2" and taller and men 220 pounds and heavier.

To cover this market, Jockey makes two special lines of underwear: Big Man And Tall Man, in a variety of styles: T-shirt, V-neck, T-shirt and athletic shirt, Brief, boxer and Midway.

Each line has a greater profit margin than regular sizes.

So you can make big money by putting big men into our underwear.



Jockey Tall Man and Big Man Underwear

Trade Magazine/Single

108 Gold Award

Art Director: Lou Colletti
Copywriter: Larry Spector
Designer: Lou Colletti
Photographer: Tony Petrucelli
Agency: Levine, Huntley, Schmidt
Client: Jockey International, Inc.

109

Art Director: Alfonso Marino
Copywriter: Martin Friedman
Photographer: Stock
Agency: Herbert Arthur Morris Advertising
Client: Bartell Media Corp.
Sport Magazine

110

Art Director: Harold Gropper
Copywriter: William Zeitung
Designer: Harold Gropper
Photographer: Carl Fischer
Agency: Marsteller Inc.
Client: Hoffmann-La Roche

A face only a mother and 5½ million readers could love.

These days, the hockey goalie makes Frankenstein look like a movie star. But every month, Sport Magazine's audience idolizes this monster along with a whole tribe of 7 foot giants and 300 pound brutes.

In fact, Sport Magazine's action closeups and penetrating editorials don't just report the mayhem these athletes are creating. They surround our readers with it. Make them part of the fury on the ice. The violence on the turf. The desperation on the courts.

Then Sport takes them past the roar of the arena. Into the noise of the locker room. Into the pride and tears a player takes home with him.

And while Sport surrounds fans with more and more action, advertisers are surrounding them with more and more products.

Last year we scored an unbelievable 25% increase in ad pages over the year before. And our winning streak is now extended to 23 consecutive months of growth.

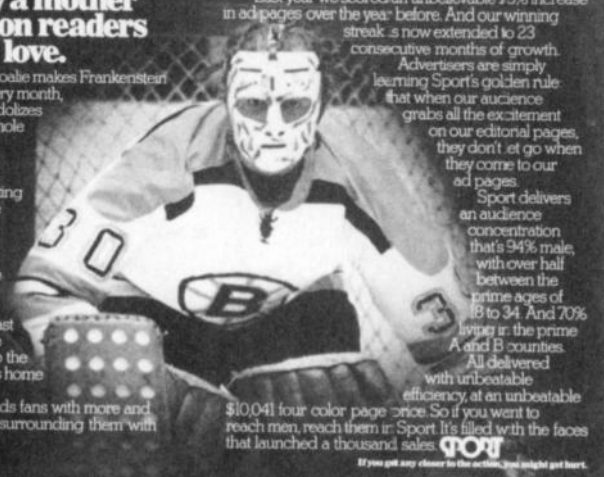
Advertisers are simply learning Sport's golden rule: that when our audience grabs all the excitement on our editorial pages, they don't let go when they come to our ad pages.

Sport delivers an audience concentration that's 94% male, with over half between the prime ages of 18 to 34. And 70% live in the prime A and B counties. All delivered with unbeatable efficiency, at an unbeatable

\$10,041 four color page price. So if you want to reach men, reach them in Sport. It's filled with the faces that launched a thousand sales.

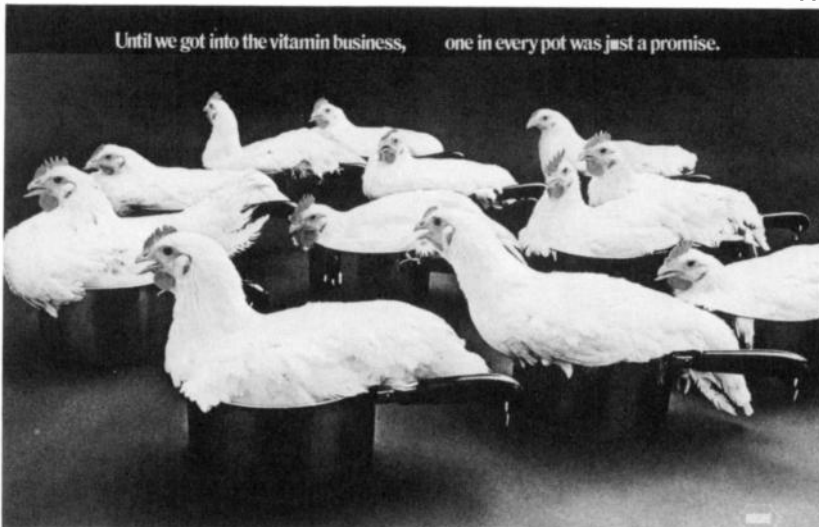
got

If you get any closer to the action, you might get hurt.



110

Until we got into the vitamin business, one in every pot was just a promise.



Roche, the nutrition experts.



What's a nice girl like her doing in a place like this?

If someone told John Collins Moss 100 years ago that a woman would represent his company, he'd probably never have believed it. After all, in his own professional opinion, "a superior substitute for mood improving" which recommended the use of photos as the great media.

With his advanced ideas he might very well accept a woman representative. Especially when she has an eye for color that is second to none. And the training to color that only a Japanese workman could give.

Today at Polaroid Moss we try to emulate our founder's positive spirit of 1911. We are always looking for better ways to do things including having women as our representatives.

We identify ourselves our clients are confident when they contact us by a call to receive a color set. But the superior color given us to inspect and appreciate for her color knowledge.

Call Susan at 1-800-4-3641. You don't have to be a Mr. or call Susan, a Mr., or Mrs. will also represent her talents. And those of our other representatives George, Richard, Jerry, Jeff, Bill, Stephen, Stanley and Irvin as well.

113

116

It's impossible to know everybody in a big company.



But it is possible to make sure they belong.



Just match the card with the face. With a color portrait there's no mistaking who the person is.

But the Polaroid Portrait ID card doesn't only give you a good picture. It's the most secure ID card you can issue. It's practically impossible to tamper with the card without detection.

And a firm can make its own cards easily with a Polaroid I and Identification System. It produces a full color laminated ID card in two minutes or less.

This means you can issue permanent identification to a new employee in minutes and he can go on the job right away. You don't have to fill out temporary identification papers every time you hire somebody.

In addition to showing his face and signature, it can show his function in the organization—for example by the color of the background.

If the subject has blanked or doesn't like the way he looks, the picture can be retaken on the spot. (You don't have to wait five days to see how the picture came out and call him back for another try.)

Over 9000 organizations throughout the world are using Polaroid Portrait ID cards. They're used for identification in industry, universities, research centers, banks and government. They're also used as credit cards and drivers' licenses.

What's more people like to carry them.

Because it's nice to have your own portrait in color.

And in today's complicated world, you never know when you'll need to prove you're you.

The Polaroid 2-Minute Identification Card

Some of the organizations that use our ID system:

Hong Kong International Airport, Hong Kong, Volvo, Sweden/Finland, New York Times, U.S. The Maxwell Company Limited, U.S., Omega-Corridor, Philippines, U.S./Canadian Broadcasting Corporation, Canada, Canada, Germany, Brazil, Puerto Rico, United Caribbe, U.S. Sugar, Sweden, Malaysia, Philippines, IBM Company, Australia, Canada, Italy, U.S./The Coca-Cola Company, U.S., Engstrom Electronics, Australia, Peru, Mexico, Indonesia, Pakistan, Finland, Brazil, American Motors, U.S./Daimler-Benz, France, Luxembourg, Spain, Italy, U.S./Navy, U.S./Workshop, Luxembourg, U.K., U.S./State Commemorable, Italy, Mexico, de Aviação, Mexico/Elm, Australia, Belgium, France, Germany, Holland, U.S./U.S./Curlington Bank and Real Estate, Norway, Canada, Spain, U.S./Boeing, Indonesia, U.S./International, United, Canada, United de Transportes Aereos (U.T.A.), France, Australia, Australia, Volkswagen, Germany, South Africa, U.S. Time, Inc., U.S./Aerospaciale, France, U.S. Pillsbury, U.S., Shell, U.S. Airlines, U.S./International, Sweden, Singapore, Malaysia, France, Puerto Rico, Canada, Puerto Rico, Bate, Maritime, Massachusetts (M.P.S.), Italy, General Electric, U.S./Brazil, France, Belgium, Algeria, Holland/Land & Ship, U.S./Australia and New Zealand, Sweden, Germany, Australia, S.A., Sweden, Canada, Norway, U.S. and Mexico, Algeria (M.P.S.), Italy, France, C.S.P., France, Denmark, U.S./Shell Laboratories, U.S./Austria, Norway, Sweden, Puerto Rico, U.S./Shell, U.S./International, Computers, Canada, U.K./British European Airways, U.K./First National City Bank, Panama/A.B.C. Governor, Ohio-Guy, Switzerland, Panama

You run Airports. We run Restaurants. Let's get together.

Simple. We build great restaurants.

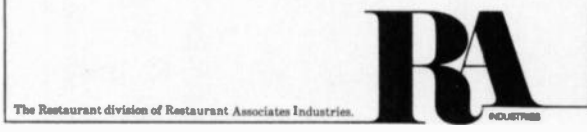
Airport Restaurants—from luxury units to snack bars—that leap across the entire spectrum of airport potential; the First Class passenger thru the mechanics and baggage handlers.

We started with the Newarker, at Newark Airport, in 1953. Then we took over food operations at LaGuardia, including LaGuardia Terrace. Next, at JFK we built great facilities at the Pan Am Terminal, TWA's Terminal, Air Canada and the International Arrival Building. During all this, we set up AGE Food Services, and won our first in-flight food operations from Milwaukee and Philadelphia Airports. (And operated in Friendship Airport in Baltimore.)

Anyway, we earned our way by doing what we always do. At Mamma Leone's, at the Four Seasons, even with Zum Zum, our chain of Wurst Snack Bars. (The latest one we put in the Orange Bowl.)

This same pursuit of excellence made our Treadway Inns successful, made Baricini Chocolates a national treat, and it makes our airport restaurants as different from the usual airport facilities as good food is from bad.

One of our best men, Fred Haverly, Director of Airport Marketing Services, will be at your conference. Say hello to him. (You'll like the way he talks.)



The Restaurant division of Restaurant Associates Industries.

114

Creative Glass.
 First you buy it. Then you decide what to do with it.



When Corning set out to make Creative Glass, we had every thing in mind. To make it beautiful. The only one possible, would be up to your imagination. So we designed 15 pieces of the most artistic, intelligent glassware you've ever seen. Then we made them heat-resistant and shatter-resistant. And we priced them as beautifully as we designed them. Fifty¢ \$5.00 for a mysterious set of six and pressure washers you don't have to turn upside down to shake. \$1.00 for the Super-Serve™ you use above filled with shrimp and ice.

Creative Glass. We were creative when we designed it. So you should be creative when you use it.

Creative Glass by Corning. A product of imagination... yours and ours. ©

117

118

Made in Japan.

Every year, Americans salute more and more American flags that weren't made in America. Flags that bear the stars and stripes and little tags reading Made in Japan or Taiwan or Hong Kong.

Those flags aren't the only things with such labels. As low-wage, foreign goods flood the market, American industries shut down. As industries shut down, people lose jobs.

When people lose their jobs, they can't buy the things you make. Chances are if Betsy Ross

(the Philadelphia seamstress who made the first American flag for George Washington) were alive today, she'd be standing in line for her unemployment check.

So help yourself and help us by looking for the union label in everything you buy. You can find our label in women's and children's garments.

This label stands for the creativity of American design, the skill of American workmanship, the importance of American jobs.

Union Label Department, International Ladies' Garment Workers' Union, 22 W. 30th Street, New York, N. Y. 10018

Trade Magazine/Single

113
 Art Director: Bernie Zlotnick
 Copywriter: Irwin Rothman
 Designer: Bernie Zlotnick
 Photographer: Irwin Rothman
 Client: Pioneer-Moss Reproductions

114
 Art Director: Dennis Mazzella
 Copywriter: Ron Holland
 Designer: Dennis Mazzella
 Agency: Lois Holland Callaway Inc.
 Client: Restaurant Associates

116
 Art Directors: Lee Epstein
 Norman Schwartz
 Copywriter: Andy Certner
 Designers: Lee Epstein
 Norman Schwartz
 Photographer: Tony Petrucelli
 Agency: Doyle Dane Bernbach Inc.
 Client: Polaroid Corporation

117
 Art Director: Paul Jervis
 Copywriter: John LaRock
 Designer: Paul Jervis
 Photographer: Calor/Resnick
 Agency: DKG Inc.
 Client: Corning Glass Works

118 Distinctive Merit Award
 Art Director: Joe Gregorace
 Copywriter: Peter Nord
 Designer: Joe Gregorace
 Photographer: Dave Spindell
 Agency: Solow-Wexton, Inc.
 Client: ILGWU

There are some things only glass can do right.

When it comes to hospital use, nothing quite beats glass. Like glass I.V. bottles. If you want to give patients the best I.V. solution in glass, you can. First, if you have to:

It's easy to sterilize glass bottles in water.

Conductivity on glass is accurate and easy to read. And it's easy to add your own graduations for special situations.

The clarity of glass makes it easy to check the vital clarity of I.V. solutions.

And you don't need special tools to score glass I.V. bottles.

U.S. I.V. bottles also have several glass advantages:

They're chemically inert. Completely impervious to foreign materials and all but a very few elements.

They're easy to sterilize completely. And the graduations, or etches, are never easy to read.

Then there are U.S. I.V. amber vials. Besides all the standard advantages of glass, they have the added protection of amber. Naturally. Like all U.S. amber products, they meet the U.S. Pharmacopeia and the National Formulary requirements for light sensitivity.

One more advantage of glass. It can always be recycled. In other words, through helping save a life, it helps save the environment.

Note: Amber-colored, reusable glass. Anything else is something less.

Owens-Illinois



119

Art Director: Paulette Kaplan
 Copywriter: Joe McClinton
 Photographer: Phil Marco
 Agency: Meldrum & Fewsmith
 Client: Owens-Illinois

120

Art Director: Lou Colletti
 Copywriter: Larry Spector
 Designer: Lou Colletti
 Photographer: Richard Noble
 Agency: Levine, Huntley, Schmidt
 Client: Jockey International, Inc.

121

Art Director: Courtland Thomas White
 Copywriter: Neil Drossman
 Designer: Courtland Thomas White
 Agency: Courtland Thomas White, Inc.
 Client: Segmented Sampling, Inc.

119

120

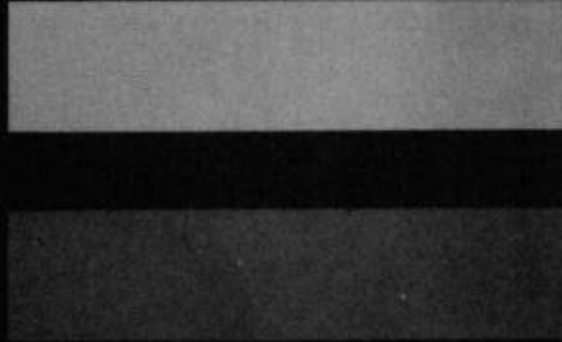
In the twenties, lettermen loaned these sweaters to their girlfriends.
 Fifty years later, guys are ready to take them back.

Jockey Letterman Sweaters





CANADA



BLACK AMERICA

THE COUNTRY ON THE RIGHT SPENDS MORE IN THE STORE THAN THE ONE ON THE LEFT.

Last year, Canadian retail sales amounted to almost \$30 billion.

Black American retail sales amounted to about \$36 billion.

If that figure were a Gross National Product, it would make Black America the ninth largest nation in the world.

Yet such buying power has been pretty largely ignored by consumer goods producers. And, while white middle class families have coupons and samples coming out of their ears, black middle class families rarely have them coming into their homes.

And when they do, either the mail or door knob delivery methods are used. Which produces very little efficiency and even less impact.

Which brings us to us.

We're Segmented Sampling, Inc.,* a partially black owned and totally black staffed company that uses in person sampling—we call it Sampledrop Selling—to reach, sell and hold 1.4 million black middle class families in 25 major cities.

Black representatives, trained and employed by us, visit their neighbors, leaving with each head-of-household an attractively packaged box of non-competitive product samples and coupons. As well as a selling message. To guarantee delivery, a signed receipt is always obtained. 30 days later, each sampled family receives a mailer nudging them to purchase the sampled products.

What Sampledrop Selling does is buy your product the loyalty of the most brand conscious, brand loyal consumer on the market.

What it also does is work. In Baltimore and Detroit, boxes made up of products from Bristol Myers, Chesebrough Pond's, Colgate-Palmolive, Consolidated Cigars, General Foods, Gillette, Mennen and Nestle were given to 40,000 black families. After almost three months recorded brand share increases averaged more than 15 points.

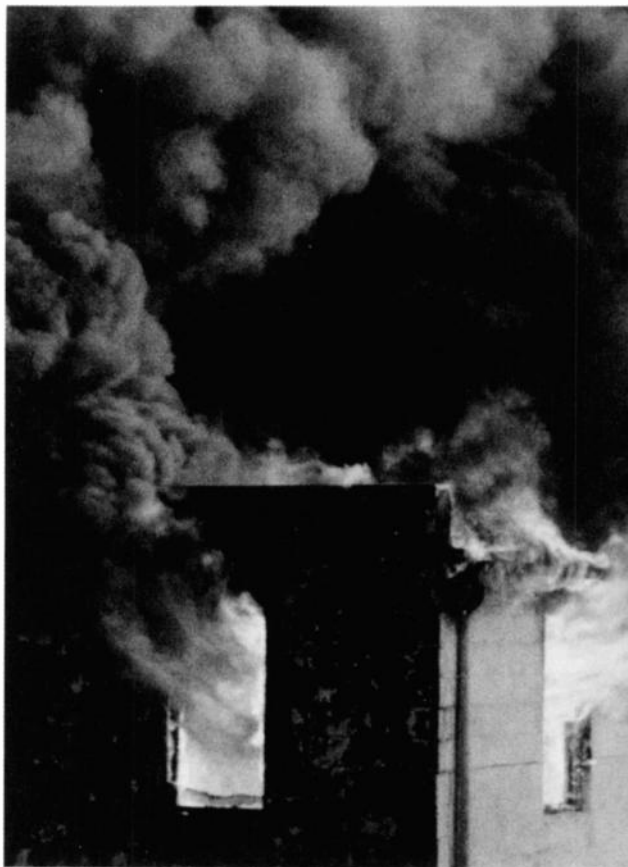
Sampledrop Selling goes national this Fall. And right now, reservations are being accepted for those product categories not already reserved.

But hurry. Call us. There's a lot of green in Black America.



SEGMENTED SAMPLING INC.

509 Madison Avenue, New York, N.Y. 10022 (212) 355-4817



Bob Versandi was spraying bicycles. Then he unplugged the fan.

Explosion-proof equipment could have prevented the fire.

And Graybar has it. The kind of electrical equipment you need in areas where you find hazardous vapors. Gases. Dusts. Or easily ignitable fibers and flyings. That covers a lot of industrial and commercial areas. And a lot of equipment. Like junction boxes, buzzers, motors, controls, lights, receptacles, hand tools. To name just a few.

But Graybar has more. Graybar has know-how. Because we serve so many customers, we've been involved in almost every kind of hazardous situation.

So we can help you with yours. We know the problems involved with OSHA rules. We keep up with current regulations. We're familiar with just about all the hundreds of recent changes in the National Electrical Code. (If we've missed one, we'll check it out for you.)

All those changes can be confusing. You know, of course, that new electrical installations in hazardous areas require explosion-proof equipment.

But hazardous areas in existing buildings now require the same.

That brings up problems. So if you're not sure about where you stand, check us.

We're right in your back yard. We're your local supplier... because we're in over 150 locations across the country.

We supply electrical equipment from over 1,000 top manufacturers. Fast. And by ordering from one source, you save time. Trouble.

Paperwork. Call Graybar now. We'll take care of your complex needs. And keep you from blowing your stack.

Graybar Electric Company, Inc., 420 Lexington Avenue, New York, N.Y. 10017.

Go to the source: Graybar.

122

123

Sport's Top Performer of the Year turned water into gold.

Winning seven gold medals wasn't the only reason Sport awarded Mark Spitz its coveted title. The fact is that Spitz left his outperformance to every other athlete in every other category in 1972.

So to the 5 1/2 million readers of Sport Magazine who have been arguing all year about whod wear the crown, our February issue is worth its weight in gold.

Actually they say that because every month, when our audience dives into our pages, they come up with more than just statistics. They get involved with the men and women who make the records. And the drives and desires and defeats that get them there.



It's just this kind of involvement that makes Sport unique. And with our new editor Dick Schaap and our new team, our articles are really making waves. And our new editorial is making our ads work better.

So you and your advertisers know that we're the only magazine why we've more than doubled our total ad pages in the last 2 years. In the first 6 months of 1973, we're already up over 30% ahead of last year.

And Sport delivers an audience concerned with the money on the bank. Over half of our readers are between the ages of 18 and 34. With 70% from the 18-24 age group.

So if you've got a product to sell, put it in Sport. And watch your ads turn to gold.

Where the writing is just as exciting as the action.

122

Art Director: Robert Versandi
Copywriter: Sam Exler
Designer: Robert Versandi
Photographer: Freelance Photography Guild
Agency: Gaynor & Ducas, Inc.
Client: Graybar Electric

123

Art Director: Alfonso Marino
Copywriter: Janet Manning
Photographer: Stock
Agency: Herbert Arthur Morris Advertising
Client: Bartell Media Corp.
Sport Magazine



**THE DECORATING
MAGAZINE
WELL-UPHOLSTERED
FAMILIES READ.**

Our readers are not only interested in decorating their homes, they're experts at feathering their nests.

In fact, the 1,001 readers' median income is \$14,255. That's a substantially higher figure than other decorating magazines offer, including House Beautiful (\$11,666*) and House & Garden (\$11,680*).

What this means is that the readers of our magazine can afford to buy the products in it—in other words they're buyers, not browsers.

What's more, virtually everything we show editorially is affordable and currently on the market.

So, what a family saves decorating one room, they can spend beautifying another. Which is one more reason over a million people buy each issue of our magazine and why 58.4% of them keep it around the house for at least three years.

And since our magazine decorates so many homes, your ads should be decorating our magazine.

**1,001
DECORATING IDEAS**

© 1991 Conso Publishing Co., 10750 Avenue 21st, New York, New York 10022-1212 (212) 471-4200

Trade Magazine/Campaign

124
Art Director: Lou Colletti
Copywriters: Larry Spector
Neil Drossman
Designer: Lou Colletti
Photographer: Joe DiBartolo
Agency: Levine, Huntley, Schmidt
Client: Conso Publishing Co.

124



**OUR DECORATING MAGAZINE
IS AROUND HOMES
SO LONG IT BECOMES A PIECE
OF FURNITURE.**

According to studies, 58.4% of the people who lay their hands on our magazine hold on to it for at least three years.

So when you run an advertisement in 1,001 Decorating Ideas, it will usually be decorating a home for a long time.

Which means your ad will be read while other ads are being forgotten.

And now that we've told you how long people keep our magazine, we'll tell you why a million or so buy each issue in the first place.

Unlike some other

decorating publications, we don't offer pie in the sky. Virtually everything we show is affordable and currently on the market. In short, our magazine appeals to doers, not dreamers.

What's more, in addition to newsstands and supermarkets, the majority of our magazines are sold where your products are sold: in department stores and specialty shops.

1,001 Decorating Ideas. Like a good piece of furniture, it's made to last.

**1,001
DECORATING IDEAS**

© 1991 Conso Publishing Co., 10750 Avenue 21st, New York, New York 10022-1212 (212) 471-4200



**BY HELPING WOMEN
SAVE MONEY, OUR MAGAZINE
GETS THEM TO SPEND IT.**

Unlike some other magazines, 1,001 Decorating Ideas isn't filled with the stuff dreams are made of. Instead, it's filled with the stuff real living rooms, bedrooms and kitchens are made of.

Virtually everything we show is affordable and currently on the market.

Which could be why about a million people buy each issue of our magazine and why 58.4% of them keep it around the house for at least 3 years. And that brings

us to why advertisers buy our magazine.

First of all, since our magazine becomes a permanent member of the household, so do the ads in it.

Even more important, however, women don't look through our magazine with an eye to looking, they look with an eye to buying.

So, they not only buy our magazine, they buy what's in it, too.

Which is nice to know if you have something to sell.

**1,001
DECORATING IDEAS**

© 1991 Conso Publishing Co., 10750 Avenue 21st, New York, New York 10022-1212 (212) 471-4200

125
 Art Directors: Allan Beaver
 Rob Lopes
 Copywriters: Larry Plapler
 Mark Shenfield
 Designers: Allan Beaver
 Rob Lopes
 Artist: Gary Overacre
 Photographer: Mike Cuesta
 Agency: Levine, Huntley, Schmidt
 Client: E.F. Timme & Son



**We're putting our fake fur
 on television
 alongside our competition's.**

The most interesting way to determine the authenticity of a Timme fake fur is to observe it next to the real thing. So that's exactly what we're doing.

In a monthly 30-second TV commercial, a beautiful girl tells you of the ultimate, and the Timme fake fur is just after a woman. You'll see a woman next to a real one. A TV commercial.

NBC National Coverage for Special on December 17 & TV Special which Timme shows in appearance.

Available only on our national coverage will continue for New York, Los Angeles and Southern markets. We're going to build our fake fur business with an individual and budget.

TIMME

E.F. Timme & Son, Inc. 200 Madison Avenue, New York, N.Y.

**Its time chairs and sofas were as
 well dressed as people.**



Looking for a chair that fits in the modern, yet classic, home? Timme has the answer. A chair that is both elegant and comfortable. A chair that is both classic and modern. A chair that is both timeless and contemporary. A chair that is both a statement and a statement. A chair that is both a statement and a statement. A chair that is both a statement and a statement.

TIMME

E.F. Timme & Son, Inc. 200 Madison Avenue, New York, N.Y. 10017-0001

**OUR WARP KNITS
 ARE SIX MONTHS
 AHEAD
 OF THE TIMES.
 OUR DELIVERIES
 AREN'T SIX MONTHS
 BEHIND
 THE TIMES.**

We have a genius group of designers. Guys who consistently come up with the ideas the rest of the industry consistently copies.

And we have a 140,000 square foot, science-fiction type plant that enables us to make fabrics others can't.

This marriage of brain power and machine power produces the most originally conceived and perfectly made warp knits available for men's and women's wear.

What's more our new plant, complete with it's own dyeing and finishing facilities, enables us to do something else very unusual in warp knits; maintain a respectable delivery schedule.

Timme warp knits: We do our darndest to design ahead of our time. And deliver on time.

TIMME

E.F. Timme & Son, Inc. 200 Madison Avenue, New York, N.Y. Makers of fake fur and fabric for just about everything else.



"Leave the XP-4 out one time and they stomp all over you."

Don't blame the critters. FMC's new XP-4 is the better performance animal supplement they've ever tested. That's because of its acid pH.

But XP-4 is a lot more than just palatable to livestock and poultry. It's economical. It mixes so conveniently dry form. And with a P-factor of 25.0% in readily available form, you have XP-4 with maximum, healthy growth.

Another thing. Formulated with sulfate or blends, FMC's XP-4 easily gets maximum results without or added water to form an excellent hydrate binding agent.

The only one on XP-4 from FMC.

For details, write FMC Chemicals, Inorganic Chemicals Division, 533 Third Avenue, New York, N.Y. 10017.



Trade Magazine / Campaign

126

Art Director: Robert Martin
Copywriter: Robert Tulp
Agency: Muller Jordan Herrick Inc.
Client: FMC Corporation

126

FMC Announces The Great XP-4 Rush.

We've opened up a rich new mode of supplemental feed absorption: XP-4.

It's economical. It comes in convenient dry form. And, best of all, due to its acid pH, it is extremely palatable to poultry and livestock.

With a P-factor of 25.0% in readily available form, XP-4 will stimulate rapid, healthy growth. Formulated into pellets or blocks, FMC's XP-4 easily picks up moisture from molasses or added water to form an excellent hydrate-binding agent.

And of course, XP-4 conforms to the purity requirements of the Association of American Feed Control Officials.

The only one on XP-4 from FMC.

For details, write FMC Chemicals, Inorganic Chemicals Division, 533 Third Avenue, New York, N.Y. 10017.

FMC Chemicals



"We jes feed them critters XP-4 and let the chips fall where they may."

The critters are getting on FMC's new XP-4 is the better performance animal supplement they've ever tested. That's because of its acid pH.

But XP-4 is a lot more than just palatable to livestock and poultry. It's economical. It mixes so conveniently dry form. And with a P-factor of 25.0% in readily available form, you have XP-4 with maximum, healthy growth.

Another thing. Formulated with sulfate or blends, FMC's XP-4 easily gets maximum results without or added water to form an excellent hydrate binding agent.

The only one on XP-4 from FMC.

For details, write FMC Chemicals, Inorganic Chemicals Division, 533 Third Avenue, New York, N.Y. 10017.



"Never mind the cash. Just stuff the XP-4 in a feed bag."

XP-4 is the money on the farm. FMC's new XP-4 is the better performance animal supplement they've ever tested. That's because of its acid pH.

But XP-4 is a lot more than just palatable to livestock and poultry. It's economical. It mixes so conveniently dry form. And with a P-factor of 25.0% in readily available form, you have XP-4 with maximum, healthy growth.

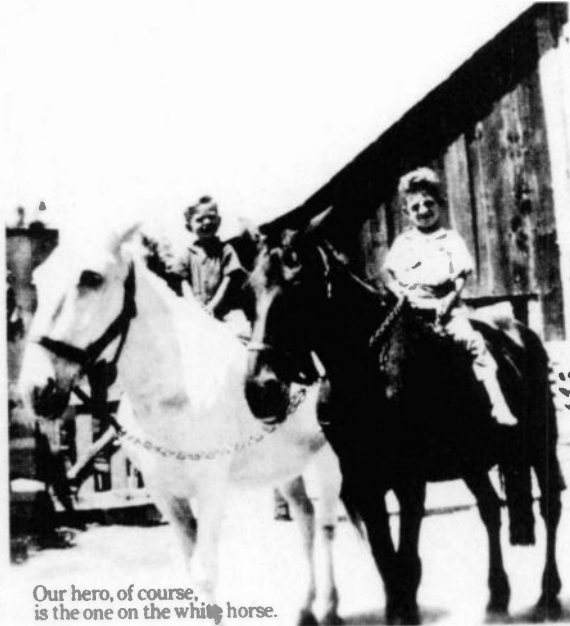
Another thing. Formulated with sulfate or blends, FMC's XP-4 easily gets maximum results without or added water to form an excellent hydrate binding agent.

The only one on XP-4 from FMC.

For details, write FMC Chemicals, Inorganic Chemicals Division, 533 Third Avenue, New York, N.Y. 10017.



Roy Vanoni grew walnuts for cash. Now he shells out cash to grow walnuts.



Our hero, of course, is the one on the white horse.

Roy Vanoni is a banker today, but he grew up on his family's farms in California, where he learned about raising walnuts, almonds, apricots and alfalfa.

At college he majored in agronomy, then spent two years doing research at U.C. Davis, and four years on a job selling fertilizers and pesticides.

After learning all that about farming, he came to Crocker to learn about banking.

At Crocker he spent a year as an agricultural trainee, two years as an agricultural field representative, and four years as an agricultural loan officer.

Now he is Assistant Vice-President and Manager of Crocker Bank's Woodland office.

With a background like that, obviously Roy Vanoni is a banker who knows a lot about farming. At Crocker, that's not unusual. Because helping farmers is a big part of our business.

People like Roy are the reason we're well known when it comes to farming. We didn't get that way just because we know our business. We got that way because we know yours.



Crocker Bank
First we're farmers. Then we're bankers.

127

Wayne Phelps knew about beans before he knew beans about banking.



Wayne Phelps knew beans about banking.

Wayne Phelps is a banker today, but he grew up on a farm. He learned all the hard work of farming that you don't get from books. And the hard work you get from books. Because he spent four years at U.C. Davis, a good place to learn about agriculture.

When he got out of college, he went to work for the Farm Home Administration. Then, after several years with the Federal Land Bank and the Bureau of Reclamation, he came to work for Crocker, a good place to learn about banking.

He'd left the bank, but we sent him back to it. Back to the farm to learn how a banker can help a farmer.

He became an agricultural loan officer in Sacramento. Then he spent six years as a loan officer in Stockton, and seven years as an agricultural loan supervisor in Fresno. And now, he's an assistant vice president, agricultural loan officer at the Fresno main office.

Wayne Phelps is a banker who knows a lot about farming. That's a big part of our business for a long time.

Men like Wayne Phelps are the reason we're well known when it comes to farming. We didn't get that way just because we know our business. We got that way because we know yours.

Crocker Bank
First we're farmers. Then we're bankers.

Tom Martin took care of a dairy farm before he started taking care of dairy farmers.



The first trick he learned was getting the milk off the ground.

Tom Martin is a banker today, but he spent most of his life helping to run his family's dairy farm.

He wanted to make the dairy grow from about 40 milked cows a day to 100 cows. He helped initiate a buller replacement program involving selling some 35 springer heifers a year to other dairymen, and a crossbreeding program to raise the dairy's own animals.

In those years he learned it's dairy business, not just the milk. He learned to be a dairy business man, but his main interest was always the financial aspect of agriculture. Even at college he majored in agricultural business, and worked swing with a couple of farmers.

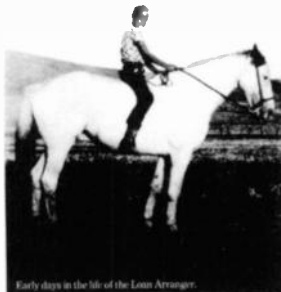
In 1972 he decided to make the switch. He came to Crocker to learn the banking business. He's in training to become an agricultural loan officer, and is learning fast.

Tom Martin is a banker who knows a lot about farming. At Crocker, that's not unusual. Because helping farmers is a big part of our business.

Men like Tom are the reason we're well known when it comes to farming. We didn't get that way just because we know our business. We got that way because we know yours.

Crocker Bank
First we're farmers. Then we're bankers.

Craig Swanson plowed up fields to grow tomatoes before he dug up funds for tomato growers.



Early days in the life of the Loan Arranger.

Craig Swanson is a banker today - or he started by learning farming from the ground up.

At California Polytechnic he earned a degree in Soil Science, and worked for the Soil Conservation Service during vacations.

After graduation, he became a farm worker on a 1200-acre citrus ranch, and was soon promoted to assistant manager.

He had to go to work at a large cannery because he wanted to find out what crops yielded the greatest returns to the farmer.

He did find out and started a farm of his own, where he began preparing land for tomatoes and peaches. That 50-acre farm soon expanded to over 200 acres and a 100 head cattle operation.

When Craig came to Crocker to learn the banking business, his first assignment was as an agricultural fieldman. Now, he is an agricultural loan officer.

Craig Swanson is a banker who knows a lot about farming. With his background, that's no surprise and at Crocker, that's not unusual. Because helping farmers is a big part of our business.

People like Craig are the reason we're well known when it comes to farming. We didn't get that way just because we know our business. We got that way because we know yours.

Crocker Bank
First we're farmers. Then we're bankers.

Fred Busch helped grow cotton before he helped cotton farmers grow.



Fred Busch wasn't always busy financing crops. For a long time, he was busy raising them.

Fred's experience started early on his family's ranch just southwest of Mendota. He went to Fresno State where he studied agriculture and graduated with a degree in business.

Then he farmed on his own in Fresno and Modesto counties.

When he came to work for Crocker, Fred started his education all over again. He graduated from our Administrative Training Program and Commercial and Agricultural Loan Workshops.

Then Fred graduated again - this time from the Pacific Coast School of Banking at the University of Washington.

Fred Busch is a banker who knows a lot about farming. At Crocker, that's hardly unusual. It's because helping farmers has been a big part of our business for a long time.

Men like Fred Busch are why we're well known in farming. We didn't get that way just because we know our business. We got that way because we know yours.

Crocker Bank
First we're farmers. Then we're bankers.

We think you should get as much out of your Employee Benefits Program as your employees do.

It starts with appreciation. When your employees appreciate all the benefits you're giving them, they're more willing to give of themselves. Their respect, their loyalty, their enthusiasm.

But if an employee doesn't realize exactly how much he's getting out of your company, he just may decide that your company is not for him.

Which means that motivating your employees depends as much on explaining their benefits as it does on providing them. That's where we can help you. We're Benefacts.

We can provide each one of your employees with a personalized annual statement that completely details every one of his benefits.

In plain dollars and cents English, not computerized gobbledegook.

At the same time, the statement itself will impress him. A lot. Benefacts statements are custom-designed especially for your company, handsomely illustrated, and carefully printed on quality stock.

We were the first to offer this kind of service. Today, over 300 leading companies don't use anything else—in-house or otherwise. In fact, we put together more statements for more companies and employees than all our competitors combined.



Benefacts. It can help you get more out of the benefits you're giving your employees.

For complete details, write Benefacts Inc., Hampton Plaza, 300 East Joppa Rd., Baltimore, Maryland 21204.

Or call us at (801) 236-5500.



It helps people remember why they came to work for you in the first place.

127

Art Director: Bruce Campbell

Copywriters: Alex Cichy

Fred Udall

Bruce Campbell

Hal Riney

Designers: Hal Riney

Mort Cohn

Photographers: Jim Marshall

Bruce Campbell

Agency: BBDO, San Francisco

Client: Crocker Bank

128

Art Director: Thomas Ruriani

Copywriter: Philip Dusenberry

Designer: Thomas Ruriani

Artist: Alan Brooks

Agency: Dusenberry, Ruriani, Kornhauser Inc.

Client: Alexander & Alexander—Benefacts

At least once a year, your employees should know what a great company they work for.



They should know about the one thing most employees see in the dark about their company benefits.

We don't have to tell you how much of an executive benefit can be. Except when your people don't know what they are. Or understand them. In which case, the benefits aren't doing either of you much good.

That's why you should know about Benefacts.

It's a personalized annual statement that spells out each benefit to each of your people. Clearly and quietly.

We were the first to come up with this kind of service. A turned computer statement into language people understand. Plain English.

We've made Benefacts an accurate, easy-to-understand way of explaining their greatest benefit. And it's an executive's service that over 300 of the nation's leading corporations wouldn't dream of using anything else. In-house or otherwise.

In fact, we put together more statements for more companies and employees than all our competitors combined.

For complete details, write to phone Benefacts Inc., Hampton Plaza, 300 E. Joppa Rd., Baltimore Md 21204 (801) 236-5500.



It helps people remember why they came to work for you in the first place.

128

The reason your employees don't appreciate their benefits is because they don't understand them.



You have a new employee. A medical plan, an insurance plan, a pension plan, a disability plan, a profit-sharing plan, and everything else in a drawer.

And he looks up in the dark, as while his benefits are all his right, he doesn't know exactly how he's benefiting from them. Instead of being impressed, he's merely confused.

So we suggest finding out one of your employees aren't going to get along with his benefits. Benefacts. A personalized annual statement that completely explains just what the benefits are.

Each Benefacts statement is an effort. "Happy" is the year you get \$5000 in the pension plan. "Bitter" is your-owning, with your insurance." "Sue"

At the same time, the statements look as attractive as the benefits they describe. They're custom-designed especially for your company. Handsomely illustrated, and carefully printed on quality stock. A new way of showing your people just how great their benefits are.

We were the first to offer this kind of service. Today, over 300 leading corporations don't use anything else. In-house or otherwise. In fact, we put together more statements for more companies and employees than all our competitors combined.

Benefacts Inc. helps your employees appreciate their company benefits. And that's a lot more of your company.

For complete details, write Benefacts Inc., Hampton Plaza, 300 E. Joppa Rd., Baltimore, Md. 21204. Or call us at (801) 236-5500.



It helps people remember why they came to work for you in the first place.

WE'RE TEACHING A LOT OF AMERICANS A SECOND LANGUAGE. ENGLISH.

Throughout America, people are trapped in their own communities, unable to talk their way out.

They're imprisoned behind an impenetrable barrier because they can't speak English.

And since existing language programs reach only a few people, many Americans spend a lifetime trying to pick up a language they should be able to learn in a year.

But in San Francisco, things are changing.

A committee of Chinese citizens sought the help of KPIX, Group W's television station. Working with the community, KPIX helped create a new Chinese language curriculum and handbook and then televised sixty-five half hour TV programs entitled "Sut Yung Ying Yee" (Practical English). The shows were so successful an ap-

pliance store in the area had a run on TV sets.

In Boston, a series for Spanish-speaking youngsters ("Que Pasa") was produced and televised by Group W's WBZ-TV in cooperation with the Massachusetts Executive Committee for Educational Television. The programs were later rerun in public schools by the Boston educational TV station.

Both language series have been aired by other Group W stations. And there's interest in other cities, as well as by the Federal government in similar programs elsewhere.

Putting words into action is something responsible broadcasters believe in strongly.

And Group W stations like KPIX and WBZ-TV prove it.

Broadcasting does more with problems than talk about them.



WESTINGHOUSE BROADCASTING COMPANY

WBZ-TV BOSTON WNYW NEW YORK KTVU DALLAS PHILADELPHIA KDKA PITTSBURGH
WJZ-TV BALTIMORE WOHQ FT. WAYNE WISN CHICAGO KPIX SAN FRANCISCO KFWB LOS ANGELES

THEY'RE PREPARING FOR WAR IN THE FORESTS OF CALIFORNIA.

At this moment, Air Force planes are being tested for special assignment in the forests of the west coast.

When they go into action, it could signal the end of devastating forest fires and the floods and mudslides which follow in their path.

This could greatly reduce the loss of 4 1/2 million acres of forest a year. At the cost of some \$600 million. *Every year.*

The idea originated with Group W's Los Angeles radio station, KFWB.

There were thousands of surplus Air Force planes gathering dust. Why not convert some of them into tankers, loaded with a fire-retardant chemical? Then, when brush fires broke out, the planes could be there in a matter of minutes.

KFWB proposed the plan in a series of editorials. And the

first wave of support began rolling in. Not just from the public but also from municipal governments, the California legislature, Congress and the Air Force.

A year after the first radio editorial, a National Guard plane made eight test runs over a fire in Santa Barbara. And the technique worked.

The Air Force has now promised enough planes for a national fire-fighting program. The chemicals they drop will not only extinguish fires but will, at the same time, fertilize the scorched earth.

Putting words into action is something responsible broadcasters believe in strongly.

And Group W stations like KFWB prove it.

Broadcasting does more with problems than talk about them.



WESTINGHOUSE BROADCASTING COMPANY

WBZ-TV BOSTON WNYW NEW YORK KTVU DALLAS PHILADELPHIA KDKA PITTSBURGH
WJZ-TV BALTIMORE WOHQ FT. WAYNE WISN CHICAGO KPIX SAN FRANCISCO KFWB LOS ANGELES

129

IN SOME STATES YOU CAN SPEND YOUR WHOLE LIFE PAYING FOR A CRIME YOU NEVER COMMITTED.

Calvin Reeves, a Chicago postman, was arrested in 1967 for a stranger's crime. While inquiring at a police station about a neighbor's son, he was charged with interfering with the duties of a police officer.

There were three court appearances to hear his case. But the arresting officer never showed and the case was closed. Except for one thing.

The postman's fingerprints stayed in the police files. Which means that he had an arrest record. For life.

He turned to Illinois State Senator Richard Newhouse for help, who in turn came to WIND, Group W's radio station in Chicago.

WIND arranged for a lie-detector test. Produced a program. Even tried to persuade the police

to destroy the files.

Finally, we helped introduce legislation. Bills were passed in 1969 and 1971. And now anyone falsely arrested (without a previous record) or anyone cleared of an alleged crime will have the records, including fingerprints, destroyed.

Which means that thousands of innocent persons, often turned down for jobs because of an archaic system of records, won't have to face that demoralization again.

Putting words into action is something responsible broadcasters believe in strongly.

And Group W stations like WIND prove it.

Broadcasting does more with problems than talk about them.



WESTINGHOUSE BROADCASTING COMPANY

WBZ-TV BOSTON WNYW NEW YORK KTVU DALLAS PHILADELPHIA KDKA PITTSBURGH
WJZ-TV BALTIMORE WOHQ FT. WAYNE WISN CHICAGO KPIX SAN FRANCISCO KFWB LOS ANGELES

MAYBE THE BUILDING YOU THOUGHT WAS FIREPROOF IS REALLY ESCAPEPROOF.

Chances are the forty-story building you work in was designed as though it were fireproof. But due to a whole new set of fire hazards spawned by modern technology, you may well be working in a steel-and-glass fire-trap. Without sprinklers. Without adequate exits. And with sealed windows.

And your home is probably not much safer.

Most of all, many fire departments are still fighting fires the way they did fifty years ago. It's the job of Group W's Urban America Unit to zero in on problems like this. To ask the right questions. Look for the solutions. And most important, to provoke action. That was the reason for our hour-long televi-

sion documentary "Firetrap."

It was meant to alarm people. And it did.

One Congressman used the film in an actual demonstration from it when he introduced nine new fire-prevention bills.

Elsewhere, state legislators have been spurred to action.

Architects, insurance companies and fire departments use "Firetrap" in their training programs.

Putting words into action is something responsible broadcasters believe in strongly.

And television programs like Group W's "Firetrap" prove it.

Broadcasting does more with problems than talk about them.



WESTINGHOUSE BROADCASTING COMPANY

WBZ-TV BOSTON WNYW NEW YORK KTVU DALLAS PHILADELPHIA KDKA PITTSBURGH
WJZ-TV BALTIMORE WOHQ FT. WAYNE WISN CHICAGO KPIX SAN FRANCISCO KFWB LOS ANGELES

MAYBE WE'D BE BETTER OFF KEEPING DRUG OFFENDERS ON THE STREET INSTEAD OF IN JAIL.

Not every drug offender is a hard-core junkie.

A 17-year-old caught experimenting with marijuana can often be rehabilitated before he gets into more trouble.

Unfortunately, the drug laws in this country don't always give him that chance.

But in Massachusetts the laws have changed.

It began when WBZ, Group W's radio station in Boston, launched a ten-month effort on the drug problem. The station involved its audience. Not just in the problem, but in the solutions, as well.

Listeners made suggestions.

Some were incorporated into a bill. The bill was passed by the state legislature. And today a first offender convicted of possession of marijuana is no longer sent to jail. Instead, he's put on probation for 6 months. Then his record is wiped clean.

Putting words into action is something responsible broadcasters believe in strongly.

And Group W stations like WBZ prove it.

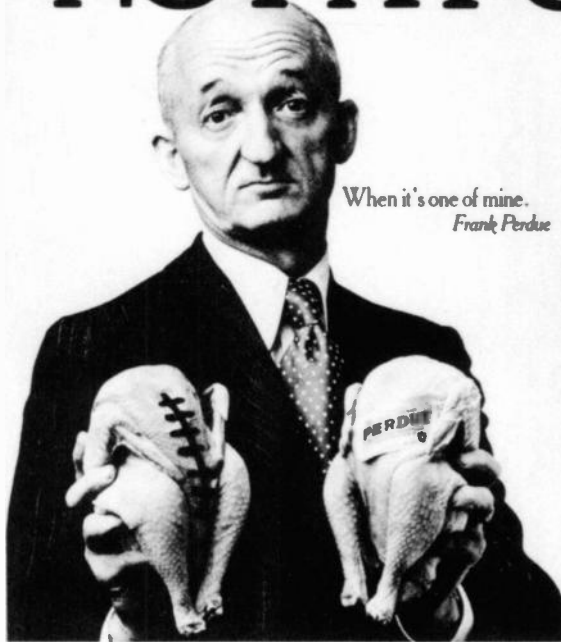
Broadcasting does more with problems than talk about them.



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WBZ-TV BOSTON WNYW NEW YORK KTVU DALLAS PHILADELPHIA KDKA PITTSBURGH
WJZ-TV BALTIMORE WOHQ FT. WAYNE WISN CHICAGO KPIX SAN FRANCISCO KFWB LOS ANGELES

WHEN IS A CHICKEN NOT A FOOTBALL?



When it's one of mine.
Frank Perdue

When you sell my chickens, you don't have to kick them around.

Perdue chickens are so good people expect to pay more for them. And, in a smart retailer's store, they do.

Example: a small chain increased their sale price on chicken by offering Perdue chickens at 39¢ a pound and ended up selling just as many as ever.

A medium-sized chain took on Perdue chickens exclusively. They used to have sales on chicken at 29¢ a pound. They now sell Perdue chickens at a regular price of 39¢ per pound and have very few sales. Yet their volume on chickens is up 25%.

A large chain that had

been selling chicken at 29¢ for ten consecutive months took on Perdue at 35¢. Then they raised the price to 39¢. Their earnings are up dramatically compared to previous footballed chicken prices.

If you'd like to talk about taking on Perdue chickens, call me at 301-742-7161 and we'll set up an appointment.

And if I can't convince you that you'll make more money on my chickens than on those you're selling now, do what I'd do.

Kick me out.



It takes a tough man to sell a tender chicken.

HOW I BECAME THE CHIQUITA OF THE CHICKEN BUSINESS.

By Frank Perdue



First I identified my fresh young Perdue chickens with special wing-tips to separate them from the competition. Then I went on television, radio and down into the subway to tell people how good my chickens are. I sold them about my rigid quality standards. And offered them money back if they weren't completely satisfied.

Then I supplied stores carrying Perdue chicken with posters promoting Perdue chickens.

You know what? People don't go into their stores and ask for chickens anymore. Now they ask for Perdue.

In fact, Perdue is far and away the largest-selling brand of chicken in New York. You might say I've become the top banana in the chicken business around here.

If you're still messing around with chickens why don't you start selling Perdue?

Call our Sales Manager, Tom Robinson, at 242-245-8532 for more information. If the line is busy, please try again. A lot of guys are going out of the chicken business these days.

IT TAKES A TOUGH MAN TO SELL A TENDER CHICKEN.

QUICK. NAME A CHICKEN.

You've probably come up with a list of chicken brands you can count on one finger.

This isn't unusual. Most people name the same brand. Research says that it's the only brand of chicken with significant brand awareness among consumers. In fact, it has a higher brand awareness in the New York market than all other brands of chicken combined.

Consumers say that they're not only aware of the brand, but they'll go out of their way to find it. In one month, 10,000 New York consumers called a special number to ask for the name of a store near them that sold this particular brand of chicken.

Stores selling the brand also have something to say. Their chicken business and profits are better since they've begun to carry it. (Consumers will gladly pay more for a chicken they know and love.)

Shouldn't your store be taking advantage of this unique situation?

Call you-know-who at 301-742-7161.

I'll be happy to arrange for you to start selling you-know-what.



Recruit better jocks for your teams.

You pay a lot of attention to the kind of equipment you sell your team. And you keep up with all the latest advances in shoulder pads, basketball shoes, baseball gloves, sports uniforms.

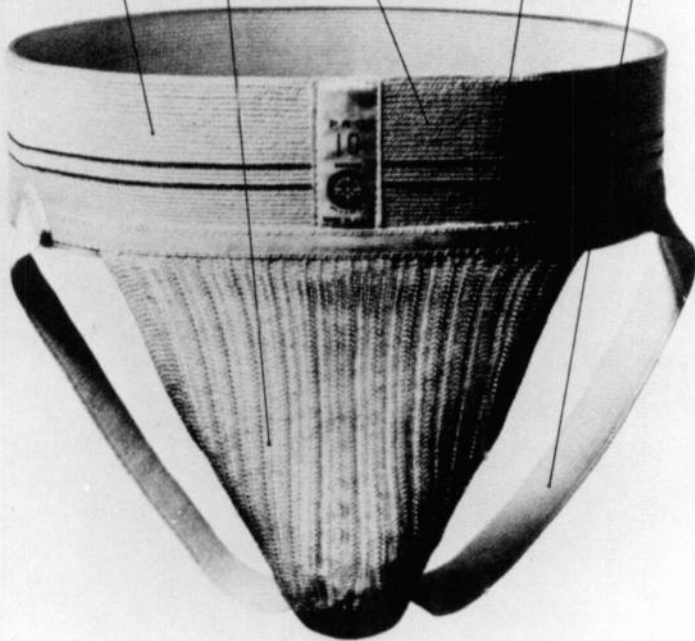
But maybe you've missed one big improvement in sports equipment: Bike's Pro 10 Supporter. It's the best jock ever developed for your team trade at all levels. Because not only is it more comfortable with no-roll leg straps and 3" waistband, but it gives better support with the nylon-reinforced, porous-knit pouch, and it holds up better than any other jock after repeated washings and dryings. That makes it perfect for every team from Pop Warner to the Pros.

It's the finest supporter Bike's ever made. The Pro 10. The deluxe jock.

1. double-weave rayon and cotton waistband. Fast-drying to avoid chafing. Avoids rolling or bunching after many washings. And it's color-coded for easy size sorting.

2. Nylon-reinforced, porous-knit pouch for extra comfort and support. Heat resistant rubber gives it long life after repeated washings and dryings.

Elastic pouch-seam stretches laterally with waist band motion. Comfortable, no-roll, 1" leg straps.



BIKE®

The Kendall Company, Sports Division, Wellesley Hills, Mass.

131 Gold Award

Art Director: Sam Scali

Copywriter: Ed McCabe

Designer: Sam Scali

Photographers: Alan Dolgins

Phil Mazzurco

Agency: Scali, McCabe, Sloves, Inc.

Client: Perdue Farms Inc.

132

Art Directors: Ralph Moxcey

Ken Amaral

Copywriter: Scott Miller

Designer: Ralph Moxcey

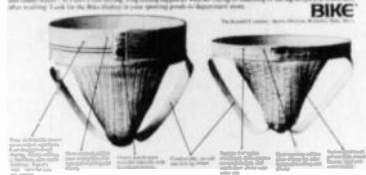
Photographer: Bill Bruin

Agency: Humphrey, Browning, MacDougall

Client: Kendall Company

Maybe you should wear two jock straps.

Most men say their jocks are uncomfortable for swimming. They also say it's for getting around, not for swimming. They also say they're for getting around, not for swimming. They also say they're for getting around, not for swimming. They also say they're for getting around, not for swimming.



There's nothing sadder than a washed-up jock.



That's why the pros choose our jocks and the pros who buy them prefer Bike jocks. Because Bike's reinforced jocks for serious athletes. The best combination of comfort, support and durability. We've spent years researching the materials that provide Bike jocks to find the best and the material that will hold up under the toughest conditions. Like the highest quality heat-resistant rubber technology. shape time after time in the toughest washing machines in 14 years. And special construction of double-weave rayon and cotton and nylon-reinforced porous knit, so they dry quicker, keep their support longer, and keep their great feel from the minute you take them out of the bin. The Bike Stand Pro 10. They outperform other jocks. That's what makes them superior jocks that's what makes them Bike jocks.



"Above everything else," George Jean Nathan declared, "a musical is first and last a girl show."

That was in the 20s and 30s. Before women's liberation and short money.

Newsweek Reporter Lorraine Kisly found that most magnificent of sex objects, the showgirl, was not only alive and kicking on Broadway but under all that flesh there was a woman.

Charlene Ryan ("A Funny Thing Happened on the Way to the Forum") not only has the kind of body that male chauvinist pig dream of, she's gutsy, direct and "freaked out" by an Indian Guru. "I dig being a sex object," she says. "What else is it all about? I'm a damned good dancer and I know it. I have the potential to do a lot more, but I think that's pretty much true of everyone."

Suzanne Briggs ("Follies") is the ultimate in chic carnality. "I always aim for an elegance along with the sex thing I mix it with," she says. Men are inclined to send flowers or a bottle of champagne backstage... It kind of gets in your blood. There's no way I could work in an office now."

Ursula Maschmeyer (also in "Follies") has a somewhat darker viewpoint. "There's no future in being a showgirl. Just beauty isn't that important any more."

"Ain't Supposed to Die a Natural Death" has a new kind of showgirl. She's black and beautiful Barbra Alston. "When we were kids my brother would say 'You're not going to do that dance in public are you?' But in the house we'd let it all out."

It was all let out in Newsweek (May 22). Senior Editor Jack Kroll wrote the story. "Girls! Girls! Girls!" was more than just an ordinary theater piece. It was a



The all-American sex object is alive and kicking.

window that let Newsweek's 15 million adult readers world-wide (10 million of them males) look into the lives of the girls most men dream of and not many (not even Newsweek readers) know.

Newsweek

133

Art Directors: Elliott Manketo
Jerry Pfiffner
George Tenne

Copywriters: Tad Dillon
Jerry Pfiffner
Peter Rodgers

Photographers: Frank Cowan
Joe Toto
Henry Wolf

Agency: N. W. Ayer & Son, Inc., New York
Client: Newsweek

134

Art Director: Ray Alban
Copywriters: Ed McCabe
Daningham

Designer: Ray Alban
Photographer: Phil Mazzurco
Agency: Scali, McCabe, Sloves, Inc.
Client: Dictaphone

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"It is, I calculate, easier to harbor a girl all night at Notre Dame these days than it was for us to hide a six-pack."



Kenneth L. Woodward
Class of '57

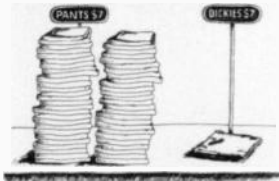
Newsweek

"Call in sick"



Newsweek

You can sell Dickies for the same price as cheap pants.

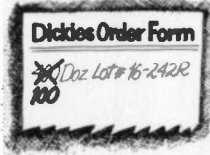


If you're a self-service mass merchandiser, you don't need us to sell you that most important thing you can offer as a good, low price. Instead we'll just remind you that the second most important thing is a good, reliable, well-known product. And that it's still possible to offer both at the same time.

Dickies

You can sell them for the same price as cheap pants.

A Dickies salesman may try to high-pressure you into a smaller order.



Anybody will sell you what you want, and there are a few who'll try for more than that. At Dickies, we'd rather sell you what you want. And after 50 years of selling pants and work wear, we have a pretty good idea of what that is. This way we sometimes make a little less in the short run. But we're one of the largest-selling clothing manufacturers in the country. We can afford to be interested in the long run.

Dickies

You can sell them for the same price as cheap pants.

Dickies can help keep your business from running you.



We have a whole lot of all the paperwork, inventories, and other forms of madness that make you work so hard. A Dickies salesman. Our salesman will help you do your inventories, provide instant service for fill-ins, help you plan your merchandise flow, help with displays, promotions and advertising, and probably buy you lunch now and then. So if your business is running you, it doesn't matter us. After all, you're doing two jobs. Your own, and the one we're paying our salesman to do for you.

Dickies

You can sell them for the same price as cheap pants.

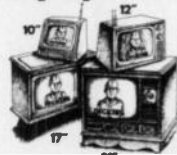
Why stake your good name on pants that don't have any?



Dickies

You can sell them for the same price as cheap pants.

Only Dickies work clothes come in these popular sizes.



If you're interested in selling obscure work clothes, you have over 250 unheard-of names to choose from. But if you're interested in selling work clothes advertised to over 150 million people on NFL football telecasts, then Dickies isn't just a logical choice. It's the only possible one.

Dickies

You can sell them for the same price as cheap clothes.

We've put some of our most successful customers out of business.



Dickies provides a unique service to its retailers. We mind your business. We provide you with a gigantic service organization on which you can dump all manner of time-consuming detail. Such as inventories, forecasting, orders fill-in, servicing and promotion. So to get out on the golf course or tennis courts more often, sell Dickies. And join the growing number of successful retailers enjoying the fruits of our labor.

Dickies

You can sell them for the same price as cheap pants.

If you're still doing your own inventories, maybe you should change your pants.



Sell Dickies and two things will happen. (1) Your pants won't stay around long enough for you to have trouble keeping track of them. (We produce 5 to 7 turnovers a year.) (2) We'll keep track of your pants for you. We'll send you a monthly computer printout showing sales performance in each of your sizes. These labor-saving services are available now from Dickies—the people who believe your way of making a living shouldn't have to become your whole life.

Dickies

You can sell them for the same price as cheap pants.

A Dickies salesman actually shows up when you need him!



What do you do when there's a run on a certain style, and you've caught with your supply of pants down? If you sell Dickies, you merely call a Dickies salesman. He can get there faster because there are more of them to go around. (We have one of the largest sales/service organizations in the business.) And he'll leave as quickly as he came. A Dickies salesman actually goes away when you don't need him!

Dickies

You can sell them for the same price as cheap pants.

Now millions of people can pick up your pants at home.



If you sell Dickies this year, your pants will appear on NFL, football, pro golf and tennis, pro basketball, and many other sports. Each of our commercials will be seen by over 30 million people. We don't guarantee they'll all run into your store. But once people do get there, you'll be able to greet them with famous pants, instead of hand-doffed ones.

Dickies

You can sell them for the same price as cheap pants.

136

Instant Non-food.



You're looking at the new Number 1 in non-foods, in chain after chain.

We've always had the reputation for being a fast developer in supermarkets - we're even faster. In just three years, Polaroid Colorpack Land film has become the number one dollar volume non-food item in hundreds of stores in major chains across the country. (An Eastern chain of 100 stores recently sold over 7000 packs of film, at 1 dollar. That's about \$7000 worth at these prices.)

It's easy to see why. Women buy 62% of all film sold. And 7 out of 10 buy on impulse. So when our colorful and convenient film packs (10 packs to a prepack) are displayed in the land of a store where no other buy more on impulse than anywhere else - what do you expect? We'll tell you. It sells so fast many store owners can pay for their film out of current sales.

And to make matters even more, we'll be playing radio commercials all across the country from here through July. We want to stir up our instant non-food for the 14 days.

Polaroid Colorpack Film
The next best thing to food.

135

Art Director: Art Shardin
Copywriter: Tom Thomas
Artist: Joe Genova
Agency: Kurtz & Symon, Inc.
Client: Williamson-Dickie Mfg. Co.

136

Art Director: John Assante
Copywriter: Brian Hennessy
Designer: John Assante
Photographer: Steve Eisenberg
Agency: Doyle Dane Bernbach Inc.
Client: Polaroid Corporation

60-second pictures. The next best thing to food.



You're looking at the new Number 1 in non-foods, in chain after chain.

In just 3 years, Polaroid Colorpack film has become the number one dollar volume non-food item in hundreds of stores in major chains across the country.

It came as no surprise to us. We've known for a long time that 62% of all film is bought by women. And that 7 out of 10 buy it on impulse.

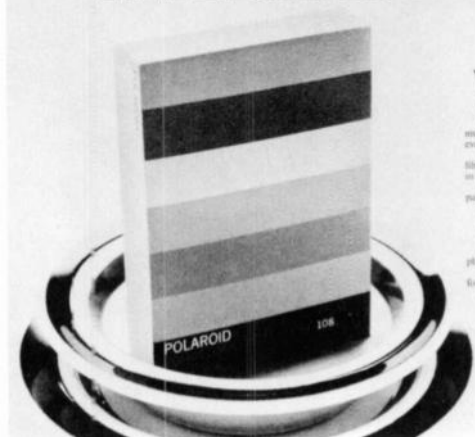
So what better place than food stores to sell Polaroid Land film, where women buy more on impulse than any place else. With our convenient packs and prepacks, Polaroid film is easy to stock and attractive to display. It sells so fast, many store owners can pay for it out of current sales.

One of the most spectacular successes was a Southeastern chain of 100 stores which sold almost 100 prepack cartons of film in one weekend. That's about 8000 packs of film!

Think of it this way: There are millions of Polaroid Land camera owners out there. And they all have to buy food sooner or later.

Polaroid Colorpack Film

Think of it as 20 cans of soup.



You're looking at the new Number 1 in non-foods, in chain after chain.

One pack of Polaroid Type 108 Colorpack film can pay as much cash in the cash register as about twenty 10-oz cans of everybody's favorite soup (in 11 retail prices).

And it does it in a hurry. In just three years, Polaroid Land film has become the number one dollar volume non-food item in hundreds of stores in major chains throughout the country. (An Eastern chain of 100 stores recently sold over 17,000 packs of film in just 30 days.)

The success is simple. Most food shoppers are women. Most film is bought by women. (62% to be exact.) And 7 out of 10 times they buy on impulse.

Without rainbow-colored boxes and convenient prepack displays it's almost impossible not to get impulsive. It's why we find, in fact, many store owners can afford to pay for their film out of current sales.

Which is a nice way to run a business.

Polaroid Colorpack Film.
The next best thing to food.

WPRO has a very unusual kind of children's program. It's only for kids who've run away from home.

It's not for kids sitting snug in their rooms. It's for kids who thought they had enough of their rooms. Run-Away is a once-a-kind program developed by WPRO with the cooperation of the Missing Persons Bureau of Rhode Island's local police. Its purpose: to broadcast descriptions of runaway children. And helping them find one that a little running away is maybe what they really needed to put their feet together.



One of the stations of Capital Cities Broadcasting. We talk to people.



The guys at WKBW dreamed up a great new scheme to help Buffalo's 20-mile march on hunger. They shut up and marched.



It's easy for a radio station to make an appeal for charity. All it has to do is talk. At WKBW we decided just talking wasn't enough. So, when Buffalo's Third Annual March on Hunger roared around, the three guys at the head of the line came from our staff. They did the whole 20 miles. Each carrying a healthy sum of money per mile to help the cause. The March on Hunger was just one of WKBW's continuing on-air spot involvements in public service of every kind. Sure, it's easier to talk. But the truth is we don't believe we can ask anybody else to do what we won't do ourselves.



One of the stations of Capital Cities Broadcasting. We talk to people.

For one unforgettable week last May, every radio and TV station in Philly were on the same wave length.

Drugs. It's a dirty word. And last year WPVI decided to clean it up. With a powerful all-out, one-week broadcast attack. Working with the Television and Radio Advertising Club, we marshalled every TV and radio station in the area. We assembled, taped and made available all of the known TV spots on drug abuse, besides producing a few of our own. And we even helped put together a few radio spots as well. So that in Philly, that week of May 24th, all public announcements on all stations were turned over to a single subject—drugs. It was a million bucks of media time. And worth every cent. And this year we're going to do it again. So if you're in Philadelphia during drug week this spring, listen in or look in. And see what happens when a lot of guys on a lot of stations get mad enough to work on the same wave length.



One of the stations of Capital Cities Broadcasting. We talk to people.



To get anything done in this world, WKBW believes you've got to have the guts to upset a lot of people at least once a week.

Airing an occasional documentary is great if you want to shake up the world a little. But if you want the world to get out and do something about something you've got to do more than just an occasional airing. At WKBW-TV we do it by

the week. With strong staff, youth gangs, Racism Doctors in the ghettos. The crucial national issues which relate to Buffalo. And the unique problems of the changing world of Western New York. It's all there on "Here and Now", our stirring prime-time

series. We're on week after week. Sure, sometimes the things we show are a little hard to swallow. But, like medicine, it doesn't have to taste good to do good.



One of the stations of Capital Cities Broadcasting. We talk to people.



NEGLECT OF THE AGED IS A BLIGHT ON AMERICA'S CONSCIENCE.
Broadcasters are concerned and are doing something about it.

Broadcasting that serves.
STORER STATIONS

...the aged are being neglected in America's conscience. Broadcasters are concerned and are doing something about it.

...the aged are being neglected in America's conscience. Broadcasters are concerned and are doing something about it.

...the aged are being neglected in America's conscience. Broadcasters are concerned and are doing something about it.

Trade Magazine/Campaign

137
 Art Director: Mike Withers
 Copywriter: Joy Golden
 Photographer: Michael Pateman
 Agency: Zakin Selden Comerford Inc.
 Client: Capital Cities Communications

138
 Art Director: John Cenatiempo
 Copywriter: Arnold Price
 Designer: John Cenatiempo
 Photographer: Bill Rosenbluth
 Agency: Gaynor & Ducas, Inc.
 Client: Storer Broadcasting Co.

138

POVERTY IN A TRILLION-DOLLAR ECONOMY IS A CRYING SHAME.
Broadcasters are concerned and are doing something about it.

Broadcasting that serves.
STORER STATIONS

...poverty in a trillion-dollar economy is a crying shame. Broadcasters are concerned and are doing something about it.

...poverty in a trillion-dollar economy is a crying shame. Broadcasters are concerned and are doing something about it.

...poverty in a trillion-dollar economy is a crying shame. Broadcasters are concerned and are doing something about it.

CARS AND THEIR DRIVERS KILL MORE CHILDREN EVERY YEAR THAN ALL ILLNESSES COMBINED.
Broadcasters are concerned and are doing something about it.

Broadcasting that serves.
STORER STATIONS

...cars and their drivers kill more children every year than all illnesses combined. Broadcasters are concerned and are doing something about it.

...cars and their drivers kill more children every year than all illnesses combined. Broadcasters are concerned and are doing something about it.

...cars and their drivers kill more children every year than all illnesses combined. Broadcasters are concerned and are doing something about it.

IN OUR CITIES, 1 PERSON IN 29 IS EITHER MURDERED, MUGGED, ROBBED OR RAPED.
Broadcasters are concerned and are doing something about it.

Broadcasting that serves.
STORER STATIONS

The most up-to-date crime reports, recently released by the FBI, give the shocking facts: major crimes up 11% as the nation last year with the odds of seeing a victim of a serious crime almost 2 1/2 times greater than a decade ago.

Lawmakers show that private individuals spend over \$2 billion a year on efforts to deter crime on burglary alarms, locks, Lantia systems and the like—a figure that exceeds by over \$ 1/2 billion the entire amount appropriated in the 1971 Federal Budget to reduce crime.

With crime so serious a fact of life for every man, woman and child in the nation, the country's broadcasters—along with the other communication media—are making every effort to arouse the public and the audience.

Storer-owned television and radio stations are in the forefront of this effort.

Detroit's WJLB-TV promotes better police-community relations.

WJLB-TV believes that its role is to educate the public and the police in vital crime reduction. On Monday nights from 9-10 PM, viewers are invited to "Beat the Fear." On hand are officials of the Police Department—including the Commissioner to answer questions, answer phone calls. The show is aired simultaneously over radio—on a co-terminating station the first time in Detroit history that competitive stations have joined forces in a community effort.

Cleveland's WJW-TV sponsors crime prevention on money fronts.

TV's role is a ready host of hand-holding pamphlets and materials on crime fighting. Outstanding recently were "The Cop"—a documentary that followed two officers through a several day's work. "City Camera"—a panel show on violence in the schools, featuring the President of Cleveland's Public Schools and Cleveland's Attorney General—and "The Gun"—a series of the pros and cons of gun control laws, and the organizations on each side of the issue.

Milwaukee's WITI-TV pushes unique volunteer counseling program for probationers.

How do you keep ex-convicts and first offenders on probation from "repeating

ing"? WITI-TV aired a special on a unique program in which citizen volunteers are trained to become counselors for probationers. They are assigned on a one-on-one basis, to help those on probation re-establish a life for themselves in society. Editors are urging participation in the program have received strong viewer support.

WJOP-TV back Toledo's crime fighting efforts to fight.

The need for prison reform throughout Ohio, the headquarters of the country jail in rehabilitating criminals, courtroom log jams, and the need for judicial reform to better fight crime—these are just a few of the key issues on which the Storer-owned station in Toledo continues to focus its programming and editorial.

To help balance the picture, they have also come out strongly in support of constitutional guarantees for probationers accused of wrongdoing.

The public has voiced broad approval of the program that accused probationers observe the same protection criminals receive.

WJOP-Radio urges Clevelanders to "turn on a light."

Cleveland mounted a month-long special campaign to discourage that too burglary by urging homeowners and mechanics to leave a light burning all night. Many participated in this program that not only deters crime, but makes the task of the police a little lighter.

Miami's WWSB-Radio turns a strong spotlight on fraud.

WWSB's "Inquiry" program regularly spotlights issues of vital public concern. Three of last year's most revealing shows dealt with various forms of fraud that cost South Floridians millions each year.

Two officers from the Ft. Lauderdale police and their bureau discussed the crucial role in auto thefts, and examined possible measures to curb them.

Two local vice detectives and a police detective assigned to the problem looked into the prevalence of shoplifting—a form of larceny that not always petty.

And the chief security officer of a major credit card company discussed some of the trends that "charge cards" engender.

WJOP-Radio Toledo sponsors on violence.

Editorially, WJOP has long campaigned for tougher laws against armed criminals. Station programming, too, reflects the same concern with violence.

A recent special "The Cop" target of our focus, looked into recurring shootings of police officers in our major cities. Psychiatrists, sociologists and law enforcement officers sought an answer to this serious problem that is increasingly putting policemen away from the streets they serve.

In Los Angeles, KGOB-Radio probes the reasons behind the crimes.

KGOB believes that understanding the reasons for crime—and the social factors that give rise to crime—may help in preventing it.

Our report show that literally searched the criminal mind told listeners how to avoid crime in the streets, and how to protect their homes while away—by anticipating known patterns of criminal behavior.

Subsequent programs organized the heads-of communication between schools, teachers and students as a possible link to rising crime rates.

Consensual stations—talking to concerned citizens.

All Storer stations get involved in the vital affairs of the communities they serve. It's a matter of policy with us, and a matter of pride for the people who staff our stations.

That's why our stations often do an evening, things that community leaders consider rather quaint.

We look at it this way: The more effective we are in our communities, the more effective we are for our advertisers, and the more effective we are for ourselves.

Broadcasting that serves.
STORER STATIONS

WAGA-TV Atlanta WSBK-TV Boston WJW-TV Cleveland WJW-TV Detroit WITI-TV Milwaukee WSPD-TV Toledo
 WYAT-TV Atlanta WDEE-TV Detroit WJOP-TV Toledo WJOP-TV Toledo WJOP-TV Toledo

139

ABC Stations' news. People watch us to learn what's going on in the world.

ABC Stations' movies. People watch us to escape from what's going on in the world.



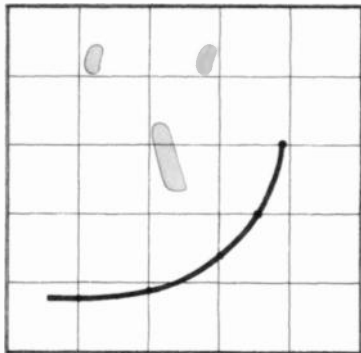
139

Art Director: Allan Beaver
Copywriter: Larry Plapler
Designer: Allan Beaver
Photographers: U.P.I.
M.G.M.
Agency: H. E. Mahoney & Associates
Client: ABC Owned Television Stations

Table with 4 columns: Station, News, Movies, and Total. Lists various ABC stations and their respective news and movie ratings.

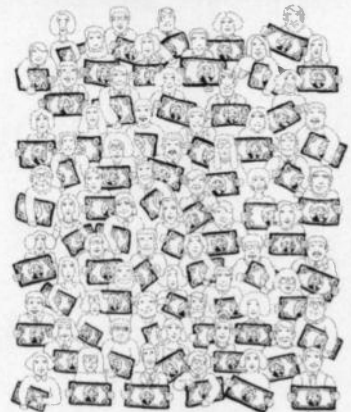
They've seen us with us in 1971. They've seen us with us in 1971. They've seen us with us in 1971.

A BRIEF REVIEW OF OUR 1971 NEWSCAST RATINGS.



The ABC News... The ABC News... The ABC News...

THE PEOPLE WHO SPEND THE MOST MONEY SPEND THEIR TIME WATCHING US.



They've seen us with us in 1971. They've seen us with us in 1971. They've seen us with us in 1971.

Without taking the seriousness out of the news, we took the stuffiness out of the newscaster.



A criticism of television news from someone who knows, for a change.



Marshall McLuhan
The TV public is often... The TV public is often...

The TV public is often... The TV public is often... The TV public is often...

Somehow we manage to tell people what's going on in the world, and still make a lot of friends.

Somehow we manage to tell people what's going on in the world, and still make a lot of friends. Somehow we manage to tell people what's going on in the world, and still make a lot of friends.



**Hi-Yo, REA!
Awaay!**

REA Express
rides again!

Hi-Yo, REA! Awaay!

REA Express
rides again!

**“He left a Silver Bullet!
Who was that man?”**

Everytime an REA Expressman delivers the goods, he leaves behind a Silver Bullet to help American business keep him in mind.

Hi-Yo, REA! Awaay!

REA Express rides again!

Hi-Yo, REA! Awaay!

REA Express
rides again!

“REA Air Express rides again!”

The only Air Express is REA Air Express, (because only REA is in partnership with all 33 airlines, reaches 522 airports, and serves 22,000 communities).

Read this list of how we can help you beat your competitors:

1. Only REA Air Express has priority air service. Our priority isn't everything, but it helps. No freight (except Airmail) can go on a plane until REA is aboard. And we never hold Air Express for consolidation. We route shipments to go on the first available plane.
2. 95% of all REA Air Express shipments are delivered to major cities within 48 hours. 70% within 24 hours (12% are delivered the same day!)
3. Across the board, REA Air Express is now the lowest priced air service. You'll love the door-to-door pickup and delivery, at no extra cost, to a wide area around all our airport markets.
4. When one company picks up your shipment, and another one delivers it, it's a mess. Pickup and delivery is always in our hands.
5. Carton, carton, who's got the carton? You'll never ask. We manifest everything. And our Destination Taping System tells us where your shipment is every mile of the way.

Air is the future. Every year the gap between surface prices and Air Express prices narrows. We proved 10,000,000 times last year that REA Air Express is the biggest, fastest carrier of small-shipments known to mankind (at near the speed of sound)!

Hi-Yo, REA! Awaay!

How Kingfish Isaacs sold coaches on giving their players Southern Comfort™ before every game.



Kingfish Isaacs has been drunk for twenty-five years.

Drunk with an idea. Saturated with a concept. Intoxicated by one goal. Through the days as a player, as a coach, as a sports retailer, right up to the day he walked into Southern Athletic.

What obsessed Kingfish was the idea that nobody, but nobody in sports equipment manufacturing was really player-oriented.

And the best example of that problem was uniforms.

Jerseys used to drive players to drinking. Kingfish played football twenty-five years ago at Wake Forest. And, in many ways, the football equipment of those days seems pretty crude these days.

But, even then, the uniforms looked great from the stands. Those jetblack jerseys with the shiny gold pants looked pretty up-and-running good to the fan in row Z.

For the players, it was another story. Because the jerseys were wool or maybe heavy cotton. The pants were

combat nylon. And the players were about to drop in their tracks. They would have driven as hard for six drops of water as for six points.

The problem was, sports uniforms were always designed by some guy up in row Z, not by a player or a coach.

How Southern Comfort solves a ball player's problems. That was all before Southern Comfort, Fred Isaacs' miracle fabric. Here was a fabric for both jerseys and pants that would look better, feel better, and wear better than anything before it.

The reason it does all that is a process called transverse-triangular knitting. That's what made double-knit and interlock obsolete.

That's what makes Southern Comfort the fabric that absolutely won't run. The best breathing fabric yet. The fabric that won't let dirt in. The fabric that fits closer, looks better, and gives less tackling surface. The fabric that won't absorb moisture. The fabric that gives maximum perspiration evaporation. The fabric that is stronger, and has the maximum recovery of shape. The fabric with the best heat dissipation. The most brilliant colors.

That's what makes Southern Comfort fabric semi-amazing. Just like a lot of other things at Southern Athletic.

And that's why, if you're not giving your players Southern Comfort uniforms, we'd love to talk to you.

If you still haven't written Kingfish, Knoxville, read this. Kingfish wants to tell you about his miraculous Southern Comfort uniforms almost as much as he wants to tell you about his greatest victories as a coach.

Write Southern Athletic, Box 666, Knoxville, Tennessee 37901.

SOUTHERN ATHLETIC

A subsidiary of the Kendall Company Sports Division, Willsboro, N.Y., Mass.

Kingfish Isaacs invented a whole new kind of uniform, but he wasn't satisfied until he invented a whole new way to sell it, too.



Kingfish Isaacs is a member of the Southern Athletic family. He is a man of many talents. He is a man of many ideas. He is a man of many dreams. He is a man of many goals. He is a man of many achievements. He is a man of many successes. He is a man of many failures. He is a man of many lessons. He is a man of many experiences. He is a man of many adventures. He is a man of many discoveries. He is a man of many inventions. He is a man of many creations. He is a man of many innovations. He is a man of many breakthroughs. He is a man of many milestones. He is a man of many landmarks. He is a man of many monuments. He is a man of many legacies. He is a man of many legacies.

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Kingfish Isaacs didn't invent Red Dog pads with his brain, he invented them with his shoulder.



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SOUTHERN ATHLETIC

141

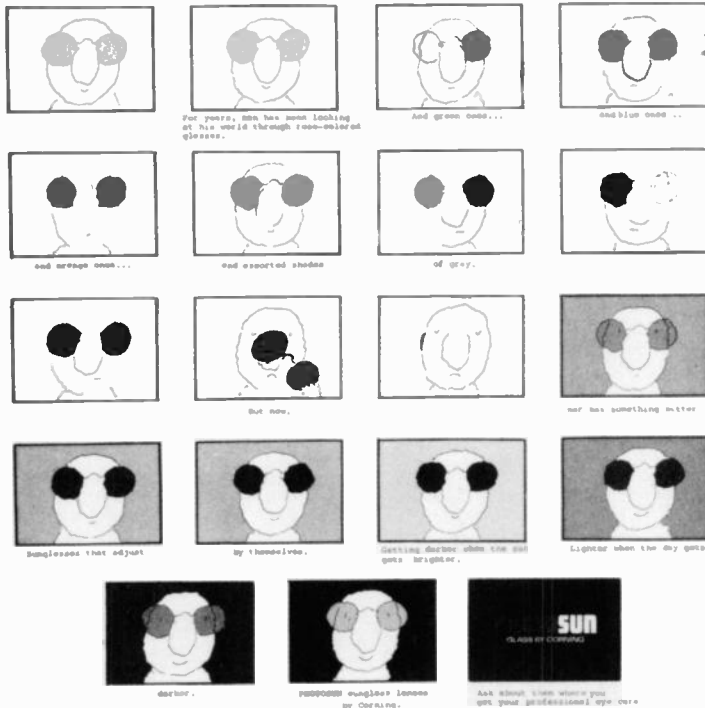
Art Director: George Lois
Copywriter: Ron Holland
Designer: Dennis Mazzella
Tom Courtos
Photographer: Tasso Vendikos
Agency: Lois Holland Callaway Inc.
Client: REA Express

142

Art Director: Ralph Moxcey
Copywriter: Scott Miller
Designer: Ralph Moxcey
Photographer: Bill Bruin
Agency: Humphrey, Browning, MacDougall
Client: Kendall Company

143

This is the kind of tv we do.



WB&F

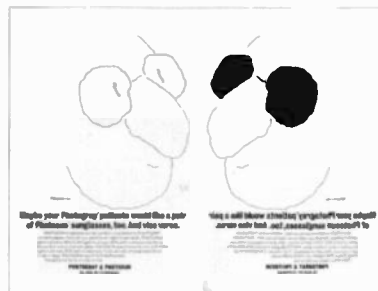
Warner, Bicking & Fenwick, Inc.
866 United Nations Plaza, N.Y., N.Y. (212) 759-7900

This is the kind of print we do.



WB&F
Warner, Bicking & Fenwick, Inc.
866 United Nations Plaza, N.Y. N.Y. (212) 759-7900

This is the kind of trade we do.



WB&F
Warner, Bicking & Fenwick, Inc.
866 United Nations Plaza, N.Y. N.Y. (212) 759-7900

143

Art Director: Rod Capawana
Copywriters: Charles Sawyer
Tyler Kaus

Photographers: Charles Wieseahn
Bob Blechman
Rod Capawana

Agency: Warner, Bicking & Fenwick, Inc.
Client: Warner, Bicking & Fenwick, Inc.

144

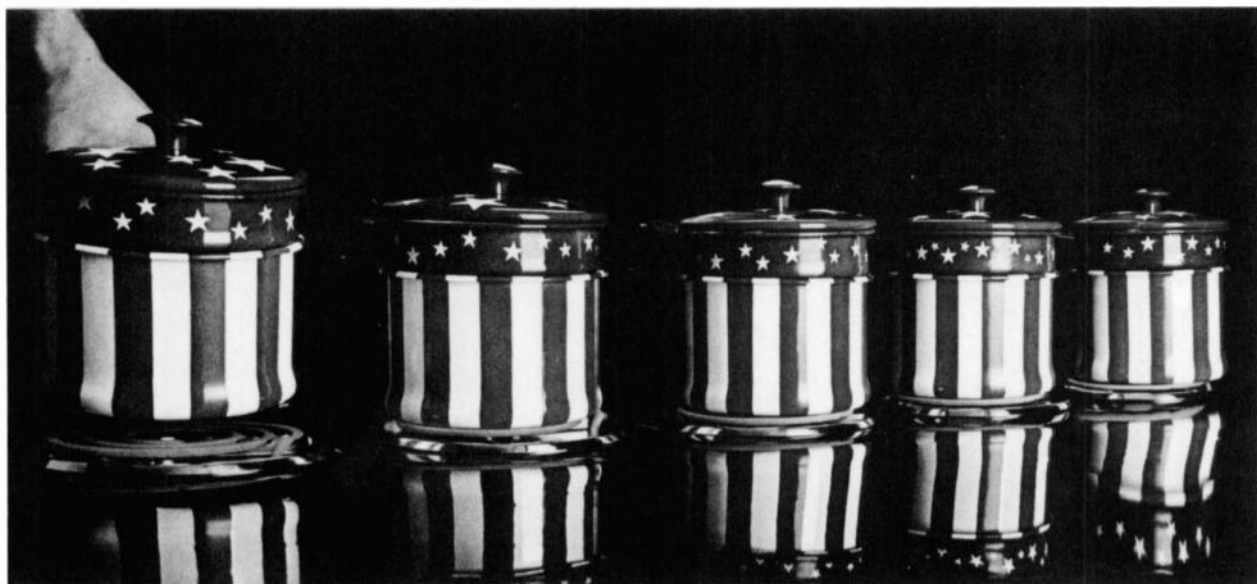
Art Director: Ben Wong
Copywriter: Bob Lackovic
Designers: Ben Wong

Dave Willardson
Artist: Dave Willardson
Agency: Wenger-Michael, Inc.
Client: Fender Musical Instruments

American Electric Power puts on the fifth of the world's largest double reheat boilers.

...the world's largest double reheat boilers. American Electric Power has selected Foster Wheeler's 1000 MW double reheat boiler for the new units at the Arroyo plant. This is the largest double reheat boiler ever installed in the United States. The boiler will be delivered to the site in several sections and will be assembled on-site. The boiler is designed to operate at a pressure of 2400 psi and a temperature of 1000 degrees Fahrenheit. It will be able to handle a wide range of fuels, including coal, oil, and gas. The boiler is also designed to be highly efficient and to have a long life. Foster Wheeler is a leading manufacturer of industrial boilers and has a long history of providing high-quality products and services to its customers.

FOSTER WHEELER



If they're giving you trouble,
we'll pulverize them.

...the world's largest double reheat boilers. American Electric Power has selected Foster Wheeler's 1000 MW double reheat boiler for the new units at the Arroyo plant. This is the largest double reheat boiler ever installed in the United States. The boiler will be delivered to the site in several sections and will be assembled on-site. The boiler is designed to operate at a pressure of 2400 psi and a temperature of 1000 degrees Fahrenheit. It will be able to handle a wide range of fuels, including coal, oil, and gas. The boiler is also designed to be highly efficient and to have a long life. Foster Wheeler is a leading manufacturer of industrial boilers and has a long history of providing high-quality products and services to its customers.

FOSTER WHEELER



We've developed
a certain sensitivity to
NOx emissions.

...the world's largest double reheat boilers. American Electric Power has selected Foster Wheeler's 1000 MW double reheat boiler for the new units at the Arroyo plant. This is the largest double reheat boiler ever installed in the United States. The boiler will be delivered to the site in several sections and will be assembled on-site. The boiler is designed to operate at a pressure of 2400 psi and a temperature of 1000 degrees Fahrenheit. It will be able to handle a wide range of fuels, including coal, oil, and gas. The boiler is also designed to be highly efficient and to have a long life. Foster Wheeler is a leading manufacturer of industrial boilers and has a long history of providing high-quality products and services to its customers.

FOSTER WHEELER



Our
steam generator
design
began with an ideal.

...the world's largest double reheat boilers. American Electric Power has selected Foster Wheeler's 1000 MW double reheat boiler for the new units at the Arroyo plant. This is the largest double reheat boiler ever installed in the United States. The boiler will be delivered to the site in several sections and will be assembled on-site. The boiler is designed to operate at a pressure of 2400 psi and a temperature of 1000 degrees Fahrenheit. It will be able to handle a wide range of fuels, including coal, oil, and gas. The boiler is also designed to be highly efficient and to have a long life. Foster Wheeler is a leading manufacturer of industrial boilers and has a long history of providing high-quality products and services to its customers.

FOSTER WHEELER

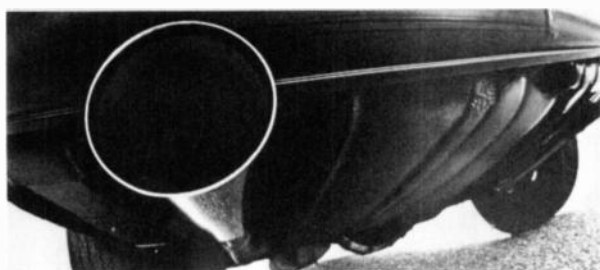


Under
the octane gun.

The first step, and beyond. How we can help.

...the world's largest double reheat boilers. American Electric Power has selected Foster Wheeler's 1000 MW double reheat boiler for the new units at the Arroyo plant. This is the largest double reheat boiler ever installed in the United States. The boiler will be delivered to the site in several sections and will be assembled on-site. The boiler is designed to operate at a pressure of 2400 psi and a temperature of 1000 degrees Fahrenheit. It will be able to handle a wide range of fuels, including coal, oil, and gas. The boiler is also designed to be highly efficient and to have a long life. Foster Wheeler is a leading manufacturer of industrial boilers and has a long history of providing high-quality products and services to its customers.

FOSTER WHEELER





POLAROID AND THE EMERGENCE OF FYDEL JONES.

Fidel Jones is a Maragogui Indian. He lives in a reservation deep in the Grand Canyon.

Preschool Maragogui kids speak little or no English and their teachers, when he arrived, spoke no Maragogui. But a worker in the Head Start program thought of Polaroid Land cameras as a way to help bridge the gap.

It worked. The children got involved. They took pictures of familiar objects. The teacher identified the objects verbally and in writing. Vocabulary grew. Sentence structure developed.

And the small Maragogui, having learned English, were ready for school in the world outside the Canyon.

We present this story not as an end in itself, but rather as an example of a phenomenon—the proliferating uses of the Polaroid Land camera as an educational tool. Visual aids in classrooms are not new. But the particular and potent advantages offered by instant photography are becoming more and more widely appreciated.

Helping children to learn involves psychological and emotional factors. To create the necessary motivation, interest must be aroused and maintained. Fear must be overcome. And a feeling of accomplishment is needed to generate continuing interest and activity.

The Polaroid Land camera is simple to use and because you can see what you have on the spot, corrections are easy

to make. So there is no fear of failure. And results are immediate, so there is involvement and a sense of success from the outset. There is even the higher accomplishment of bringing out creative self-expression.

The reasons for the rapid spread of instant photography across educational fields are therefore clear. But its creative applications in health care are even more dramatic. For example, in schools for the profoundly deaf, it helps children learn to read and in "inner-city" programs, it is used where children are given a feeling of involvement.

Two organizations, The Environmental Studies Project, of Boulder, Colorado, and Education Development Center Inc., of Newton, Massachusetts, have gone even further. They have developed classroom manuals and course programs for teachers with instant photography as an essential component.

Educational results can not always be precisely measured. How are they always so clearly evident in the case of the Maragogui? But there has been an impressive volume of reports from other centers in the field, at state level, and in conventional as well as specialized schools. And if the rest of their communities is a valid indication, we have no reason to be proud of the part instant photography is playing. Which is, through interest and emotional involvement, to help potential intellects realize "imagine."

Polaroid Corporation

145

Art Director: Raymond Fedynak

Copywriter: Robert Tulp

Photographers: Joel Baldwin

Leon Kuzmanoff

Ken Ambrose

Agency: Muller Jordan Herrick Inc.

Client: Foster Wheeler Corporation

146

Art Director: Lee Epstein

Copywriter: Fred Udall

Designer: Lee Epstein

Photographers: Terry Eiler

Henry Sandbank

Agency: Doyle Dane Bernbach Inc.

Client: Polaroid Corporation

The identity crisis and how to get a little recognition.

The Polaroid Parent ID-3 Camera

It's the instant image that's the key to solving the identity crisis. For the first time, you can get a clear, instant image of your child's face. The Polaroid Parent ID-3 Camera is the only camera that gives you a clear, instant image of your child's face. It's the only camera that gives you a clear, instant image of your child's face. It's the only camera that gives you a clear, instant image of your child's face.

146

The instant image and tumor detection.

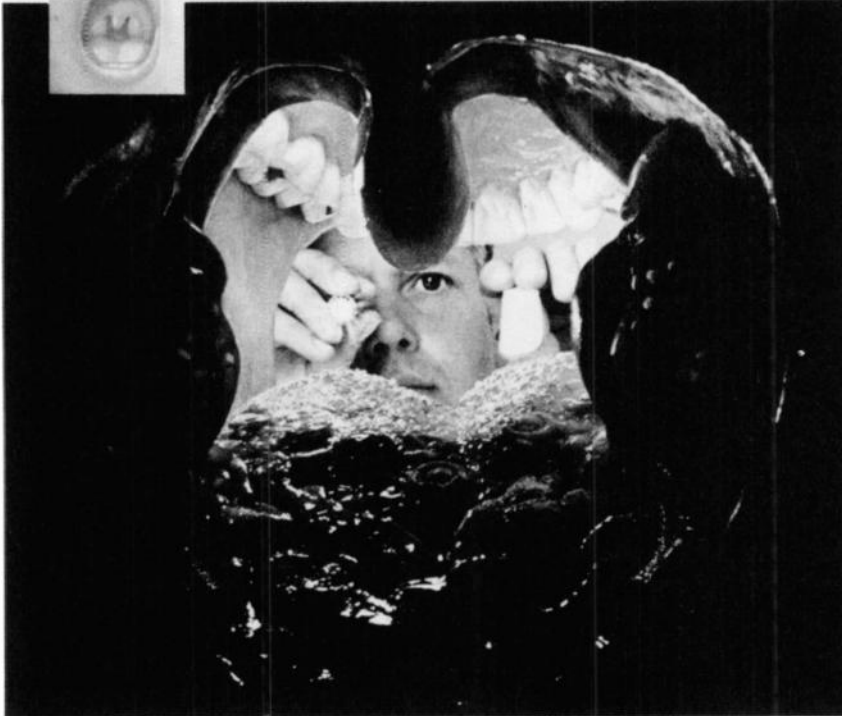
The instant image and tumor detection.

In the increasingly critical quest of life and death with a brain tumor, neither X-rays nor ultrasonography often fail to reveal the pathology. The physician is turning to the instant image of certain substances which, when introduced into the body, bind to the target tissue. In one illustration, technetium-99m has concentrated in a tumor in the brain of the patient's brain. The location and extent of the tumor is revealed by comparing the instant image with the skull. And because it's an instant photograph, the physician has immediate access to the data in the upper and lower half of awareness, with instant communication. The patient and medical staff of previous time. In medicine, as in other disciplines, when a permanent record is required, you can have it in minutes with Polaroid Land film and equipment.

Polaroid



Typical appearance of the throat in acute exudative pharyngitis with pharyngeal exudate and white exudative tonsils. The white exudate is not confined to the tonsils. Large photo below offers a unique view of the throat area from the "pathogen's point of view."



Pharyngitis/ tonsillitis from the pathogen's point of view

Vibramycin (doxycycline) penetrates tonsil tissue to reach susceptible pathogens

Therapeutic tissue concentrations contribute to the clinical effectiveness of Vibramycin in bacterial throat infections. Vibramycin is active against a wide range of susceptible bacteria including strains of such causative organisms as *Streptococcus pyogenes*¹ and *Haemophilus influenzae*.

Vibramycin is valuable in the treatment of tonsillitis due to susceptible pathogens because it reaches high concentrations in tonsil tissue (see table below).

Vibramycin tissue levels in tonsils of patients given 200 mg. the first day of therapy and 100 mg. daily for 100 additional days.

Patient	Tonsil concentration (µg/g)		Tissue to pathogen ratio ¹	
	Right Tonsil	Left Tonsil	Right Tonsil	Left Tonsil
(A)	2.80	3.00	(E)	2.04
(B)	5.80	5.80	(F)	4.30
(C)	3.20	3.90	(G)	1.84
(D)	4.80	5.00	(H)	2.52
(E)	2.50	3.20	(I)	2.16

¹Additional bacteriological data: Chemotherapy 13 (Dec. 1965)

²Not all strains of pathogens are susceptible, or in concentrations that are effective against them.

³When using Vibramycin in children, consult the Young Adult Dosage Schedule. The dosage should be continued for 10 days. For respiratory infections due to this organism, penicillin is the drug of choice.

Vibramycin[®] doxycycline hyclate

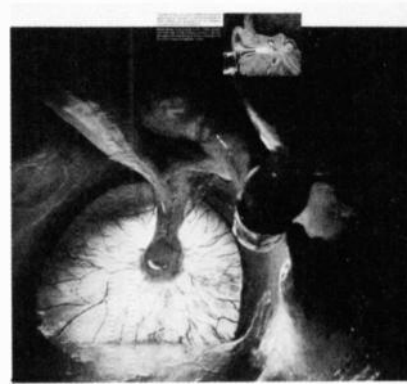
See Brief Summary on following page for information on side effects and contraindications.



Cholecystitis from the pathogen's point of view

Vibramycin (doxycycline) penetrates gallbladder tissue to reach susceptible pathogens. Vibramycin can be useful in cholecystitis because it provides a wide antimicrobial spectrum and therapeutic tissue concentrations. Vibramycin is active against susceptible strains of bacteria including *Escherichia coli* and *Listeria monocytogenes* (Grammy, *Haemolys*).

Vibramycin[®] doxycycline hyclate



Otitis media from the pathogen's point of view

Vibramycin (doxycycline) is effective against susceptible strains of the primary pathogens in otitis media.

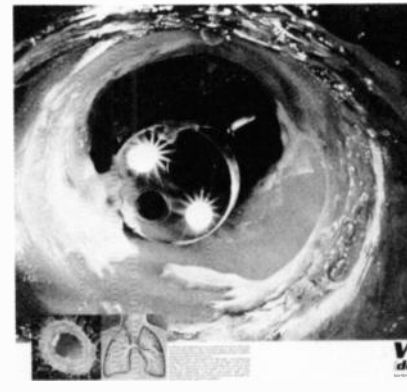
Vibramycin[®] doxycycline hyclate



Acute sinusitis from the pathogen's point of view

Vibramycin (doxycycline) penetrates sinus secretions to reach susceptible pathogens. The antibiotic is effective against a wide range of susceptible organisms including *Streptococcus pneumoniae*, *Haemophilus influenzae*, *Escherichia coli*, and *Listeria monocytogenes*.

Vibramycin[®] doxycycline hyclate

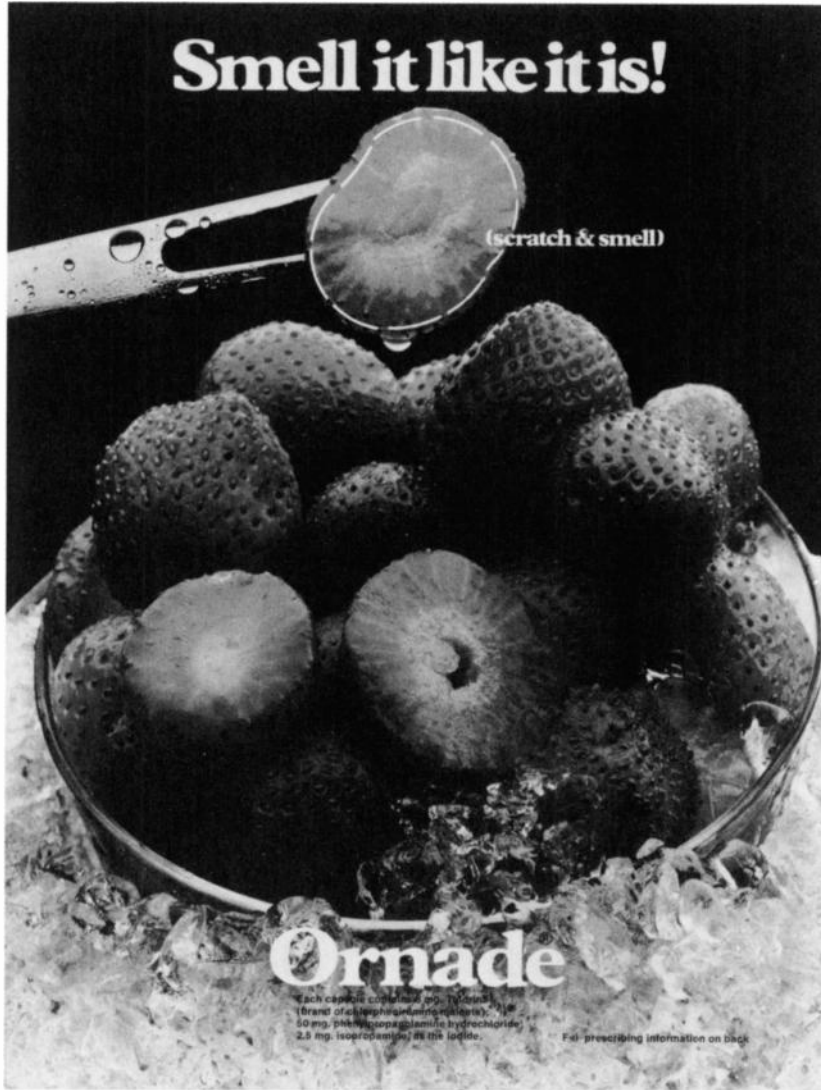


Bronchitis from the pathogen's point of view

Vibramycin (doxycycline) penetrates pulmonary tissues to reach susceptible pathogens. Therapeutic tissue concentrations may contribute to the clinical effectiveness of Vibramycin in bacterial pulmonary infections. Vibramycin is active against a wide range of susceptible strains of pathogens, including pneumococci, *Haemophilus influenzae*, *Streptococcus pneumoniae* (PNC) and *Klebsiella pneumoniae*.

Vibramycin[®] doxycycline hyclate

149

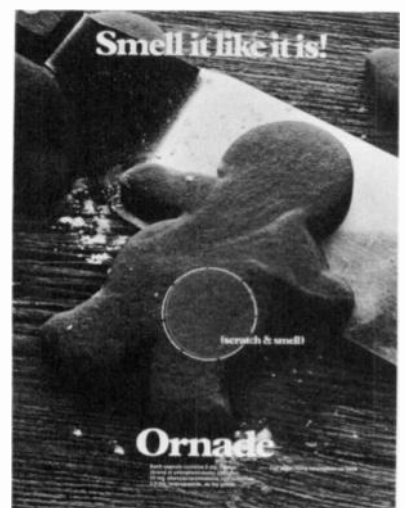
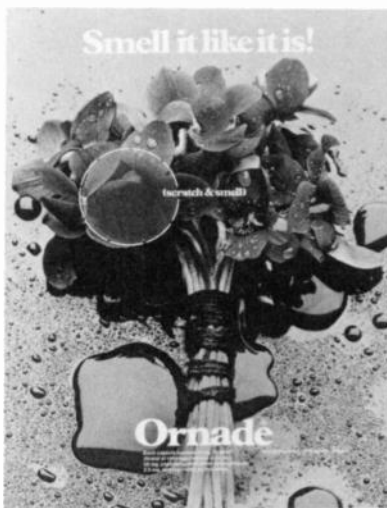


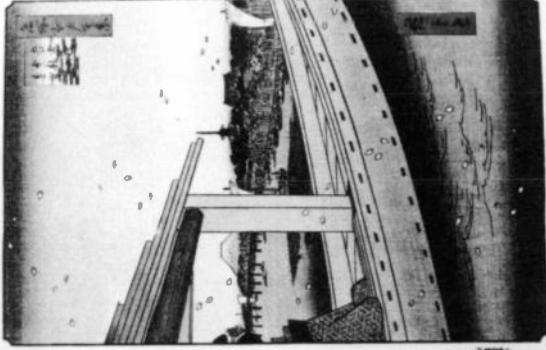
149

Art Director: A. Neal Siegel
Copywriter: Roger Ross
Designer: A. Neal Siegel
Photographer: Phil Marco
Agency: Smith Kline & French Laboratories
Client: Smith Kline & French Laboratories

150

Designer: Bernie Zlotnick
Copywriter: Irwin Rothman
Artist: Hiroshige
Client: Pioneer-Moss Reproductions





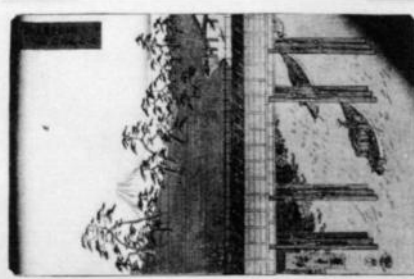
The torii gate is a symbol of the Shinto religion, which is the indigenous belief system of Japan. It is a simple wooden structure consisting of two vertical posts and two horizontal bars. The gate is usually found at the entrance of a shrine. The torii gate is a symbol of the Shinto religion, which is the indigenous belief system of Japan. It is a simple wooden structure consisting of two vertical posts and two horizontal bars. The gate is usually found at the entrance of a shrine.

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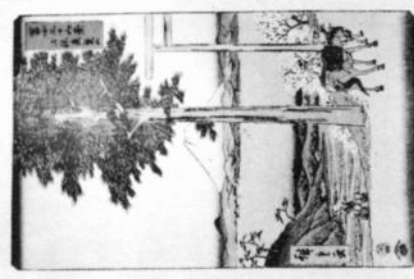
浮世絵

The Japanese Print is the product of a long and rich tradition. It is a simple wooden structure consisting of two vertical posts and two horizontal bars. The gate is usually found at the entrance of a shrine. The torii gate is a symbol of the Shinto religion, which is the indigenous belief system of Japan. It is a simple wooden structure consisting of two vertical posts and two horizontal bars. The gate is usually found at the entrance of a shrine.

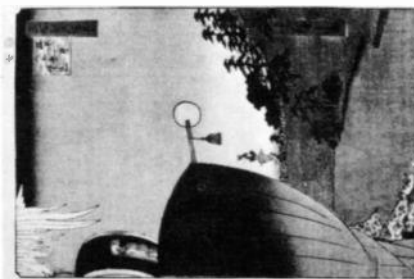


The building is a traditional Japanese structure, possibly a residence or a shop. It has a thatched roof and is surrounded by a fence. There are trees in the foreground. The style is traditional Japanese ink wash painting.

The building is a traditional Japanese structure, possibly a residence or a shop. It has a thatched roof and is surrounded by a fence. There are trees in the foreground. The style is traditional Japanese ink wash painting.



The landscape is a traditional Japanese scene, possibly a garden or a courtyard. It features a large tree in the foreground, a fence, and a building in the background. The style is traditional Japanese ink wash painting.



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151

Art Directors: Allan Beaver

Lou Colletti

Copywriters: Larry Plapler

Larry Spector

Designers: Allan Beaver

Lou Colletti

Artist: Gary Overacre

Photographer: Tony Petrucelli

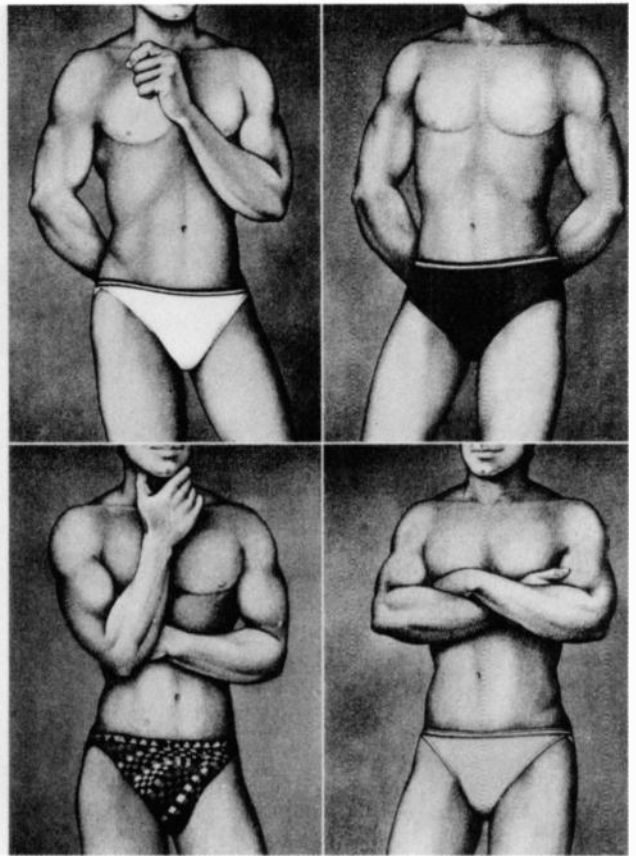
Agency: Levine, Huntley, Schmidt

Client: Jockey International, Inc.

151

**WHAT THE WELL
UNDRESSED
MAN IS WEARING
THIS YEAR.**

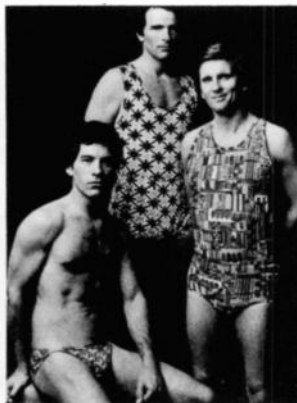
JOCKEY INTERNATIONAL SKANTS



**Jockey Fashion
Underwear.
Millions of American
men would
feel naked without it.**

Of the ten million well-dressed American men who now wear fashion underwear, more of them wear Jockey than any other national brand. That's because we offer more fashion in more colors and designs than anyone. And we don't intend to stop. We're only scratched the surface of what men will be wearing underneath their surface.

Jockey Fashion Underwear



**Are you
overlooking
an enormous
market?**

For approximately four million American men, your large assortment of underwear probably isn't large enough: men 6'2" and taller and men 220 pounds and heavier.

To cover this market, Jockey makes two special lines of underwear: Big Man and Tall Man, in a variety of styles: T-shirt, singlet, brief and athletic shirt, brief, boxer and Midway.

Each line has a greater profit margin than regular lines.

So you can make big money by putting big men into our underwear.

Jockey Tall Man and Big Man Underwear



Small Space/Single

152

Art Director: Tom Stoerrle
Copywriter: Frank DiGiacomo
Designer: Tom Stoerrle
Agency: Della Femina, Travisano
& Partners, Inc.
Client: Yonkers Raceway Corp.

153

Art Director: George Lois
Copywriter: Ron Holland
Designer: Dennis Mazzella
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates

152

**Tomorrow night,
anybody from Yonkers
who shows, wins.**

**YONKERS AREA NIGHT
ADMISSION
COUPON**

This coupon and 75¢ service charge admits one to
Grandstand on Wednesday Feb. 7, 1973 ONLY

NIGHT HARBNESS RACING AT
THE NEW YONKERS RACEWAY
1000 YONKERS BLVD. YONKERS, N.Y. 10591

That's right, anybody from Yonkers
who shows up at Gate 5 tonight with
this coupon gets into the grandstand
for just a 75¢ service charge. Which
means you'll come out \$1.50 ahead be-
fore the first race.

Now how can you beat that?

THE NEW YONKERS RACEWAY

153

**“Some of those
skinny models
come in for Dinner
and I tell you
they eat more
than my
Pro Football
players.”**

CHARLEY O

I'll sell you a good steak
for lunch. For dinner.
For supper.
After the theatre.
All day Saturday.
Even on Sunday
at My Merciful Brunch.
And you can
drink to that.

Charley O's
HARNESS & BAR

“Solid drink
and good food.
That's my theory.”

**TO GET IN TOUCH
WITH A
PERDUE CHICKEN,
CALL
800-243-6000.**

Tell the operator you want a tender, golden-yellow, juicy, succulent, young Perdue chicken.

Then tell her where you live. She'll tell you where to go.

There is no charge for this call, this service is free.

In Conn. call: 1-800-882-6500.

154

155

156

157

**The main difference
between a \$150 abortion
and a \$1000 abortion is
the doctor makes an
extra \$850.**

Expensive abortions are a hangover from when abortions were illegal. But today we can help you get a legal, safe—and inexpensive—abortion. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

We know some doctors who care more about people than money.

Call us at (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

**"My gravy is fine.
It's what's underneath
that makes me cry."**



My husband loves my gravy. He uses it to hide the lumps in my mashed potatoes.

But friends who make the fluffiest potatoes tell me it's gravy that gives them fits.

So I say: Follow the pictures on the Gravy Master

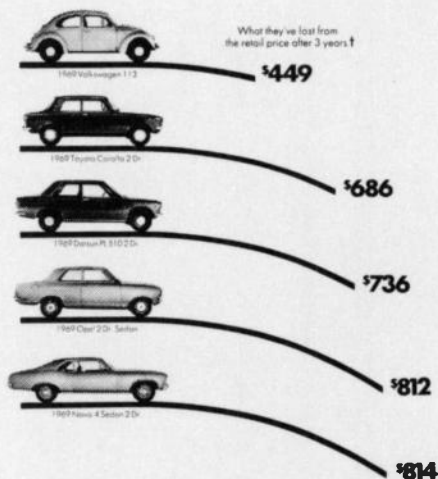
bottle. Gravy Master gravy has a little taste of parsley and things, and it comes out rich and smooth.

And if The Lump Queen here can make gravy rich and smooth, anybody can.



Memo to your good works: For some interesting recipes, write Gravy Master, Dept. KK, Long Island City, N. Y. 11101.

**How fast
can a \$2,000 car
go downhill?**



If your economy car is depreciating almost as fast as you can pay for it, maybe you're being taken for a ride.

WE'RE LOOKING FOR BROKERS WITH A PAST IN FUTURES.

If you know your way around hog runs, platinum lodes and soy bean fields, Hornblower would like to hear from you.

We need good people who can sell. And Hornblower will give you every opportunity to prove how good you are. We do it by limiting a major obstacle: competition.

At Hornblower, only commodities specialists deal in commodities.

To help you move fast, Hornblower runs telephone hot lines direct to the commodities exchanges. Push a button and you're talking to a Hornblower man right on the floor. You can place an order, change an order, change your mind and get confirmation while your customer's on "Hold."

Since research is crucial to you, we give our analysts incentives to be right. How

much they earn is based on how accurately they analyze.

If you think your future in futures might be brighter at Hornblower, contact us.

Send a resume of your educational and business background, along with specifics on your commodities experience to:

Mr. Robert Robens, National Commodity Sales Manager, Hornblower & Weeks-Hemphill, Noyes Incorporated, 72 West Adams Street, Chicago, Illinois 60603. Your inquiry will be held in strictest confidence, of course.

HORNBLOWER
HORNBLLOWER & WEEKS-HEMPHILL, NOYES
Incorporated

72 West Adams Street
Chicago, Ill. 60603 Tel. 641-5000

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159

"COME WIZ ME TO ZE BRASSERIE."

*Nothing makes women more beautiful
than stepping 7 steps down to the Brasserie.
You'll see.*

*After theatre, you'll decide upon supper.
After theatre, wonderful people flock here.
After theatre, she'll forget curfew.*

(The Brasserie never closes.)

*Remember: The Brasserie is an informal
French restaurant that stays open*

24 heures a day.

BRASSERIE
100 East 53rd Street
PLaza 1-4840

Another Restaurant Associates Great Place.

154

Art Director: Sam Scali
Copywriter: Ed McCabe
Designer: Sam Scali
Agency: Scali, McCabe, Sloves, Inc.
Client: Perdue Farms Inc.

155

Art Director: Harry Webber
Copywriter: Gene Case
Photographer: Manny Gonzalez
Agency: Case & McGrath Inc.
Client: Gravymaster Co., Inc.

156

Art Director: Don Slater
Copywriter: Jim Parry
Agency: Parry Associates
Client: Zero Population Growth

157 Gold Award

Art Director: Joe Cappadona
Copywriter: Ed Butler
Designer: Joe Cappadona
Photographer: Menken/Seltzer
Agency: Doyle Dane Bernbach Inc.
Client: Volkswagen of America

158

Art Director: Ray Alban
Copywriter: Tom Nathan
Designer: Ray Alban
Agency: Scali, McCabe, Sloves, Inc.
Client: Hornblower & Weeks-Hemphill, Noyes

159

Art Director: George Lois
Copywriter: Ron Holland
Designer: Dennis Mazzella
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates

The alternative to a wire coat hanger is (212) 489-7794.

There is such a thing as a legal, safe, inexpensive abortion. By an M.D. in a clinic or hospital. And we can help you get it.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

In the long run, a do-it-yourself abortion can be a lot costlier.

Call us at (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

When was the last time you had your period?

If you're two weeks overdue, don't wait. Consult your doctor. And if you *are* pregnant and you want an abortion, consult us.

We can help you get a legal, safe, inexpensive abortion. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

Even if you got your period yesterday, we're a good number to remember: (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

160

161

162

"When my husband says the grace, I'm afraid I know why he's praying."



He's so sweet, he'd never say something I cooked was bad. He'd just say it's "not one of his favorites."

But there's one thing he loves that I make as good as anybody:

Gravy. I make great gravy. I

follow the pictures on the Gravy Master bottle.

The gravy comes out dark and rich and smooth, with a little taste of parsley and things. I've never messed it up yet.

Knock on wood.



Looking for some new recipes?
Write Gravy Master, Dept. AY, Long Island City, N. Y. 11101.

See everything from א to א.

Israel is the ruins of a 20,000-seat race track the Romans built in 2 A.D. And Greek relics. And caves that Stone Age men lived in 120 centuries ago.

And 20 minutes later it's "Love Story" in a Haifa theatre.

Or Tel Aviv's version of the Beatles, singing "My beby does the Henky Penky" in a discotheque.

Israel is also a Mediterranean Miami Beach called Herzliya. Where you can check into a luxury hotel and lie in the sun all day. So you should go home with a tan.

It's an American film company shooting a television commercial in the Negev. And the Chagall windows in the Hadassah Medical Center.

It's falafel, latkes, kosher coq au vin, and pizza.

The Hatikvah before a soccer game.

And blocks of shops where you can buy anything from the

world's softest leather trench coat, to a stack of Hebrew comic books.

If you bring your clubs, there's even golf in Israel.

And if you bring any feeling at all, there are moments that will stay with you forever.

The Wailing Wall on the Sabbath. The silence at the tombs of Abraham, Isaac and Jacob.

The sight of a blue and white-Magen David-Israeli flag flapping over a children's village in the Galilee.

Altogether, there is more in Israel that's exciting, fattening, and profoundly moving than you can begin to imagine.

And we'd like to show you every bit of it

Just call us or your travel agent for more information.

In the words of that old Israeli expression, you're in for the time of your א"ת.



The Airline of Israel

160

Art Director: Don Slater
Copywriter: Jim Parry
Agency: Parry Associates
Client: Zero Population Growth

161

Art Director: Don Slater
Copywriter: Jim Parry
Agency: Parry Associates
Client: Zero Population Growth

162

Art Director: Harry Webber
Copywriter: Gene Case
Photographer: Manny Gonzalez
Agency: Case & McGrath Inc.
Client: Gravymaster Co., Inc.

163

Art Director: Stu Weisselberg
Copywriter: Diane Rothschild Hyatt
Designer: Stu Weisselberg
Agency: Doyle Dane Bernbach Inc.
Client: El Al Israel Airlines

164 Silver Award

Art Director: Don Slater
Copywriter: Jim Parry
Agency: Parry Associates
Client: Zero Population Growth

Keep this near your contraceptive. If it doesn't work, this will.

Pills, coils, and diaphragms aren't foolproof. You can get pregnant. And if you want an abortion, we can help you get a legal, safe, inexpensive one. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

So tear out this message and put it in your purse or medicine cabinet. If you forget to take the Pill, at least you won't forget the number to call:

It's (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

165

Art Director: Tom Ladyga
Copywriter: Mike Marino
Designer: Tom Ladyga
Agency: Griswold-Eshleman Co.
Client: Industry Week

166

Art Director: Frank Ginsberg
Copywriter: Lou Linder
Artist: Burt Blum
Agency: The Marschalk Company, Inc.
Client: Coca-Cola U.S.A.

165

Moses would have made a great client. He only had 10 commandments.

The client isn't always right. But he's always the client. He usually likes his own ideas best. Delights in changing copy. And even tries to select media.

It takes a pretty gutsy advertising man to tell him when he's wrong.

That's the kind of advertising professional who recommends

Industry Week, the gutsy magazine. Industry Week calls things the way it sees them, too. Spanks. Scolds. Management, labor or government.

That's why its 700,000 manager readers prefer it to all other magazines. If you don't believe us, ask them.

We'll pay for the readership study. How's that for guts?

INDUSTRY WEEK
The gutsy magazine.

Some accounts are so shaky even the clients wish they could resign them.

Not all manufacturers make better mousetraps. In fact, some don't even make very good mousetraps.

But it takes a pretty gutsy advertising man to tell them so.

The same kind of advertising professional who recommends the gutsy magazine. Industry Week.

Industry Week calls things the way it sees them, too. Spanks. Scolds. Management, labor or government.

That's why its 700,000 manager readers prefer it to all other magazines. If you don't believe us, ask them.

We'll pay for the readership study. How's that for guts?

INDUSTRY WEEK
The gutsy magazine.

He was the world's greatest copywriter. Then they made him Creative Director.

Lost: a great copywriter.

Found: a lousy creative director.

Good copywriters don't always make good creative directors. But they sometimes make great media buyers.

They know good editorial content when they see it. And they've seen it in Industry Week. The gutsy magazine.

They like the way Industry Week calls things the way it sees them. The way it spanks. Scolds. Management, labor or government.

That's why its 700,000 manager readers prefer it to all other magazines. If you don't believe us, ask them. We'll pay for the readership study.

How's that for guts?

INDUSTRY WEEK
The gutsy magazine.

How do you hire a \$40,000 a year media director for only \$20,000?

You don't.

\$40,000 media directors won't work for \$20,000. And neither will any other \$40,000 talent.

Good talent establishes its own value. Just like good magazines.

And one of the most valuable media buys these days is the gutsy magazine. Industry Week.

It's valuable because it's well read. And it's well read because it calls things the way it sees them. Spanks. Scolds.

Management, labor or government.

That's why its 700,000 manager readers prefer it to all other magazines. If you don't believe us, ask them. We'll pay for the readership study.

How's that for guts?

INDUSTRY WEEK
The gutsy magazine.

THE NEW EASY SOFT DRINK THAT GOES DOWN GOOD

GET AWAY WITH MR. PIBB

TRADE MARK

Mr. PIBB is a trademark of the Coca-Cola Company

GET INTO MR. PIBB

TRADE MARK

THE NEW, EASY SOFT DRINK THAT GOES DOWN GOOD.

Mr. PIBB is a trademark of the Coca-Cola Company

HAVE A BURGER WITH MR. PIBB

TRADE MARK

THE NEW, EASY SOFT DRINK THAT GOES DOWN GOOD

Mr. PIBB is a trademark of the Coca-Cola Company

HANG AROUND MR. PIBB

TRADE MARK

THE NEW, EASY SOFT DRINK THAT GOES DOWN GOOD.

Mr. PIBB is a trademark of the Coca-Cola Company

SLOW DOWN THE TIME WITH MR. PIBB

TRADE MARK

THE NEW, EASY SOFT DRINK THAT GOES DOWN GOOD

Mr. PIBB is a trademark of the Coca-Cola Company

TAKE IT EASY WITH MR. PIBB

TRADE MARK

THE NEW, EASY SOFT DRINK THAT GOES DOWN GOOD.

Mr. PIBB is a trademark of the Coca-Cola Company

167

YOUR HOME TOWN MAY PAY YOU NOT TO PAY YOUR TAXES.

One of the neatest little tax breaks you'll ever find might be as close as your own city hall.

It's called tax-free municipal bonds.

When a town such as your own needs money to build roads, sewers, schools, etc., they will frequently create a municipal bond issue.

Like most bonds, a municipal bond is simply a promise by the state or city to pay back the money they borrowed from you on a specified date, and to pay a steady rate of interest while the bond is maturing.

Unlike other bonds, however, the interest paid on a local tax-free municipal is completely free from federal, state and local taxes.

So your city not only pays you interest — usually 5% to 7% — the interest they pay you isn't taxed a cent.

Viewed another way, let's say you're in the 39% tax bracket filing a joint return. You would have to find an investment with a return of

10% to equal the tax-free return from a municipal bond paying 6%.

Depending on your tax situation, municipal bonds may or may not be a smart investment for you. And if they're not, we'll be the first to tell you.

After nearly 100 years in the investment banking business, we've learned a great deal about making money work for people.

And if you'll spend a few minutes with a Hornblower broker, he'll be more than happy to share this knowledge with you.

PLEASE SEND YOUR CURRENT SELECTION OF BOND RECOMMENDATIONS.

NAME _____

ADDRESS _____ TEL. _____

CITY _____ STATE _____ ZIP _____

HORNBLOWER
HORNBLLOWER & WEEKS-HEMPHILL, NOYES
 1140 Connecticut Avenue N.W., Washington, D.C. 20036
 Telephone: 872-5700

167

Art Director: Ray Alban
 Copywriter: Dan Bingham
 Designer: Ray Alban
 Agency: Scali, McCabe, Sloves, Inc.
 Client: Hornblower & Weeks-Hemphill, Noyes

168

Art Director: Kurt Weihs
 Copywriters: Barbara Brenner
 Kurt Weihs
 Dennis Mazzella
 Designer: Dennis Mazzella
 Photographer: Tom Weihs
 Agency: Brenner, Mazzella, Weihs
 Client: Myrtle Motors Corporation

HOW TO STRADDLE PUTS AND CALLS WITH STRIPS AND STRAPS.

DATE: *Wednesday, February 23*
 TIME: *7:30 P.M.*
 PLACE: *The Terrace Club*
81 Park Street, Bangor, Maine

Listen to Mr. George M. Spadaro, head of Hornblower's Option Department, give a simple, concise explanation of how you can use put and call options to protect stock market profits without undue risk. Mr. Spadaro will also explain how to use "spreads," "straddles," "strips," "straps" and other tools sophisticated investors have used for years. If you're an investor, you should know how to put these valuable tools to work. The seminar is free, but space is limited so please call 207-947-7361 to reserve a seat or send the coupon below.

Please reserve _____ seat(s)
for the Options Seminar.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

HORNBLOWER
HORNBLLOWER & WEEKS-HEMPHILL, NOYES
 8 State Street, Bangor, Maine 04401
 207-947-7361

IF STOCKS AND BONDS DON'T INTEREST YOU, HOW ABOUT PORK BELLIES?

The Commodity Futures market (hogs, sugar, grain and the like) is one of the most exciting, volatile and riskiest areas of investing.

Weather, pestilence, crop failure — almost any factor can affect their prices. And it takes a specialist to know which factors these are.

Because of the highly-sensitive nature of Commodity trading, Hornblower has full-time Commodity specialists who, in our opinion, know more about crops and livestock than most farmers.

Their names are Mr. Donald Parker and Mr. Peter Caten and they would be more than happy to share their knowledge in this area with you.

At Hornblower, there's more to the stock market than just Bulls and Bears. We also specialize in hogs and turkeys and cows.

HORNBLOWER
HORNBLLOWER & WEEKS-HEMPHILL, NOYES
 160 Franklin Street, Boston, Massachusetts
 (617) 688-5545

What's the big deal?

Pontiac '73 is the great new car of '73. And that means a great deal.

Myrtle can afford to sell you the great Pontiac '73 at the lowest price. Because we are the biggest Pontiac dealer in New York. That's a big deal.

Myrtle will arrange financing if you wish. Even with a low down payment. And that's a fair deal.

Myrtle will get your plates and title. That's a nice deal.

Myrtle always wants good, clean used cars. Therefore we will offer the best trade-in deal.

Now, what's a great dealer without a great service department? Myrtle enlarged to 22 super-trained mechanics. Fast. Efficient. Friendly! Call anytime during working hours for service. Isn't that a good deal?

That's the big deal!

Myrtle Motors Pontiac Mm
Myrtle Motors Corp.
61-20 Fresh Pond Rd.
Maspeth, Queens
366-5050

Sorry. We have no turkeys for Thanksgiving.



But we have the first great new bird of a different feather...the classic **Firebird**

Here it sits in its sporty, super sleekness. Another soaring Pontiac '73. Words will not do it justice - you must come and see it. When you get the Firebird, you also get our great and friendly service. Great cars and great service make Myrtle Motors the biggest Pontiac dealer in New York.

Myrtle Motors Pontiac Mmmm
Myrtle Motors
61-20 Fresh Pond Rd.
Maspeth, Queens
366-5050

These mechanics look after your car when you leave it with Myrtle Motors.

Angels with dirty faces.



Have you ever done time waiting for your car to be serviced? Never with us. A dealer is only as good as his product and service. And thanks to our great Pontiacs and our great servicemen, Myrtle Motors is the biggest Pontiac dealer in New York.

Myrtle Motors Pontiac Mm
Myrtle Motors, Inc.
61-20 Fresh Pond Rd.
Maspeth, Queens
366-5050

"If I couldn't find my mamma in the kitchen, I knew she was having a baby."




MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED." OPEN DAILY FOR DINNER AND AFTER-THEATER SUPPER. WHAT A PLACE FOR PRIVATE PARTIES.
 239 W. 48TH ST. JU 6-5151

"I love big tables. I can get more food on them."



MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED." OPEN DAILY FOR DINNER AND AFTER-THEATER SUPPER. WHAT A PLACE FOR PRIVATE PARTIES.
 239 W. 48TH ST. JU 6-5151


"The devil must have tempted Eve with Fettucine. (Nobody'd cause all this trouble for an apple!)"



MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED." OPEN DAILY FOR DINNER AND AFTER-THEATER SUPPER. WHAT A PLACE FOR PRIVATE PARTIES.
 239 W. 48TH ST. JU 6-5151


169
 Art Director: Dennis Mazzella
 Copywriter: Ron Holland
 Designer: Dennis Mazzella
 Agency: Lois Holland Callaway, Inc.
 Client: Restaurant Associates

"As far as I'm concerned, the Superbowl is still my minestrone."



MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED." OPEN DAILY FOR DINNER AND AFTER-THEATER SUPPER. WHAT A PLACE FOR PRIVATE PARTIES.
 239 W. 48TH ST. JU 6-5151

"Before you marry her, bring her to my place. See if she likes to eat."



MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED." OPEN DAILY FOR DINNER AND AFTER-THEATER SUPPER. WHAT A PLACE FOR PRIVATE PARTIES.
 239 W. 48TH ST. JU 6-5151

"If he's giving you the cold shoulder, stop using frozen foods."



MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED." OPEN DAILY FOR DINNER AND AFTER-THEATER SUPPER. WHAT A PLACE FOR PRIVATE PARTIES.
 239 W. 48TH ST. JU 6-5151


170
 Art Director: Howard Benson
 Copywriter: Pat Sutula
 Artist: Larry Ross
 Agency: Carl Ally Inc.
 Client: Pan American Airways

"Nobody ever filed for divorce on a full stomach."



MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED." OPEN DAILY FOR DINNER AND AFTER-THEATER SUPPER. WHAT A PLACE FOR PRIVATE PARTIES.
 239 W. 48TH ST. JU 6-5151

"Be a career woman, but after you learn to cook."



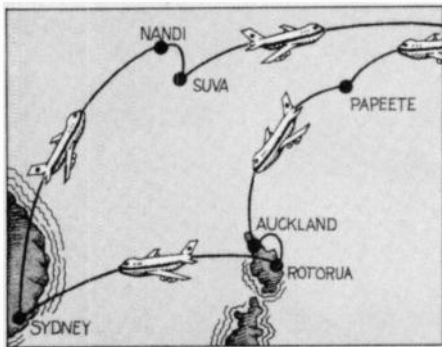
MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED." OPEN DAILY FOR DINNER AND AFTER-THEATER SUPPER. WHAT A PLACE FOR PRIVATE PARTIES.
 239 W. 48TH ST. JU 6-5151

"Nobody ever got in trouble hanging around their kitchen."



MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED." OPEN DAILY FOR DINNER AND AFTER-THEATER SUPPER. WHAT A PLACE FOR PRIVATE PARTIES.
 239 W. 48TH ST. JU 6-5151

Discover the virgin islands of the South Pacific.



If you're looking for islands that everybody else hasn't been to, let Pan Am fly you to the South Pacific. And the islands that were the historic landings of Captain Cook and HMS Bounty's Captain Bligh. You'll tour Papeete in Tahiti, Nandi and Suva in Fiji and even a few cities in Australia and New Zealand. We'll give you plenty of time to relax in the sun, shop for souvenirs or just lose yourself in the beauty of it all. While it's still beautiful. For more details on the Pan Am South Pacific Mini Holiday, call us.

(Travel agent name and tour price go here.)
This tour is valid April 1-November 30.

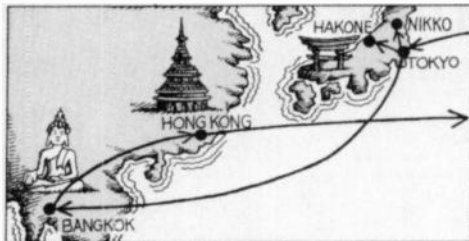
Our tour of Panama includes the discovery of an island 13 miles into the Pacific and 450 years into the past.



The tiny tropical island of Taboga where nothing has changed much since the days of Francisco Pizarro. A few days of relaxation here and you'll be ready for a few days of excitement in Panama City. And you'll be on your own to explore mountain jungles, fish in the streams or the ocean, visit the racetrack, a nightclub or a casino, or just go shopping. You'll find bargains on everything from Peruvian silver to Chinese silk. If you'd like to take the Pan Am Panama Tour, call us.

(Travel agent name and tour price go here.)
This tour valid April 1 - November 30.

16 days to become oriented to Tokyo, Bangkok and Hong Kong.



You'll be flown to these cities and back on Pan Am. In Tokyo, as well as Hong Kong and Bangkok, you'll stay in first class hotels with private bath. And get breakfast every morning. And there'll be someone on hand to show you around or make sure you know how to get somewhere, when you want to get there on your own. If you'd like to become oriented, call us and ask about the Pan Am Orient 16 Adventure.

(Travel agent name and tour price go here.)
This tour is valid April 1-November 30.

A tour that takes you from Lisbon to Madrid the long way. Through Morocco.



You'll be flown by Pan Am to Lisbon. After a few days there, you'll be driven in a deluxe, air-conditioned motorcoach through the historic cities of Portugal and Spain. And the intriguing cities of Morocco. As well as the beautiful countryside in between. In these cities you'll stay in first class hotels with most of your meals provided. And the tour will end with a few days in Madrid before you're driven to the airport for your Pan Am flight back. If you're interested in 22 days of history and intrigue, call us and ask about our Fantasia Tour.

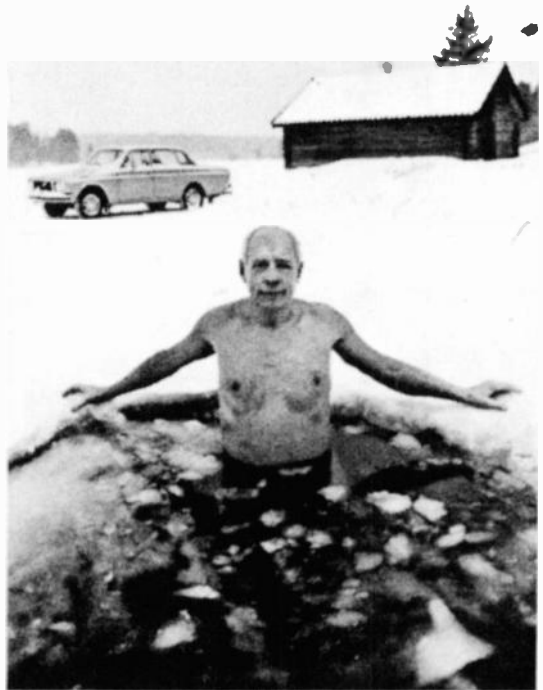
(Travel agent name and tour price go here.)
This tour valid April 1-November 30.

VOLVOS ARE BUILT FOR PEOPLE WHO DEMAND MORE OF THEIR BODIES.

The Volvo factory is very conscientious about body building. Every Volvo is assembled from large steel sections instead of lots of smaller ones. 10,000 spot welds fuse these sections together in a single solid unit.

Then six layers of primer and paint are applied to protect it from rust and corrosion. Which helps explain why Volvo is the car that sells best in Sweden. It's prepared for the worst.

If you'd like to have a body like that, come see us. And demand a Volvo.



**DEALER
NAME**

WHERE VOLVOS COME FROM, A CAR MUST EAT UP THE ROAD. NOT VICE VERSA.

Swedish winters are car killers. With slush and raw salt on the road half the year, a car can be eaten away in short order. Unless it's protected as well as a Volvo. Every Volvo in our showroom has two undercoats protecting its underside. Vulnerable body parts are made of anti-corrosive galvanized steel. And instead of shiny chrome trim, which rusts, Volvo has shiny stainless steel and aluminum, which don't.

So come buy a Volvo from us. Even if the winters aren't kind to it, the years should be.



**DEALER
NAME**

IS YOUR CAR PASSING INSPECTION BUT FLUNKING LIFE?

The true test of a car's condition is not that it passes state inspection but rather how many annual inspections it's around to take. In Sweden, where the yearly government inspection covers about 200 points, Volvos have a life expectancy of 14 years. So if you think your car is just scraping by, get a Volvo from us. It's built to be more than just passable.



**DEALER
NAME**

Tonight, if you're lucky, you won't have to work like a horse to put your kid through college.

Tonight at Yonkers, in addition to our nine exciting races, we've added another attraction. We're giving away a \$2,000 college scholarship to one lucky Yonkers fan. You can use the scholarship for your child, donate it to your favorite organization, or even go back to school yourself.

So why not join us? We always like to see folks with a little horse sense.



COLLEGE SCHOLARSHIP NIGHT. POST TIME 8:00 PM.
THE NEW YONKERS RACEWAY

Tonight at Yonkers your dark horse could turn out to be a free color TV.

That's right, because tonight we're giving away 3 color TVs after the 9th race. All you need to be eligible for these prizes is your admission ticket.

So come on out, because even if you don't win any green, you still might leave with a lot of color.



COLOR TV NIGHT. POST TIME 8:00 PM.
THE NEW YONKERS RACEWAY

Tonight at Yonkers, even if you don't win any bread, you still get a shot at a toaster.

Or a color TV. Or a black and white TV. Or a stereo set. Or a digital clock radio. Or a rotisserie. Or an electric mixer.

You see, tonight is Appliance Give-Away Night at Yonkers. And we're giving away 9 great appliances to 9 lucky people.

So stick around after the 9th race. You might be in for a little shock.



APPLIANCE GIVE-AWAY NIGHT. POST TIME 8:00 PM.
THE NEW YONKERS RACEWAY

171 Gold Award

Art Directors: Joe Schindelman
Bill Berenter

Copywriters: Ray Myers
Tom Nathan

Designer: Joe Schindelman
Photographers: Joel Meyerowitz
Malcolm Kirk

Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

172

Art Directors: Bob Kuperman
Tom Stoerle

Copywriters: Jerry Della Femina
Kathy Cole
Frank DiGiacomo

Designers: Bob Kuperman
Tom Stoerle

Agency: Della Femina, Travisano & Partners, Inc.
Client: Yonkers Raceway

The main difference between a \$150 abortion and a \$1000 abortion is the doctor makes an extra \$850.

Expensive abortions are a hangover from when abortions were illegal. But today we can help you get a legal, safe—and inexpensive—abortion. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

We know some doctors who care more about people than money.

Call us at (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

173 Gold Award

Art Director: Don Slater
Copywriter: Jim Parry
Agency: Parry Associates
Client: Zero Population Growth

174

Art Director: Charles Abrams
Copywriter: Brian Hennessy
Designer: Charles Abrams
Artist: David Palladini
Agency: Doyle Dane Bernbach Inc.
Client: Mobil Oil Corporation

When was the last time you had your period?

If you're two weeks overdue, don't wait. Consult your doctor. And if you *are* pregnant and you want an abortion, consult us.

We can help you get a legal, safe, inexpensive abortion. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

Even if you got your period yesterday, we're a good number to remember: (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

The alternative to a wire coat hanger is (212) 489-7794.

There is such a thing as a legal, safe, inexpensive abortion. By an M.D. in a clinic or hospital. And we can help you get it.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

In the long run, a do-it-yourself abortion can be a lot costlier.

Call us at (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

**Anne Boleyn
you were undone.
Your mortal sin
you had no son.**



**Tonight. The second of
The Six Wives of Henry VIII
9PM Channel 13 (PBS)
MASTERPIECE THEATRE**

Mobil®

**Divorce
Henry VIII style.**



For Henry VIII, a queen was also a pawn. Something he could use to breed political alliances and heirs for the Tudor dynasty. The difficulty was getting from one wife to the next. Starting tonight on PBS, Masterpiece Theatre brings you the first episode of The Six Wives of Henry VIII. Six superbly acted dramatizations (seen in their entirety for the first time on American television), starring Keith Michell, with Alister Cooke as your host.

**The Six Wives of Henry VIII
9PM Channel 13
MASTERPIECE THEATRE**

Mobil

**Catherine of Aragon,
Eighteen years wed;
Banished from court,
And soon to be dead.**



**Tonight. The first of
The Six Wives of Henry VIII
9:30PM Channel 13 (PBS)
MASTERPIECE THEATRE**

Mobil®

**Jane Seymour,
Reared like a nun,
Just has the strength
To bear him a son.**



**Tonight. The third of
The Six Wives of Henry VIII
9PM Channel 13 (PBS)
MASTERPIECE THEATRE**

Mobil®

**Catherine Parr
must compromise.
But she's alive
when Henry dies.**



**Tonight. The sixth of
The Six Wives of Henry VIII
9PM Channel 13 (PBS)
MASTERPIECE THEATRE**

Mobil®

**Anne of Cleves
avoids his bed.
A desperate plan
to save her head.**



**Tonight. The fourth of
The Six Wives of Henry VIII
9PM Channel 13 (PBS)
MASTERPIECE THEATRE**

Mobil®

**Catherine Howard,
young deflowered,
Queen of England,
soon entowered.**



**Tonight. The fifth of
The Six Wives of Henry VIII
9PM Channel 13 (PBS)
MASTERPIECE THEATRE**

Mobil®

175 Silver Award

Art Directors: Sam Scali
Duane Plants

Copywriter: Tom Thomas

Designers: Sam Scali
Duane Plants

Agency: Scali, McCabe, Sloves, Inc.
Client: Village Voice

175

"I LOST MY JOB THROUGH THE VILLAGE VOICE!"

Besides providing encouragement to leave your boring and irrelevant job, The Voice provides alternatives — film maker, travel agent, cab driver, etc.

New York's most interesting jobs are in The Voice.

**THE VOICE.
IT KEEPS YOU AHEAD OF THE TIMES.**

BUY PROPERTY WHERE IT'S STILL PRIVATE.

You can find country property in the secluded recesses of Vermont, Pennsylvania, Maine or even nearby New York in The Voice classifieds.

On sale at newsstands.

**THE VOICE.
IT KEEPS YOU AHEAD OF THE TIMES.**

FREE SUMMER HOUSES FOR RENT.

You'll find New York's most emancipated summer houses in The Voice.

On sale at newsstands.

**THE VOICE.
IT KEEPS YOU AHEAD OF THE TIMES.**

USE YOUR VOICE TO UNCLOG BATHROOM DRAINS.

You can find a plumber, a carpenter, a furniture mover or practically any other service you might need in The Voice classifieds.

On sale at newsstands.

**THE VOICE.
IT KEEPS YOU AHEAD OF THE TIMES.**

Outdoor/Single

176 Gold Award

Art Director: Stan Jones
Copywriter: David Butler
Photographer: Carl Furuta
Agency: Doyle Dane Bernbach Inc.
Client: American Airlines

177

Art Director: Si Lam
Copywriter: John Annarino
Photographer: Bernie Gardner
Agency: Doyle Dane Bernbach Inc.
Client: Volkswagen of America

176

Shake and bake.



American Airlines to Hawaii

177

It majors in economics.



Outdoor/Single

178

Art Director: John Brinkley
Copywriter: Robert Levenson
Photographer: Stan Caplan
Agency: Doyle Dane Bernbach Inc.
Client: Porsche Audi of America

179

Art Director: John Baeder
Copywriter: Stuart Pittman
Designers: John Baeder
Stuart Pittman
Agency: Smith/Greenland Company Inc.
Client: Somerset Importers, Ltd.

178

It's a lot of cars for the money.



The Audi.

180

Honor Thy Self.

**Johnnie Walker
BLACK LABEL SCOTCH**



12 Year Old Blended Scotch Whisky 50.0 Proof. Bottled in Scotland. Imported by Somerset Importers, Ltd., N.Y., N.Y.

180

Art Director: Si Lam
Copywriter: Janet Boden
Photographer: Robert Woodcock
Agency: Doyle Dale Bernbach Inc.
Client: Terminix-International Inc.

181

Art Director: Allan Beaver
Copywriter: Larry Plapler
Designer: Allan Beaver
Agency: Levine, Huntley, Schmidt, Inc.
Client: Bruce-Flournoy Ford

179



**For free
termite inspection call
Terminix.**

181

**“At Bruce-Flournoy Ford,
we’re just as friendly after
you buy the car.”**

Bill Bruce of Bruce-Flournoy Ford

Outdoor/Single

183

Art Director: Walter Kaprielian

Copywriter: Arthur X. Tuohy

Designers: Walter Kaprielian

Peter Welsch

Harold Florian

Katsuji Asada

Arton Associates, Inc.

Artist: J. McCaffery

Agency: Ketchum, MacLeod & Grove, Inc.

Client: Newark District Ford Dealers

184

Art Director: Paul Jervis

Copywriter: Sandy Berger

Designer: Paul Jervis

Photographer: Graphics Group

Agency: DKG Inc.

Client: Dollar Savings Bank



183

184

ONLY ONE COMES WITH A MONEY BACK GUARANTEE.
The nearest Dollar Savings Bank office is at 2530 Grand Concourse, at Fordham Road

Barney wanted women
in the worst way.

And that's the way he got them.

Paramount Pictures presents A

Howard W. Koch Production of the
Neil Simon Play starring

Alan Arkin
as the

**"Last of
the Red Hot
Lovers"**

also starring, in order of appearance

Sally Kellerman
Paula Prentiss
Renee Taylor

Screenplay by **Neil Simon** Produced by **Howard W. Koch** Directed by **Gene Saks**
Music Scored by **Neal Hefti** Color by **MOVELAB** A Paramount Picture

PGI



185

Art Director: Ed Brodtkin
Copywriter: Hank Weintraub
Designer: Paul Crifo
Artist: Paul Crifo
Agency: Diener-Hauser-Greenthal
Client: Paramount Pictures

186 Silver Award

Art Director: Oscar Ross
Copywriter: Oscar Ross
Designer: Oscar Ross
Photographer: Bob Meecham
Agency: Goodis Goldberg Soren
Client: Borden Chemical Company

185

166



Quick!
The Elmer's Glue.

Outdoor/Single

**Dr Pepper may look the same but
it doesn't taste the same.**



187

187

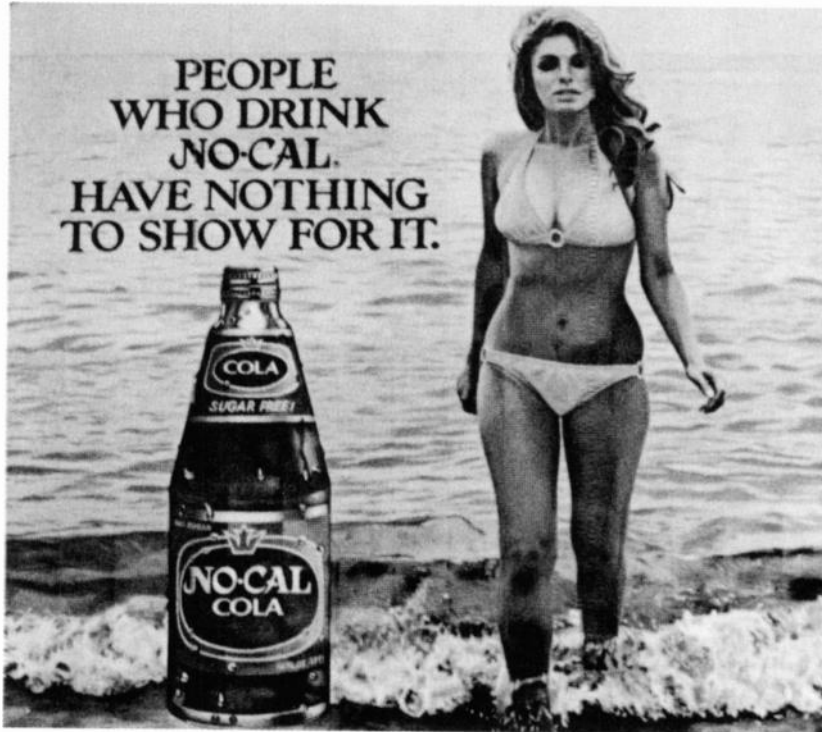
Art Director: Ed Rotondi
Copywriter: Neil Bearling
Photographer: George M. Cochran
Agency: Young & Rubicam International, Inc.
Client: Dr. Pepper

188

Art Director: Joe Gregorace
Copywriter: Martin Solow
Designers: Joe Gregorace
Pat Taranto
Photographer: Dean Nakahara
Agency: Solow-Wexton, Inc.
Client: No-Cal Soda Corporation

188

**PEOPLE
WHO DRINK
NO-CAL.
HAVE NOTHING
TO SHOW FOR IT.**



189

Art Directors: Bob Tore
Aaron Koster
Copywriter: Hans Kracauer
Designer: Bob Tore
Photographer: Alan Brooks
Agency: Kracauer & Marvin
Client: Benihana of Tokyo

189A

Art Director: William Herzog
Designer: William Herzog
Client: O'Mealia Outdoor Advertising
Corporation

190

Art Director: George Lois
Copywriter: Ron Holland
Designer: Kurt Weihs
Photographer: Tasso Vendikos
Agency: Lois Holland Callaway, Inc.
Clients: Cutty Sark
Buckingham Corporation

189

Continuous Performances at every table.



Benihana of Tokyo

Marina Del Rey: 14160 Panay Way
Beverly Hills: 38 N. La Cienega Blvd.
Encino: 16226 Ventura Blvd.

Las Vegas, San Francisco, Portland, Seattle, Miami

FREE TICKETS

for speeders

189 A

190

<p>If you still can't afford to move to Coral Gables...</p>  <p>"Don't give up the ship!"</p>	<p>Sure your marina raised your dock rent again, but...</p>  <p>"Don't give up the ship!"</p>	<p>Next time the stewardess says "Coffee, Tea or Milk" tell her...</p>  <p>"Don't give up the ship!"</p>
<p>Whether you're a man or a Mouse...</p>  <p>"Don't give up the ship!"</p>	<p>If every year first base seems farther away...</p>  <p>"Don't give up the ship!"</p>	<p>Drink your Orange juice every morning, but...</p>  <p>"Don't give up the ship!"</p>
<p>Keep 'em flying, but...</p>  <p>"Don't give up the ship!"</p>	<p>When your betting system is going to the dogs...</p>  <p>"Don't give up the ship!"</p>	<p>If you just peel while others tan...</p>  <p>"Don't give up the ship!"</p>
<p>If you're driving through Lion country and your windows won't close...</p>  <p>"Don't give up the ship!"</p>	<p>Keep 'em flying, but...</p>  <p>"Don't give up the ship!"</p>	<p>"I gave up all hopes of breaking go, but..."</p>  <p>I won't give up the ship!"</p>
<p>If you're the first man on Mars, and you spy other footsteps...</p>  <p>"Don't give up the ship!"</p>	<p>If you still can't afford to move to Palm Beach...</p>  <p>"Don't give up the ship!"</p>	<p>When you realize the Doc gilded your latest colt...</p>  <p>"Don't give up the ship!"</p>
<p>Whether you're sneezy or sleepy or happy or grumpy...</p>  <p>"Don't give up the ship!"</p>	<p>Go to jai alai or go to the dogs, but...</p>  <p>"Don't give up the ship!"</p>	<p>Drink your Orange juice every morning, but...</p>  <p>"Don't give up the ship!"</p>
<p>Drink your Orange juice every morning, but...</p>  <p>"Don't give up the ship!"</p>	<p>Even when you're a thousand miles inland...</p>  <p>"Don't give up the ship!"</p>	<p>Next time the stewardess says "Coffee, Tea or Milk" tell her...</p>  <p>"Don't give up the ship!"</p>
<p>To every school clamoring to play in our Gator Bowl...</p>  <p>"Don't give up the ship!"</p>	<p>Drink your Orange juice every morning, but...</p>  <p>"Don't give up the ship!"</p>	<p>Drink your Orange juice every morning, but...</p>  <p>"Don't give up the ship!"</p>

Should the government re-write this copy to protect itself from the FTC?

Jefferson, Hancock & Wythe, Inc.
INDEPENDENCE HALL, PHILA. PENNSYLVANIA

Client: House Date: 7/4/76
Job No: 1 Space: --
Medium: Parchment Publ. Date: ASAP

A DECLARATION
By the Representatives of the United States of America
In General Congress assembled

When in the Course of human Events, it becomes necessary for one People to dissolve the Political Bands which have connected them with another, and to assume among the Powers of the Earth, the separate and equal Station to which the Laws of Nature and of Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare the causes which impel them to the Separation.

We hold these Truths to be self-evident, that All Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the Pursuit of Happiness--That to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, that whenever any Form of Government becomes destructive of these Ends, it is the Right of the People to alter or to abolish it, and to institute new Governments, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient Causes; and according to our Experience, bad Governments are more likely to suffer, while Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed. But when a long Train of Abuses and Usurpations, pursuing invariably the same Object, evinces a Design to reduce them under absolute Despotism, it is their Right, it is their Duty, to throw off such Government, and to provide new Guards for their future Security. Such has been the Patient Sufferance of these Colonies; and such is now the Necessity which constrains them to alter their former System of Government. The History of the present King of Great Britain is a History of repeated Injuries and Usurpations, all having in direct Object the Establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid World.

He has refused his Assent to Laws, the most wholesome and necessary for the public Good.

Handwritten notes:
- "OK copy of copywriting should be up"
- "Trust People existence of such laws No copies in file"
- "This is an inspired opportunity. Copy writing. Don't think it's that good."
- "Can't say all. Good!"
- "Need a formal release since where are new opinions facts"
- "No. This is the document that we are prepared to defend on this."
- "Somebody challenge this!"
- "Can't substitute it?"
- "Disparaging! Do we have adequate research to back up?"

It was good enough to start a country with. But today you couldn't say it in an ad. Is it still possible to write creative and effective copy and get it through the lawyers? Find out at the Copy Club's important seminar: "Should copywriters go to law school?"

12:00 WEDNESDAY, APRIL 19, BAROQUE SUITE, PLAZA HOTEL

191 Silver Award

Art Director: Joe Schindelman
Copywriter: Ed McCabe
Designer: Joe Schindelman
Agency: Scali, McCabe, Sloves, Inc.
Client: The Copy Club of New York

192

Art Director: Bill Berenter
Copywriter: Tom Nathan
Designer: Bill Berenter
Artist: Milton Glaser
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

193

Art Director: Bill Berenter
Copywriter: Tom Nathan
Designer: Bill Berenter
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

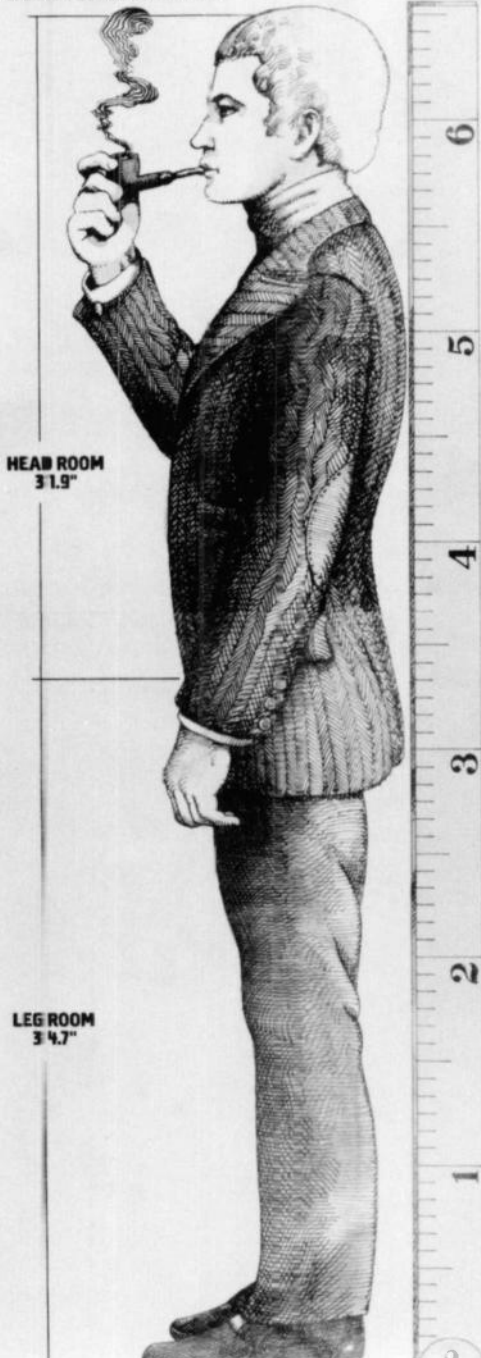
194 Gold Award

Art Director: Joe Gregorace
Copywriter: Peter Nord
Designer: Joe Gregorace
Photographer: David Spindell
Agency: Solow-Wexton, Inc.
Client: ILGWU

**WHEN YOU TAILOR A CAR FOR SWEDES,
YOU LEAVE PLENTY OF ROOM IN THE SEAT.
STEP UP AND GET FITTED FOR A VOLVO.**

When it comes to size, Swedish men measure up. The average height is five feet ten. So when you sit in one of our Volvos, you should find all the head room and leg room your head and legs require. Unless you're taller than this man. Or your proportions are out of proportion.

WE FIT PEOPLE UP TO 6'6.5"



**HEAD ROOM
31.9"**

**LEG ROOM
34.7"**

**IT'S RUMORED
THAT IN SCANDINAVIA
VOLVOS LAST LONGER
THAN FJORDS.**



Made in Japan.

Every year, Americans salute more and more American flags that weren't made in America. Flags that bear the stars and stripes and little tags reading "Made in Japan or Taiwan or Hong Kong."

Those flags aren't the only things with such labels. As foreign foreign goods flood the market, American industries shut down. As industries shut down, people lose jobs.

When people lose their jobs, they can't buy the things you make. Chances are if Betty Ross (the Philadelphia seamstress who made the first American flag for George Washington) were alive today, she'd be standing in line for her unemployment check.

So help yourself and help us by looking for the union label in everything you buy. You can find our label in women's and children's garments.

This label stands for the creativity of American design, the skill of American workmanship, the importance of American jobs.



Union Label Department, International Ladies Garment Workers Union, 22 W. 30th Street, New York, N.Y. 10018

Baseball. The Great Un-American Game.



Most of the baseballs and baseball gloves we use aren't made in America any more. They're made in foreign countries at starvation wages. Such imports are destroying the jobs of American workers. When Americans don't buy what other Americans make, Americans lose

their jobs. To keep America at work, look for this label when you buy women's and children's clothes. The job you save may be your own.



1. Image of the label within fashion items by House of Lords (Photograph: ©2007) All rights reserved.

2. ©2007 Agfa 100%

CALL FOR ENTRIES

STOP IMPORTING & WE'LL EMPLOY YOU

MADE IN USA

197

Made in America



Closed factories, lofts, stores. More and more unemployment. Who did it? Many of us.

Because when Americans don't buy the goods that Americans make—that puts Americans out of work.

So save American jobs by looking for the union label when you buy women's and children's apparel.

The job you save may be your own.



195

Art Director: Jim Raniere
 Copywriter: Peter Nord
 Designer: Jim Raniere
 Photographer: Buddy Endress
 Agency: Solow-Wexton, Inc.
 Client: ILGWU

196

Art Director: John Anselmo
 Copywriter: A.D.L.A.
 Designer: Ignacio Gomez
 Artist: Ignacio Gomez
 Client: Art Directors Club of Los Angeles

197

Art Director: Jim Raniere
 Copywriters: Peter Nord
 Martin Solow
 Designer: Jim Raniere
 Photographer: Charles Wieseahn
 Agency: Solow-Wexton, Inc.
 Client: ILGWU

199

Art Director: Bob Tabor
 Copywriter: Elliot Firestone
 Photographer: Michael Pateman
 Agency: Richard K. Manoff Inc.
 Client: New York City Off-Track Betting Corporation

199

OTB's opened an office on almost every corner.

Now that OTB is offering telephone betting accounts you can bet legally from the comfort of your own living room. Or anywhere there's a phone. Enter the full range of track bets plus payouts at full track odds* without going to an OTB office. Or waiting on line.

To start your account send us the application below along with your check for \$25 or more. When filling out the application, pick a secret code word that's easy to remember (Pick any group of up to 10 letters like HAPPINESS or BOY BOY). For your protection, the code word will not appear on your account card—and no bets will be accepted without the secret code word.

Open your account today. And call your check.

OTB
 TELEPHONE BETTING

*To get your application return it to: OTB-USA

How to get to Aqueduct.

Through May 13. First race 1:30.

If you're a Thoroughbred:



Start with good breeding. Eat the right feed. Get plenty of exercise. Get a good trainer. Develop your speed and stamina. (Because only the very fastest race horses get to run at the Big A.) Get used to being saddled with a lot of people watching. Get used to breaking from the starting gate, coming from behind, hugging the rail and crossing the finish line ahead of all the others. If you've got enough heart to win, you also better get used to the sound of thousands cheering.

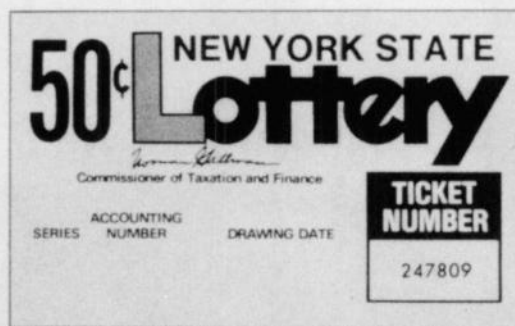
If you're a New Yorker:



It's easier. Just take the subway—or a bus—or get in your car and drive out. The Big A is only about 45 minutes from Midtown Manhattan.

200

201



Play it again, Sam.

We don't promise you a rose garden



THE MARINES ARE LOOKING
FOR A FEW GOOD MEN.

202

203

When you've had it
up to here with graffiti...



"Don't give up the ship!"

Posters/Single

200

Art Director: Harvey Gabor
Copywriter: Pacy Markman
Designer: Harvey Gabor
Photographers: Jack Elness
Tony Garcia
Agency: McCann-Erickson, Inc.
Client: New York Racing Association

201

Art Director: Ron Carmel
Copywriter: Dan Berolzheimer
Designer: Ron Carmel
Agency: Fuller & Smith & Ross Inc.
Client: New York State Lottery

202

Art Director: William J. Conlon
Copywriter: Tom Mabley
Designer: William J. Conlon
Photographer: Burk Uzzle
Agency: J. Walter Thompson Company
Client: United States Marine Corps

203

Art Director: George Lois
Copywriter: Ron Holland
Designer: Kurt Weihs
Photographer: Tasso Vendikos
Agency: Lois Holland Callaway, Inc.
Clients: Cutty Sark
Buckingham Corporation

204

Art Director: Allan Beaver
Copywriter: Larry Plapler
Designer: Allan Beaver
Photographer: Mike Cuesta
Agency: Levine, Huntley, Schmidt
Client: E. F. Timme & Son, Inc.

204

With a Timme fake, you can
have a beautiful tiger skin.
And he can keep his.



Timme fabrics for home sewers.

205

When you rely on
something without question,
that is called trust.



205

Art Director: Mike Withers
Copywriter: Joy Golden
Designer: Mike Withers
Photographers: Ernst Haas
David McCabe
Benno Friedman

Agency: DKG Inc.
Client: Talon

206

Art Director: Ivan Chermayeff
Designers: Ivan Chermayeff
William Sontag
Photographers: Dennis Stock
Bert Glynn
Phillip Jones
Anthony Edgeworth
Agency: Chermayeff & Geismar Associates
Client: Pan American Airways



The dependable zipper that never lets you down.

When you are careful not
to hurt anything or anybody,
that is called gentleness.



When you can endure all the
burdens and pressures of life,
that is called strength.

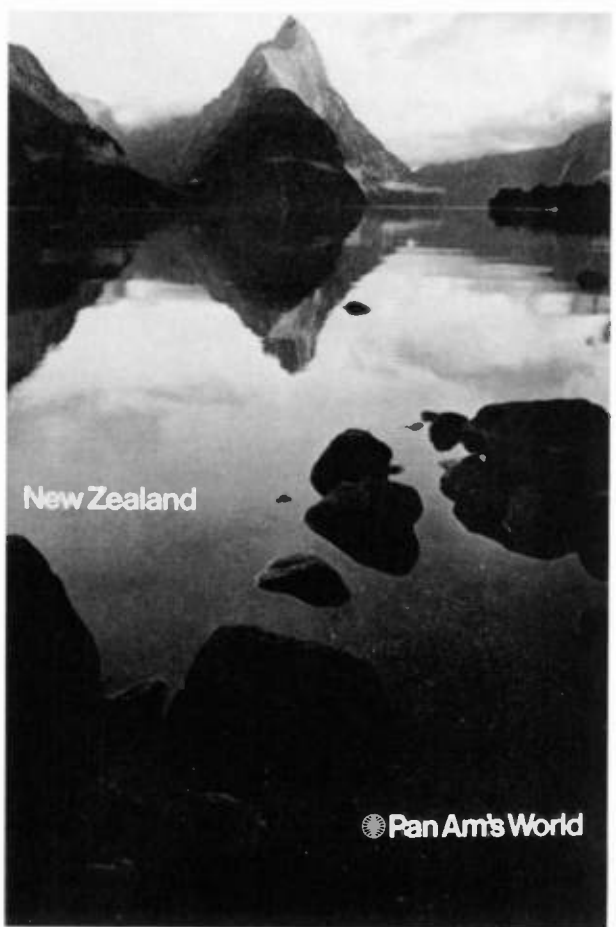


Talon

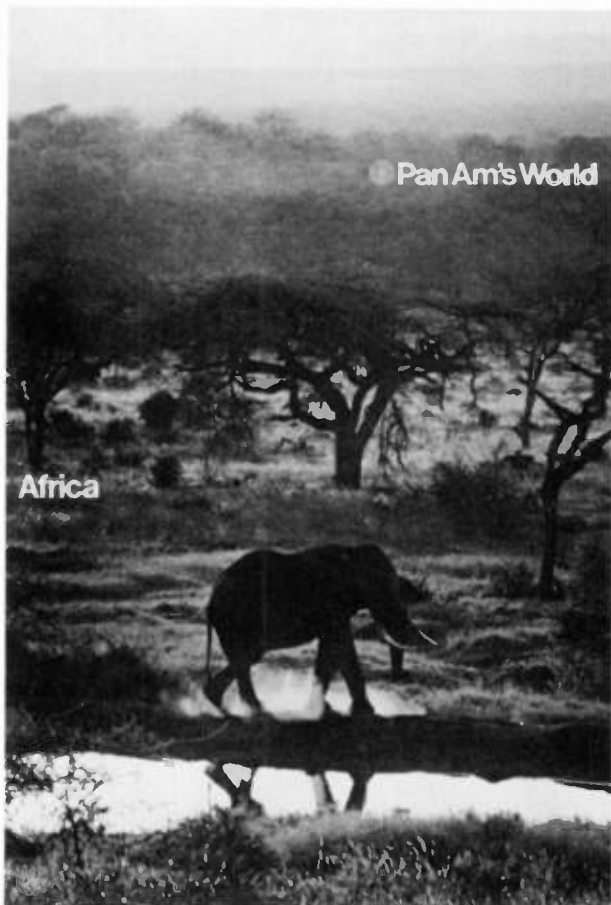
The soft nylon zipper that doesn't pinch.

Talon

The rugged zipper that never gives up.



206



I WAS IN LOVE WITH A GIRL NAMED CATHY. I KILLED HER.



"It was last summer, and I was 18. Cathy was 18 too. It was the happiest summer of my life. I had never been that happy before. I haven't been that happy since. And I know I'll never be that happy again. It was warm and beautiful and so we bought a few bottles of wine and drove to the country to celebrate the night. We drank the wine and looked at the stars and held each other and laughed. It must have been the stars and the wine and the warm wind. Nobody else was on the road. The top was down, and we were singing and my hair was blowing all over my face and I didn't even see the tree until I hit it."

Every year 8,000 American people between the ages of 15 and 25 are killed in alcohol related crashes. That's more than Viet Nam. More than drugs. More than suicide. More than cancer.

The people on this page are not real. But what happened to them is very real.

The automobile crash is the number one cause of death of people your age. And the ironic thing is that the drunk drivers responsible for killing young people are most often other young people.

DRUNK DRIVER, DEPT. Y
BOX 1969
WASHINGTON, D. C. 20013

I don't want to get killed and I don't want to kill anyone. Tell me how I can help.

My name is _____
Address _____
City _____ State _____ Zip _____

**STOP DRIVING DRUNK.
STOP KILLING EACH OTHER.**



Print/Public Service/Single

207

Art Director: Dick Calderhead
Copywriter: Dick Jackson
Designer: Barbara Schubeck
Photographer: Harold Krieger
Agency: Calderhead, Jackson Inc.
Client: The New York Urban Coalition

208

Art Director: Alan Kupchick
Copywriter: Enid Futterman
Designer: Alan Kupchick
Photographer: Phoebe Dunn
Agency: Service Art Studio
Client: National Retinitis Pigmentosa Foundation

209

Art Director: Al Shapiro
Copywriter: Tom Hemphill
Artist: Howard Brady
Agency: Vansant Dugdale
Client: White House Special Action Office for Drug Abuse Prevention

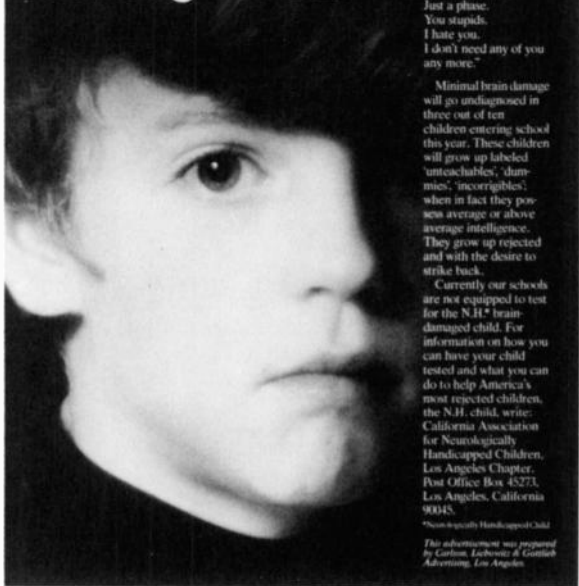
210

Art Director: Ivan Liberman
Copywriter: Al Hampel
Photographer: Geoffrey Forest
Agency: Benton & Bowles, Inc.
Client: American Cancer Society

211

Art Director: Alan Kupchick
Copywriter: Enid Futterman
Designer: Alan Kupchick
Photographer: Joe Toto
Agency: Grey Advertising, Inc.
Client: National Highway Traffic Safety Administration

In a few years I'll get even with all you creeps reading this ad.



"Dummy, Dum-my" that's what the kids sang at recess and you wrote me off as a bad kid. The doctor said - I'd outgrow it. Just a phase. You stupid. I hate you. I don't need any of you any more."

Minimal brain damage will go undiagnosed in three out of ten children entering school this year. These children will grow up labeled 'unteachable', 'dummies', 'incorrigibles' when in fact they possess average or above average intelligence. They grow up rejected and with the desire to strike back.

Currently our schools are not equipped to test for the N.H.* brain-damaged child. For information on how you can have your child tested and what you can do to help America's most rejected children, the N.H. child, write: California Association for Neurologically Handicapped Children, Los Angeles Chapter, Post Office Box 45273, Los Angeles, California 90048.

*Non-Specific Handicapped Child
This advertisement was prepared by Carlson, Liebowitz & Gottlieb Advertising, Los Angeles.

212

BY THE TIME YOU FINISH THIS NEWSPAPER, A DRUNK DRIVER WILL HAVE KILLED SOMEONE.

It happens every 20 minutes. Every 20 minutes of an average day, there's a fatal car accident caused by a drunk driver.

Sometimes he kills a man. Sometimes a woman. Sometimes a child. And sometimes he kills himself.

He doesn't mean to. But he can't help it. And it keeps happening. Every 20 minutes.

It's probably not the first time he was drunk and driving. And he's probably very drunk. Something like eight shots of bourbon in a couple of hours. In fact, the chances are two out of three that he's a heavy, serious problem drinker.

The problem drinker is the problem. And we have to get him

off the road because he can't get himself off.

There are many things that can be done to help him and to help us. Stricter drunk driving laws, stricter law enforcement, scientific breath tests, and court supervised treatment among them. There's a huge national highway safety project just beginning that needs you to understand and to help.

Help.

DRUNK DRIVER BOX 1800 WASHINGTON, D.C. 20013 I want to help. Please tell me how My name is _____ Address _____ City _____ State _____ Zip _____

GET THE PROBLEM DRINKER OFF THE ROAD. FOR HIS SAKE. AND YOURS. ☺

213

214

When was the last time you had your period?

If you're two weeks overdue, don't wait. Consult your doctor. And if you *are* pregnant and you want an abortion, consult us.

We can help you get a legal, safe, inexpensive abortion. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

Even if you got your period yesterday, we're a good number to remember: (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

Free Abortion Referral Service from ZPG-New York

212

Art Director: Israel Liebowitz
 Copywriter: Janet Carlson
 Designer: Israel Liebowitz
 Photographer: Tom Bartone
 Agency: Carlson, Liebowitz & Gottlieb
 Client: California Association for Neurologically Handicapped Children

213

Art Director: Alan Kupchick
 Copywriter: Enid Futterman
 Designer: Alan Kupchick
 Agency: Grey Advertising, Inc.
 Client: National Highway Traffic Safety Administration

214

Art Director: Don Slater
 Copywriter: Jim Parry
 Agency: Parry Associates
 Client: Zero Population Growth

Print/Public Service/Single

215

Art Director: Jerry Torchia
Copywriter: Michael Gaffney
Designer: Jerry Torchia
Photographer: John Whitehead
Agency: Cargill, Wilson & Acree, Inc.
Client: Richmond Red Cross

216

Art Director: Don Slater
Copywriter: Jim Parry
Agency: Parry Associates
Client: Zero Population Growth

217

Art Director: Alan Kupchick
Copywriter: Enid Futterman
Designer: Alan Kupchick
Agency: Grey Advertising, Inc.
Client: National Highway Traffic
Safety Administration



**When your husband and kids
are out of the house, you'll have time
to get involved with a stranger.**

There are thousands of people in the
U.S. who are still being abused by their
spouses. If you are one of them, please
call the National Domestic Violence
Hotline at 1-800-799-7233. It's free,
confidential, and available 24 hours a
day. You can also visit our website at
www.dvhn.org.

215

216

**The main difference
between a \$150 abortion
and a \$1000 abortion is
the doctor makes an
extra \$850.**

Expensive abortions are a hangover from when abortions were illegal. But today we can help you get a legal, safe—and inexpensive—abortion. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

We know some doctors who care more about people than money.

Call us at (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

217

DRUNK DRIVER
BOX 1969
WASHINGTON, D.C. 20013
I want to help stop the killing
on the highways.
My name is _____
Address _____
City _____ State _____ Zip _____

**THIS COUPON
COULD
SAVE YOUR LIFE.**

Every day 150 people die on our streets and highways. And drunk drivers are responsible for one-third of those deaths.

A drunk driver doesn't kill on purpose. He can't help it. But it keeps happening.

It's probably not the first time he's drunk and driving. And he's probably very drunk.

Something like eight drinks in a couple of hours. In fact, the chances are two out of three that he's a heavy, serious problem drinker.

The problem drinker is the

problem. And we have to get him off the road because he can't get himself off.

There are many things that can be done to help him and to help us. Stricter drunk driving laws, stricter law enforcement, scientific breath tests, and court supervised treatment among them. We can't tell you everything you should know here. But if you send us the coupon, we'll send you a booklet that can. There's a huge national highway safety project just beginning that needs you to understand and to help.

Help.

GET THE PROBLEM DRINKER OFF THE ROAD. FOR HIS SAKE. AND YOURS.

U.S. DEPARTMENT OF TRANSPORTATION, NATIONAL HIGHWAY TRAFFIC SAFETY ADMINISTRATION



Cancer. Sometimes you can put your finger on it.

One of the seven warning signals of cancer is a thickening or lump in the breast or elsewhere.

There are six more that you should be aware of: indigestion or difficulty in swallowing. An obvious change in a wart or mole. A nagging cough or hoarseness. A change in bowel

or bladder habits. A sore that does not heal. Unusual bleeding or discharge.

If you notice any one of these warning signals, there's only one thing to do. See your doctor.

We want to wipe out cancer in your lifetime. Give to the American Cancer Society.



Print/Public Service/Single

218

Art Director: Ivan Liberman
Copywriter: Suellen Gelman
Photographer: Richard Avedon
Agency: Benton & Bowles, Inc.
Client: American Cancer Society

219

Art Director: Hal Goluboff
Copywriter: Gloria Remen
Photographer: Menken/Seltzer
Agency: Richard K. Manoff Inc.
Client: Planned Parenthood
World Population

220

Art Director: Arthur Gelb
Copywriter: Mike Silverman
Designers: Arthur Gelb
Kenneth Ferretti
Photographer: Rupert Callender
Agency: Art Gelb Advertising, Inc.
Client: The Development Council

221

Art Director: Stan Block
Copywriter: Deanna Cohen
Designer: Stan Block
Photographers: Arnold Newman
Manny Gonzales
Agency: Doyle Dane Bernbach Inc.
Client: The Brooklyn Institute of Arts
and Sciences

222

Art Director: Joe Gregorace
Copywriter: Martin Solow
Designer: Joe Gregorace
Artists: Vietnamese Children
Agency: Solow-Wexton, Inc.
Client: Campaign to End the War

Keep this near your contraceptive. If it doesn't work, this will.

Pills, coils, and diaphragms aren't foolproof. You *can* get pregnant. And if you want an abortion, we can help you get a legal, safe, inexpensive one. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

So tear out this message and put it in your purse or medicine cabinet. If you forget to take the Pill, at least you won't forget the number to call: It's (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

Free Abortion Referral Service from ZPG-New York

223

224



This is where shoplifting stops being "fun."

If you've ever thought about doing a little shoplifting, think again. Think how easy it is to get caught! Think how it might not be quite enough. Think how you, or anyone the suspicion that is on every job establishment. Where you ever been arrested? Or in jail? Think how you, or anyone the suspicion that is on every job establishment. Where you ever been arrested? Or in jail? Think how you, or anyone the suspicion that is on every job establishment. Where you ever been arrested? Or in jail?

Presented in a public service by SHOPLIFTERS LEADS BY LIFE'S UNPLEASANT CONSEQUENCES.

Print/Public Service/Single

223
 Art Director: Don Slater
 Copywriter: Jim Parry
 Agency: Parry Associates
 Client: Zero Population Growth

224
 Art Director: Tom Clemente
 Copywriters: Jim Dunaway
 Hank Simons
 Designer: John McInnes
 Photographer: John McInnes
 Agency: Newspaper Advertising Bureau
 Client: Anti-Shopping Campaign of U.S. and Canada

225
 Art Directors: Dick Calderhead
 Norm Siegel
 Copywriter: Wally Weis
 Designer: Barbara Schubeck
 Artist: Stan Mack
 Agency: Calderhead, Jackson Inc.
 Client: Committee for No-Fault Insurance

The Case for No-Fault Insurance: The People vs. The N.Y. State Trial Lawyers' Association.



It seems the best way to avoid an accident is to avoid an accident. But the N.Y. State Trial Lawyers' Association...
CONCLUSION
 The N.Y. State Trial Lawyers' Association...
CONCLUSION
 The N.Y. State Trial Lawyers' Association...
CONCLUSION
 The N.Y. State Trial Lawyers' Association...

The alternative to a wire coat hanger is (212) 489-7794.

There is such a thing as a legal, safe, inexpensive abortion. By an M.D. in a clinic or hospital. And we can help you get it.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

In the long run, a do-it-yourself abortion can be a lot costlier.

Call us at (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

Free Abortion Referral Service from ZPG-New York

226

Art Director: Don Slater
Copywriter: Jim Parry
Agency: Parry Associates
Client: Zero Population Growth

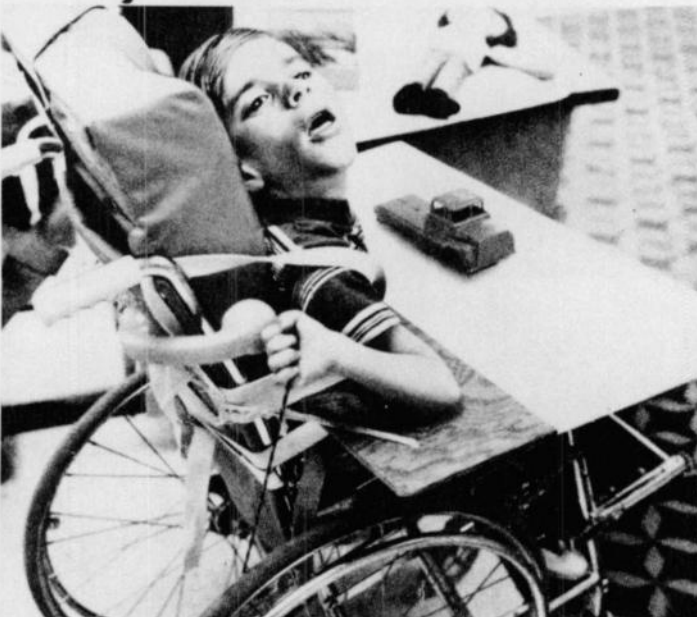
227 Silver Award

Art Director: Michael Urish
Copywriter: Frada Wallach
Photographers: Bob Gomez
Carl Fischer
Agency: Doyle Dane Bernbach Inc.
Client: Federation of Jewish Philanthropies of New York

226

227

His parents prayed ten years for a child.



to find relief at your child without thinking of what he might have been. It's hard to accept that your son can work. A man that nobody can understand. A son that might never smile.

When a parent is handicapped or retarded child is born, what a cruel burden—disaster, its son can be a mother and father to sit over the baby that there must be something wrong with them. To have a child so different from other children. To find for them to give their child, who he really needs, when they have no more means finding themselves. Like Shmuel, Abigail.

That's why the Federation of Jewish Philanthropies is here to help you find a child. And a large amount of money. To help the handicapped, the emotionally disabled, the mentally ill, the deaf and blind children. To help and encourage hospitalized and abused and abused. To bring them children the best kind of rehabilitation. And by helping their parents to understand and live with their own feelings. It's a responsibility that has a history of Jewish communities for thousands of years.

The greatest building drive in the history of the Federation of Jewish Philanthropies is underway now. A drive for \$18,000,000. On this money, \$10,000,000 will go towards helping children. We need to help children whose parents feel a need to compensate and secure the love of another person. To reach children who will never know their siblings in real pleasure and a sense of accomplishment to give the mother things. Like the best thing a father. Or smiling a flower. He said to bring me something to wash my face and hair. He said to children.

He said to see their own to "see".
He said to give guidance and counseling and psychiatric help to emotionally disabled children. And build more economic centers,

and create shelter for kids whose homes become too much of a place to them. We need more housing, longer and road, job-where kids who live their way can find people who care.

We need more trained, compassionate teachers, counselors, doctors, technicians. To help children to live. Not just care them due to die.

We need to keep families from wandering to hospitals, from loneliness to the street—from being care upon who cannot be treated as individuals. The family has always been the strength of Jewish communities. And it must remain strong.
We need to be to bring up normal, healthy children who think of what it takes for families of disabled and disabled children. Help the frightened to give them what they need. Help us build with bricks you can build life.

With bricks you can build life
Federation's \$18,000,000 building drive

229 Silver Award
Art Director: Don Slater
Copywriter: Jim Parry
Agency: Parry Associates
Client: Zero Population Growth

229

When was the last time you had your period?

If you're two weeks overdue, don't wait. Consult your doctor. And if you *are* pregnant and you want an abortion, consult us.

We can help you get a legal, safe, inexpensive abortion. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

Even if you got your period yesterday, we're a good number to remember: (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

The alternative to a wire coat hanger is (212) 489-7794.

There is such a thing as a legal, safe, inexpensive abortion. By an M.D. in a clinic or hospital. And we can help you get it.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

In the long run, a do-it-yourself abortion can be a lot costlier.

Call us at (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**

The main difference between a \$150 abortion and a \$1000 abortion is the doctor makes an extra \$850.

Expensive abortions are a hangover from when abortions were illegal. But today we can help you get a legal, safe—and inexpensive—abortion. By an M.D. in a clinic or hospital.

If you have the abortion during the first 10 weeks of pregnancy, it will cost only about \$150. And no matter when you have it, there's no charge for our service.

We know some doctors who care more about people than money.

Call us at (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

**Free Abortion Referral Service
from ZPG-New York**



SOME PEOPLE COME TO ISRAEL TO DIE.

The first law passed in 1948 by Israel's first parliament guarantees that any Jew anywhere in the world will always be welcome in Israel. So they still come, by the thousands. Only thousands are old. And helpless. Like her. Like her they want to live out their days as free people. In a land where they feel they belong.

But caring for them takes millions of dollars. And Israel simply doesn't have them to spare. She won't as long as she needs almost every penny to keep the peace from one day to the next. As long as she does it's up to us — the United Jewish Appeal — you — to provide for the living who can't provide for themselves. So the Law can survive.

Keep the promise.
The United Jewish Appeal.

230 Gold Award
Art Director: Bob Kwiat
Copywriter: Aaron Buchman
Designer: Bob Kwiat
Photographer: Anonymous
Agency: Aaron Buchman
Client: United Jewish Appeal

230

NOBODY BOUGHT A ROUND TRIP TICKET.

All they had behind us was our good will and our only thing worth more than a round ticket. There's no one to blame — that's right. It's our own fault.

There's only one thing. Round tickets have enough money to provide for them. The law is here, providing every Jew who has ever been in the world the right to be in Israel.

But there's no money to provide for them. There's no money to provide for them. There's no money to provide for them. There's no money to provide for them.

Keep the promise.
The United Jewish Appeal.

SO FAR, THEY'VE ONLY BEEN SCARED TO DEATH.

They don't like the outside life. A Mother's Milk baby is a Jewish child. They don't like the ground under the soles of their feet. They don't like the air. They don't like the air. They don't like the air. They don't like the air.

But please do not give them anything they want. The outside. Schools and hospitals and beautiful cities. Remember that we are not giving them anything. We are not giving them anything. We are not giving them anything.

Keep the promise.
The United Jewish Appeal.

SOME JEWS GIVE MORE THAN OTHERS.

The more you give, the more you give. The more you give, the more you give. The more you give, the more you give. The more you give, the more you give.

And that's just what we need. We need more. We need more. We need more. We need more. We need more. We need more. We need more. We need more.

Keep the promise.
The United Jewish Appeal.

POSITION AVAILABLE

Requires the patience of Job, the wisdom of Solomon, the strength of Hercules, the compassion of Florence Nightingale, the understanding of Martin Luther King, and pays \$145. a month. That's about all there is to being a foster parent. For particulars, call or write The Children's Aid Society, 150 E. 45 St. (682-9040 Ext. 329)

231 Gold Award

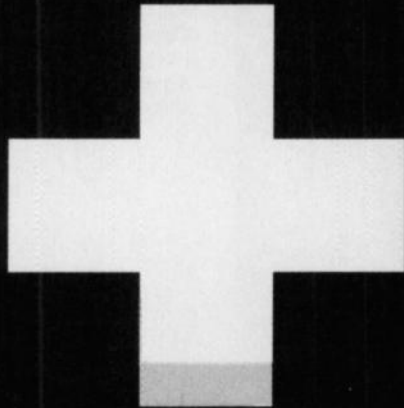
Art Director: Rene Vidmer
Copywriter: Lew Petterson
Designer: Rene Vidmer
Agency: Hecht, Vidmer, Inc.
Client: Children's Aid Society

232

Art Director: Robert F. Baker
Copywriter: Robert F. Baker
Designers: Russ Vduccio
Robert F. Baker
Artist: Russ Vduccio
Agency: Harold Cabot, Inc.
Client: Boston Red Cross Blood Donor Program

231

232



Please call 262-1234. The Greater Boston Chapter, American Red Cross.

**GIVE \$5. TO ODYSSEY HOUSE.
IT MIGHT SAVE YOU \$500.**

In 1972, in New York City, 76 percent of all crimes against property were committed by addicts. Odyssey House helps rehabilitate addicts. Your contribution, any amount, will help. Odyssey House, 307 East 8th Street, New York, N.Y. 10003.



233

Outdoor/Public Service/Single

233

Art Directors: Phyllis Kaye
Richard Wilde
Copywriters: Phyllis Kaye
Frank Young
Designers: Richard Wilde
Frank Young
Photographer: Ken Ambrose
Agency: School of Visual Arts
Public Advertising System
Client: Odyssey House

234

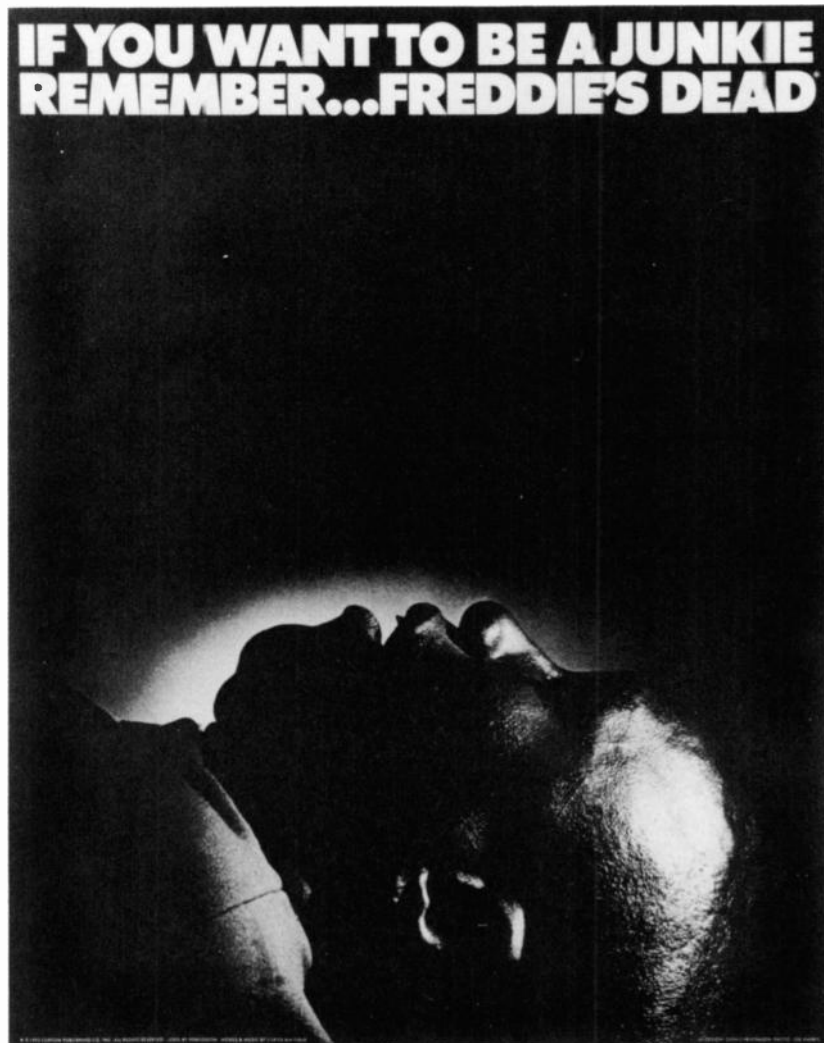
Art Director: Glen Christensen
Copywriter: Curtis Mayfield
Designers: Glen Christensen
Dominic Sicilia
Photographer: Joe Harris
Agency: The Buddah Group
Client: Curtom Records

235

Art Directors: Dean Koutsky
Gary Maag
Copywriters: Jim Stein
F. F. Gootee
Agency: Campbell-Mithun, Inc.
Client: Minnesota VD Awareness Committee

234

**IF YOU WANT TO BE A JUNKIE
REMEMBER...FREDDIE'S DEAD**



236

Art Director: Bernard Roer
Copywriter: Lee Cirillo
Photographer: Frank Poli
Agency: N. W. Ayer & Son, Inc., Chicago
Client: Girl Scouts of Chicago

Clap.

IN MINNESOTA, IT'S NOT APPLAUSE. DIAL OUT VD. (612) 339-7033.

A message from the Minnesota VD Awareness Committee.

235

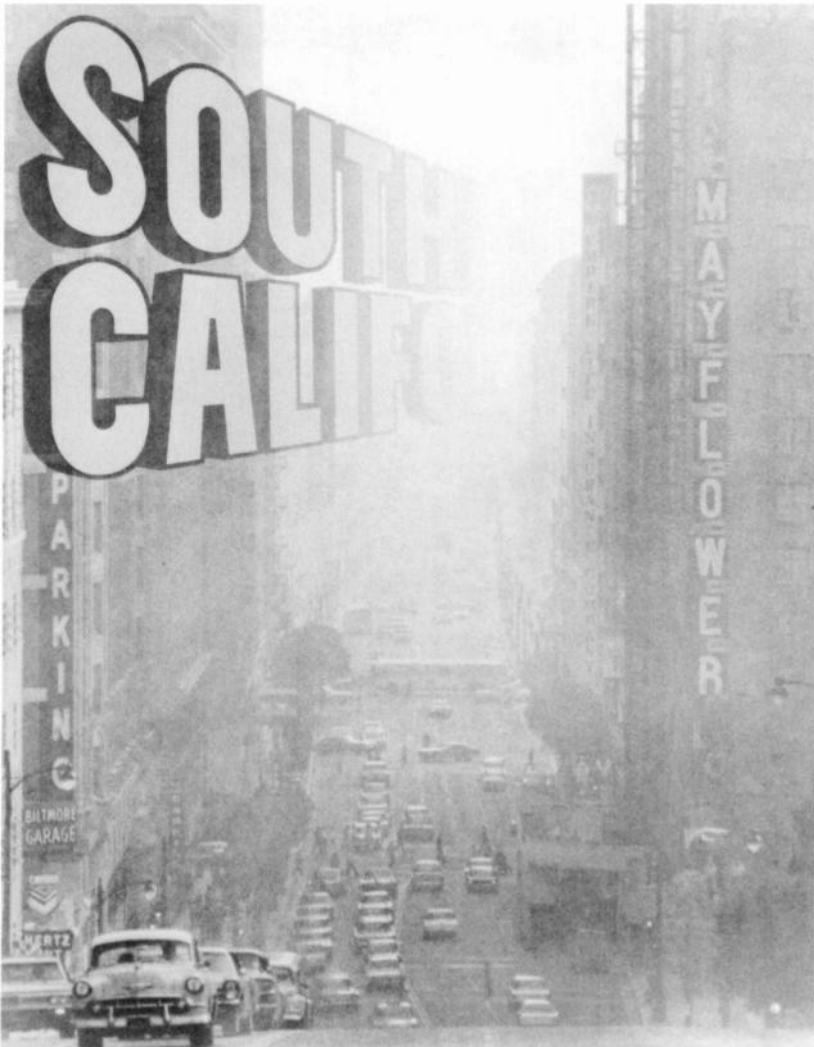
236

One buck never did so much good.

Buy Girl Scout Cookies.



238



238

Art Director: Ed Thrasher
Copywriter: Ed Thrasher
Designers: John Van Hamersveld
Ed Thrasher
Photographer: Ed Thrasher
Client: Ed Thrasher

239

Art Director: Jill Richards
Copywriter: Helen Nolan
Designer: Jill Richards
Photographer: Joe Toto
Agency: Young & Rubicam International, Inc.
Client: Mayor's Narcotics Control Council

240

Art Director: Jill Richards
Copywriter: Helen Nolan
Designer: Jill Richards
Photographer: Joe Toto
Agency: Young & Rubicam International, Inc.
Client: Mayor's Narcotics Control Council

241

Art Director: Jill Richards
Copywriter: Helen Nolan
Designer: Jill Richards
Photographer: Joe Toto
Agency: Young & Rubicam International, Inc.
Client: Mayor's Narcotics Control Council

242

Art Director: Jill Richards
Copywriter: Helen Nolan
Designer: Jill Richards
Photographer: Joe Toto
Agency: Young & Rubicam International, Inc.
Client: Mayor's Narcotics Control Council


**WITH FRIENDS LIKE THIS,
YOU DON'T NEED ENEMIES.**



DON'T JOIN THE LIVING DEAD.
The Mayor's Narcotics Control Council

239


**NOT EVERYBODY
DIES FROM DRUGS.**



DON'T JOIN THE LIVING DEAD.
The Mayor's Narcotics Control Council

240

**THIS IS A DRUG ADDICT
BEING COOL.**



DON'T JOIN THE LIVING DEAD.
The Mayor's Narcotics Control Council

241

**DON'T JOIN
THE LIVING DEAD.**

If you think reality is tough for you, take a look at what it's like for kids on drugs.
Drugs don't make anything better. Only your head can do that.

The Mayor's Narcotics Control Council

242

243

Art Director: Ed Cain

Copywriters: Ed Cain

Frank Young

Designers: Gary Shapiro

Richard Wilde

Photographer: Frank Young

Agency: School of Visual Arts

Public Advertising System

Client: Education in Sickle Cell Disease

243

YOUR HEALTHY LOOKING CHILD MAY HAVE SICKLE CELL DISEASE.



You can be fooled.
Your child may look healthy
but have a mild form of the disease
called Sickle Cell Trait.

Some symptoms are blood in the urine
and stomach pain.

The severe form of the disease
is called Sickle Cell Anemia.

Some symptoms are easy fatigue,
bed wetting, pain in legs and stomach.

The only sure way to know
whether your child has
the disease is to get a test.

WHERE TO GET TESTED:

Jamaica Hospital:
85th Avenue & Van Wyck Expressway, Jamaica, N.Y.

St. Luke's Hospital Center:
421 West 113th Street, New York, N.Y.

Sydenham Hospital:
Manhattan Avenue at 123rd Street, New York, N.Y.

Morrisania Hospital:
Out-Patient Clinic—Adults and Children
Walton Avenue & 168th Street, Bronx, N.Y.

Kings County Hospital:
Out-Patient Clinic—Adults-Pediatric

Pediatric Clinic—Children,
451 Clark Avenue, Brooklyn, N.Y.

For further information write:
Foundation for Research and
Education in Sickle Cell Disease
423-431 West 120th Street,
New York, N.Y. 10027. Telephone: (212) 222-0500.

PAS

Public Advertising System
A Division of the School of Visual Arts
135 West 41st Street, New York, N.Y. 10018

244

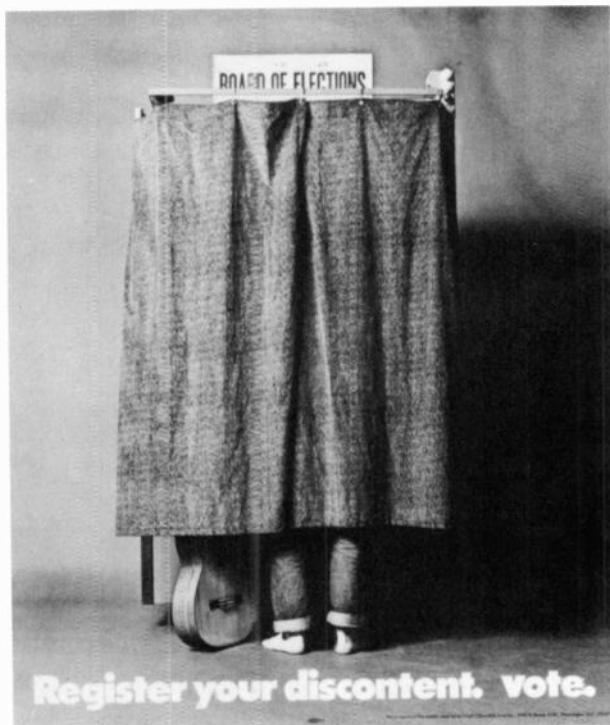
Art Director: Gary Goldstein
Copywriter: Stevie Pierson
Designer: Gary Goldstein
Photographer: Tom Bolington
Agency: Doyle Dane Bernbach Inc.
Client: Youth Citizenship Fund

FIGHT CITY HALL.

Now, you and 39 million others under 30 have the power to change America. Register and vote.
Where _____ when _____

THE INDOCHINA WAR WILL END NO LATER THAN NOV. 7, 1972.

By then there will be 39 million Americans under 30. Join with them. Register and vote.
Where _____ when _____



Register your discontent. vote.

“I had syphilis.”

When I first thought I had syphilis, I was frightened, ashamed and horribly alone. The symptoms were all there, a constant burning and itching sensation. But I still couldn't accept it. Even with all the symptoms, I really couldn't believe it. The only way I could have gotten it was from my boyfriend, because I always keep myself as clean as possible. Much to my relief, the symptoms slowly disappeared. I was really happy. I honestly thought I had conquered it by hoping and wishing it away. But about a month later the symptoms returned, and much worse. I knew I had to be treated, but again I felt that awful stigma attached to the disease and I was embarrassed to call my doctor. So I went to another neighborhood, to a clinic. I thought it would be less personal than a private doctor, and save me some humiliation. I even gave a false name.

But you know something, I learned a lot that day at the clinic. When I left I didn't feel like a freak or a deviate. I wasn't alone. There were many other people at the clinic waiting to be tested. Black, Spanish, White, all ages, men and women.

The test was simple and there was no judgment involved. And I felt so much better—so much better that I am not ashamed to tell about it.

Take my advice. If you have the slightest reason to believe you have V.D., don't hesitate to be treated. The test is painless and only takes a few minutes. The treatment is just as easy. They gave me penicillin, and I took antibiotics orally for a week.

If you don't want to be treated by your own doctor, go to a clinic. Almost all clinics are free and treatment is always confidential, even if you're under 18.

Ignoring it, or pretending it doesn't exist when symptoms are present can only seriously hurt you. V.D. can cripple, mentally retard, even kill you. Looking back now I see how silly all my fears had been. When I think about it I am more ashamed about the foolish way I procrastinated, than about getting infected.

Listen, anyone can get V.D.... don't be ashamed.

New York City Health Department V.D. Clinics
 Manhattan - Riverside, 345 West 108th Street - NY 6-8780
 Central Harlem, 145 West 125th Street - 749-0262
 Washington Heights, 489 West 163rd Street - WA 7-6380
 Lower West Side, 301 West Avenue - LA 4-2848
 East Harlem, 125 East 125th Street - TE 6-0101 or TE 6-3811
 Bronx - Morrisania, 1399 Fulton Avenue - WY 7-4280 or WY 7-7575
 Broadway - Bedford, 401 Broadway - 374-1380
 Riverdale, 270 Beach Street - HY 8-6242
 Ford Green, 207 Flushing Avenue East - FR 5-8220 or FR 5-8226
 Queens - Corona, 34-13 Junction Boulevard - HI 6-3570
 Jamaica, 90-27 Flushing Boulevard - 738-7920
 Far Rockaway, 67-01 Rockaway Beach Boulevard - NE 4-7320
 Richmond Health Center - 51 Streetview Place, St. George, S.I. - SA 7-6080



“I had syphilis.”

Yes, you're reading right. I had it, I was cured, and I'm fine. You know, we have a very uptight attitude about venereal diseases. I'd heard about syphilis but I always thought that you had to be a prostitute or dirty to get it.

Well you can imagine my reaction, one morning as I was showering, when I noticed a sore right on the side of my vagina. Zap!

I thought that maybe it would go away if I took some aspirin or better yet, some penicillin pills.

But a week or so later that damned sore was still there. I knew I had to be treated. The infection wasn't going to pick up and leave all by itself. I also knew that the longer I put it off, the worse it would get, but I was very uptight about it.

I thought of my family doctor, but how can you sit down and tell your own doctor—a staunch believer in virginity-till-marriage—who's known you all of your life...

So I called the Health Department and asked for a V.D. treatment center near me, and I went.

I thought it would be a drag, but it wasn't. Nobody hassled me, or pressed me for information.

And they didn't notify my parents, or anything. I got a couple of shots of penicillin. It was really cool and it was free.

So if you have even the smallest suspicion that you have V.D., please, don't sit around thinking "what if" or "suppose they" or "it couldn't be me." Stop jiving! Anybody can get V.D.

New York City Health Department V.D. Clinics
 Manhattan - Riverside, 345 West 108th Street - NY 6-8780
 Central Harlem, 145 West 125th Street - 749-0262
 Washington Heights, 489 West 163rd Street - WA 7-6380
 Lower West Side, 301 West Avenue - LA 4-2848
 East Harlem, 125 East 125th Street - TE 6-0101 or TE 6-3811
 Bronx - Morrisania, 1399 Fulton Avenue - WY 7-4280 or WY 7-7575
 Broadway - Bedford, 401 Broadway - 374-1380
 Riverdale, 270 Beach Street - HY 8-6242
 Ford Green, 207 Flushing Avenue East - FR 5-8220 or FR 5-8226
 Queens - Corona, 34-13 Junction Boulevard - HI 6-3570
 Jamaica, 90-27 Flushing Boulevard - 738-7920
 Far Rockaway, 67-01 Rockaway Beach Boulevard - NE 4-7320
 Richmond Health Center - 51 Streetview Place, St. George, S.I. - SA 7-6080



“Yo tuve syphilis.”

Si. Ud. lo esta leyendo correctamente. La Tuve y me cure, y ahora me siento perfectamente bien.

Siempre crei que solamente una prostituta ó una persona, sucia podia tener tal infección, pero no es tal cosa.

Una vez mientras me bañaba pude notar, algo cerca de la area vaginal que me intranquilizo, y me puse a pensar que diria el Dr. de la familia si lo consultase, y mas confusa me puse.

Por ultimo me decidi consultar los doctores del Dept. De Salud y cuan grande fue mi sorpresa, cuando ellos me examinaron y me empezaron el tratamiento basado meramente en varias inyecciones de Penicilina, no fui interrogada, y ni tan siquiera notificaron mis padres.

Asi pues, si Ud. tiene la mera idea de que Ud. pueda ser victima de esta infección proceda rapidamente a tratarse....

Cualquier persona puede contraer tal infección:— Los siguientes son oficinas del Dept. De Salud:—

New York City Health Department V.D. Clinics
 Manhattan - Riverside, 345 West 108th Street - NY 6-8780
 Central Harlem, 145 West 125th Street - 749-0262
 Washington Heights, 489 West 163rd Street - WA 7-6380
 Lower West Side, 301 West Avenue - LA 4-2848
 East Harlem, 125 East 125th Street - TE 6-0101 or TE 6-3811
 Bronx - Morrisania, 1399 Fulton Avenue - WY 7-4280 or WY 7-7575
 Broadway - Bedford, 401 Broadway - 374-1380
 Riverdale, 270 Beach Street - HY 8-6242
 Ford Green, 207 Flushing Avenue East - FR 5-8220 or FR 5-8226
 Queens - Corona, 34-13 Junction Boulevard - HI 6-3570
 Jamaica, 90-27 Flushing Boulevard - 738-7920
 Far Rockaway, 67-01 Rockaway Beach Boulevard - NE 4-7320
 Richmond Health Center - 51 Streetview Place, St. George, S.I. - SA 7-6080



“I had gonorrhoea”

The first few days my urine was burning I didn't take it very seriously. I passed it off—a slight irritation or something I drank. About a week went by and the burning got a lot worse. It hurt like hell.


Well, I never thought that I would get it. It's like a lot of things, you never think it's going to happen to you. But there it was, no question about it. I had the clap. I was worried. I didn't want to admit it to myself, but I was a little ashamed.

I had to find a doctor. My family doctor was out of the question. I knew too many people there, and I didn't want a lecture. Maybe one of the guys at school or at work would know someone to go to. I was worried they would laugh their heads off. I finally found a clinic. Well what's really terrific is how it all worked out. They were great. Nobody stared at me, no one questioned me, and I didn't have to give him any personal information.

The cure was simple and painless. Just a couple shots of penicillin. It was easy.

So, if you think you have it don't kid yourself or wait around. Get treated. Don't be ashamed. Anyone can get V.D.

New York City Health Department V.D. Clinics
 Manhattan - Riverside, 345 West 108th Street - NY 6-8780
 Central Harlem, 145 West 125th Street - 749-0262
 Washington Heights, 489 West 163rd Street - WA 7-6380
 Lower West Side, 301 West Avenue - LA 4-2848
 East Harlem, 125 East 125th Street - TE 6-0101 or TE 6-3811
 Bronx - Morrisania, 1399 Fulton Avenue - WY 7-4280 or WY 7-7575
 Broadway - Bedford, 401 Broadway - 374-1380
 Riverdale, 270 Beach Street - HY 8-6242
 Ford Green, 207 Flushing Avenue East - FR 5-8220 or FR 5-8226
 Queens - Corona, 34-13 Junction Boulevard - HI 6-3570
 Jamaica, 90-27 Flushing Boulevard - 738-7920
 Far Rockaway, 67-01 Rockaway Beach Boulevard - NE 4-7320
 Richmond Health Center - 51 Streetview Place, St. George, S.I. - SA 7-6080




245

Art Directors: Gary Shapiro
Ava Sanders
Cynthia Nathan
Chris Argyros

Copywriters: Ava Sanders
Cynthia Nathan
Chris Argyros
Frank Young

Designers: Gary Shapiro
Frank Young
Richard Wilde

Photographer: Frank Young

Agency: School of Visual Arts
Public Advertising System

Client: NYC Dept. of Health, VD Information

246

YOU WON'T GET RID OF HEROIN BY PUTTING ANOTHER LOCK ON.



Get rid of the pushers and maybe you can get rid of some of the locks. If you have any information about anyone who deals in heroin — a description, streetcorner, licenseplate, anything specific, call The National Heroin Hotline. It's run by the Federal government. It's a free call from anywhere in the country and you don't have to give any information about yourself. Call

HEROIN HOT LINE 800-368-5363
Fix the pusher.

246

Art Director: Kurt Haiman
Copywriters: Ruth Scott
Andrea Grill

Designer: Kurt Haiman
Photographer: Leonard Nones
Agency: Grey Advertising, Inc.
Client: Department of Justice


THIS IS WHERE THE MONEY FROM YOUR STOLEN TV GOES.



The pusher is the real rip off artist. Ripping off your home. Your neighborhood. Your life. Tell us about the pusher — a description, a license plate number, a streetcorner. Anything specific. Call The National Heroin Hotline. It's run by the Federal government. It's a free call from anywhere in the country and you don't have to give any information about yourself. Call

HEROIN HOT LINE 800-368-5363
Fix the pusher.

THE PUSHER SHOULD LIVE BEHIND BARS. NOT YOU.



If you know anything about the pusher — a description, a license plate, a streetcorner, anything specific, call The National Heroin Hotline. It's run by the Federal government. It's a free call from anywhere in the country and you don't have to give any information about yourself. Call

HEROIN HOT LINE 800-368-5363
Fix the pusher.

247

**Julia Child is
a dirty street fighter.**

How about you? Help the Mayor keep the streets clean.

247

Art Directors: Stavros Cosmopoulos
Dick Pantano

Copywriter: Stavros Cosmopoulos

Designer: Stavros Cosmopoulos

Agency: Hill, Holliday, Connors,
Cosmopoulos, Inc.

Client: City of Boston

248

Art Director: Jill Richards

Copywriter: Helen Nolan

Designer: Jill Richards

Photographer: Joe Toto

Agency: Young & Rubicam International, Inc.

Client: Mayor's Narcotics Control Council

**Phil Esposito is
a dirty street fighter.**

How about you? Help the Mayor keep the streets clean.

**Mayor White is
a dirty street fighter.**

How about you? Help the Mayor keep the streets clean.

**Boston loves a
dirty street fighter.**

Be one. Help the Mayor keep the streets clean.

DON'T JOIN THE LIVING DEAD.

If you think reality is tough for you, take a look at what it's like for kids on drugs. Drugs don't make anything better. Only your head can do that.

The Mayor's Narcotics Control Council


WITH FRIENDS LIKE THIS, YOU DON'T NEED ENEMIES.



DON'T JOIN THE LIVING DEAD.

The Mayor's Narcotics Control Council


NOT EVERYBODY DIES FROM DRUGS.



DON'T JOIN THE LIVING DEAD.

The Mayor's Narcotics Control Council

THIS IS A DRUG ADDICT BEING COOL.



DON'T JOIN THE LIVING DEAD.

The Mayor's Narcotics Control Council

Why the money guys fear Muskie.

1040 US Department of the Treasury Internal Revenue Service
Individual Income Tax Return **1971**

Name: **A. and Mrs. Millionaire** Social Security Number: **000 00 0000**

Address: **0 Boardwalk Place Tampa Fla.** Status: **INVESTOR**

Filing Status: Single Married (jointly) Married (separately) Head of Household Spouse (with dependent child) Married (jointly) and spouse is not filing

Exemptions: Yourself Spouse (if not filing) First through third dependent children who lived with you Number of other dependents (from line 21) Total exemption amount **2**

12 Wages, salaries, tips, etc. (Attach Forms W-2 to back, if applicable; attach explanation) **684200 -**

13a Dividends (on Form 1099-DIV) **456700** 13b Less exclusions **200** 13c **456500 -**

14 Interest (on Form 1099-INT) **1000 -**

15 **Sub Total** **(1,141,700 -)**

16 Total (add lines 12, 13c, 14 and 15) **0 -**

17 Adjustments to income (such as "kick pay," moving expense, etc. from line 42)

18 Adjusted gross income (subtract line 17 from line 15)

19 Tax (check of main: () Tax Tables () Tax Rate Schedules () See Form 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1200)

20 Total credits (from line 54)

21 Income tax (add line 19 from line 18)

22 Other taxes (from line 50)

23 Total (add lines 21 and 22)

24 Total Federal income tax withheld (attach Forms W-2 or W-3 to back)

25 (24) Excess tax payments (because 24) overpayment amount as a credit

26 Other payments (from line 54)

27 Total (add lines 24, 25, and 26)

28 If line 22 is larger than line 27, enter BALANCE DUE (Do not enter other than whole dollar amount on this line)

29 If line 27 is larger than line 23, enter OVERPAYMENT (Do not enter other than whole dollar amount on this line)

30 Line 29 to be (a) REFUNDED (add to line 26) or (b) CREDITED (on Form 1041)

31 Did you, at any time during the taxable year, have any interest in or signature or other authority to order a bank, insurance, or other financial institution to a foreign country (except in a U.S. military banking facility operated by a U.S. financial institution)? Yes No

Signature: **A. Millionaire 3/8/72**
Mrs. Millionaire

249
Art Director: R. Wall
Copywriters: T. Isidore
R. Fairchild
Agency: Lois Holland Callaway Inc.
Client: Floridians for Muskie

250 Gold Award
Art Directors: Seymour Chwast
Herb Lubalin
Editor: Bill Maloney
Designers: Herb Lubalin
Seymour Chwast
Artist: Ellen Shapiro
Agency: Lubalin, Smith, Carnase, Inc.
Push Pin Studio
Client: Citizens Committee for McGovern/Shriver

251
Art Director: R. Wall
Copywriters: T. Isidore
R. Fairchild
Agency: Lois Holland Callaway Inc.
Client: Floridians for Muskie

Guess what 112 people who earned over \$200,000 paid the Federal Government last year? Zilch.

Three of them even earned over \$1,000,000. They paid not one single dollar in income taxes. Think of that next April 15th.

If you earned between \$7,500 and \$15,000 last year, you'll probably be paying more than a lot of millionaires.

And think of this on March 14th: The man the money guys fear the most is of free is Ed Muskie.

As early as 1959, Ed Muskie sponsored legislation to prohibit businessmen from deducting yachts, vacation homes, club dues and travel expenses for conventions abroad.

The money guys didn't like that much. And his voting record ever since has only made them madder.

He's supported every piece of legislation that has tried to plug up the rich man's tax loopholes and end tax giveaways since 1967.

And right now, his payroll tax reform proposal is the best thing middle income Americans have going for them in Congress this year.

It will put Social Security on a pay-as-you-go system which would lower taxes next year for 63 million Americans. And reduce taxes for every family of four with earnings of \$74,500 a year or less.

And if Ed Muskie has his way, not only will everybody pay his fair share, the Federal Government will give more back to Florida.

If his Revenue Sharing Bill becomes law, Florida will get \$163 million a year more.

"The first key to local property tax relief in federal tax reform," Ed Muskie has said, "We must close the loopholes that let millionaires pay less than their secretaries, and we must use some of the savings to reduce taxes on our homes."

There are a lot of good reasons why Ed Muskie is our best Democrat in the Primary.

But the best reason of all—he can beat Richard Nixon.

And the money guys are pulling for Nixon.

Muskie. He's going to beat Nixon.

McGraphic.

NIXON REVEALED!

Tom Swick

11 candidates are running. But only one is running for President.

Tomorrow. Muskie for President.

252

Art Director: R. Wall
Copywriters: T. Isidore
R. Fairchild
Agency: Lois Holland Callaway Inc.
Client: Floridians for Muskie

253

Art Director: Mary Moore
Copywriter: Scott Miller
Designer: Mike Solazzo
Agency: Marttila and Associates
Client: The Committee To Re-Elect
Congressman Drinan

252

253

**If you wouldn't
give him the Presidency,
don't give him our Primary.**



They're going up to Muskie in Alabama
and approval he barely exceeded by the narrow
margin.

A lot of people say the real reason he's running for
President is simple: that the stronger he runs in that
state the stronger he gets in Alabama.

And he led the fight for December 31st to get
a greater share of federal tax funds and make
every penny count.

Vote for Ed Muskie. He's going to beat Nixon.

**Ralph Nader finally
found something he likes.**

Most people think of Ralph Nader as a guy who doesn't
like much of anything.
That's because of the things he's said in his reports on
the auto industry, meat packers, government agencies,
hospitals, and others.

Nader's report on Congress

Now he's done a report on the United States Congress.
And again he sees a lot of problems.

But this time he did find one bright spot: Robert Drinan.
What Nader found out about Drinan is what most people
already know: Drinan is one Congressman who can't be
bought, who can't be pressured, who can't be pushed aside.

"Drinan is honest and direct... he is one of a new breed of
politicians demanding a new public morality.

"He believes himself accountable to his constituents, as
well as responsive to their needs and problems... not only
does his office attempt to solve the problems of his district's
inhabitants... but the office makes an active effort to seek out
such problems."

**Why Congressman Drinan
is winning the election.**

Honesty and integrity count a
lot with Ralph Nader. And according
to the polls, honesty and integrity
count a lot with the people of the
fourth district, too.

The polls say they'll be sending
Robert Drinan back to Congress on
Tuesday. And that's the kind of
recall Ralph Nader would really like
to see.

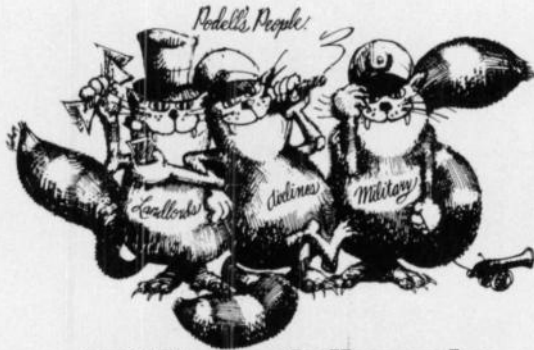


**Re-elect Congressman Robert Drinan.
The Democrat. November 7**

Committee to Re-Elect Congressman Drinan
1000 Massachusetts Avenue, N.E., Washington, D.C. 20002
Phone: (202) 692-1111
Member of the National Democratic Party

254

Art Director: David Falcon
 Copywriter: Paul Solovay
 Designer: David Falcon
 Artist: David Falcon
 Agency: Miller, Addison, Steele, Inc.
 Client: Political Consultants of America
 for Leonard M. Simon



While Podell works for his people, Simon works for you.

Congressman Podell seems to have forgotten who elected him to Congress. It wasn't the landlords. Yet a search of the voter records shows that Podell is one of the biggest landlord attorneys in the city. He's had to believe he can represent tenants' interests when landlords are paying him to represent them in the courts.

But wonder Podell don't open up a window like Leonard M. Simon did to advise tenants of their rights. No wonder Podell was voted when Governor Rockefeller was beating against the anti-control law. Simon spoke out against Rockefeller's action and voted against them too. The fact is, Simon's been on the side of tenants ever since he became a state legislator, seven years ago. Simon was one of the first to cry out against slumming. The President's track on rent was a founder of the Mitchell-Lewis rent control law. He's been on the side of tenants ever since he became a state legislator, seven years ago. Simon was one of the first to cry out against slumming. The President's track on rent was a founder of the Mitchell-Lewis rent control law. He's been on the side of tenants ever since he became a state legislator, seven years ago.

Journalist and Representative Podell had announced the interests of Florida Atlantic Airlines before the Civil Aeronautics Board in 1968, in violation of a law prohibiting a member of Congress from receiving payment for representing a client before a federal agency. The New York Post and New York Times printed a whole story.

Podell called the move a "boon-boon" which is a mistake.

But when Podell was up in the air about an airline. Simon was grappling with the down to earth problems we strap-hangers face every day. A faster subway system to get us to work. Simon was fighting against higher interest rates, and called for federal subsidies to aid the subway. He even introduced a bill to permit low interest rates between houses and business. It took like Podell-logic who elected him when it came time to vote for money for the war. On Oct. 27, 1971, he voted for appropriations for the US and increased military spending. On Nov. 18, 1971, he voted to continue spending money on the F-14 Navy fighter that was proved faulty when the contractor don't want to build it.

On March 31, 1971, he voted against the bill to limit the President's power of drafting men for the war.

And now to add insult to injury he voted to use CDS for work when, in an attempt to defend their freedom of speech, the network sound its constitutional ground and refused to hand over the material used to expose the Pentagon's participation in "The Selling of the Pentagon." This sub-judicial Podell among others, in an editorial attack in the New York Post.

In all these votes, Podell followed the lead of the New Republicans and Democrats. Nixon and DeLoach and turned his back on Koch, Schwab, Bringham, Ryan, and Aching.

Simon, on the other hand, has been a leader against the war and excessive military spending, even before he held elective office. He believes there cannot be peace in our communities until there is peace in our hearts. He has consistently supported every state school system, and every peace demonstration that would disarm the President and the Mar Dulon drugstore.

What if it comes down to it: Who do we want in Congress representing us? Somebody working for "his" people, or someone there working for you?



Leonard M. Simon for Congress
 He'll be there when you need him

Podell is listed in Congress, 88 Office Press, Boston, 977-888-7289, Arthur J. Podell, Inc.

254

How to keep track of Congressman Podell as he hops, skips and jumps around the world on taxpayers dollars.



ENGLAND	Sept. 13-17, 1968
IRELAND	May 1969
FRANCE	May 25-June 1968
NETHERLANDS, ENGLAND & ITALY	Nov. 4-18, 1970
JAPAN	Jan. 1-5, 1971
KOREA	Jan. 5-8, 1971
TAIWAN	Jan. 8-12, 1971
HONG KONG	Jan. 12, 1971
VIETNAM (4 hour stopover)	Jan. 13-15, 1971
THAILAND	Jan. 15-17, 1971
GREECE	Feb. 24-26, 1971
ISRAEL	April 7-12, 1971
GREECE	April 13-15, 1971
SPAIN	April 15-19, 1971
HONG KONG	Aug. 9-15, 1971
THAILAND	Aug. 15-19, 1971
MALAYSIA	Aug. 19-20, 1971
INDONESIA	Aug. 20-24, 1971
AUSTRALIA	Aug. 24-28, 1971
CANADA	Sept. 23-25, 1971
SOUTH AMERICA	March 1972



Leonard M. Simon for Congress
 He'll be there when you need him

Podell is listed in Congress, 88 Office Press, Boston, 977-888-7289, Arthur J. Podell, Inc.



Bertram Podell Exposed.

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What if it comes down to it: Who do we want in Congress representing us? Somebody working for "his" people, or someone there working for you?

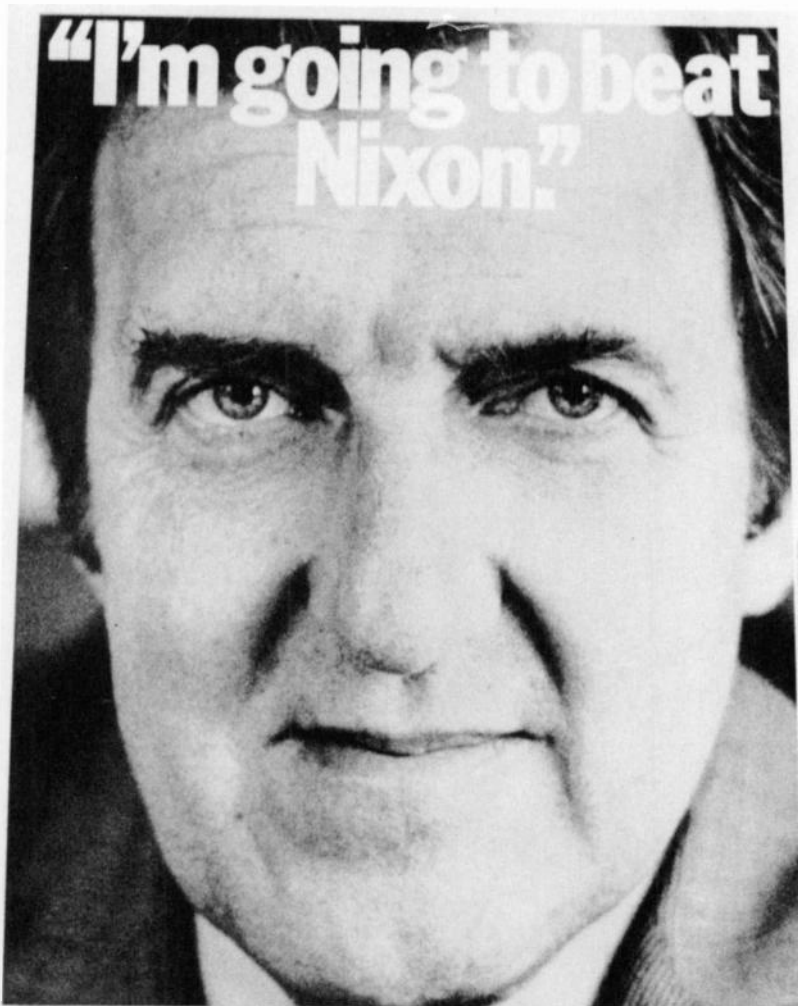


Leonard M. Simon for Congress
 He'll be there when you need him

Podell is listed in Congress, 88 Office Press, Boston, 977-888-7289, Arthur J. Podell, Inc.

255

Art Director: R. Wall
 Copywriters: T. Isidore
 R. Fairchild
 Agency: Lois Holland Callaway Inc.
 Client: Floridians for Muskie



"I'm going to beat Nixon."

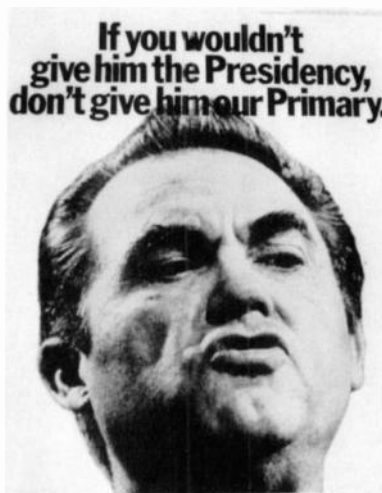
Richard Nixon has done more things wrong and some things right. I think it's a mistake to forget either. The things he did right, he did because he had to. And I think God he had the good sense to do them. But if we had he did wrong that makes me want to beat him next November. When he went to China, that was right. But he sold out to Kato Polunin Maslow, Inc. And that was wrong. He established wage and price controls. A little late. But right. But he sold me to the hundreds of thousands of jobs that would have been created by either my Emergency Employment Act or the Accelerated Public Works Bill. And he was all wrong. Because today we have an unemployment rate of 6.7%—our highest in 9 years. He sold me to desperately needed funds for vital educational and health work. And that was wrong. He sold out to the SST. And that was wrong. He turned down aid for elementary and secondary schools, underprivileged children and vocational students. And that was wrong. He doesn't turn down aid for a million unemployed corporations facing bankruptcy. And he was wrong again. In fact, for three years now, Richard Nixon has been saying so to a lot of things I would have said yes to. And you've got a lot of reasons for wanting to beat him in November. And I've got to do it. Somebody has to.

Tomorrow. Muskie for President.



11 candidates are running. But only one is running for President.

Tomorrow. Muskie for President.



If you wouldn't give him the Presidency, don't give him our Primary.

Vote for Ed Muskie. He's going to beat Nixon.

255

Why the money guys fear Muskie.



Muskie. He's going to beat Nixon.

Radio/Single

256 Gold Award

Copywriter: Ed McCabe
Producer: Ed McCabe
Production Company: The Mix Place
Agency: Scali, McCabe, Sloves, Inc.
Client: Perdue Farms, Inc.

Giblets

60-second

ANNCR.: Ladies and gentlemen, the President of Perdue Farms, Mr. Frank Perdue. . .

FRANK PERDUE: Some women have told me that when they get a chicken home, they find they've been gypped on the giblets. They bought a chicken without an interior. I wouldn't stand for that. I think when you pay for a chicken, you should get a whole chicken. Not an empty shell. I pack my tender, young Perdue chickens with all the things a chicken should be packed with. Liver, gizzard, heart, neck, and recipe. The recipe is there so that you'll know what to do with the giblets once you've got them. Instead of wasting them all on your cat.

If you're willing to settle for less in a chicken, that's your business. But I can't see it. Next thing you know someone will be trying to make the wings optional.

ANNCR.: When it comes to chicken, Frank Perdue is even tougher than you are. He *has* to be. Because every one of his chickens comes with a money-back quality guarantee.

It takes a tough man to make a tender chicken.

Perdue.

257 Silver Award

Copywriter: Ed McCabe
Producer: Ed McCabe
Production Company: The Mix Place
Agency: Scali, McCabe, Sloves, Inc.
Client: Perdue Farms, Inc.

Diet Food

60-second

ANNCR.: Ladies and gentlemen, the President of Perdue Foods, Mr. Frank Perdue. . .

FRANK PERDUE: Today, more and more people are becoming diet-conscious. What's amazing to me is how many diet-conscious people are unconscious of the fact that my Perdue chickens are one of the all-time great diet foods.

To begin with, chicken is one of the best sources of high quality protein there is. Chickens are lower in calories and have less saturated fat than equal servings of any red meat. That's why I eat chicken every day. And do I sound fat?

Aside from being good for your figure, my chickens are also cheap. They cost less per pound than any other quality meat. Do you realize that my fresh, juicy, tender young broilers even cost less per pound than hot dogs? Than hot dogs! Boy, that really galls me!

I just can't believe that in this day and age anyone would want to pay extra to be fat.

ANNCR.: Send Frank Perdue the wing-tags from two of his chickens, and he'll send you a new cookbook containing more than a hundred ways to enjoy Perdue chicken without getting fat.

It takes a tough man to make a tender chicken.

Perdue.

258

Copywriter: Ed McCabe
Producer: Ed McCabe
Production Company: The Mix Place
Agency: Scali, McCabe, Sloves, Inc.
Client: Perdue Farms, Inc.

Two Questions

60-second

ANNCR.: Ladies and gentlemen, the President of Perdue Foods, Mr. Frank Perdue. . .

FRANK PERDUE: When people ask me about my chickens, two questions invariably come up. The first is "Perdue, your chickens have such a great golden yellow color it's almost unnatural. Do you dye them?" Honestly, there's absolutely nothing artificial about the color of my chickens. If you had a chicken and fed it good yellow corn, alfalfa, corn gluten, and marigold petals, it would just naturally be yellow. You can't go around dyeing chickens. They wouldn't stand still for it.

The other question is "Perdue, your chickens are so plump and juicy, do you give them hormone injections?" This one really gets my hackles up. I do nothing of the kind. When chickens eat and live as well as mine do, you don't have to resort to artificial techniques. Why I've got a whole department that works on nothing but perfecting the dwellings my chickens live in. We've tested houses, apartments, modern, traditional, different lighting and color schemes—even soul music! And ended up with a house that's just chicken heaven. A chicken that lives right tastes right. You can't fake that.

ANNCR.: It takes a tough man to make a tender chicken.

Perdue.

259

Copywriter: David Altschiller
Producers: Maurene Kearns
David Altschiller
Production Company: Tabby Andriello
Agency: Carl Ally Inc.
Client: W.T.S. Pharmacraft-Allerest

Different Sneeze

60-second

ANNCR. (VO): Listen to the difference between a sneeze from a cold and a sneeze from an allergy.

First, the sneeze from a cold . . . (SFX)

Now the sneeze from an allergy . . . (SFX)

Now listen to the difference between a runny nose from a cold and a runny nose from an allergy.

First, the cold . . . (SFX)

Now the allergy . . . (SFX)

They sound alike, don't they. Well they look alike, too. This can be confusing, because allergies and colds are very different ailments. And a medicine that's perfect for one may not be perfect for the other.

If you have an allergy, maybe you should be taking something made specifically for allergies. Allerest.

Allerest helps relieve the runny nose, the itchy, watery eyes, and the sneezing of allergies.

Allerest comes in tablets and in time-release capsules. If you have an allergy, it's made just for what you've got.



Radio/Single

260

Copywriter: Ed McCabe
Producer: Ed McCabe
Production Company: No Soap Radio
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

Winter

60-second

ANNCR. (VO): In Sweden, we demand more of a car than you do. We have to. In parts of our country winter arrives in October and doesn't leave until May.

Our cars better not break down. A man could freeze to death waiting for help. If a heater doesn't function properly, it's more than an inconvenience. It could be a catastrophe.

We use raw salt on the roads. But our cars can't rust out on us. Swedish automobile inspections are so strict, badly rusted cars are ordered off the road.

In Sweden, our cars have to survive many winters. Swedes simply can't afford to buy a new car every couple of years. The cost of living in Sweden is as high as it is in the United States. But our incomes are lower.

In Sweden, the car most in demand is Volvo.

Volvo. We build them the way we build them because we have to.

261

Composers: William Backer
Billy Davis
Roger Cook
Roger Greenaway
Producer: Billy Davis
Production Company: Sherman, Kahan
Agency: McCann-Erickson, Inc.
Client: Coca-Cola, U.S.A.

Have A Good Day

60-second

(WHISTLE)

(WORDS AND MUSIC)

SONG: Hey what you say
Give 'em a song, pass it along, tell 'em
Have a good day . . . (have a good day) . . .

Rainy day blues got no chance to stay
Hey there ain't no way . . . (there ain't no way) . . .

Just tell 'em a joke, buy 'em a Coke and say
Have a good day . . . (have a good day)

They want the real thing . . . (like Coke is)
They want to have a good day (Coca-Cola)
What the world wants is

(2-BAR WHISTLE)

Yeah, the real thing

Buy 'em a Coke and tell 'em you hope
they're gonna have a good day . . .
(have a good day)

Have the real thing . . . (Coke is)
It's the real thing . . . (Coca-Cola) . . .

262

Composers: Loretta Lynn
Billy Davis
Producer: Billy Davis
Production Company: Sherman, Kahan
Agency: McCann-Erickson, Inc.
Client: Coca-Cola, U.S.A.

Sing With Me

60-second

(WORDS AND MUSIC)

SONG: I'm gonna sing my song like I never
sang before

I'm gonna sing about life and the real
things we need more

Well I hope you don't mind if I sip on
my Coke

While I sing my song 'cause it cools my
throat

And you can have one too and sing along
with me

I'm gonna sing about the mountains and
the valleys

And the real things in life that surround me
Things like the ocean, true love and devotion
So have a Coke and sing along with me

About the real thing . . . (Coke is)

It's the real thing . . . (Coca-Cola)

Sing along with me . . . (it's the real thing)

About the real things . . . (Coca-Cola)

Let me hear you all sing . . . (Coca-Cola)

And have a Coke with me . . . (Coca-Cola)

Everybody sing . . . (Coca-Cola)

About the real things . . . (it's the real thing)

. . . It's the real thing . . .

263

Composer: Billy Ed Wheeler
Producer: Billy Davis
Production Company: A.I.R. London
Agency: McCann-Erickson, Inc.
Client: Coca-Cola, U.S.A.

Life Is

60-second

(WORDS AND MUSIC)

SONG: Remember those days back when

We were friends

And love was just starting out

We walked and talked for hours

Asking what it's all about

We covered philosophy, having power,

Being rich and a movie star

And now that we've lived it a little bit

We know where we are

Life is remembering

Being a friend

It's an arm around you when you cry

Life is walking down a country road

Drinking Coke when you're dry

Life is a baby's laugh

It's being one half of a love that can make
you whole

It's sitting and talking and drinking Coke

Planning how to reach your goal

It's the real thing . . . (like Coke is) . . .

It's laughing and remembering

It's the real thing . . . (Coca-Cola)

It's the real thing . . . (Coke is)

It's the real thing . . . (Coca-Cola) . . .

Radio/Single

264

Copywriter: George Dusenbury
Producer: George Dusenbury
Production Company: No Soap Radio
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

Taxes

60-second

ANNCR. (VO): In Sweden, we pay the highest taxes in the world. Perhaps it's a touch of irony that the tallest building in Sweden is the Tax Office.

We do get a lot for our tax money though. A generous retirement pension. Medical expenses. Education, through college, is free.

But that doesn't help when we buy things. Gas is 80 cents a gallon. And on a \$4000 car, we pay \$1000 more for tax.

So you'd think the car that would sell best in Sweden would be an inexpensive economy car. Not at all. We think buying cheap is false economy. Because our taxes are so high, the only sensible thing to do with our money is invest it in something substantial. Perhaps that explains why the largest selling car in Sweden is Volvo.

With our taxes, people can't afford to settle for less.

Volvo. We build them the way we build them because we have to.

265

Composers: William Backer
Billy Davis
Roger Cook
Roger Greenaway
Producer: Billy Davis
Production Company: Sherman, Kahan
Agency: McCann-Erickson, Inc.
Client: Coca-Cola, U.S.A.

Hello Summertime

60-second

(WORDS AND MUSIC)

Song: Birds 'n bees and all the flowers
'n trees

And fishes on the line
Girls and guys and yellow butterflies
Say hello summertime

The sun shinin' down on the back of
my neck
And nothin' on my mind
And ice cold Coke on the back of the throat
Say hello summertime

Summertime in the back of your mind
Yeah summertime
Is the real thing
What you're hopin' to find
In the back of your mind
It's the real thing and . . . (Coca-Cola)
Like summertime Coca-Cola is the real
thing . . . (Coke is)
Like summertime Coca-Cola is the real
thing . . . (Coke is) . . .

266

Copywriter: Jim Paddock
Producer: Jim Paddock
Production Company: Kintel Studios
Agency: Burton, Campbell and Kelley
Client: Bankers Trust of South Carolina

Hold-Up

60-second

A: Ah, excuse me. Stick-em up. I'm a robber. You see my mask?

B: Yeah. Is-is this a real one?

A: Yeah, this is the real thing.

B: You know, I read about these things in the paper. And I say . . .

A: You never think it's . . .

B: It'll never happen . . .

(LAUGHS)

A: Do you have any money? Could we get on with this?

B: By the way, I've always wanted to ask one of you guys this. Does that mask, that stocking, does it hurt? Because it would seem to me, you know, that . . .

A: Well, it's not that bad. I used to have trouble talking through it.

B: Well, you do well. I can understand every word you're saying.

A: Thank you.

A: Do you have the money?

B: I don't have any. Really. I was looking for a dime just for the parking meter. Will you take Master Charge? How about that?

A: No. No, I don't take credit cards.

B: Oh, oh yeah. Well, let me see . . . Now my checking account's pretty low. I know what I'll do. I'll use my new Bankers Trust Master Checking account. Have you seen that?

A: No, I'm not familiar with that.

B: It's fantastic. I use it like a regular checking account.

A: Yeah?

B: But the checks are billed to my Master Charge. So you see . . .

A: It's like writing yourself a loan then?

B: Yeah. That's really what it is. Yes. Do you think this will cover it?

(SFX: Tearing out check)

A: This is o.k. That's fine. I'll add a zero on to this. This'll be fine.

ANNCR.: Bankers Trust Master Checking. A sneaky way to use your Master Charge.

267

Copywriters: Ed McCabe
George Dusenbury
Producers: Ed McCabe
George Dusenbury
Production Company: No Soap Radio
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

Engineers

60-second

ANNCR. (VO): In Sweden, precision is a national preoccupation.

The smallest unit of measurement in the world is Swedish. The Angstrom, one tenmillionth of a millimeter.

The ball bearing is a Swedish invention.

A Swedish engineer developed the block gauge. A precision instrument that allowed a famous man from Detroit to enter into mass production of cars.

Today, Sweden is often referred to as a nation of engineers. Engineering is the largest industry, employing nearly 40% of the total labor force.

At Volvo alone, there are 1,035 engineers. And only 29 stylists. We have to put a lot of emphasis on engineering. Since Volvo is the largest-selling car in Sweden, a lot of our customers are engineers too.

Volvo. We build them the way we build them because we have to.



Radio/Single

268

Copywriters: Ed McCabe
George Dusenbury
Producers: Ed McCabe
George Dusenbury
Production Company: No Soap Radio
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

Big

60-second

ANNCR. (VO): If you want a big station wagon, buy one that's built for big people. The Volvo station wagon is built for Swedes. And Swedish men, on an average, are two inches taller than American men. That's a big reason the Volvo 145 has leg and headroom for drivers up to six feet six and a half inches tall.

It also has a rear seat wide enough for three adults. And, with the rear seat down, room to carry a sofa 72 inches long. The 145 has all this room because Swedes need it. They travel more than anybody else in Europe.

They also own more cars per capita than anybody in Europe. Which means crowded streets, and explains why the Volvo station wagon is shorter outside and more maneuverable than most Detroit compact sedans.

The Volvo 145 station wagon is built for Sweden. Which is why it's just what you may need in America.

269

Copywriters: Ed McCabe
George Dusenbury
Producers: Ed McCabe
George Dusenbury
Production Company: No Soap Radio
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

Inspection

60-second

ANNCR. (VO): In Sweden, the national automobile inspections are perhaps the roughest in the world.

200 components are examined. And if your car fails, you're either served with a summons ordering you to have it fixed. Fast. Or you're forbidden to drive it at all. It has to be towed away.

So when Swedes buy a new car, how well it'll do in the inspections is one of their biggest concerns. And they can get a good idea of just how well that will be. Published reports give the results on all makes of cars sold in Sweden.

As you might imagine, these reports can really hurt an automobile manufacturer if they're bad. Or really help him if they're good. Volvo is the largest selling car in Sweden. You see, when we build a Volvo, how well it'll do in the inspections is one of our biggest concerns too.

Volvo. We build them the way we build them because we have to.

270

Art Director: George Lois
Copywriter: Ron Holland
Lyricist: Frank Gehrecke
Composer: Claiborne Richardson
Producer: Ed Murphy
Production Company: Famous Commercials
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates

Spats

60-second

(WORDS AND MUSIC)

ANNCR. (VO): Let's go to
Spats . . . For the food that ya like to eat . . .
Spats . . . Filled with folks that ya'd like to
meet . . .
Spats . . . Phone your wife that you'll meet
her on . . .
33rd Street.
Spats . . . It's a spot filled with lots of cheer . . .
Spats . . . Lots of fun, lots of atmosphere . . .
Spats . . . Guaranteed that you'll like it
here . . .
Where? Spats.
Day time or night . . .
Spats serves you right . . .
For any mood . . .
Spats has the food.
Cocktail or two, maybe a brew . . .
Whatever you wish, Spats is your dish.
That's Spats . . . It's a nest that was built
for you . . .
Spats . . . Slightly west of the Avenue . . .
Spats . . . All New Yorkers are tippin' their
hats!
Why don't you tell your date . . .
There's heaven on a plate . . .
Next to the Empire State . . .
Let's go to Spats.
ANNCR. (VO): 33 West 33rd Street

Radio/Campaign

271 Gold Award

Composers: William Backer
Billy Davis
Roger Cook
Roger Greenaway
Billy Ed Wheeler
Producer: Billy Davis
Production Companies: A.I.R. London
Sherman, Kahan
Agency: McCann-Erickson, Inc.
Client: Coca-Cola, U.S.A.

Getting This World Together

60-second

(WORDS AND MUSIC)

SONG: Together—together—
together . . .

Getting this world together
Getting this world together
Putting our dreams together
Putting our dreams together
Pull up a friendly chair
Show someone that you care . . .

(Hey) talk about what you feel now
Talk about what you feel now
Talk about what is real now
Talk about what is real now
Let's have some Coca-Cola
And talk it over now . . .

Getting this world together . . . (getting this
world together)
Putting our dreams together . . . (sharing our
dreams)
More people talk it over
Having a Coca-Cola
For sitting and talking it over
It's the real thing . . . (Coca-Cola) . . .

Let's have some Coke together
It's the real thing . . . (Coke is) . . . (Coca-Cola)
Coca-Cola . . . (getting this world together)
It's the real thing
Coca-Cola
Let's have some Coke together
It's the real thing
Coke is . . .

Life Is

60-second

Have a Good Day

60-second

272 Silver Award

Copywriter: Adrienne Cohen
Music: Stock
Producer: John Scott
Production Company: Audio Directors
Agency: Young & Rubicam International, Inc.
Client: Eastern Air Lines

Bahamas II

60-second

(SFX UNDER)

ORSON WELLS: A lacy fern does its
perpetual dance in the undulating light below
you as you float lazily in the blue sea. You
take a breath, you dive to watch a yellow
haze become a thousand iridescent fish
moving as one current. They don't flee for
now you're one of them with your snorkel
and mask gliding over coral and rippled sand
just a few hundred yards off Nassau shore
and ten feet below it, in the Bahamas, a place
for people. One of the places that makes
Eastern Air Lines what it is, the airline
more people fly than any other in the world,
but one.

The Wings of Man.

Houston III

60-second

Cleveland I

60-second

Jamaica I

60-second

Atlanta (Fox Theater)

60-second

273

Art Director: Frank Fristachi
 Copywriter: Joe Tantillo
 Composer: Michael Small
 Producer: Maggi Durham
 Production Company: Aura Productions
 Agency: DKG Inc.
 Client: Getty Oil

Dollars & Cents

60-second

(GETTY MUSIC: UP AND UNDER)

ANNCR. (VO): We at Getty have been telling you that you can save money on our premium gasoline, because it's priced a few cents less per gallon than most other major premiums . . . Well now we'd like to tell you just how much money you can save with Getty premium.

(SFX: CAR DRIVING. DRIVES OVER CORD BELL. BELL RINGS TWICE)

(SFX: "Fill 'er up")

(SFX: GAS PUMP BELL STARTS TO RING AND CONTINUES TO RING UNDER)

With your first gallon of Getty premium you save about three cents. With five gallons, about fifteen cents. A twenty gallon fill up saves about sixty cents. Use Getty for a month and you save about two fifty. Use it for six months and save around fifteen dollars. And if you use Getty for a year, or around 12,000 miles of driving, you can save around thirty dollars. Thirty dollars for doing nothing more than filling up with Getty. That's enough to buy another seventy-five gallons. Which is enough gas to take you about 1,000 miles.

(SFX: CAR PULLS OUT OF STATION. CORD BELL RINGS TWICE. MUSIC UP)

At Getty, we give you more gas for your money. So you get more miles for your money.

75 Gallons

60-second

N.Y. to Florida

60-second

274

Art Director: John Caggiano
 Copywriter: Michael Kahn
 Music: Stock
 Producer: Rosemary Barre
 Production Companies: Clack Studio
 Media Sound
 Agency: Doyle Dane Bernbach Inc.
 Client: Porsche/Audi

The Duke of Klaxon

60-second

(MUSIC THROUGHOUT WITH SOUND OF CARS BEING DRIVEN)

ANNCR. (VO): On April 8th, the Honorable George Whittingham-Raston, 4th Duke of Klaxon, suffered a financial setback. He saw fit, after much deliberation, to sell his entire stable of motor cars.

He decided to purchase a car that had just about the same headroom and legroom as his Rolls-Royce Silver Shadow. A car with front-wheel drive like his Cadillac Eldorado and the same type of steering system as his Porsche. A car that not only had an interior as stately as his Mercedes-Benz 280SE, but also promised the same expert service as his beloved, little Volkswagen.

(PAUSE)

The car he purchased was an Audi. And owing to its rather minimal cost, the Duke felt that, indeed, it was a lot of cars for the money.

It's a Lot of Cars for the Money

60-second

Italian Count

50-second



Radio/Campaign

275

Art Director: Frank Ginsberg
Copywriter: Lou Linder
Lyricists: Lou Linder
Frank Ginsberg
Composers: Mike Appel
Jim Cretecos
Producer: Cindy Woodward
Production Company: Wes Farrell Organization
Agency: The Marschalk Company
Client: Coca-Cola U.S.A.
Mr. PiBB

Folk Rock

60-second

(MUSIC THROUGHOUT)

SONG: It's nice to live in an easy way.
Without any cares from day to day.

Slow down the time, slow down the moment,
Mr. PiBB. Smooth and easy Mr. PiBB.

It's nice to have your clouds erased. So
just slow down to its easy taste.

Slow down the time. Slow down the moment.
Taste Mr. PiBB. It goes down good, Mr. PiBB.
(It goes down good.)

ANNCR. (VO): Mr. PiBB is not a cola—not a
root beer. It's an easy new soft drink from
the Coca-Cola Company. Taste it. It goes
down good.

SONG: It goes down good.

Country Western

60-second

1950's

60-second

276

Copywriter: Ed McCabe
Producer: Ed McCabe
Production Company: The Mix Place
Agency: Scali, McCabe, Sloves, Inc.
Client: Perdue Farms, Inc.

Leg Shortage

60-second

ANNCR.: Ladies and gentlemen, the President
of Perdue Farms, Mr. Frank Perdue . . .

FRANK PERDUE: I've got a problem here
that you can help me with. My breasts aren't
moving as fast as my legs. For some reason,
people are buying a lot more of my Perdue
chicken legs than Perdue chicken breasts.
Of course, I really appreciate the support
you're giving my legs. But we've got to get
this breast problem straightened out or there'll
be no end of grief. You see, a chicken only
has two legs. And no matter how you slice
it, you can't get more than two breasts out
of one chicken. Now I'm not one to complain
about having a few extra breasts on my
hands. But I'm on the brink of a major leg
shortage. You're just going to have to start
buying more Perdue chicken breasts, or
I'm going to have to start coming up with
three-legged chickens.

ANNCR.: When it comes to chicken breasts,
Frank Perdue is even tougher than you are.
He has to be. Every one of them comes
with his money-back quality guarantee.

It takes a tough man to make tender chicken
breasts.

Perdue.

Giblets

60-second

Two Questions

60-second

277

Copywriters: Don Wood
Ted Kandle
Lyricists: Don Wood
Jon Silbermann
Composers: Don Wood
Jon Silbermann
Producers: Don Wood
Jon Silbermann
Production Company: MZH, Inc.
Agency: N.W. Ayer & Son, Inc., New York
Client: AT&T Long Lines

Imagine My Surprise

30-second

(MUSIC)

SONG: Imagine my surprise when I picked
up the phone to find you on it . . .
I don't think I've ever been so pleased.
Your voice so gentle and understanding,
life was suddenly undemanding,
you'll never know how much those minutes
mean . . .

la lalala lala lalala la lalala lala
lalala

ANNCR. (VO): It's surprising what a phone
call can do for someone you love. Why not
dial Long Distance and find out for yourself.

Old Time Places

60-second

Hello Sunshine

30-second

Country Blues

60-second

278

Art Director: Michael Ulick
Copywriter: Jeffrey Frey
Lyricists: Jeffrey Frey
Charles Moss
Composers: Neil Warner
Larry Levinson
Producer: Barbara Michaelson
Production Company: Warner/Levinson
Agency: Wells, Rich, Greene, Inc.
Client: Bonanza International

Eating with the Kids in the Car

60-second

(MUSIC THROUGHOUT)

SONG: Mustard on my nose
Ketchup on my clothes
Eating with the kids in the car . . .
Burgers in a sack
French fries down my back
Eating with the kids in the car . . .
These drive-ins are driving me crazy . . .
They're driving me out of my mind . . .
It's not that I'm mean or I'm lazy,
But I really wish I could find . . .
A place where a father could take his kids,
Sit down to a meal and relax . . .
And he won't have to take out a bank loan,
To pay for the tips and the tax.

ANNCR. (VO): Fathers of America, come to
Bonanza and you won't have to eat in the car.
Your kids can still have hamburgers but you
can have a steak.

Bonanza. The family restaurant even a father
could love.

The Highway Song

60-second

You've Gotta Be Rich

60-second

Radio/Campaign

279

Copywriters: Ed McCabe
George Dusenbury
Producers: Ed McCabe
George Dusenbury
Production Company: No Soap Radio
Agency: Scali, McCabe, Stoves, Inc.
Client: Volvo, Inc.

Size

60-second

ANNCR.: In many countries, the biggest-selling car is a small car. But not in Sweden. It's not that Swedes' egos are too big to stoop to a small car. It's that their bodies tend to be.

Swedish men, on an average, are two inches taller than American men. Swedish women are tall, too. That's one reason New York's biggest modeling agency goes to Sweden, more than to any other country, in search of tall, thin models.

Needless to say, this tendency for Swedes to be tall has a lot to do with the way we design cars at Volvo.

Volvos have enough leg and headroom for drivers up to six feet six and a half inches. The rear seat is wide enough for three adults. And the trunk is bigger than the trunk in big American cars.

The fact is, you just don't get to be the biggest-selling car in Sweden by building a little car.

Volvo. We build them the way we build them because we have to.

Driving

60-second

Taxes

60-second

280

Copywriter: Spencer Michlin
Lyricist: Spencer Michlin
Composer: John Hill
Production Company: Michlin & Hill, Inc.
Agency: Michlin & Hill, Inc.
Client: PepsiCo, Inc.

Put a Little Ya-hoo in your Life

60-second

(MUSIC UP)

SONG: Put a little (bing, bing) in your life
Put a little (bonk, bonk) in your life
Put a little (ding, ding)
Put a little (clang, clang)
Put a little (bong, bong)
Put a little (beep, beep)
Put a little Ya-hoo in your life
Put Mountain Dew in your life
Put a little Ya-hoo in your life

(MUSIC UNDER)

ANNCR. (VO): There's a little Ya-hoo in everyone. Lemony Mountain Dew turns it loose. Mountain Dew. With the sparkly look of lemon, and the sparkly taste of lemon. Put a little in your life!

(MUSIC UP)

SONG: Put a little (bing, bing) in your life
Put a little (bonk, bonk) in your life
Put a little (ding, ding) . . .
Put a little (clang, clang)
Put a little (bong, bong)
Put a little (beep, beep)
Put a little Ya-hoo in your life
Put Mountain Dew in your life
Put a little Ya-hoo in your life
Put Mountain Dew in your life
Put a little Ya-hoo in your life
Put Mountain Dew in your life
Put a little Ya-hoo in your life.

(MUSIC UNDER)

Basic

30-second

Jug Band

30-second

Country/Mountain Dew

30-second

281

Copywriters: Sara Bragin
Mark Yustein
Producers: Sara Bragin
Mark Yustein
Production Company: National Recording Studios
Agency: Della Femina, Travisano & Partners, Inc.
Client: Blue Nun

Happy Anniversary

60-second

ANNCR.: Stiller & Meara.

(SFX: DOOR SLAMS)

STILLER: Hi, Naomi, I'm home. Happy Anniversary.

MEARA: You remembered?

STILLER: How could I forget? It was a year ago today your mother moved out and I moved back in. How about a hug?

MEARA: Ouch. Warren, watch your hands!

STILLER: That wasn't my hands. It was my claw. I mean, it was my lobster.

MEARA: What are you talking about?

STILLER: I thought I'd surprise you and bring home your favorite food for dinner. Lobster.

MEARA: But to surprise you, I made your favorite dish. Meatloaf.

STILLER: Hey, that's great. We can have both. And what's more, I brought home a little Blue Nun.

MEARA: No wonder she's blue, it's freezing out there. Bring her inside.

STILLER: No, Blue Nun wine. See.

MEARA: But that looks like white wine. How can you drink white wine with meatloaf.

STILLER: Very simple. Blue Nun is a delicious white wine that's correct with any dish—lobster or meatloaf.

MEARA: Warren, the lobster, it's attacking the meatloaf!

STILLER: Hey, Naomi, that gives me an idea.

MEARA: Warren, you devil.

ANNCR.: Blue Nun. The delicious white wine that's correct with any dish.

Another Sichel wine imported by Schieffelin & Company, New York.

MEARA: Warren, please not in front of the lobster.

Beef Wellington

60-second

Smorgasbord

60-second

282

Copywriter: Ed McCabe
Producer: Ed McCabe
Production Company: The Mix Place
Agency: Scali, McCabe, Sloves, Inc.
Client: Barney's

Just Looking

60-second

ANNCR.: If you like to shop for clothes without being bothered by salesmen, you'll appreciate Barney's unique new "just looking" button. Our hostess will give you one at the door. When you put it on, it lets our salesmen know that you want to "just look" in peace. This leaves you free to explore every nook and cranny of Barney's 21 dens, shops, and rooms without walking around repeating over and over again "just looking," "just looking."

And at Barney's, there's plenty to look at. Men's fashions in every size and style. The famous designers of Europe and the States. Most of the big name brands. You can also relax and have a cup of coffee at our espresso bar. Check out our barber shop. Or just watch the grapes grow in our glass-enclosed garden.

Come to Barney's and look around. As long as you wear the "just looking" button, we'll treat you like you're not even here. Barney's. 7th Avenue and 17th Street. We know you go out of your way to get here. We've got to pay you back.

Rainmaker Room

60-second

How to Get to Barney's

60-second



Radio/Campaign

283

Art Director: George Lois
Copywriter: Ron Holland
Lyricist: Frank Gehrecke
Composer: Claiborne Richardson
Producer: Ed Murphy
Production Company: Famous Commercials
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates

Ma Bell's

60-second

(MUSIC IS BOUNCY JAZZ) TWO VERSIONS
—ONE MAN, ONE WOMAN ON PIANO

SONG: Hello—Hello—Hello—Hello—Hello
—Ma Bell's restaurant! Everybody's talkin'
to—everybody's walkin' to Ma Bell's—Ma
Bell's the most harmoniest, telephoniest spot
in town.

Everybody's night and day over Shubert Alley
way, at Ma Bell's—Ma Bell's. They all love
meetin' there, drinkin' and the eatin' where?
At Ma Bell's. Why you can head right for a
table—or the long long distance bar—there's
a phone on every table—where you can call
your wife and tell her where you are.
Drop around and have a ball, need a drink
and make a call at Ma Bell's—Ma Bell's. The
newest, brightest, light right off of Broadway.
The fun and food and phones galore—
Shubert Alley way—

At Ma Bell's, at Ma Bell's, at Ma Bell's—Ma
Bell's—Ma Bell's—Ma Bell's . . .

ANNCR. (VO): Ma Bell's—at Shubert Alley . . .
45th Street—West of Broadway . . .

Spats/Man

60-second

Spats/Woman

60-second

284

Copywriter: Evan Stark
Producer: Christopher Hall
Production Company: Six West Recording
Agency: Doyle Dane Bernbach Inc.
Client: Mobil Oil Corporation

Dirt Sings

60-second

ANNCR.: Every car engine has an enemy.
Dirt . . .

MR. DIRT: I'm dirt . . . I'm dirt . . . and it's car
engines I love to hurt.

I try to make them stall and stutter and
stop . . . And if I do . . . what can you do . . .
ha . . . you can't even call a cop . . . you can't
arrest dirt . . . And I'm dirt . . . I'm dirt . . . I'm
filthy, rotten dirt . . . I'll try to make your
engine whine and whimper and yelp and cry
for help . . . I'm dirt . . . ha, ha . . . I'm dirt . . .
ha, ha . . . I'm dirt . . .
and one more time . . .

I'm not good for your carburetor . . . cause
I'll try to get it sooner or later . . . I'm no
good for your engine my friend . . . Cause I
don't bow and I don't bend. I'm just no good
. . . on your car I'm rough . . . and if you
don't like it that's just tough . . . Cause you
can have trouble when I'm around . . . and
when I'm around, I am around . . . I'm dirt . . .
ha, ha . . . I'm dirt . . . ha, ha . . . I'm dirt.
And one more time I'm no good for your
carburetor . . .
Cause . . .

(FADE OUT)

ANNCR.: But dirt has an enemy, too.
Mobil Detergent Gasoline.
Mobil fights dirt to help keep your engine
clean and to help your car run smoothly . . .
Mobil Detergent Gasoline—it hates dirt.

Dirt Waxes Poetic

60-second

Driving Game

60-second

285

Copywriter: Arthur Einstein Jr.
Producer: Laurie Kahn
Production Company: Cinema Sound
Agency: Lord, Geller, Federico, Peterson Inc.
Client: The New Yorker Magazine

Kicks and Screams

60-second

MOELING: I'm John Moeling, Corporate and Financial Advertising Manager of *The New Yorker Magazine*. Most corporate advertising gets into print over the kicks and screams of the top management. Somebody gives them a bill of goods about how they have to say something warm and pleasant about their companies and they sort of go along with it, but they're not really thrilled because unfortunately advertising is considered to be a direct reduction of the bottom line. So what they'll do is write a long story about their corporation and what it does, then at the bottom they'll say write for our annual report. Then after several weeks they count up the number of requests they've gotten and rate media on a cost per inquiry basis. We lose more often than we win on this basis. The sort of portfolio that they want to interest is not the portfolio that's going to take up its pencil and write in for an annual report. It will do one of two things, it will call its broker and say send me one or it will call its broker and say, why in God's name do I have to read about this company in *The New Yorker*?

Little Shop

60-second

Interviewed in Hong Kong

60-second

TV / Single / :30 or under

286

Art Director: Henry Holtzman
Copywriter: Larry Spinner
TV Director: Melvin Sokolsky
TV Producer: Linda Mevorach
Production Company: Sokolsky Films
Agency: Young & Rubicam International, Inc.
Client: Dr. Pepper



Candy Store

30-second

SCENE IS TYPICAL URBAN NEIGHBORHOOD CANDY STORE WITH ALL THE LOCAL COLOR, NOISE, ACTIVITY WITH PEOPLE COMING IN AND OUT. CITY SOUNDS ARE HEARD. CAMERA COMES IN ON CANDY STORE LADY. (SHE IS A 'RECOGNIZABLE' TYPE BECAUSE OF HER ACCENT AND HER DIRECTNESS)

CANDY STORE LADY: The first time a salesman came into my candy store to sell me Dr. Pepper, I told him to go take a walk. Then all of a sudden my customers start asking me for Dr. Pepper, Dr. Pepper. So I called the salesman and said, "Morris, bring back the Dr. Peppers." I thought it was another cola. But it's got an altogether different taste. Better, if you ask me. So now I got a big seller on my hands. Who knew?

('CANDID' TOUCH AT FINISH INCLUDES CUSTOMER WAVING INTO LENS. TRYING TO GET INTO PICTURE)

287

Art Director: Julio Dilorio
Copywriter: Gene Case
TV Director: Barry Brown
TV Producer: Barbara Fine
Production Company: Brillig Productions Inc.
Agency: Case & McGrath, Inc.
Client: The Mennen Company



Japanese
30-second

CLERGYMAN IN BATHROOM

ANNCR. (VO): America wakes up
with Skin Bracer . . .

(MUSIC)

CLERGYMAN SLAPS HIMSELF

CLERGYMAN (ON CAMERA):
Thanks. I needed that.

SKIN BRACER BOTTLE

ANNCR. (VO): Skin Bracer is the
morning after-shave. Its skin-tightener
and chin-chillers wake you up like a
cold slap in the face . . .

DISSOLVE TO JAPANESE IN
BATHROOM

ANNCR. (VO): and now, the world
discovers Bracer . . .

JAPANESE SLAPS HIMSELF

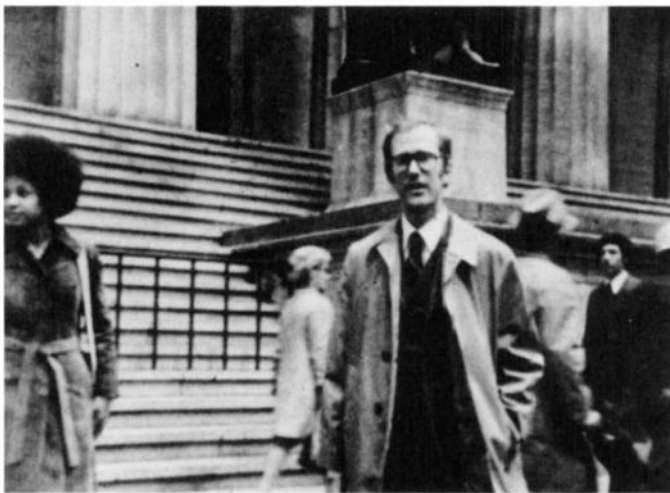
JAPANESE (ON CAMERA): Domo.
Sorega Hitsuyodattanose.

SUBTITLE: "Thanks. I needed that."

TV/Single/:30 or under

288

Art Director: Mike Withers
Copywriter: Barry Greenspan
TV Director: Bill Alton
TV Producer: Dave De Vries
Production Company: Alton-Melsky
Agency: DKG Inc.
Client: Dollar Savings Bank



Stocks

30-second

OPEN ON MAN WALKING DOWN
WALL STREET SPEAKING TO
CAMERA AS HE WALKS

MAN: In 1955 I took five thousand
dollars and put it into the stock
market. By '59 I had myself around
seven thousand bucks.

STOPS AT HOT DOG STAND

By '62 it was down to around four
thousand.

But . . . by 1969 I was right back up
to seven and a half.

Now? I'm just about where I started,
give or take a few hundred.

Mostly take, I guess.

There's got to be a better way.

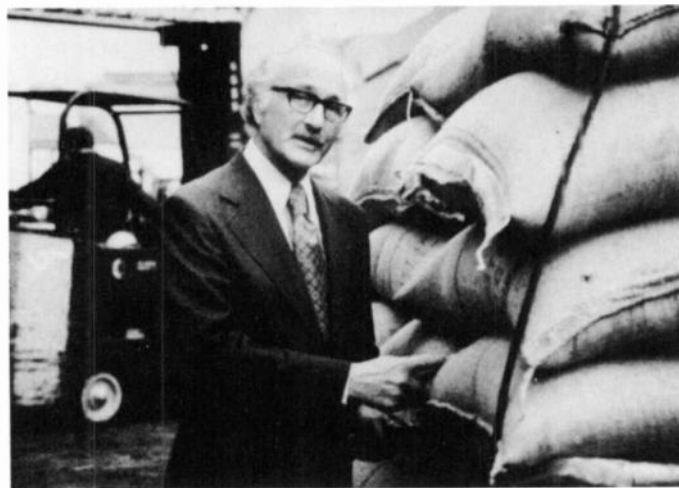
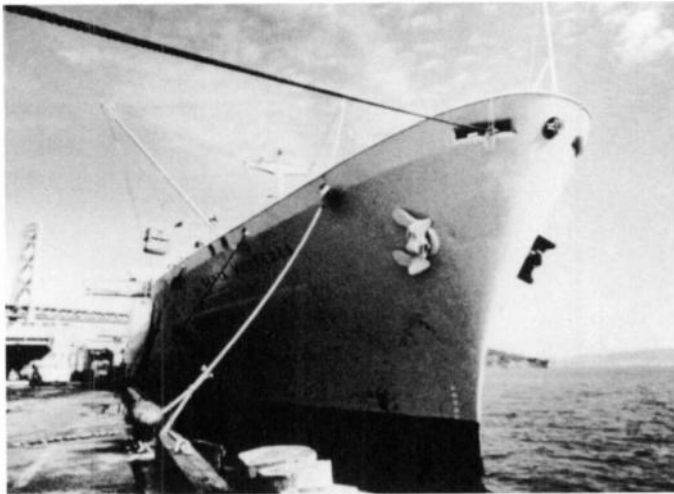
URNS AND WALKS AWAY

ANNCR. (VO): Dollar Savings Bank.
Maybe we're the better way.

SUPER: DOLLAR SAVINGS BANK
The better way.

289

Art Director: Mas Yamashita
Copywriter: Elizabeth Hayes
TV Director: Harry Hamburg
TV Producer: Mel Kane
Production Company: McGraw-Hill Pacific Productions
Agency: Doyle Dane Bernbach Inc.
Client: Hills Bros. Coffee, Inc.



On the Docks
30-second

OPEN ON BEAN BUYER ON THE SAN FRANCISCO DOCKS. BAGS OF COFFEE BEANS ARE BEING DUMPED IN SLING FROM SHIP

CUT TO BEAN BUYER. BAGS ARE JUST FINISHING BEING LOWERED IN FRONT OF HIM. HE HOLDS A BAG CUTTING BEAN SCOOPER

BEAN BUYER: As the bean buyer for Hills Bros. I'm here to make sure we get what we pay for.

CUT TO SCOOPER CUTTING INTO BAG AND SCOOPING OUT BEANS. EXAMINES BEANS

The Hills family is very picky about the beans they put in their coffee. They have been for nearly 100 years.

BACK TO MEDIUM SHOT OF BEAN BUYER

Last year about a million pounds of beans didn't make it from here . . . to there.

GESTURES TOWARD HILLS BROS. PLANT BEHIND HIM

The Hills family rejected them right on the spot. I had to turn them over to a coffee broker.

BUYER MOVES AROUND BAGS AND LEANS ON THEM

And he sold them to somebody else.

MEANINGFUL LOOK TO CAMERA

ANNCR. (VO): When your own name is on the can . . . you're very picky about what goes inside.

CLOSE UP OF PRODUCT
PULL BACK TO SHOW ENTIRE CAN

TV/Single/:30 or under

290

Art Director: Kathe Mooslie
Copywriter: John Annarino
TV Director: Jack Desort
TV Producer: James Grumish
Production Company: Desort and Sam Productions, Inc.
Agency: Doyle Dane Bernbach Inc.
Client: Jack-in-the-Box



Rodney Rides Again

30-second

RODNEY SEATED WITH JUMBO JACK IN FRONT OF HIM. MAN IS OFF CAMERA

MAN: Hi, haven't I seen you on TV before?

RODNEY SPEAKS TO MAN, STILL OFF CAMERA

RODNEY: Yeah.

MAN: What's your name?

RODNEY: Rodney.

MAN: Rodney what?

RODNEY: Rodney Allen Rippy.

MAN: What's that in front of you?

RODNEY: A Jumbo Jack.

MAN: A Jumbo Jack?

RODNEY: From Jack-in-the-Box.

MAN: Did you ever get a bite out of it?

RODNEY: It too big a eat.

MAN: Think you'll be able to get a bite now? Give it a try Rodney.

RODNEY BITES INTO JUMBO JACK

Tell us how you like it.

RODNEY POINTS TO HIS MOUTH AS IF TO SAY HE CAN'T TALK WITH HIS MOUTH FULL

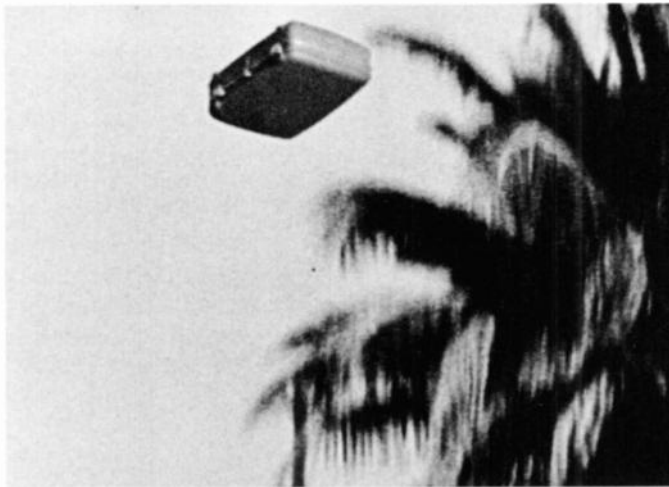
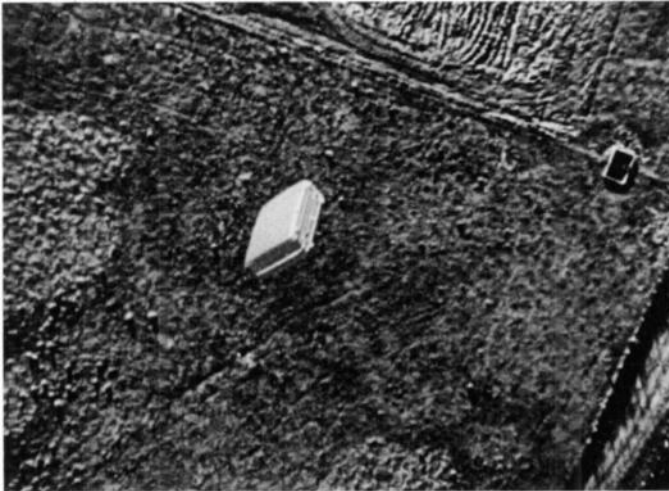
RODNEY: I can't, I got . . .

(SFX: LAUGHTER)

SUPER: THE JUMBO JACK AT JACK-IN-THE-BOX

291 Gold Award

Art Director: Roy Grace
Copywriter: Marcia Bell Grace
Designer: Roy Grace
TV Directors: Roy Grace
Bob Gaffney
TV Producer: Susan Calhoun
Production Company: Lofaro & Associates
Agency: Doyle Dane Bernbach Inc.
Client: American Luggage Works



Flying

30-second

OPEN ON SUITCASE FALLING OUT OF UNSEEN HELICOPTER

SUPER: SLOW MOTION PHOTOGRAPHY

(SFX THROUGHOUT: WIND WHIRLING)

SLOW MOTION SHOTS (FROM GROUND) OF SUITCASE TUMBLING THROUGH THE SKY

MAN: What would you call a suitcase . . .

SUITCASE STILL FALLING

that could fall five hundred and fifty feet . . .

and survive twenty-two out of twenty-six times?

SUITCASE LANDS ON THE GRASS (SFX: CRASH AS LANDS) SUITCASE BOUNCES, THEN SETTLES

WOMAN: Fantastic!

MAN: No. American Tourister.

SUPER: AMERICAN TOURISTER FROM \$20

TV/Single/:30 or under

292

Art Director: Sam Scali

Copywriter: Dan Bingham

TV Director: Franta Herman

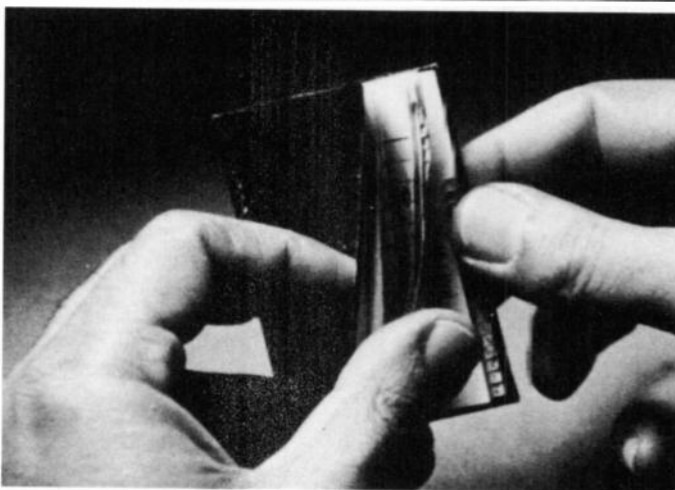
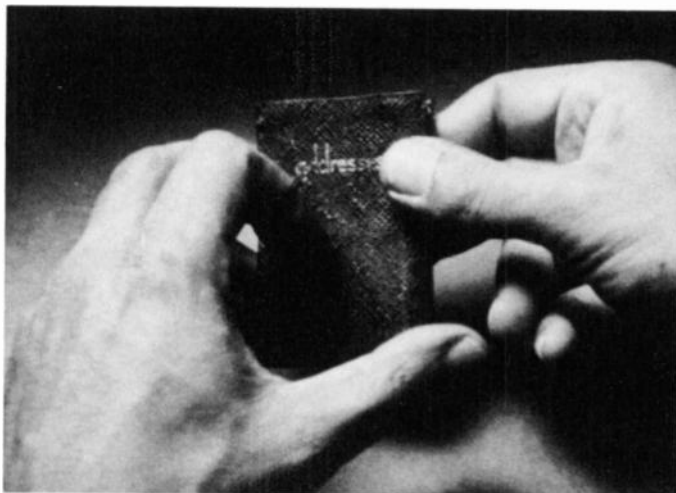
TV Producers: Sam Scali

Dan Bingham

Production Company: Televideo Productions

Agency: Scali, McCabe, Sloves, Inc.

Client: WCBS-TV



Little Black Book

30-second

SHOT OF TYPICAL, SLIGHTLY WORN, LITTLE BLACK ADDRESS BOOK

ANNCR. (VO): This little book contains the names of 24 stool pigeons . . .

CAMERA MOVES IN ON HANDS PICKING UP BOOK

12 power brokers, and innumerable informants.

HANDS BEGIN TO OPEN BOOK

All of them on a first-name basis with Chris Borgen . . .

CU OF BOOK HELD OPEN SHOWING NAMES AND PHONE NUMBERS

WCBS-TV News Crime Reporter.

CU OF FINGERS TURNING PAGES

So when Borgen wants to get all the facts behind a crime story . . .

all he has to do . . .

is let his fingers do the walking . . .

SUPER OVER BOOK: TO STAY INFORMED, YOU HAVE TO KNOW INFORMERS

through his little black book.

SUPER: THE 6 & 11 O'CLOCK REPORT ON WCBS-TV

ANNCR. (VO): See Chris Borgen weeknights on the 6 and 11 O'Clock Report.

293

Art Director: Sam Scali

Copywriter: Dan Bingham

Cameraman: Steve Horn

TV Director: Steve Horn

TV Producers: Sam Scali
Dan Bingham

Production Company: Horn/Griner Productions

Agency: Scali, McCabe, Sloves, Inc.

Client: WCBS-TV



Day Off

30-second

DOORMAN PUSHING CART WITH
NEWSPAPERS DOWN APARTMENT
BUILDING HALLWAY

DOORMAN: Keane . . . Hultgren.

STOPS AT JIM JENSEN'S
APARTMENT, STARTS DROPPING
NEWSPAPERS BY THE DOOR

Jensen, Jensen, Jensen, Jensen . . .

ANNCR. (VO): When Jim Jensen of
WCBS-TV News relaxes on his day off,
he relaxes by doing what he enjoys the
most. Reading about the news.

In fact, even when it is not his day off,
he does what he enjoys the most.
Telling you about the news.

JENSEN STEPS OUT OF HIS
APARTMENT AND PICKS UP THE
NEWSPAPERS

ANNCR. (VO): See Jim Jensen
weeknights on the 6 and 11 O'Clock
Report.



TV/Single/:30 or under

294

Art Director: Sam Scali

Copywriter: Ed McCabe

TV Director: Franta Herman

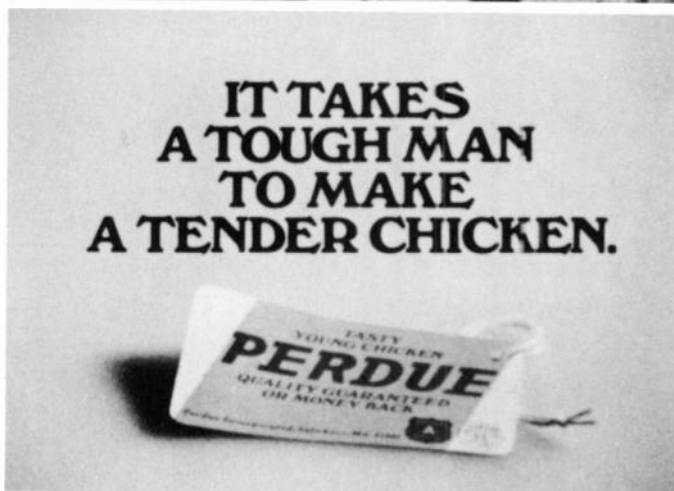
TV Producers: Sam Scali

Ed McCabe

Production Company: Televideo Productions

Agency: Scali, McCabe, Sloves, Inc.

Client: Perdue Farms, Inc.



Hot Dogs

10-second

FRANK PERDUE IN FRONT OF A BUTCHER SHOP WINDOW

FRANK PERDUE: My tasty young Perdue chickens cost less per pound, than *hot dogs!*

Than *hot dogs!*

Boy, that really galls me.

SUPER: IT TAKES A TOUGH MAN TO MAKE A TENDER CHICKEN

295

Art Director: Sam Scali

Copywriter: Ed McCabe

TV Director: Franta Herman

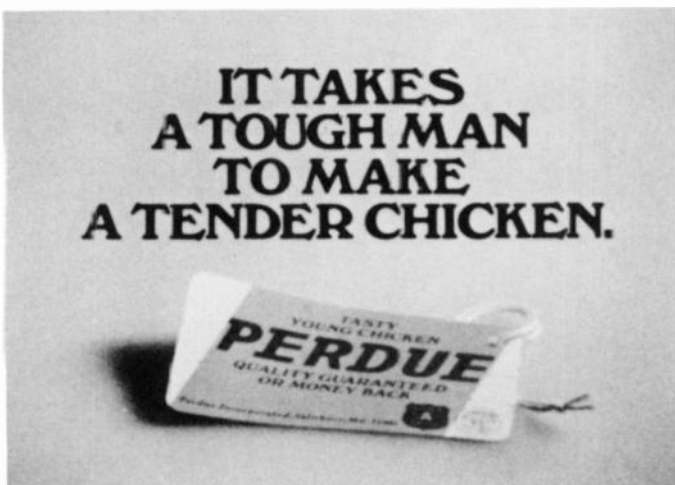
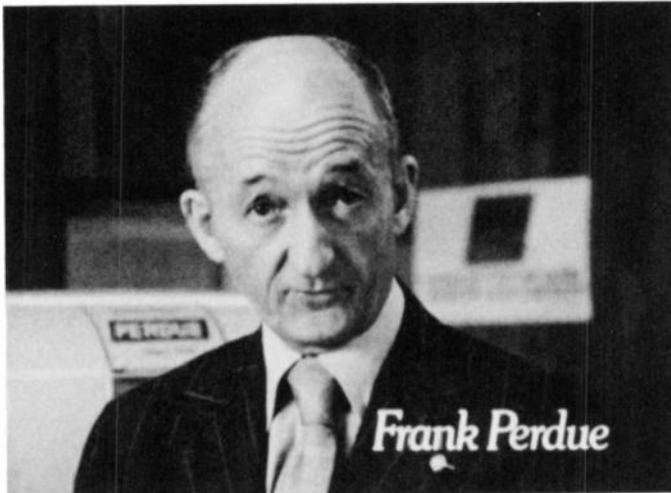
TV Producers: Sam Scali

Ed McCabe

Production Company: Televideo Productions

Agency: Scali, McCabe, Sloves, Inc.

Client: Perdue Farms, Inc.



Shape Up Folks

30-second

OPEN: FRANK PERDUE IN BUTCHER SHOP

FRANK PERDUE: My fresh young chickens are one of the best sources of protein there is.

(SFX)

SHOW CHICKENS IN BIN

PERDUE: And they have fewer calories . . .

CUT TO WAIST-HIGH SHOT OF HEFTY WOMAN SHOPPER

and less saturated fat than any red meat.

VOICE IN STORE: Give me a bunch of those.

CUT TO HOT DOGS, THEN BACK TO PERDUE AT COUNTER WITH SHOPPERS

PERDUE: It's pretty obvious to me that a lot of people aren't aware of that.

C'mon folks, shape up! Start eating more of my chickens.

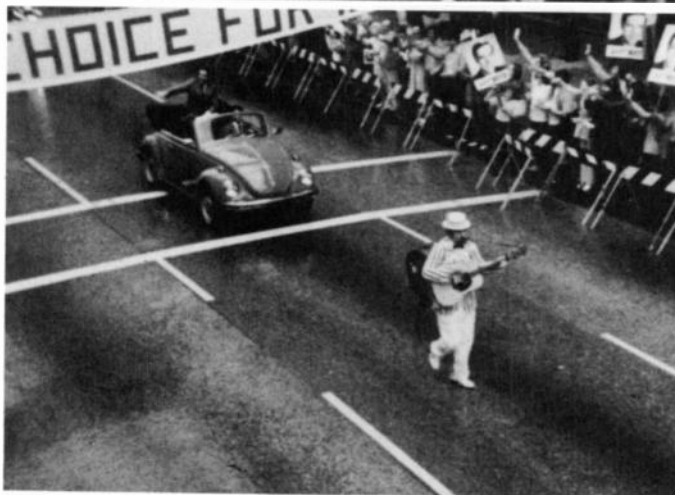
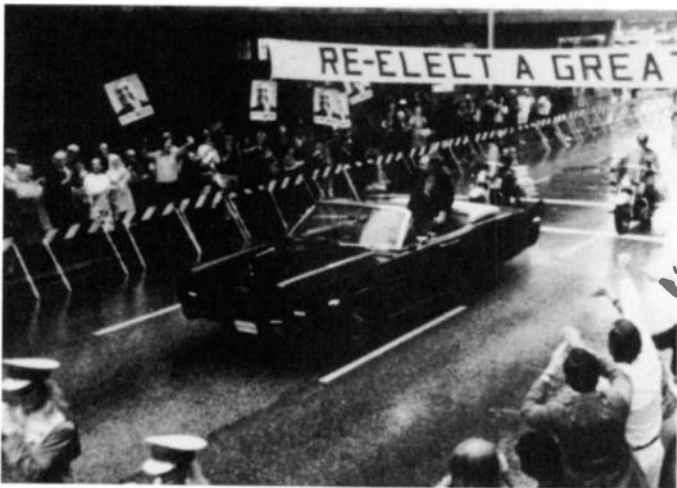
(SFX)

SUPER: IT TAKES A TOUGH MAN TO MAKE A TENDER CHICKEN

TV/Single/:30 or under

296

Art Director: Joe Gregorace
Copywriter: Edward Smith
Designer: Charles Piccirillo
TV Director: Andy Jenkins
TV Producer: Jerry Gold
Production Company: Jenkins-Covington
Agency: Doyle Dane Bernbach Inc.
Client: Volkswagen of America



Vote

30-second

IT'S A STREET SCENE. THERE IS A HIGH SCHOOL MARCHING BAND . . . PEOPLE JAM THE SIDEWALKS ON BOTH SIDES. A BANNER HANGS ACROSS THE STREET. IT'S A TOWN ELECTION

(SFX: CROWDS CHEERING, NOISE-MAKING, MARCHING BAND MUSIC)

MARCHING BAND COMES DOWN STREET FOLLOWED BY FANCY CONVERTIBLE. INSIDE SITS MAN WHO LOOKS LIKE 'INCUMBENT' (WAVING)

ANNCR. (VO): This is a very fancy limousine convertible. The most expensive you can buy.

(SFX: MUSIC, CROWD NOISES UNDER)

SAME VIEW OF STREET WITH TOWNSPEOPLE REVEALS ONE-MAN MARCHING BAND WALKING. HE IS DRUMMING, PLAYING GUITAR, KAZOO

(SFX: SAME MUSIC AND NOISES UNDER)

VOLKSWAGEN COMES INTO VIEW
ANNCR. (VO): This is a Volkswagen Convertible. The least expensive four-passenger convertible you can buy. . . . Now . . . which man would you vote for?

(SFX: BIG CROWD NOISES UNDER)

297

Art Director: Reinhold Schwenk
Copywriter: Lore Parker
Designer: Reinhold Schwenk
Cameraman: Lou Addams
TV Director: Tony Lover
TV Producer: Barbara Cowan
Production Company: D.S.I.
Agency: Doyle Dane Bernbach Inc.
Client: Sony Corporation



18,000 Hours
30-second

(SFX OF TELEVISION PROGRAM)
YOUNG MAN INTENTLY WATCHING
TV. ALL SEEN FROM TV'S-EYE-VIEW
CAMERA SLOWLY BEGINS A 180
DEGREE TURN AROUND THE MAN

ANNCR. (VO): Jim Rogers, Transmitter
Supervisor. . . .

NOW WE SEE MAN IN PROFILE

. . . . for Channel 40 in Sacramento,
California

CONTINUE TURN. NOW WE SEE THE
SONY TRINITRON HE IS WATCHING

. . . . has played this Sony Trinitron for
18,000 hours.

NOW WE LOOK OVER HIS
SHOULDER SQUARELY AT THE SET

That's the same as if *you* in your
home, played it four hours a day for
12 years.

MOVE IN OVER HIS SHOULDER FOR
CLOSER LOOK AT SET

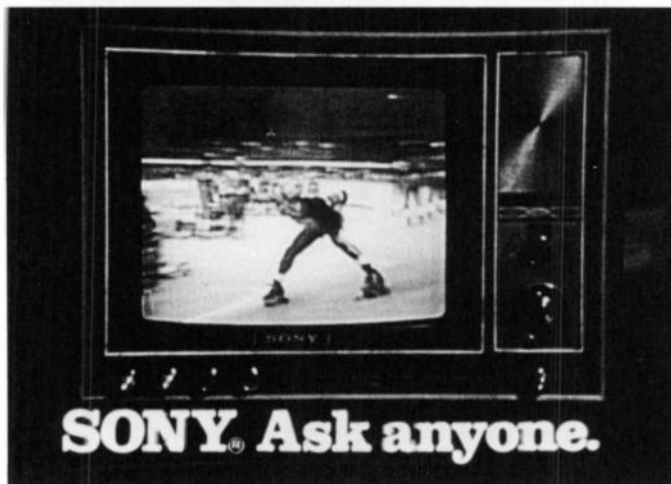
18,000 hours—and still going strong!

EXTREME CLOSE-UP

Sony. Ask Jim Rogers.

SUPER: SONY. ASK ANYONE

Ask anyone.



TV/Single/:30 or under

298 Silver Award

Art Director: Bernie Vangrin

Copywriter: Ray Werner

Cameraman: Andy Jenkins

TV Director: Andy Jenkins

TV Producers: Bernie Vangrin

Ray Werner

Production Company: Jenkins/Covington

Agency: Ketchum, MacLeod & Grove, Pittsburgh

Client: C&P Telephone



Margie Schumaker

30-second

OPEN ON TWO GUYS IN TELEPHONE BOOTHS WHICH ARE STANDING SIDE-BY-SIDE. FRED FUMBLES WITH A BIT OF CRUMPLED PAPER. DIALOGUE SLIGHTLY OVERLAPS BETWEEN CONVERSATIONS.

FRED: Hello Operator, I'm looking for the number of a Margie Shumaker.

AT THE SAME TIME, BOB IS LEAFING THROUGH THE DIRECTORY, RUNNING HIS FINGER DOWN A PAGE . . . PUTS A DIME IN THE PHONE, DIALS THE NUMBER

BOB: Shumaker, Shumaker, Margie Shumaker.

FRED: Well, could be a U or an O.

BOB: Jefferson Street.

FRED: On Jackson Street. Oh, I'm sorry that's Jefferson Street. What, what was that . . . 555-26. . . Thank you very much.

FRED WRITES DOWN NUMBER

(SFX: DIALING SOUND)

FRED DIALS THE NUMBER AS BOB BEGINS TALKING TO HER

BOB: Hello Margie. Big Bob here. Uh, the fellow from the party in the brown sweater. (LAUGH) Yeh, how could you forget. Hey listen, ah, how you doin'?

(SFX: FRED GETS BUSY SIGNAL)

SUPER: Look it up yourself. It's faster.

299

Art Director: Ron Barrett
Copywriter: David Altschiller
TV Director: Jacques Lemoine
TV Producers: Paul Wollman
David Altschiller

Client: Fiat
Agency: Carl Ally Inc.



Fiat 126
30-second

(MUSIC THROUGHOUT)
OPEN SHOT OF ARCH IN EUROPEAN CITY

SHOW DIFFERENT CITIES AND TRAFFIC CRUNCH IN EACH THROUGHOUT

ANNCR. (VO): We took a good hard look at what city driving is really like and we made the new Fiat 126.

ONE SHOT SHOWS STOPPED TRAFFIC

MORE JAMMED TRAFFIC (COP TRYING TO MAKE IT WORK)

(SFX: HONKING HORNS, VOICES, TEMPERS FLARING)

MORE SCENES OF INTERSECTIONS HOPELESSLY TIED UP

ORANGE FIAT SMOOTHLY ENTERS WENDS WAY THROUGH CARS

It's smaller outside than almost any other car for handling

FIAT DRIVING IN BETWEEN TWO BUSES

But it's very large inside for handling people

FIAT PULLS UP TO CURB AND FOUR BUSINESS MEN GET OUT OF THE SMALL CAR

If you live in the city should you drive the city car? The Fiat 126.

SUPER: Fiat 126
The City Car

TV/Single /:30 or under

300

Art Director: Roy Grace
Copywriter: Evan Stark
Designer: Roy Grace
TV Director: Howard Zieff
TV Producer: Susan Calhoun
Production Company: Zieff Films
Agency: Doyle Dane Bernbach Inc.
Client: Mobil Oil Corporation



Mr. Dirt's Bag of Tricks

30-second

DIRT IN DARK GARAGE (SMIRKING)

ANNCR. (VO): Every car engine has an enemy—dirt.

DIRT MOVES TO CAR

DIRT: If I have my way, this engine could stall.

DIRT GOES TO WORK INSIDE MOTOR

DIRT: I won't give it a little, I'll give it my all.

REALLY AT IT NOW

DIRT: I'll glob it and gook it with sludge and with grime.

STORM OF DIRT RISES FROM ENGINE

DIRT: What I'll do to this engine's worse than a crime!

ADDS BAG OF MORE DIRT

Yes, engines are what I love to hurt . . . that's why they call me Mr. Dirt.

SHOT DISSOLVES INTO GASOLINE WHIRLING AROUND IN WASHING MACHINE EFFECT

ANNCR. (VO): But dirt has an enemy. Mobil Detergent Gasoline.

PULL AWAY. CIRCLE TURNS INTO RED "O" OF MOBIL

Mobil hates dirt.

301

Art Director: Guy Noerr
Copywriter: Richard De Pascal
TV Director: Dom Rossetti
TV Producer: Dom Rossetti
Production Company: Z Productions
Agency: Young & Rubicam International, Inc.
Client: Dr. Pepper



Lifeboat
30-second

EIGHT SHIPWRECKED PEOPLE IN A LIFEBOAT, EXHAUSTED AND THIRSTY

COWARD: It's been nine days since the ship went down.

YOUNG HUSBAND: Excuse me . . . is there anything left.

LEADER: Some salted peanuts . . . and one bottle of Dr. Pepper.

COWARD: (PANICS, GETS HYSTERICAL) One bottle. . . is that all there's left to drink!! It's not going to be enough!!

OTHERS HAVE TO RESTRAIN HIM.

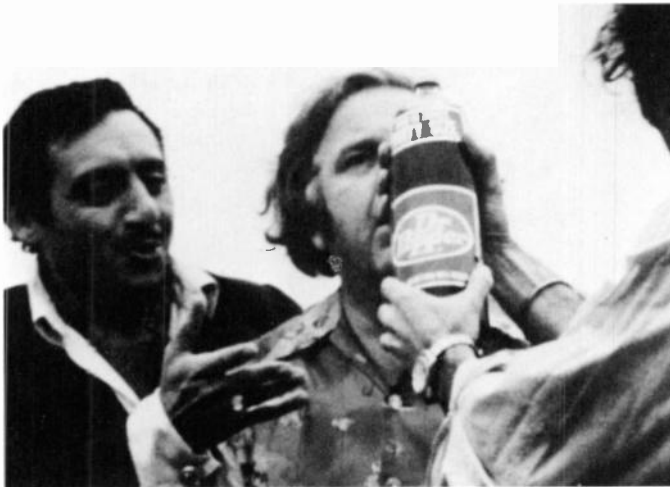
LEADER: *Look!* . . . look at the size of this bottle . . . tadah . . .

HOLDS UP DR. PEPPER 48-OZ. BOTTLE. LEADER POURS AS DEPRESSED CREW TURNS INTO PARTY MOOD

(MUSIC) THEY START DANCING

ANNCR. (VO): Dr. Pepper's new 48-oz Party-Size Bottle. It's economical, resealable and just one bottle takes care of everybody.

SUPER: DR. PEPPER PARTY-SIZE BOTTLE



TV/Single/:30 or under

302

Art Director: Alan Chalfin
Copywriter: Dick Tarlow
TV Director: Jeff Metzner
TV Producer: Ray Lofaro
Production Company: Lofaro & Associates
Agency: Sacks, Tarlow, Rosen, Inc.
Client: Cricketeer



Doubleknit Flannel Suit
30-second

OPEN ON MAN IN GRAY FLANNEL SUIT SITTING IN LOTUS POSITION

ANNCR. (VO): Cricketeer brings you peace of body.

MAN CHANGES TO A DIFFERENT YOGA POSITION. HE CONTINUES TO TAKE DIFFERENT INTRICATE POSITIONS THROUGHOUT (EXPRESSIVE OF A 'CRICKET')

A Cricketeer suit is so flexible, you can do anything in it you can do out of it. Without it losing its shape or even wrinkling. Because we believe a man should feel relaxed even in a suit, we'll give you a guidebook to yoga. The book will give you peace of mind.

CU OF MAN WITH HEAD BOWED AND HANDS IN PRAYER POSITION

Our suit will give you peace of body.

SUPER: CRICKETEER
(NAME OF STORE)

303

Art Director: Julio Dilorio
Copywriter: Gene Case
TV Director: Barry Brown
TV Producer: Barbara Fine
Production Company: Brillig Productions
Agency: Case & McGrath, Inc.
Client: The Mennen Company



Joe Frazier
30-second

VALET AND MILLIONAIRE IN
LUXURIOUS BATH

ANNCR. (VO): America wakes up with
Skin Bracer . . .

(MUSIC)

(SFX: SLAP! SLAP!) VALET SLAPS
MILLIONAIRE.

MILLIONAIRE (ON CAMERA): Thanks.
I needed that.

DISSOLVE TO SKIN BRACER
BOTTLE

ANNCR. (VO): If you need waking up,
slap on some Bracer. Its skin-
tightener and chin-chillers . . . can
help you . . . come out smokin' . . .

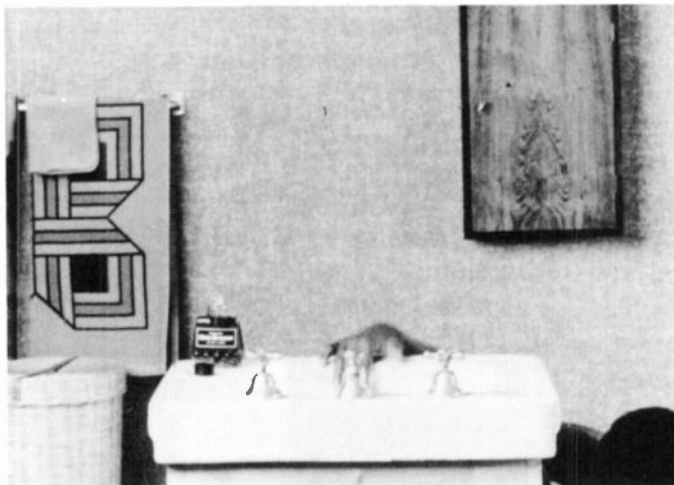


JOE FRAZIER AT SINK. SLAPS
HIMSELF OUT OF PICTURE
ENTIRELY

(SFX: SLAP! THUMP!)

FRAZIER'S HAND GROPEs FOR
EDGE OF SINK

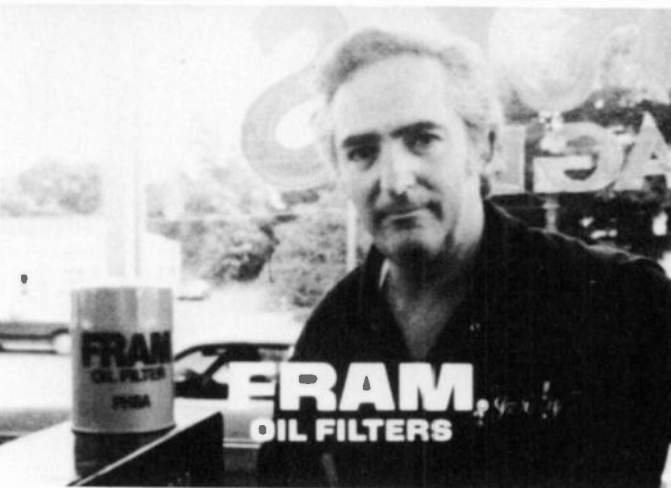
FRAZIER (OFF-CAMERA): Thanks.
I needed that.



TV/Single/:30 or under

304

Art Director: Joe Genova
Copywriter: Jim Symon
TV Director: Barry Brown
TV Producer: John Fongler
Production Company: Brillig Productions
Agency: Kurtz & Symon, Inc.
Client: Fram Corporation



Cash Register

30-second

(SFX: RING CASH REGISTER)

CUSTOMER LEAVES GARAGE OFFICE. GARAGE OWNER SEATED BEHIND DESK GESTURES AT CUSTOMER OUTSIDE. YOU CAN SEE CUSTOMER THROUGH GLASS AS HE WALKS DEJECTED

GARAGE OWNER: That poor guy's just paid me \$200.00 for a ring job. \$200.00.

HE SWIVELS IN CHAIR, TAKES FRAM OIL FILTER FROM DISPLAY

This is a Fram oil filter. About \$4.00.

OUTSIDE CUSTOMER HAS OPENED HOOD AND SLAMMED IT

OWNER: If he'd paid me \$4.00 when he had his oil changed, chances are he wouldn't be paying me 200 bucks now.

PUTS FRAM OIL FILTER CAN NEXT TO CHECK. BY NOW CUSTOMER HAS GOTTEN INTO CAR

The choice is yours. You can pay me now. Or . . .

(CASH REGISTER BELL RINGS AGAIN AS HE PUTS CHECK IN)

pay me later.

CUSTOMER IS SEEN DRIVING OFF

SUPER: FRAM OIL FILTERS

305

Art Director: Roy Grace

Copywriter: Evan Stark

Designer: Roy Grace

Cameramen: Ed Rosson

Chuck Roscher

TV Director: Howard Zieff

TV Producer: Susan Calhoun

Production Company: Zieff Films

Agency: Doyle Dane Bernbach Inc.

Client: Mobil Oil Corporation



Mr. Dirt's Underground Garage
30-second

OPENS ON STAIRCASE

(SFX)

DOOR OPENS AND SMILING MR. DIRT DANCES DOWN STAIRS

ANNCR. (VO): Every car engine has an enemy—dirt.

DIRT PRANCES AROUND CARS DURING ENTIRE SEQUENCE, BANGING ON TOP OF HOODS, GENERALLY WHOPPING IT UP

DIRT: I'm dirt! I'm dirt! And it's car engines I love to hurt.

(SFX)

I try to make them stall and stutter and stop, and if I do, what can you do? Ha! You can't even call a cop.

HE APPEARS COMING OUT FROM ENGINE AS HOOD LIFTS

I try to make your engine whine and whimper and yelp and cry for help.

WALKS TOWARD ROWS OF CARS

I'm dirt! Ha-Ha! I'm dirt!

SHOT DISSOLVES INTO GASOLINE WHIRLING AROUND IN WASHING MACHINE EFFECT

ANNCR. (VO): But dirt has an enemy, Mobil Detergent Gasoline.

PULL AWAY. CIRCLE TURNS INTO RED "O" OF MOBIL

Mobil hates dirt!



TV/Single/:30 or under

306

Art Director: Mark Ross
Copywriter: Brendan Kelly
Cinematographer: Glen Kirkpatrick
TV Director: Rick Levine
TV Producer: Mark Ross
Production Company: Wylde Films
Agency: Ogilvy & Mather Inc.
Client: American Express Travelers Checks



Purse Snatcher

30-second

SCENE IS A CROWDED STREET.
NOTHING UNUSUAL

ANNCR. (VO): You are about to
witness a crime.

CLOSE UP

Two women on vacation . . . and
carrying a lot of money.

SLOW MOTION: SUDDENLY A MAN
MOVES IN FAST, TAKES PURSE

WOMAN: Oh, stop that man . . .

SCENE OF MAN RUNNING AMIDST
CONFUSED CROWD

WOMAN: Hey, somebody stop him.

HE IS LOST AND GONE (CAMERA
GOES BACK TO NORMAL SPEED)

ANNCR. (VO): Protect your vacation.
Instead of cash carry American
Express Travelers Checks.

BACK TO CROWD ON STREET

If they're ever stolen or lost, you can
get them replaced—usually on the
same day.

CU CHECKS

SUPER: American Express Travelers
Checks. Because it could happen to
you.

TV/Campaign/:30 or under

307

Art Director: Roy Grace

Copywriter: Evan Stark

Designer: Roy Grace

Cameramen: Ed Rosson

Chuck Roscher

TV Directors: Howard Zieff

Dick Lowe

TV Producer: Susan Calhoun

Production Companies: Zieff Films

Gomes Lowe, Inc.

Agency: Doyle Dane Bernbach Inc.

Client: Mobil Oil Corporation



Mr. Dirt's Bag of Tricks

30-second

DIRT IN DARK GARAGE (SMIRKING)

ANNCR. (VO): Every car engine has an enemy—dirt.

DIRT MOVES TO CAR

DIRT: If I have my way, this engine could stall.

DIRT GOES TO WORK INSIDE MOTOR

DIRT: I won't give it a little, I'll give it my all.

REALLY AT IT NOW

DIRT: I'll glob it and gook it with sludge and with grime.

STORM OF DIRT RISES FROM ENGINE

DIRT: What I'll do to this engine's worse than a crime!

ADDS BAG OF MORE DIRT

Yes, engines are what I love to hurt . . . that's why they call me Mr. Dirt.

SHOT DISSOLVES INTO GASOLINE WHIRLING AROUND IN WASHING MACHINE EFFECT

ANNCR. (VO): But dirt has an enemy. Mobil Detergent Gasoline.

PULL AWAY. CIRCLE TURNS INTO RED "O" OF MOBIL

Mobil hates dirt.



Mr. Dirt's Bi-plane

30-second

Mr. Dirt's Underground Garage

30-second



TV/Campaign/:30 or under

308

Art Director: Sam Scali

Copywriter: Dan Bingham

TV Directors: Joe DeVoto

Franta Herman

TV Producers: Sam Scali

Dan Bingham

Production Companies: Richards & Myers Films

Televideo Productions

Horn/Griner Productions

Agency: Scali, McCabe, Sloves, Inc.

Client: WCBS-TV



Boys in the Back Room

30-second

OPEN: FLURRY OF REPORTERS AT CITY HALL IN REAL 'POLITICAL' BACK ROOM SET-UP

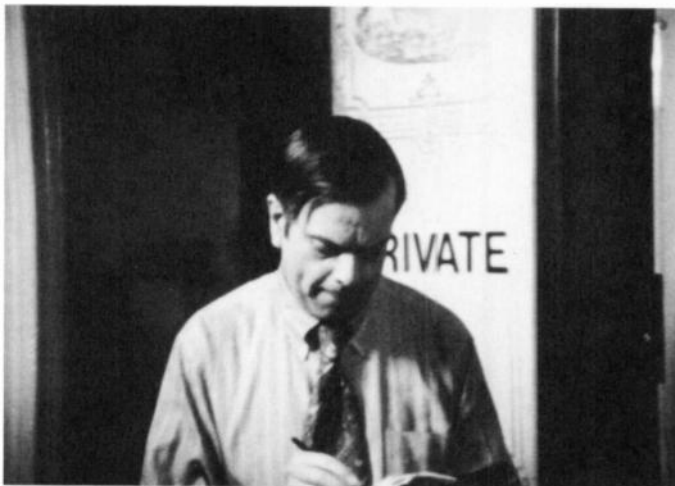
MAN: I have a statement. Gentlemen, I have a statement. If you'll please let me through, I have a statement to make.

ANNCR. (VO): When WCBS-TV News sends someone to cover a political story, we send an ex-politician.

SHOT OF JEROME WILSON TAKING IT ALL DOWN

Watch former state Senator Jerome Wilson report what actually goes on in the smoke-filled rooms.

See Jerome Wilson weeknights on the 6 and 11 O'Clock Report.



Little Black Book

30-second

Gary Essex

30-second



309

Art Director: Tom Heck
Copywriters: Bob Hildt
Dick Williams
Designer: Tom Heck
TV Directors: Jerry Shore
Ted Devlet
Micky Trenner

TV Producer: Telpac
Production Companies: Jerry Shore
D.V.I.
E.U.E.
Agency: F. William Free & Company
Client: National Airlines



Peggy, Cindy, Diane
30-second

(MUSIC UNDER)

CU OF PEGGY IN GARDEN

PEGGY (SINGING IN NATURAL AMATEUR VOICE): Come on and fly me, in the big blue sky . . .

CUT TO CU OF CINDY IN PLANE

CINDY (SINGING): Come on and fly me, together we'll fly high . . .

CUT TO DIANE IN TERMINAL

DIANE (SINGING): I'm National, fly me.

CUT TO CU OF CINDY IN PLANE

CINDY: I'm Cindy. I've got the only direct service to both Los Angeles and San Francisco. Fly me.

CUT TO TITLE: I'M NATIONAL. FLY ME. CALL YOUR TRAVEL AGENT.

GIRL (VO): I'm National, fly me.



Eileen Salyer
30-second

Mrs. Goldblum
30-second



TV/Campaign/:30 or under

310

Art Director: George Lois
Copywriter: Bob Elgort
TV Director: Joe Coffey
TV Producer: Edward Murphy
Production Company: Famous Commercials
Agency: Lois Holland Callaway Inc.
Client: Ovaltine Food Products



Joe Meets Kids

30-second

TITLE CARD: JOE NAMATH MEETS THE OVALTINE GANG

CU OF JOE NAMATH AND TWO YOUNG BOYS. JOE HAS ARM AROUND ONE BOY

BOY WITH JOE: Meet Jo-Jo Rizzo.

NAMATH AND JO-JO SHAKE HANDS

NAMATH: My o-o-old pal Jo-Jo Rizzo.

CUT TO A SECOND BOY

BOY WITH JOE: Mitch Goldman.

NAMATH AND MITCH SHAKE HANDS

NAMATH: My o-o-old pal Mitch Goldman.

CUT TO THIRD BOY

BOY WITH NAMATH: Eddie Alvarez.

NAMATH AND EDDIE SHAKE HANDS

NAMATH: My o-o-old pal Eddie Alvarez.

MS OF NAMATH AND BOY HOLDING GLASS OF OVALTINE

BOY WITH NAMATH: Put it there, pal. Shake hands with a glass of Ovaltine.

NAMATH: My o-o-old pal Ovaltine.

PRODUCT SHOT

ANNCR. (VO): The chocolate sensation that tastes great in milk. Ovaltine gives you more of the vitamins you need all day than any other milk flavoring.

MS OF NAMATH AND ALL THE BOYS

EVERYONE (IN UNISON): My o-o-old pal Ovaltine.

Kid Meets Joe's Friends

30-second

Joe Talks to Parents

30-second



311 Gold Award

Art Director: Sam Scali

Copywriter: Ed McCabe

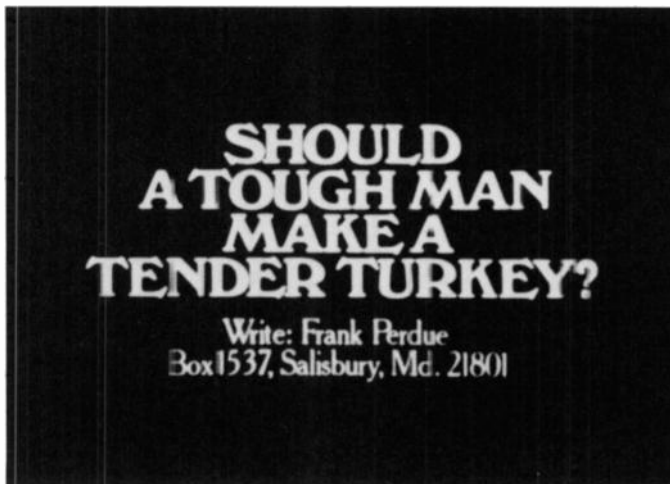
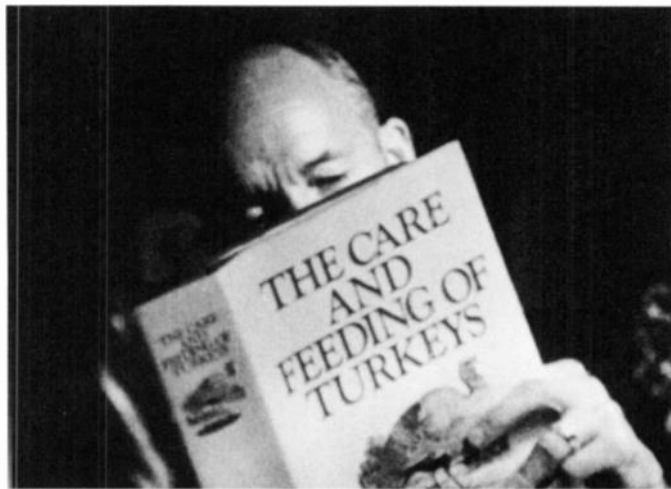
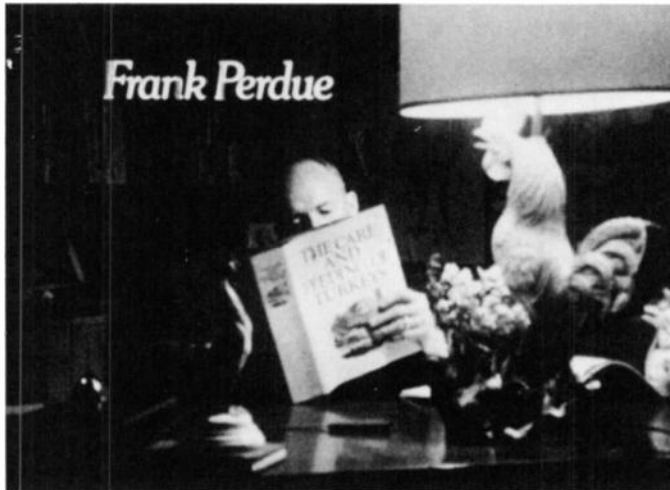
TV Director: Franta Herman

TV Producers: Sam Scali
Ed McCabe

Production Company: Televideo Productions

Agency: Scali, McCabe, Sloves, Inc.

Client: Perdue Farms, Inc.



Turkey

30-second

FRANK PERDUE ALONE IN HIS DEN READING A BOOK ON "CARE AND FEEDING OF TURKEYS"

(SILENT)

PERDUE (FACE FRONT): Recently, a lady told me she had a great Perdue turkey. That's odd. I never raised a turkey.

I'm strictly a chicken man . . . But it's not a bad idea.

PERDUE SERIOUS (FORWARD)

A turkey as good as a Perdue chicken. It would require a lot of work. And I'm not going to waste my time if you're happy with the turkeys you're getting now.

Let me know what you think.

(PERDUE GOES BACK TO READING "THE CARE AND FEEDING OF TURKEYS")

SUPER: SHOULD A TOUGH MAN MAKE A TENDER TURKEY? Write: Frank Perdue

Parts Inspection

30-second

Parts

30-second

TV/Campaign/:30 or under

312

Art Director: Henry Holtzman

Copywriter: Larry Spinner

TV Directors: Mike Cuesta

Melvin Sokolsky

Jeffrey Metzner

TV Producer: Linda Mevorach

Production Companies: Stan Lang Productions

Sokolsky Films

Lofaro & Associates

Agency: Young & Rubicam International, Inc.

Client: Dr. Pepper



Kid

30-second

SCENE IS BUSY CITY NEIGHBORHOOD. KID IN STREET. FRIENDS CROWD AROUND HIM

KID: I was thirsty one day, you know. Hey, man, cut it out.

FRIEND IN BACKGROUND THROWS SNOWBALL AT KID

So my mother gives me this Dr. Pepper. I say, "I'm no fool, man, that's a medicine." She says, "No, it's a new soda." It looks like all them other sodas to me. But I taste it, you know? Man, it's fantastic. Now all the kids drink it. Watch this.

(TO ONE OF THE KIDS)

Hey, Frankie, you want some Dr. Pepper?

FRANKIE: Yeah.



Candy Store

30-second

Cab Driver

30-second

YOU'VE GOT TO BE GOOD TO MAKE IT IN NEW YORK.



313

Art Director: Julio Dilorio
Ccopywriter: Gene Case
TV Director: Barry Brown
TV Producer: Barbara Fine
Production Company: Brillig Productions Inc.
Agency: Case & McGrath Inc.
Client: The Mennen Company



Joe Frazier

30-second

VALET AND MILLIONAIRE IN LUXURIOUS BATH

ANNCR. (VO): America wakes up with Skin Bracer . . .

(MUSIC)

(SFX): SLAP! SLAP! VALET SLAPS MILLIONAIRE

MILLIONAIRE (ON CAMERA): Thanks. I needed that.

DISSOLVE TO SKIN BRACER BOTTLE

ANNCR. (VO): If you need waking up, slap on some Bracer. Its skin-tightener and chin-chillers . . . can help you . . . come out smokin' . . .

JOE FRAZIER AT SINK. SLAPS HIMSELF OUT OF PICTURE ENTIRELY

(SFX: SLAP! THUMP!)

FRAZIER'S HAND GROPE FOR EDGE OF SINK

FRAZIER (OFF-CAMERA): Thanks. I needed that.



Japanese

30-second

Handcuffs

30-second



TV/Campaign/:30 or under

314 Silver Award

Art Directors: Jim Handloser
Mark Yustein
Copywriter: Frank DiGiacomo
Designers: Jim Handloser
Mark Yustein
TV Director: Bob Giraldi
TV Producer: Joan Scoccimarro
Production Company: Jerry Shore Productions
Agency: Della Femina, Travisano & Partners, Inc.
Client: WABC-TV Eyewitness News



Wedding

30-second

CU OF TEAM COMING UP STAIRS
LED BY HERALDO. SHOW
WEDDING, DANCING

DANCING STOPS. CUT TO HERALDO
INTRODUCING TEAM

HERALDO: Come on, I'll guarantee
everybody a good time. Amigos, por
favor—Silencio—My good friends,
I'd like you to meet my good friends,
Melba, Roger, Tex, Frank and Jim.

CUT TO TEAM. CU WEDDING
MOTHER WHO RECOGNIZES ROGER.
SHE HAS HIM ON DANCE FLOOR
AND CROWD ADVANCES

MOTHER: Ahhh, Hello Roger
Grimsby, Come on, come on . . .

(MUSIC)

MOTHER AND ROGER DANCING.
GIRL GOES TO HERALDO. JIM AND
FRANK GET INTO SCENE. MELBA
DANCES. SHOT OF PRIEST, OTHERS
IN CROWD. BOUTON IN
BACKGROUND

ANNCR. (VO): The Eyewitness News
Team. The reason people like them so
much is because they like people so
much.

TITLE: EYEWITNESS NEWS (7)

CUT TO ROGER AND MOTHER
DANCING AND PEOPLE ABOUT

Football

30-second

Toast

30-second

Eyewitness News

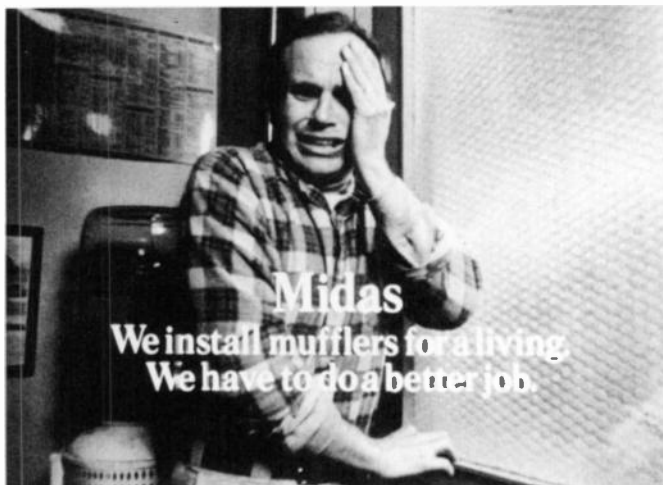
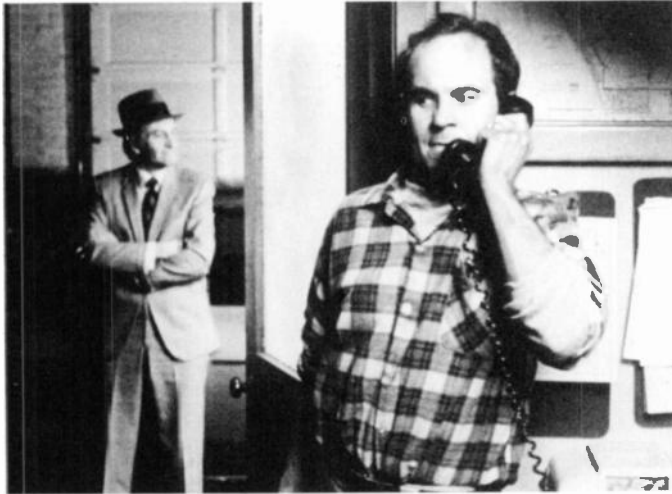


6 and 11 p.m.

TV/Single/:60

315

Art Director: Michael Ulick
Copywriter: Jeff Frey
TV Director: Howard Zieff
TV Producer: Barbara Michelson
Production Company: Zieff Films
Agency: Wells, Rich, Greene, Inc.
Client: Midas International, Inc.



Waiting Inventory

60-second

MECHANIC IN GARAGE OFFICE.

BERT: I'll have that muffler on in no time.

BERT (ON PHONE): Phil, can you send me a muffler right away?

PHIL: Hold on Bert.

CU PHILS AUTO, TABS INVENTORY

ANNCR. (VO): Most places that install mufflers as a sideline don't carry a large inventory, so you might have to wait.

CUSTOMER EYES BERT ON PHONE

PHIL: It's on its way Bert.

BERT: Thanks . . . ah darling . . . The little lady . . . You married?

CUSTOMER: Say, you're sure you got that muffler?

BERT: My twins. Wendy and Wendell!

TAKES OUT PICTURE IN WALLET

CUSTOMER: Look, I'm in sort of a hurry.

BERT: Ha-have you seen the shop?

BERT SHOWS OFF SHOP

ANNCR. (VO): At Midas we carry a large inventory so you'll get the muffler you need instead of an excuse.

CUSTOMER: It's very interesting but . . .

BERT: . . . but you're in a hurry. Why don't you pull your car on the rack?

CUTS TO PHONE

BERT: Phil, where is it? I don't know how much longer I can hold him.

(SFX: CAR HORN)

BERT WAVES AT CUSTOMER IN HIS CAR UP ON LIFT

CUSTOMER: Hey, what's going on? Hey, you put me down. Put me down.

BERT CONCEALS HIMSELF BEHIND THE OFFICE DOOR

SUPER: MIDAS. WE INSTALL MUFFLERS FOR A LIVING. WE HAVE TO DO A BETTER JOB.

TV/Single/:60 or over

316

Art Director: Don Tortoriello

Songwriters: Dottie West

Billy Davis

Cameraman: Steve Horn

TV Director: Steve Horn

TV Producer: Ann Curry

Production Company: Horn/Griner Productions

Agency: McCann-Erickson, Inc.

Client: Coca-Cola, USA



Country Sunshine

60-second

CAB ON COUNTRY ROAD: GIRL INSIDE

SONG: I was raised on country
sunshine . . .

ALL COUNTRY SCENES—SWINGING,
FISHING, FATHER ON TRACTOR,
MOTHER ON PORCH, HAY LOFT . . .

Green grass beneath my feet . . .
runnin' thru fields of daisies
wadin' thru the cheek . . .
You love me and it's invitin' . . .
to go where life is . . .
more excitin' . . .
But I was raised . . .

CUS OF FAMILY REACTING TO CAB

on country sunshine . . .
I was raised . . .
on country sunshine. I'm a happy . . .
with the simple things . . . a Saturday
night dance . . .

CAB ARRIVING AT HOUSE

a bottle of Coke . . .
the joy that the bluebird brings.
I love you, please believe me . . .
and don't you ever leave me . . .
cause I was raised on country
sunshine.

GREETINGS

It's the real thing . . .
like Coke is . . .

KIDS DRINKING COKE

that you're hoping to find . . .

GUY GETTING OUT OF TRUCK,
EMBRACES GIRL

like country sunshine, it's the real
thing . . .
Coca-Cola

SUPER: IT'S THE REAL THING

317

Art Director: William Moore
Songwriter: Sandy Mason Theoret
Cameraman: Steve Horn
TV Director: Steve Horn
TV Producer: John Jenkins
Production Company: Horn/Griner Productions
Agency: McCann-Erickson, Inc.
Client: Coca-Cola, USA



Playground Counselor

60-second

COUNSELOR WALKS DOWN STEPS
OF ROW HOUSE

SONG: Hey, look at you lookin' at the
sunrise . . .
There's such a brighter . . .
look in your eyes . . .

THEY CROSS THE STREET. NOW
COUNSELOR AND THREE KIDS
WALK DOWN SIDEWALK

Now that I know you've felt the
wind . . .
that's blowing, reaching out . . .
and wanting life's good things.
Now that you're seeing . . .

PLAYGROUND GATE OPENS AND
KIDS RUSH IN.

all things grow.

(MUSIC UP)

CU PASSING BALL TO BOY.
COUNSELOR JOGS TO BOY
BEHIND FENCE.
CU TOGETHER CU BOY

There is more love in . . .
you than anyone . . .



TV/Single/:60 or over

318

Art Director: John Danza

Copywriter: Ed McCabe

TV Director: Bo Widerberg

TV Producers: John Danza
Ed McCabe

Production Company: James Garrett & Partners

Agency: Scali, McCabe, Sloves, Inc.

Client: Volvo, Inc.



Cost of Living

60-second

SCENE: YOUNG SWEDISH FAMILY IN THEIR HOME. MAN IS WORKING ON BOOKS. THROUGHOUT QUIET TALK BETWEEN THEM. LITTLE GIRL IS DRAWING

ANNCR. (VO):The cost of living in Sweden is as high as it is in the United States. But the average income is lower.

So when it comes to buying things, the Swedes are inclined to be exceedingly practical. Especially when it comes to something as expensive as a car. A 40% down payment is required. A car has to be economical. Gasoline is 80¢ a gallon.

This family could buy an inexpensive import. But their car has to hold up through many long, cold, Swedish winters.

FAMILY HAS TAKEN OUT CAR BROCHURES, EXAMINED THEM CLOSELY. WIFE AND HUSBAND RELATE

They can't afford to buy a new car every couple of years. So like most Swedes, they'll spend a little more and get the car that will live up to these demands.

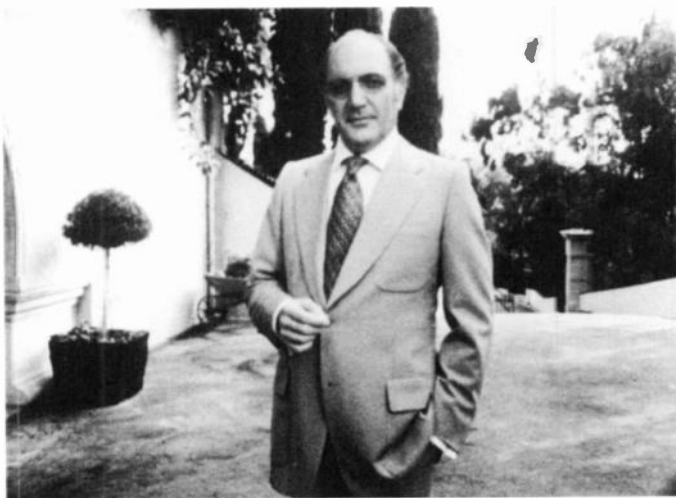
THEY LOOK AT PICTURE OF VOLVO. THAT'S THE ONE THEY'LL BUY

Volvo. We build them the way we build them, because we have to.

SUPER: VOLVO

319

Art Director: Ralph Ammirati
Copywriter: Marty Puris
TV Director: Howard Zieff
TV Producer: Janine Marjollet
Production Company: Zieff Films
Agency: Carl Ally Inc.
Client: Fiat



Ferrari's New Car
60-second

MAN STANDING IN DRIVEWAY

MAN: Ladies and gentlemen of America, what you are about to see is Enzo Ferrari's new car.

In performance, it is what you would expect. It has front wheel drive. It has a transverse-mounted, overhead cam engine. It has rack and pinion steering.

In front, it has self-adjusting disk brakes . . . and it has four wheel independent suspension.

In comfort, it is fantastic.

The car has more room on the inside than American cars four feet longer.

HE GESTURES TO GARAGE

(SFX)

Of course, this is not the car Ferrari builds. This is the car Ferrari drives. The Fiat 128.

Just think, for the price of a Fiat you can drive around like Ferrari.

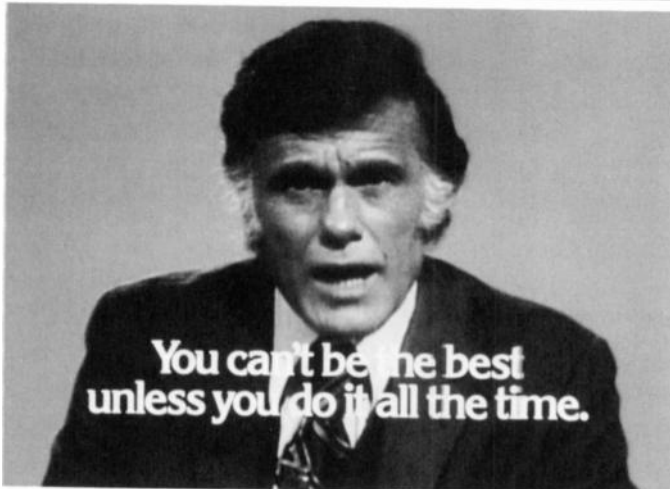
ANNCR. (VO): The P.O.E. price of the Fiat 128 is \$1,992 which includes everything but delivery charges, dealer preparation and taxes.



TV/Single/:60 or over

320

Art Director: Sam Scali
Copywriter: Dan Bingham
Cameraman: Steve Horn
TV Director: Steve Horn
TV Producers: Sam Scali
Dan Bingham
Production Company: Horn/Griner Productions
Agency: Scali, McCabe, Sloves, Inc.
Client: WCBS-TV



Boyhood Heroes

60-second

(STILLS FROM OLD PICTURES RUN THROUGH THREE-QUARTERS OF SPOT)

STILL OF BABE RUTH AT BAT

ANNCR. (VO): Every red-blooded American boy has had a boyhood hero.

STILL OF 'THE SHADOW' FROM THE COMICS

RADIO ANNCR. (UNDER): 'The Babe' . . . The 'Shadow' . . .

CU 'THE SHADOW' . . . STILL OF JOE E. LOUIS FROM *THE RING*

ANNCR. (VO): The 'Brown Bomber' . . .

STILL OF YOUNG BOY BY RADIO

ANNCR. (VO): When Jim Jensen was a boy, he also had his boyhood heroes . . . H. V. Kaltenborn . . . Gabriel Heatter . . . Edward R. Murrow . . .

(SFX: MURROW'S VOICE)

In fact, while most kids ran home to the thrilling adventures of Jack Armstrong, Jim Jensen ran home to the thrilling adventures of Edward R. Murrow as he covered the London Blitz.

CU OF YOUNG JENSEN BY HIS RADIO

And when the 'News Bug' bites a kid at that age, you've got yourself a reporter.

JIM JENSEN ON CAMERA

JENSEN: Good evening, everyone. I'm Jim Jensen. Tonight's top story centers on the . . .

SUPER OVER JENSEN: You can't be the best unless you do it all the time.

ANNCR. (VO): See Jim Jensen week nights on the 6 and 11 O'clock Reports.

SUPER: The 6 & 11 O'clock Report. On WCBS-TV

321

Art Director: John Danza
Copywriter: Ed McCabe
TV Director: Bo Widerberg
TV Producers: John Danza
Ed McCabe

Production Company: James Garrett & Partners
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.



Swedish Winter
60-second

OPEN ON MS OF SNOW-COVERED FOREST SCENE (SFX THROUGHOUT)

A CAR CAN BE SEEN IN DISTANCE. CAMERA PULLS BACK TO SHOW CAR EMERGING FROM WOODS

ANNCR. (VO): In Sweden, we demand as much of a car as you do.

CAR CONTINUES TO COME TOWARDS CAMERA ON SNOW COVERED ROAD, WOODS IN BACKGROUND

We have to. In parts of our country, winter arrives in October . . .

CUT TO CAR INTERIOR TO SHOW BACK OF PASSENGERS AND WINDSHIELD

(SFX: PEOPLE TALKING)

and doesn't leave till May . . . Our cars better not break down.

CUT TO CAR STILL COMING DOWN FOREST ROAD TOWARDS CAMERA

A man could freeze to death waiting for help . . . If a heater doesn't function properly, it's more than an inconvenience. It could be a catastrophe.

CUT TO CAR INTERIOR

We use raw salt on the roads.

CUT TO MS OF REAR OF CAR, STILL GOING DOWN ROAD, BUT NOW APPROACHING TOWN

And our cars better not rust out on us. Swedish automobile inspections are so strict, badly rusted cars are ordered off the road.

CAR PULLS INTO PARKING LOT

In Sweden, the car most in demand is a Volvo.

Volvo. We build them the way we build them because we have to.

SUPER: VOLVO



TV/Single/:60 or over

322

Art Director: John Danza

Copywriter: Ed McCabe

TV Director: Bo Widerberg

TV Producers: John Danza

Ed McCabe

Production Company: James Garrett & Partners

Agency: Scali, McCabe, Sloves, Inc.

Client: Volvo, Inc.



Sauna

60-second

OPEN ON CU OF STOVE IN SAUNA ROOM

SFX THROUGHOUT

VIGOROUS OLD MAN ENTERS, SITS DOWN, RELAXES

ANNCR. (VO): The life expectancy in Sweden . . . is 77 years . . . the longest on earth.

SHOTS OF MAN ENJOYING SAUNA. HE POURS WATER ON STOVE TO INCREASE STEAM

The Swedes have a passion for fitness . . . thinking, perhaps, the more they can endure, the longer they will last.

MAN COMES RUNNING OUT OF CABIN INTO SNOW. CUT TO LS OF SNOW COVERED CABIN WITH CAR PARKED OUTSIDE

The Swedish people expect of their cars exactly what they expect of themselves.

MAN RUNS TO HOLE IN ICE AND JUMPS IN WATER

So it's not surprising that the largest selling car in Sweden . . .

SWIMS AROUND IN ICE WATER is the Volvo.

In Sweden, Volvos have a life expectancy of 14 years.

CUT TO CABIN AND VOLVO

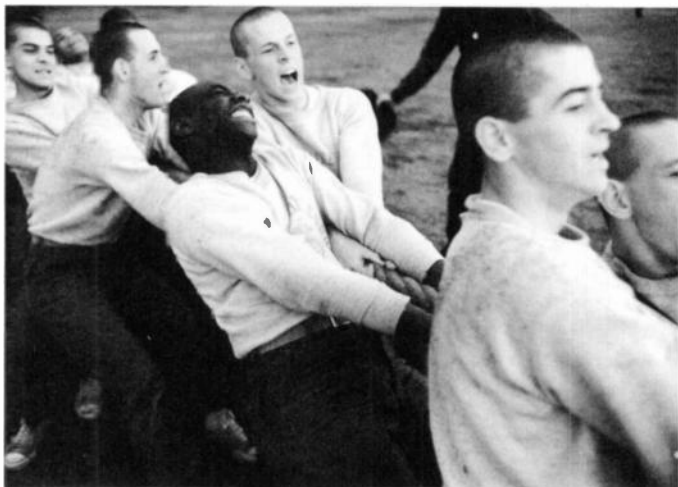
Volvo. We build them the way we build them because we have to.

SUPER: VOLVO



323

Art Director: William J. Conlon
Copywriter: Tom Mabley
Designer: Wilson Seibert
Film Editor: Doug Johnston
TV Producer: Nicholas DeMarco
Production Company: Pelco
Agency: J. Walter Thompson Company
Client: United States Marine Corps



Rose Garden

60-second

**BUS SHOTS, MILITARY RECRUITS
ARRIVING**

SONG: I beg your pardon . . .
I never promised you a rose
garden . . .

Along with the sunshine . . .

TRAINING SHOTS

There's gotta be a little rain
sometimes . . .

(MUSIC UNDER)

YOUNG CIVILIAN ON STREET

ANNCR. (VO): We don't promise you
a rose garden. So if you just want to
be one of the boys, stick with the
boys. The Marines are looking for a
few good men.

MILITARY STILLS

For almost two hundred years, we've
kept our standards high, and our
ranks small. Today, we're still a tough
club to join . . . a tough team to make
. . . and that's exactly the way we're
going to keep it.

TRAINING STILLS

So we're looking for quality, not
quantity.

STILLS OF TWO BLACK MARINES

We're looking for a few good men
who can stand with the United States
Marines.

**LIVE ACTION: PARRIS ISLAND
RECRUIT GRADUATION**

No compromises. No shortcuts. No
promises . . . except one.
You'll be a Marine. One of the few
. . . and one of the finest.

SUPER: THE MARINES

The Marines are looking for a few
good men.

TV/Single/:60 or over

324 Gold Award

Art Director: Jeff Cohen
Copywriter: Lester Colodny
TV Producers: Syd Rangell
Allen Kay
Lois Korey

Production Company: Richards & Myers Films
Agency: Needham, Harper & Steers
Client: Xerox Corporation



Football

90-second

THE DAY OF THE "BIG GAME"
LESS THAN TWO MINUTES TO GO:
COACH IS TEARING HIS HAIR OUT
COACH (EXCITEDLY): Allright now.
Pressure's on. Two minutes to go. No.
No. No. Kramer, you idiot. Whatever
happened to the game play we
talked about? Come on. Come on.
Never mind the tarp. Make that block
stick. No. No. No.

COACH LOOKS DOWN THE BENCH
FOR A SUB. SPOTS THE LEAST LIKELY

Colodny . . . Colodny . . . Colodny.
Quick, Colodny, this is critical. All
right. This is R 78, power reverse.
I've got to get this into the ballgame
as soon as I can.

This is . . . Colodny, pay attention.
This is as important as anything
you're going to do for this club.
Way to go, Colodny. . . .

COLODNY DASHES UP TO
XEROX IN LOCKER ROOM

ANNCR. (VO): Xerox is . . . applying
its technology to all phases of
communication, whether it be . . . in
business, government, education. . . .
. . . medicine, . . . or even landing
men on the moon . . .

. . . at Xerox, we're working to find
new ways of getting information . . .
. . . to people who need it.

COACH: Here it is. Everyone gets
one. Okay, here we go.

ANNCR. (VO): And most important . . .
When they need it.

QUARTERBACK FLIPS TOWEL ON
CENTER'S BACKSIDE, TUCKS IN XEROX
PLAYERS PEER AT PLAYS ON
GROUND, IN HAND, OFF TO THE SIDE, ETC.

QUARTERBACK: . . . 385, . . . 384 . . .

BALL SNAPS BACK TO
QUARTERBACK . . . WHO HANDS IT
TO BACK CARRYING HIS COPY,
HANDS BALL TO END
PAST GOAL LINE, END READS PLAY.
MEANWHILE, OPPONENTS TACKLE
WRONG PLAYERS. LONG PASS
THROWN TO END, LOOKS UP FROM
PLAY JUST IN TIME TO CATCH GAME
WINNING PASS

SUPER: XEROX

325

Art Director: Allen Kay
Copywriter: Lester Colodny
TV Director: Larry Elikan
TV Producers: Allen Kay
Lois Korey
Syd Rangell

Production Company: Plus Two Productions
Agency: Needham, Harper & Steers, Inc.
Client: Xerox Corporation



Traffic Control
90-second

MAN ON FREEWAY PEERS UNDER STALLED CAR HOOD

(SFX: TRAFFIC SLOWING—
SQUEALING TIRES, HORNS)

ANNCR. (VO): 5:36 P.M. The Santa Monica Freeway. Vehicle stalled in the fast lane.

CARS SLOW AROUND STALLED CAR . . . GO OVER ELECTRONIC SENSORS

ANNCR. (VO): Sensing wires in the road-bed, linked to a Xerox computer, detect a problem.

CU: XEROX COMPUTERS

(SFX: INTERIOR SOUNDS OF HQ
POST. VOICES)



ANNCR. (VO): At Division of Highways control center, the computer blinks red danger lights on an electronic map pinpointing the hazard. 5:37 P.M. Helicopters are dispatched to send back "live" pictures of the incident.

HQ: ACCIDENT SCENE TRANSMITTED "LIVE" FROM THE HELICOPTER TO MONITOR

ANNCR. (VO): The computer flashes warnings on message signs to approaching motorists . . . 5:39 P.M. Police cars and other safety equipment arrive at scene . . .

PATROLMEN MOVE TRAFFIC. TOW PICKS UP CAR

Within minutes after the first computer print-out, stalled vehicle is removed . . . 5:43 P.M. Traffic is back to normal.

INSIDE CONTROL ROOM

ANNCR. (VO): The California Business and Transportation Agency is using computers to keep traffic moving and to keep minor incidents from becoming major accidents . . .

For some motorists these Xerox computers mean they'll get home on time . . . For others, it means they'll get home. Whether you're in education, medicine, science, industry or traffic . . . Xerox computers are in the business of making your business run smoother.

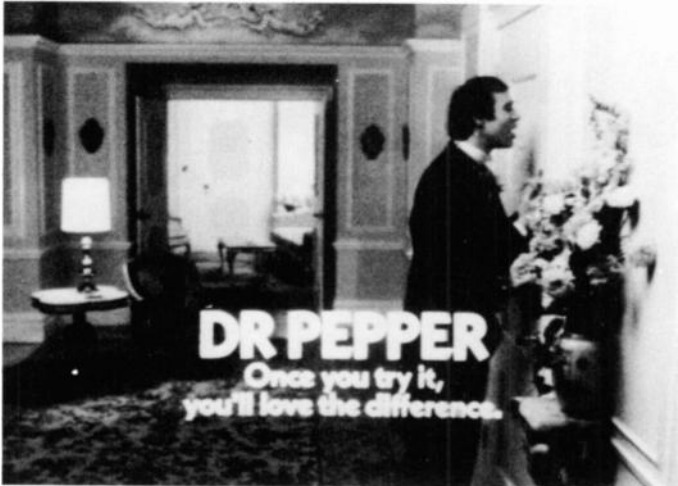
SUPER: XEROX



TV/Single/:60 or over

326

Art Director: Dom Rossetti
Copywriter: Tom Attea
TV Director: Dom Rossetti
TV Producer: Dom Rossetti
Production Company: Z Productions
Agency: Young & Rubicam International, Inc.
Client: Dr. Pepper



Bride and Groom
60-second

SCENE: INTERIOR OF AN ELEGANT HOTEL ROOM. GROOM (AGITATED) IS KNOCKING ON THE BATHROOM DOOR

GROOM: Honey, I know you're in there. Can't we at least talk about it? Come on now, please. Susan! There are better ways to begin a marriage. This is crazy! And for such a simple thing. Sweetheart, it's our wedding night . . . I'm not asking for the world. Please. You know I love you.

(MUSIC UNDER)

BRIDE: All right. If it will make you happy.

BRIDE GINGERLY OPENS THE DOOR THE TINIEST BIT. GROOM HANDS HER A DR. PEPPER

FULL CHORUS: Dr. Pepper . . . so misunderstood.

BRIDE TAKES A DRINK OF DR. PEPPER . . .

BRIDE: Oh, I love it . . .

SHE CLOSES THE DOOR. GROOM IS STILL LEFT OUTSIDE

(SFX: LAUGHTER)

ANNCR. (VO): Dr. Pepper, it looks like a cola, but it tastes different. And millions of people who've tried it, love the difference.

GROOM: Oh, honey. Ohh . . .

ANNCR. (VO): Once you try it, you'll love the difference.

(SHE STILL WON'T LET HIM IN.)

GROOM: Susan . . .

CUT TO PRODUCT SHOT

SUPER: DR. PEPPER

327

Art Director: Woody Litwhiler

Copywriter: Don Marowski

TV Director: Marshall Stone

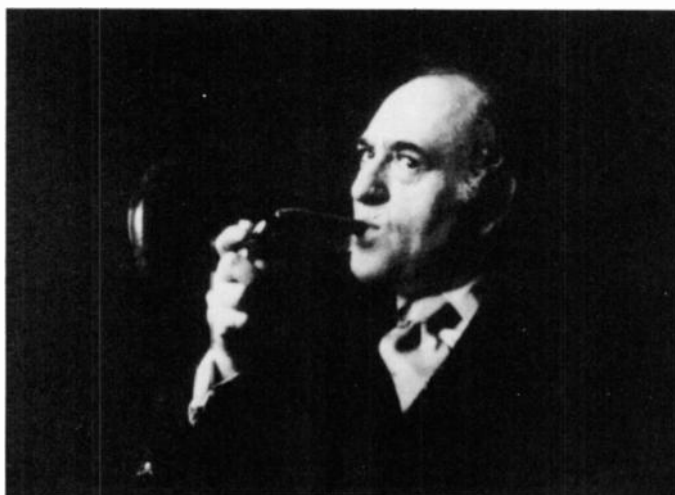
TV Producers: Ian Shand

Mike Shapiro

Production Company: M.P.O. Videotronics

Agency: Young & Rubicam International, Inc.

Client: General Cigar Co.



Get'cha Somac

60-second

(SILENT)

OPEN ON MAN SITTING IN LIVING ROOM

MAN: Sooner or later, you're gonna try a White Owl. And when you do, we got'cha.

(MUSIC)

Maybe we'll get'cha with that White Owl mildness. Maybe we'll get'cha with that White Owl flavor.

(MUSIC)

Or maybe we'll get'cha with one of those great White Owl shapes.

(MUSIC)

CU OF MAN: But we're gonna get'cha.

(MAN LAUGHS)

You know we're gonna get'cha. You don't stand a chance.

(MUSIC)

We're gonna get 'em.

(MAN LAUGHS)

(MUSIC)

(CHORUS SINGS)



TV/Single/:60 or over

328

Art Director: Nick LaMicela
Copywriter: Doon Arbus
Designer: Nick LaMicela
Cameraman: Jack Horton
TV Director: Richard Avedon
TV Producer: Paul Rosen
Production Company: Independent Artists
Agency: Norman, Craig & Kummel, Inc.
Client: Chanel No. 5



Chanel No. 5
60-second

CATHERINE DENEUVE. CAMERA EXPLORES HER BEAUTY IN ONE SLOW CONTINUOUS SHOT

DENEUVE: It's not important that I'm Catherine Deneuve. I know he loves me for what I am deeply. I know because he cares about the little things. He brings my coffee always in a small cup because it is precious to me. He gives me Chanel No. 5 because I love to put it in a special place behind my knee. When I send him flowers he understands what I mean. He takes me by the waist because he knows it touches me very much. He understands I cannot speak about feelings. He lets me show him in other ways.

CU OF SPRAY PERFUME AND COLOGNE SET: "\$12.00"

DENEUVE (V.O.): Chanel No. 5 Spray Perfume and Spray Cologne.

CU OF SPRAY COLOGNE AND BATH POWDER SET: "\$12.00"

Spray Cologne and Bath Powder.

CUT TO EAU DE COLOGNE: "FROM \$4.00 TO \$20.00"

HOLD ON DENEUVE WHO HOLDS UP CLASSIC BOTTLE

You don't have to ask for it. He knows what you want. Chanel.

329 Silver Award

Art Director: John Lindner
Copywriter: Robert Minicus
Cinematographer: Glen Kirkpatrick
TV Director: Rick Levine
TV Producer: Aram Bohjalion
Production Company: Wylde Films
Agency: Kracht, Ryder, Minicus
Client: Saab



Roll Cage Drop
60-second

OPEN TWO GARAGE DOORS
SAAB IS BEING PUSHED OUT
DURING INTRICATE MANEUVER
WORKED WITH TECHNICIANS

ANNCR. (VO): From Trollhagen,
Sweden, the front wheel drive five
passenger SAAB 99E.

OVERHEAD SHOT OF SAAB

(SFX: FACTORY EMPLOYEES
SPEAKING IN SWEDISH WITHIN
GLASS ENCLOSED ROOM)

CONTINUE INTRICATE MANEUVER,
CAR UPSIDE DOWN TO BE PUT ON
BARS ACCURATELY

Some day there may be a law that
all cars must have roll cage
construction surrounding the
passenger compartment. Because a
simple roll-over can crush a car. The
SAAB people agree—they wouldn't
build this car without it. They tested
it by dropping the car six and one-half
feet onto concrete.

(SFX: ENGINEERING ACTIVITY . . .
VERBAL COUNTDOWN . . . OTHER
DETAILS)

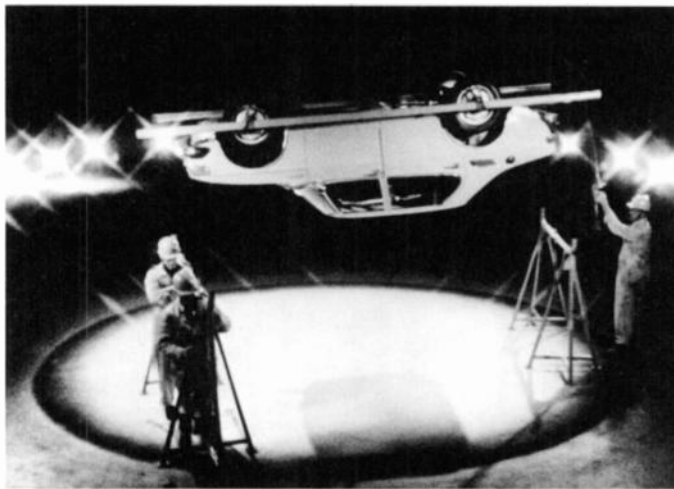
(SFX: FACTORY EMPLOYEES
AGAIN IN ROOM SPEAKING; CRASH
SOUND OF CAR WHEN DROPPED)

DROPPED IN SLOW MOTION

The passenger compartment remains
intact. We challenge any other car
to try this. It's about time a car was
built like this.

ENGINEERS GO AROUND TO
LOOK AT CAR

SUPER: SAAB 99E



TV/Single/:60 or over

330

Art Director: Mark Ross

Copywriters: Terry Stern

Brendan Kelly

Cinematographer: Glen Kirkpatrick

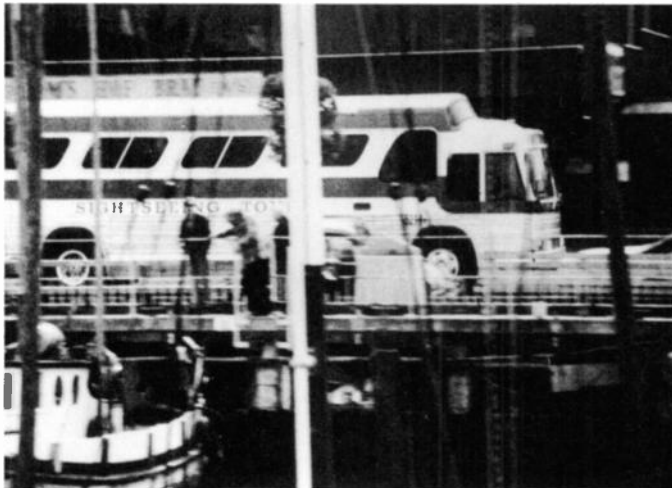
TV Director: Rick Levine

TV Producer: Mark Ross

Production Company: Wylde Films

Agency: Ogilvy & Mather Inc.

Client: American Express Travelers Checks



Tour Bus

60-second

CROWDED SIGHT-SEEING BUS.
DRIVER CONDUCTS TOUR

ANNCR. (VO): You are about to
witness a crime.

(SLOW MOTION) WOMAN OPENS
PURSE. MAN AND WOMAN
PICK-POCKET TEAM GIVE EACH
OTHER GO-AHEAD

An open hand bag, an expert eye, a
nod. Teams like this are one way a
million travelers will lose their money
this year. This is the squeeze play.

GROUP DESCENDS FROM BUS . . .
MAN STOPS ABRUPTLY, JOLTING
WOMAN BEHIND INTO FEMALE
TEAM MEMBER. APOLOGIES ARE
MADE—AS PICK-POCKET LIFTS
WOMAN'S WALLET

MAN: Ah . . . sorry . . .

ANNCR. (VO): Did you see what
happened? Watch again?

STOP ACTION AND FULL RE-PLAY

Pick-pockets are so expert, many
people don't even realize they've
been robbed. Protect your money.
Don't carry cash. Carry American
Express Travelers Checks. If they're
ever stolen or lost, you can get them
replaced, usually on the same day.

GROUP WALKS ON—WOMAN
PICK-POCKET DROPS WALLET INTO
ANOTHER TEAM MEMBER'S BAG

NOTHING IS NOTICED

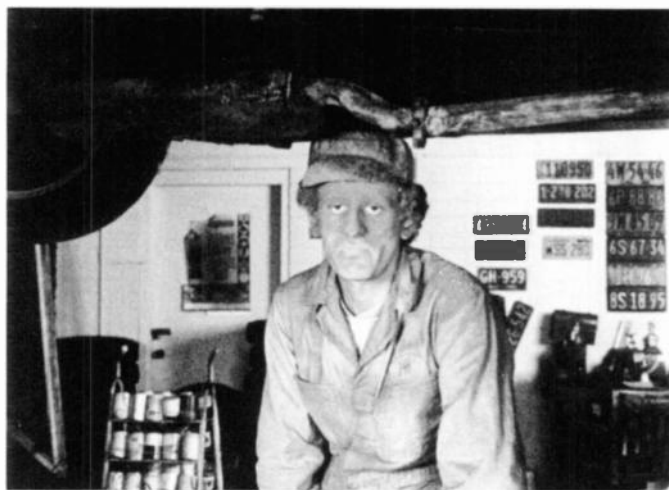
American Express Travelers Checks.
Because it could happen to you.

SUPER: AMERICAN EXPRESS
TRAVELERS CHECKS.

TV/Campaign/:50 or over

331

Art Director: Michael Ulick
Copywriter: Jeff Frey
TV Director: Howard Zieff
TV Producer: Barbara Michelson
Production Company: Zieff Films
Agency: Wells, Rich, Greene, Inc.
Client: Midas International, Inc.



Expert

60-second

SCENE: A GARAGE. A CAR IS ON THE LIFT. AN OLD LADY WITH WHITE GLOVES AND POODLE IS LEAVING IT BE FIXED. THE "EXPERT" MECHANIC GREETES HER

SUPER: MIDAS PRESENTS HOW NOT TO INSTALL A MUFFLER

ANNCR. (VO): Midas presents how not to install a muffler.

(SFX: MUSIC THROUGHOUT)

MECHANIC SHAKES LADY'S HAND —WIPES DIRT OFF HER GLOVES WITH A CLOTH. LADY WALKS OUT

HE BEGINS TO WORK, HITS HEAD ON CAR, GOES UNDER CAR, TAPS OLD MUFFLER WITH HAMMER. HE'S COVERED WITH DUST. HE PULLS ON MUFFLER, COMES OUT FROM UNDER CAR. MUFFLER FALLS OFF. HE GOES TO RACK, FINDS NEW MUFFLER, CARRIES IT TOWARD CAR KNOCKING DOWN EQUIPMENT ON BARRELS, STEPS ON DOLLY AND ROLLS AWAY FROM CAR AND OUT OF FRAME. COMES BACK, GOES UNDER CAR TO INSTALL IT, MOVES LEVER TO LOWER CAR TO FLOOR

ANNCR. (VO): As muffler experts, Midas will be happy to install a muffler correctly anytime you like.

LADY WALKS BACK INTO FRAME. MECHANIC ACKNOWLEDGES THAT EVERYTHING IS O.K. HE HITS ROOF OF CAR. CAR FALLS APART. MECHANIC JUMPS INTO FRONT SEAT OF CAR TO GET AWAY FROM LADY. SHE CHASES HIM

ANNCR. (VO): At Midas we install mufflers for a living. We have to do a better job.

SUPER: MIDAS. WE INSTALL MUFFLERS FOR A LIVING. WE HAVE TO DO A BETTER JOB.

Waiting

60-second

Menace

60-second

TV/Campaign/:60 or over

332

Art Director: George Jacoma
Copywriters: Hanno Fuchs
Michael Shalette
TV Directors: Norman Griner
Joe Pytka
David Nagata
TV Producers: Vinnie Infantino
Manning Rubin
Ray Rivas

Production Companies: Horn/Griner Productions
Sandler Films
M.P.O. Videotronics
Agency: Grey Advertising, Inc.
Client: Ford Motor Company



Split Screen

60-second

(MUSIC THROUGHOUT)

MAN PUTS APPLES IN CAR TRUNK, DRIVES OFF. LADY AND FARM IN BACKGROUND

ANNCR. (VO): From the first day we built Pinto, we've measured it in our minds against the toughest competitor in the world. Ourselves.

SPLIT SCREEN: MODEL A (BOTTOM) SEPIA. '72 PINTO (TOP) REGULAR COLOR. RUNNING SIDE SHOT SPLIT SCREEN FRONT SHOT. CARS MOVE TOWARD CAMERA

We decided to invent the basic little economy car all over again.

SPLIT SCREEN SIDE SHOTS

The car that would run and run and run.

CARS PASS GAS STATIONS

And get lots of miles to the gallon. And hardly ever see a repair shop. A car that would cost very little . . . and would feel good on the road. The Ford Pinto was built 40 years after the Ford Model A. But we think it's got the same kind of toughness . . . dependability . . . and value.

SIDE AND BACK RUNNING SHOTS. CARS PASS THRU TOWN. OLD AND NEW MILK TRUCK, BIKE

Because, deep down . . . it's the same basic idea.

And when you get back to basics, you get back to Ford . . .

CU, OLD AND NEW DRIVERS THROUGH WINDSHIELD . . . '72 PINTO, RUNNING SHOT. PASSES MODEL A. DISSOLVE TO CAR PARKED WITH TRUNK OPEN

Pinto . . . 2-door sedan or 3-door runabout . . . at your Ford-Dealer's.

SUPER: WHEN YOU GET BACK TO BASICS YOU GET BACK TO FORD.

Basic Black

60-second

Family Tree

60-second

Woodie

60-second

333 Gold Award

Art Director: John Danza

Copywriter: Ed McCabe

TV Director: Bo Widerberg

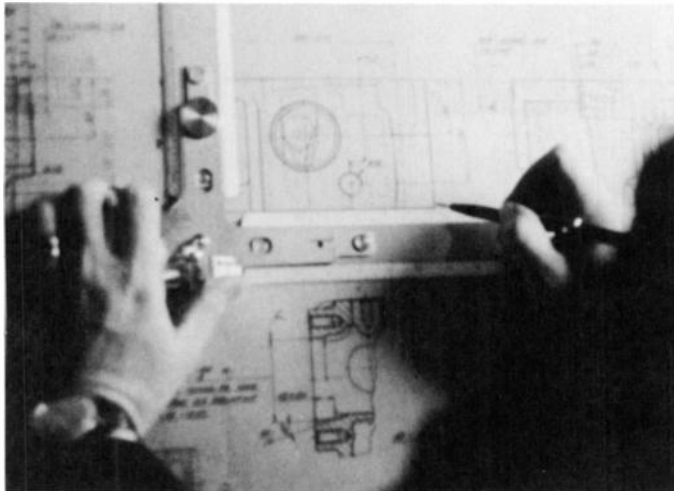
TV Producers: John Danza

Ed McCabe

Production Company: James Garrett & Partners

Agency: Scali, McCabe, Sloves, Inc.

Client: Volvo, Inc.



Engineering

60-second

SCENE TAKES PLACE IN A VOLVO
FACTORY IN SWEDEN

OPEN ON CU OF PRECISION WORK
BEING DONE BEFORE BLUEPRINT
AND DIALS

MAN (VO): In Sweden precision is a
national preoccupation.

CAMERA MOVES TO CORRIDOR
WHERE ENGINEERS ARE ALL AT
WORK

Ours is a nation of engineers.
Engineering is the largest industry,
employing nearly 40 percent of the
total labor force.

CAMERA ROAMS FACTORY WITH
VIEWS OF ENGINEERS AT THEIR
WORK

MOVE TO CAR ON LIFT

(SFX: UNDER)

Thirty-five engineers to every styling.
Which shows where we put the
emphasis.

We have to. Since Volvo is the largest
selling car in Sweden a lot of our
customers are engineers too.

CU MAN WORKING ON CAR

LONG VIEW OF CAR ON RACK

MAN AT CONTROL PANEL

VIEW OF VOLVO

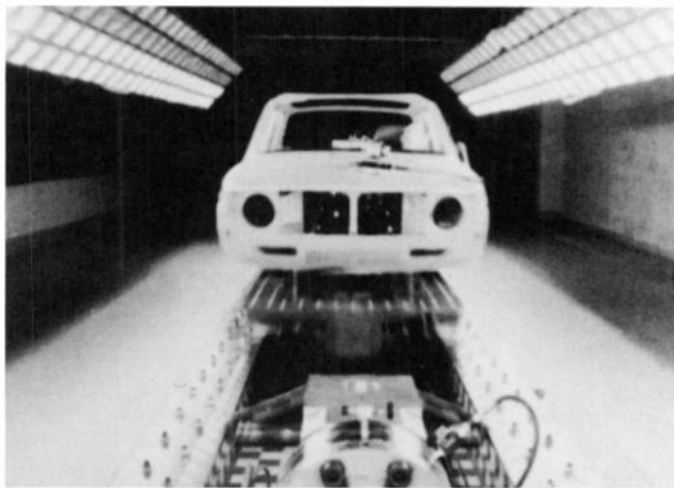
VIEW INSIDE OF MECHANICAL

MAN GIVING CAR A WORKOUT

(SFX)

Volvo. We build them the way we build
them because we have to.

SUPER: VOLVO over tracks.



Sauna

60-second

Swedish Winter

60-second

TV/Campaign/:60 or over

334

Art Director: Mark Ross
Copywriters: Terry Stern
Brendan Kelly
Cinematographer: Glen Kirkpatrick
TV Director: Rick Levine
TV Producer: Mark Ross
Production Company: Wylde Films
Agency: Olgivy & Mather Inc.
Client: American Express Travelers Checks



Tour Bus

60-second

**CROWDED SIGHT-SEEING BUS.
DRIVER CONDUCTS TOUR**

ANNCR. (VO): You are about to witness a crime.

(SLOW MOTION) WOMAN OPENS PURSE. MAN AND WOMAN PICK-POCKET TEAM GIVE EACH OTHER GO-AHEAD

An open hand bag, an expert eye, a nod. Teams like this are one way a million travelers will lose their money this year. This is the squeeze play.

GROUP DESCENDS FROM BUS . . . MAN STOPS ABRUPTLY, JOLTING WOMAN BEHIND INTO FEMALE TEAM MEMBER. APOLOGIES ARE MADE—AS PICK-POCKET LIFTS WOMAN'S WALLET

MAN: Ah . . . sorry . . .

ANNCR. (VO): Did you see what happened? Watch again?

STOP ACTION AND FULL RE-PLAY

Pick-pockets are so expert, many people don't even realize they've been robbed. Protect your money. Don't carry cash. Carry American Express Travelers Checks. If they're ever stolen or lost, you can get them replaced, usually on the same day.

GROUP WALKS ON—WOMAN PICK-POCKET DROPS WALLET INTO ANOTHER TEAM MEMBER'S BAG. NOTHING IS NOTICED

American Express Travelers Checks. Because it could happen to you.

SUPER: AMERICAN EXPRESS TRAVELERS CHECKS.

Elevator

30-second

Purse Snatcher

30-second

335

Art Director: Robert Gage
Copywriters: Phyllis Robinson
John Noble
Designer: Robert Gage
TV Director: Robert Gage
TV Producer: Cliff Fagin
Production Company: D.S.I.
Agency: Doyle Dane Bernbach Inc.
Client: Polaroid Corporation



Dressing Room

60-second

LAURENCE OLIVIER SITTING AT
MAKE-UP TABLE IN DRESSING
ROOM

OLIVIER: You're about to see a
magnificent performance. The cast of
characters? A simple bowl of fruit . . .
and Polaroid's new SX-70.

HE HOLDS UP CAMERA

(SFX: CAMERA BEING ADJUSTED)

Just touch the button . . .

(SFX)

and it hands you the picture.

(MUSIC)

CUT TO PRINT HE HAS TAKEN OUT
OF CAMERA

There's nothing to peel,

CAMERA MOVES IN ON SLIDE

nothing even to throw away, nothing
to time.

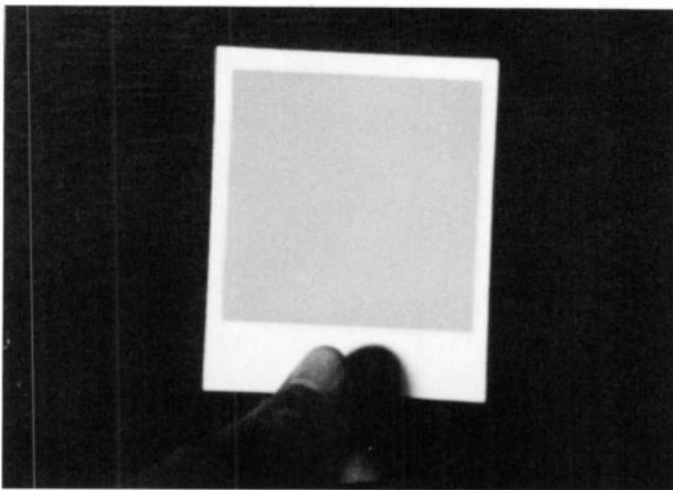
AN IMAGE BEGINS TO APPEAR ON
SLIDE

In minutes, you will have a finished
photograph of such dazzling beauty,
that you will feel you're looking at the
world for the first time.

CU OF NOW FULLY-DEVELOPED
PICTURE

BACK TO OLIVIER

The new SX-70 Land Camera. From
Polaroid.



Olivier on Stage

60-second

Stop Motion

60-second

TV/Campaign/:60 or over

336

Art Directors: Allan Kay
Jeff Cohen

Copywriters: Lois Korey
Lester Colodny

TV Directors: Chuck Braverman
Syd Myers
Larry Elikan

TV Producers: Lois Korey
Allan Kay
Syd Rangell

Production Companies: Braverman Productions
Richards & Myers Films
Plus Two Productions

Agency: Needham, Harper & Steers, Inc.
Client: Xerox Corporation



Traffic Control
90-second

MAN ON FREEWAY PEERS UNDER STALLED CAR HOOD

(SFX: TRAFFIC SLOWING—HORNS)

ANNCR. (VO): 5:36 P.M. The Santa Monica Freeway. Vehicle stalled in the fast lane.

CARS SLOW AROUND STALLED CAR . . . GO OVER ELECTRONIC SENSORS

ANNCR. (VO): Sensing wires in the road-bed, linked to a Xerox computer, detect a problem.

(SFX: INTERIOR SOUNDS OF HQ POST. VOICES)

ANNCR. (VO): At Division of Highways control center, the computer blinks red danger lights on an electronic map pinpointing the hazard. 5:37 P.M.

Helicopters are dispatched to send back "live" pictures of the incident.

HQ: ACCIDENT SCENE TRANSMITTED "LIVE" FROM THE HELICOPTER TO MONITOR

ANNCR. (VO): The computer flashes warnings on message signs to approaching motorists . . . 5:39 P.M. Police cars and other safety equipment arrive at scene . . .

PATROLMEN MOVE TRAFFIC. TOW CAR

Within minutes after the first computer print-out, stalled vehicle is removed . . . 5:43 P.M. Traffic is back to normal.

INSIDE CONTROL ROOM

ANNCR. (VO): The California Business and Transportation Agency is using computers to keep traffic moving and to keep minor incidents from becoming major accidents . . .

For some motorists these Xerox computers mean they'll get home on time . . . For others, it means they'll get home. Whether you're in education, medicine, science, industry or traffic . . . Xerox computers are in the business of making your business run smoother.

SUPER: XEROX

Football
90-second

Black History
90-second

337

Art Directors: Nick Striga
Marc Surrey
Steve Versandi
Angelo Gallo

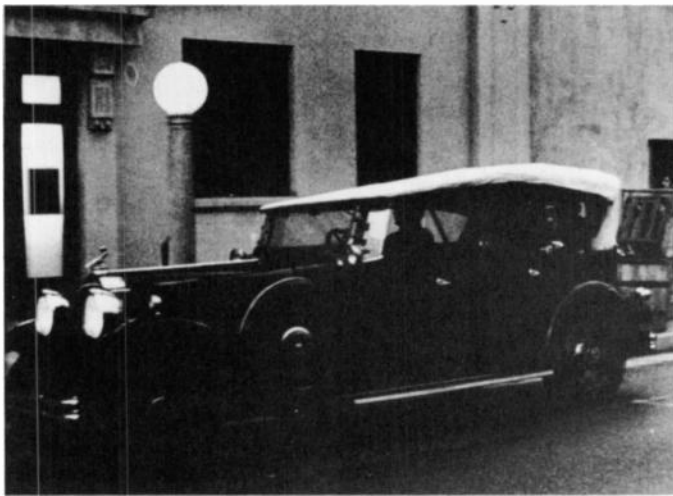
Copywriters: Stan Schulman
John Zukowski
Mort Scharfman
Charles Harding
Don Adams

TV Directors: Don Adams
Gus Jekel
Joe Pytko

TV Producers: Manning Rubin
Vinnie Infantino
Ray Rivas

Production Companies: Entertainment Concepts
Film Fair

Agency: Grey Advertising, Inc
Client: Aurora



The Don of Dons

60-second

CAR PULLS UP, MAFIA-TYPE GANG GETS OUT. THE ACTION IS TAKE-OFF ON TOUGH-GUY DON ADAMS STYLE. DIALOGUE EXCERPTS

DON: Alright, tell me about this new competition on the near-north-west-south side.

FLUNKIE: It's a numbers game.

SEE SIGN "BINGO" TONIGHT

2ND THUG: With letters too!

DON: What is this? Some kind of a joke? You guys brought me to a Bingo game?

THEY GO INSIDE

FLUNKIE: This is different, boss. Skittle Bingo. You gotta shoot for numbers.

2ND THUG: You shoot, boss. Get it?

CALLER: You gentlemen come to play?

2ND THUG: Move it.

FLUNKIE: You see, boss. You shoot the small ball for the letters and the big ball for the numbers.

CALLER: G-8.

DON: Hey, I got it!

CALLER: 1-5 . . . 1-4

DON: That's it. Bingi!

CALLER: The name of the game is Bingo.

DON: Change it!

CALLER: Skuttle Bingo by Aurora.

DON: You changed the wrong word.

CALLER: Skapple Bingo by Bango.

2ND THUG: It's Skittle Skuttle by Bango.

DON: Who asked ya?

CALLER: Skapple Bingo by Bango

FLUNKIE: Skittle Skattle Bingo.

FLUNKIE: What about Bangi Bingi?

DON: I like it. I like it.

CALLER: Who asked ya?

ANNCR. (VO): It's Skittle Bingo by Aurora.

TV/Campaign/:60 or over

338 Silver Award

Art Directors: William Moore
Al Scully
Don Tortoriello

Songwriters: William Backer
Billy Davis
Roger Cook
Roger Greenaway
Dottie West
Sandy Mason Theoret

Cameraman: Steve Horn

TV Directors: Steve Horn
Peter Israelson

TV Producers: John Jenkins
Phil Messina
Ann Curry

Production Companies: Horn/Griner
E.U.E.

Agency: McCann-Erickson, Inc.
Client: Coca-Cola, USA



Raft

60-second

BIRDS, BOY, GIRL ON RAFT

SONG: Birds and bees
and all the flowers and trees . . .
and fishes on the line . . .

THROUGHOUT SCENES OF BEING
TOGETHER, DANCING, SWINGING,
WITH CALF . . .

Girls and guys
and yellow butterflies
say hello summertime.
The sun shining down . . .
on the back of my neck
nothing on my mind . . .

DRINKING COKE

An ice cold Coke
on the back of my throat
saying hello summertime . . .
Summertime
in the back of your mind
Yes, summertime . . .
it's the real thing.
What you're hoping to find . . .

BOY AND GIRL ON PICNIC

in the back of your mind
it's the real thing.
That's Coca-Cola

BOY AND GIRL ON RAFT SINGING

like summertime.
Coca-Cola
it's the real thing.

**SUNSET, BOY EMBRACES GIRL.
GIRL HOLDS COKE**

Coke is . . .
Like summertime.

COKE BOTTLES ON KEY TITLED
"IT'S THE REAL THING"
"COKE"

Coca-Cola
Is the real thing.

Raft

60-second

Playground Counselor

60-second

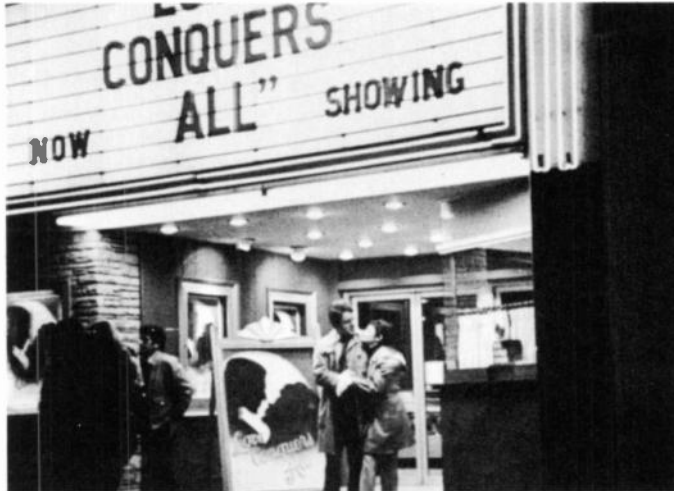
Country Sunshine

60-second

339

Art Directors: Tony Angotti
Alan Kupchick
Copywriters: Enid Futterman
Joan Small
Angela Amoroso
TV Directors: Horn/Griner
Judd Maze

TV Producers: Maura Dausey
Patty Wineapple
Steve Novick
Production Companies: Horn/Griner
Flickers
Agency: Grey Advertising, Inc.
Client: Marine Midland Bank



Lovey Dovey
30-second

THEATER MARQUEE READS "LOVE CONQUERS ALL." MOVIE IS ENDING AND COUPLES PILE OUT OF THEATER. GIRL WAS DEEPLY TOUCHED AS WAS BOY

FRED: Diane.

DIANE: Fred.

Fred: That was beautiful. I love a happy ending.

Diane: I love a happy ending too. Let's get married tonight.

Fred: Tonight?????????

(THE PROBLEM—HOW CAN THEY—NO MONEY)

ANNCR: (VO): If you need cash and the banks are closed, come to Moneymatic, Marine Midland's new twenty-four-hour money machine. You can get a cash advance or draw on your checking account, anytime of the day or night, seven days a week.

All you need is a special Moneymatic Master Charge card. Press a few buttons, and the money is yours.

CUS OF MONEYMATIC MACHINE

Moneymatic can do almost anything a bank can do. You can deposit money, transfer money between accounts, even make payments on loans.

Marine Midland feels when a person has to go to the bank, there should be a bank for him to go to.

BACK TO COUPLE WHO HAIL TAXI—IN A BIG HURRY

FRED: Niagara Falls.

DIANE: And step on it.

MONEYMATIC

ANNCR. (VO): Moneymatic from Marine Midland. To us people are worth more than money.



Teller
60-second

Ralph Bounces Back
30-second

TV/Campaign/:60 or over

340

Art Director: Woody Litwhiler

Copywriter: Don Marowski

TV Director: Marshall Stone

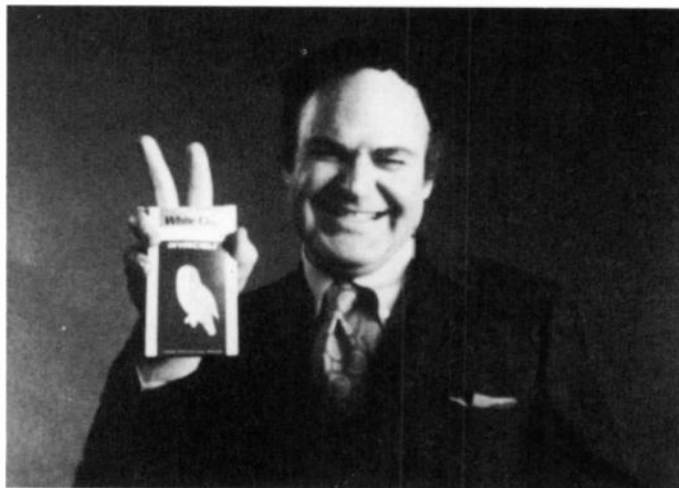
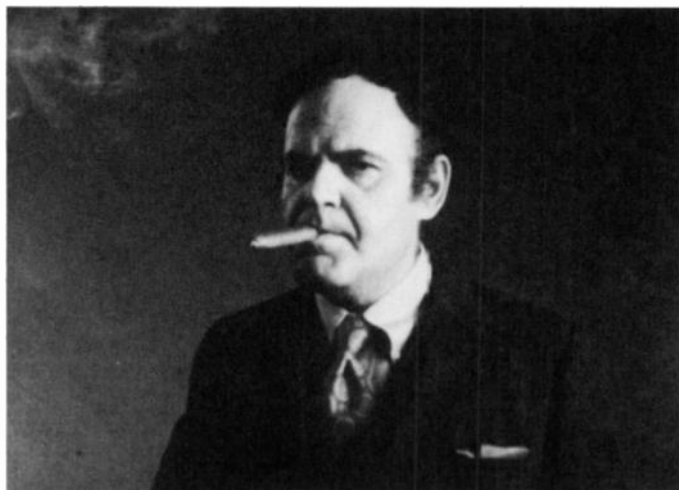
TV Producers: Ian Shand

Mike Schapiro

Production Company: M.P.O. Videotronics

Agency: Young & Rubicam International, Inc.

Client: General Cigar Co.



Get'cha Irving

60-second

MAN ALONE ON CAMERA

MAN: Sooner or later you're gonna try a White Owl, and when you do . . . we got'cha.

(MUSIC)

MAN: Maybe we'll get'cha with ah, the White Owl mildness . . . or maybe we'll get'cha with the White Owl flavor . . . or maybe, maybe we'll get'cha with a—one of our great White Owl shapes. But ah, we're gonna get'cha . . . um hu, um, oh, yeh, would I lie.

(MUSIC)

(CHORUS SINGING)

(FADING)

(FADE OUT)

Get'cha Somac

60-second

Get'cha Doyle

60-second

Radio/Public Service

341

Copywriters: James Lawson
John Crawford
Music: Public Domain
Producer: Christopher Hall
Production Company: Six West Recording
Agency: Doyle Dane Bernbach Inc.
Client: National Clearing House for Drug Abuse Information

Ten Little Indians

60-second

SONG: Ten little indians up there flyin'
One stayed up then there were nine . . .
Nine little indians feelin' great
One O.D. 'ed, then there were eight
Eight little indians in cocaine heaven . . .
Convulsions took one, then there were seven
Seven little indians gettin' a fix
One got hepatitis, then there were six . . .
Six little indians pushin' to stay alive
One got busted then there were five . . .
Five little indians trying to score
One got a bad bag then there were four . . .
Four little indians droppin' LSD
One freaked out then there were three . . .
Three little indians sniffin' glue
Brain damaged one, then there were two . . .
Two little indians on a run
One of 'em crashed left just one . . .
One little indian poppin' "Reds"
Popped too many then he was dead . . .
Acids, Bennies, Needles, Pills
If one don't get you, the other one will . . .

342

Copywriter: Ken Swope
Producer: Ken Swope
Production Company: Fleetwood Recording
Agency: Effenson, Nusbaum & Richard Advertising, Inc.
Client: Massachusetts Teacher's Association

Drinking And Driving

30-second

FEMALE VOICE: If you've been drinking . . .
and now you're driving . . . listen.
Pain, screams, blood, and even death may be
waiting for you around the next curve.
But worse . . . maybe you'll live . . . and a
station wagon full of children won't.
It's for these children that the people of the
Massachusetts Teacher's Association are
begging you, right now, to let someone else
drive, someone sober. And if there is no one
else, get food. Go for coffee. Anything.
Just get the hell off the road before something
happens that will haunt your conscience for
the rest of your life.

Radio/Public Service/Campaign

343

Art Director: Bob Wall
Copywriter: Bob Wall
Producer: Bob Wall
Production Company: Tabby Andriello
Agency: Lois Holland Callaway Inc.
Client: New York Voter Registration

Speech

60-second

ANNCR. (VO): Naturally I talk to my kids about the good old days. Except we couldn't vote until we were 21. Now my two kids, 18 and 20, could vote this year. And can you believe it, they didn't realize they had to register first.

(SFX: STREET DEMONSTRATION CHANT;
1968 DEMOCRATIC CONVENTION,
CHICAGO)

The whole world is watching.

Same thing with your kids. Here's your chance to give them a lesson. Make them register. And if they're away at college, rush them a registration ballot.

N.Y. State Teen-age registration days are September 30th through October 2nd.

Three days that can shake the world.

(SFX: STREET DEMONSTRATION CHANT;
1968 DEMOCRATIC CONVENTION,
CHICAGO)

The whole world is watching.

Truman vs. Dewey

30-second

Stevenson vs. Ike

60-second

TV/Public Service/Single

344 Gold Award

Art Director: Manny Perez
Copywriter: Helen Nolan
Cameraman: Steve Horn
TV Director: Steve Horn
TV Producer: Manny Perez
Production Company: Horn/Griner Productions
Agency: Young & Rubicam International, Inc.
Client: New York City Drug Addiction Agency



Karen

60-second

INTERIOR. KAREN ENTERS KITCHEN. HER FATHER IS BUSY MAKING HIMSELF SOME DINNER

FATHER: Karen, are you going to have something to eat?

KAREN (AGITATED): I can't. I'm going out.

FATHER: O.K.

KAREN: Daddy, I need \$20.00.

FATHER: What for? Hey, hey, what's the matter?

KAREN: Daddy, I'm sick . . . I did it again.

CAMERA THROUGHOUT CLOSE ON FATHER AND KAREN

FATHER: You mean, you're back on drugs? Are you back on drugs, Karen?

KAREN: Yes, yes, yes, yes.

FATHER: But you promised. . . .

KAREN: I'm sorry. I'm sorry, it's the last time, Daddy. I promise, it's the last time. I'll go to the hospital, I'll get help, it's the last time, Daddy. Daddy, you've got to give me \$20.00.

FATHER: No.

KAREN: I need the money, I need it now, Daddy, please, help me, help me . . .

FATHER: All right, baby. All right. Here, here, that's all I've got.

KAREN EXITS APARTMENT. CUT TO EXTERIOR HALLWAY. KAREN IS VERY COOLY COUNTING THE MONEY. SHE SMILES . . . WALKS AWAY DOWN THE CORRIDOR

ANNCR. (VO): The only thing worse than what drug addicts do to the people they love, is what they do to themselves.

FADE TO BLACK

SUPER: DON'T JOIN THE LIVING DEAD

TV/Public Service/Single

345 Silver Award

Art Director: William Taubin
Copywriter: Frada Wallach
TV Director: Tony Lover
TV Producer: Herb Strauss
Production Company: Liberty Studio
Agency: Doyle Dane Bernbach Inc.
Client: Federation of Jewish Philanthropies



Joy Ride

60-second

KIDS IN A GANG HAVING A WILD TIME, RUN OUT ON THE STREET

(SFX: YELLING, SCREAMING, PUSHING)

MOMENTUM BUILDS ("C'MON, GET IN . . .")

THEY FIND A CAR, STEAL IT AND TAKE OFF. RANDOMNESS AND MOMENTUM BUILD DURING WILD RIDE

ANNCR. (VO): Kids can do some pretty wild things out of boredom, frustration and anger.

CONFUSION OF KIDS RACING, REVVING UP MOTOR

(SCREECHING: A BIG CRASH)

Don't let them.

LIGHTING OF MENORAH MADE OF BRICKS

The greatest building drive in our history is underway now. With bricks you can build life.

SUPER OVER BRICKS: UNITED JEWISH APPEAL

346

Art Director: Bob McDonald
Copywriter: Helen Nolan
Cameraman: Steve Horn
TV Director: Steve Horn
TV Producer: Manny Perez
Production Company: Horn/Griner Productions
Agency: Young & Rubicam International, Inc.
Client: New York City Drug Addiction Agency



The Animal
60-second

INTERIOR, AUTOMAT
PUSHER IS SITTING AT A TABLE
EATING SOUP. ENTER JOEY

JOEY: Hey man, what's happenin'?
I'm sick. I need a bag.

PUSHER: Ten dollars, Joey.

JOEY: I only got five.

PUSHER: Ten dollars.

JOEY: Hey come on, you know I'm
good for it.

PUSHER: Joey, the stuff is dynamite.
Ten dollars or nothing.

JOEY: Please, please man . . .

PUSHER: Joey, get the money.

MOVE TO SERIES OF STRAIGHT
CUTS: JOEY STEALING MONEY
FROM HIS MOTHER'S POCKETBOOK;
TRYING TO FORCE HIS KID BROTHER
TO GIVE HIM SOME MONEY;
VOMITING ON THE SIDEWALK;
MUGGING A WOMAN AND STEALING
HER POCKETBOOK; TURNING ON
IN AN ABANDONED BUILDING

ANNCR. (VO): This is a drug addict.
Unlike a man, he has no sense of right
and wrong. No use for reason. He
only feels. And what he feels most of
the time is fear. He runs away from
reality, because reality is what scares
him most of all. He lives off human
beings . . . because he's afraid to
live like a human being. He's alive . . .
but you couldn't call this really living.

FADE TO BLACK. SUPER: DON'T
JOIN THE LIVING DEAD



TV/Public Service/Single

347

Art Director: Stan Paulus

Copywriter: Tom Hemphill

Cameraman: Joe Mangine

TV Directors: Arnie Blum

Mike Johnson

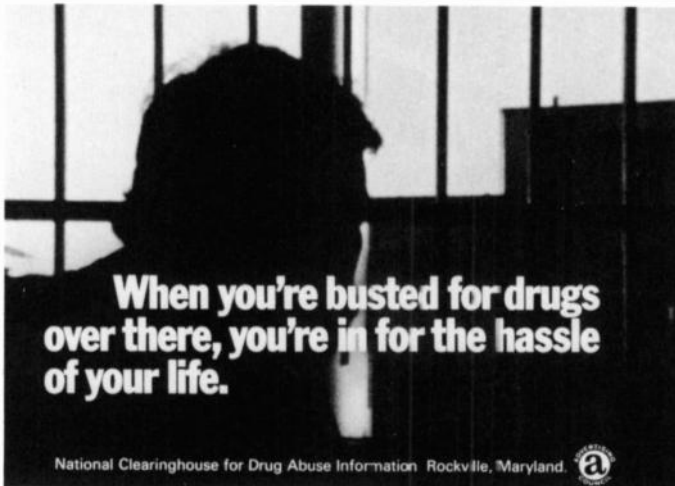
TV Producers: Arnie Blum

Mike Johnson

Production Company: Family of Man Films

Agency: Vansant Dugdale

Client: White House Special Action Office
for Drug Abuse Prevention



Inside Outside

60-second

INTERVIEW ON STREET
SUPER: TEHERAN, IRAN

GUY ON STREET: That's what people tell me. I have no desire to . . . to try to score any kind of dope here. I didn't . . . most places in Europe the penalties are just too strict and there's nothing you can do once you get busted.

PROFILE: GUY IN PRISON CELL

GUY NO. 1 IN PRISON: Well, if I understood the laws a little more I would have definitely copped out because I realize it's just too heavy . . .

STREET SCENE

GUY ON STREET: There's no one that can help you.

BACK TO CELL

GUY NO. 1: And everybody says like it's not worth it . . . and it's true.

STREET SCENE

GUY ON STREET: The laws are very strict and they enforce them, and if you smoke and you get caught then you have to be willing to pay the dues.

PROFILE: GUY NO. 2

GUY NO. 2 IN PRISON: Well I still have 5½ years left so it's quite a long time before I am free of this. I can't even see the end of it.

STREET SCENE

GUY ON STREET: You just say goodbye to it for awhile.

ANNCR. (VO): There are over 900 United States citizens doing time on drug charges in foreign jails. They didn't know . . . or they didn't care. When you're busted for drugs over there, you're in for the hassle of your life.

GUY NO. 1: SILHOUETTE

GUY NO. 1: It's been a lot of pain to a lot of people I know.

SUPER: WHEN YOU'RE BUSTED FOR DRUGS OVER THERE YOU'RE IN FOR THE HASSLE OF YOUR LIFE.



348

Art Director: Allen Kay

Copywriters: Lois Korey

Lester Colodny

TV Director: David Langley

TV Producers: Allen Kay

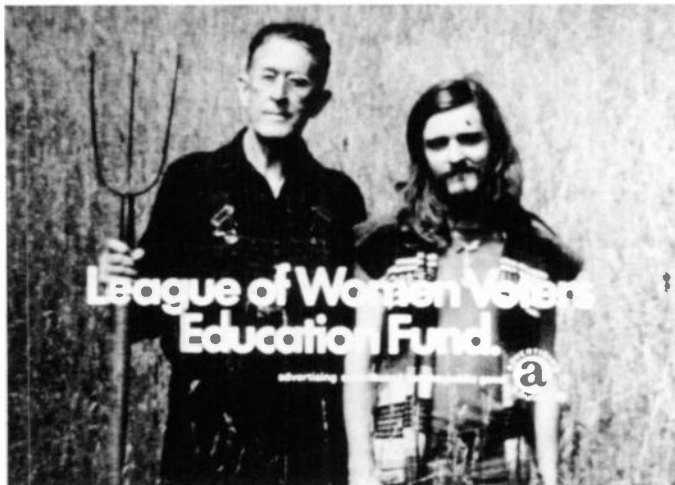
Lois Korey

Syd Rangell

Production Company: David Langley Photography

Agency: Needham, Harper & Steers, Inc.

Client: League of Women Voters



Help Someone Vote

60-second

(MUSIC)

OLD LADY RELIEVES LABORER AT JACK HAMMER

ANNCR. (VO): On November 7th get out and . . . help someone vote.

YOUNG GIRL RELIEVES POLICEMAN DIRECTING TRAFFIC

CLEANING LADY RELIEVES CHAIRMAN AT BOARD MEETING

DELIVERY BOY RELIEVES DENTIST ABOUT TO TREAT A PATIENT . . .

ANNCR. (VO): On November 7th get out and . . . help someone vote.

STAGE MANAGER TAKES THE PLACE OF ONE OF THE ROCKETTES IN A ROUTINE

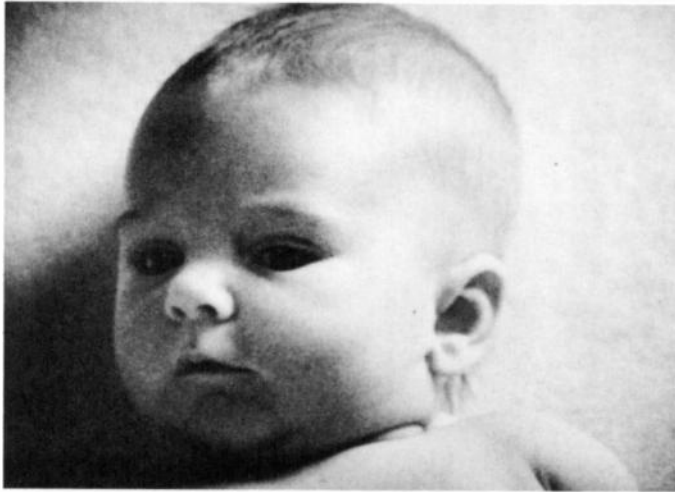
ANNCR. (VO): On November 7th get out . . . and help someone vote.

LIVE RECREATION OF GRANT WOOD'S "AMERICAN GOTHIC." HIPPIE COMES ALONG. TAKES THE PLACE OF THE FARMER'S WIFE

SUPER: LEAGUE OF WOMEN VOTERS AD COUNCIL LOGO

349

Art Director: Hal Goluboff
Copywriter: Gloria Remen
TV Director: Rick Levine
TV Producer: Wayne Lachman
Production Company: Wylde Films
Agency: Richard K. Manoff Inc.
Client: Planned Parenthood/World Population



Wrong Reasons

60-second

OPEN ON BABY

ANNCR. (VO): A lot of people have children for the wrong reasons.

**CUS OF VARIOUS PEOPLE
THROUGHOUT COMMERCIAL**

GRANDMOTHER: You've been married a year now. When are we going to see some grandchildren?

YOUNG MAN: You want to have a baby, Evelyn? All right, we'll have a baby! Maybe that'll patch things up!

YOUNG WIFE: We only want two children. But if one of them isn't a boy—we'll keep trying.

WOMAN: Why knock myself out working when I can have a baby.

MAN: Heh-heh, hey Harry. What are you and Marge waiting for—huh?

YOUNG GIRL: Sure I want another baby. What else is a woman for?

ANNCR. (VO): As we said, there are a lot of wrong reasons to have a child—but only one right reason: because you really want one. And that takes planning.

For more information, write Planned Parenthood.

SUPER: PLANNED PARENTHOOD
Children by choice.
Not chance.

350

Art Director: Bob Kuperman
Copywriter: Peter Murphy
Designer: Bob Kuperman
TV Director: Howard Zeiff
TV Producer: James Dubaris
Production Company: Zieff Films
Agency: A Little Help Inc.
Client: National Council on Alcoholism



Man in Bar

30-second

IDLE CHATTER BETWEEN THE BARTENDER AND CUSTOMER IN VERY DIMLY LIT BAR

ANNCR. (VO): It's nice to relax and have a drink or two.

SHOT OF BARTENDER BEHIND THE BAR . . . CLOCK READS 8:05

But would you give up one of those drinks—just one, and send us the money so we can help the nine million alcoholics in this country before it's too late.

DOOR OPENS—SUNLIGHT FLOODS INTO THE BAR—MAILMAN POPS IN AND TOSSES MAIL ON BAR

BARTENDER: Morning Bob.

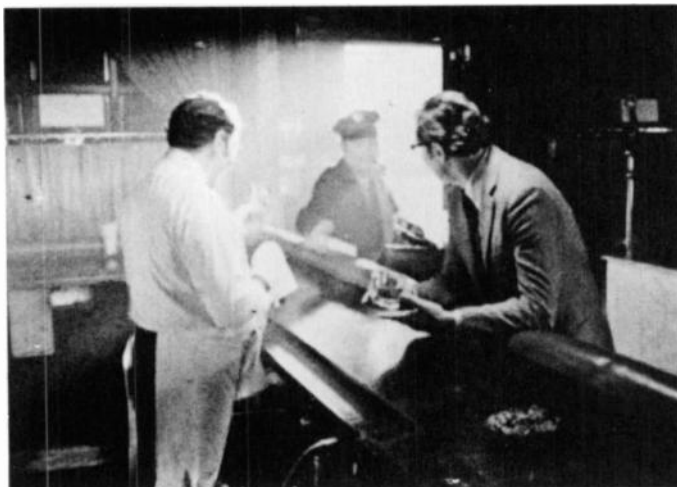
MAILMAN: Morning Lou.

DOOR CLOSSES

BARTENDER: Freshen that for you?

CUSTOMER: Yeah!

ANNCR. (VO): What we're really asking is can you spare the price of a drink?



TV/Public Service/Single

351

Art Director: William Taubin
Copywriter: James Lawson
TV Director: Tony Lover
TV Producer: Sylvan Markmann
Production Company: Liberty Studio
Agency: Doyle Dane Bernbach Inc.
Client: National Clearing House for Drug Abuse Information



Ten Little Indians

60-second

THROUGHOUT SHOTS OF THE KIDS
—INCREASINGLY STRIDENT VIEWS
AS THEIR NUMBERS DECREASE

(SUNG TO ACCOMPANIMENT OF
HAND CLAPPING BY A GROUP OF
YOUNG BLACK KIDS)

SONG: Ten little indians, up there flyin',
One stayed up, then there were nine.

Nine little indians, feelin' great,
One O.D.'d, then there were eight.

Eight little indians, in cocaine heaven,
Convulsions took one, then there were seven.

Seven little indians, gettin' a fix,
One got hepatitis, then there were six.

Six little indians, pushin' to stay alive,
One got busted, then there were five.

Five little indians, tryin' to score,
One got a bad bag, then there were four,


Four little indians, droppin' L.S.D.
One freaked out, then there were three.

Three little indians, a sniffin' glue,
Brain damaged one, then there were two.

Two little indians, on a run,
One of them crashed, left just one.

One little indian, poppin' reds,
Popped too many, then he was dead.

Acid, bennies, needles, pills,
If one don't get you, the other one will.

**National Clearinghouse for
Drug Abuse Information** 
Box 1080 Washington D.C. 20013

352

Art Director: Alan Kupchick
Copywriter: Enid Futterman
Cameraman: Steve Horn
TV Director: Norman Griner
TV Producer: Steve Novick
Production Company: Horn/Griner Productions
Agency: Grey Advertising, Inc.
Client: National Highway Traffic Safety Administration



Dana Andrews Highway
60-second

OPEN: DANA ANDREWS STANDING ON EMPTY TWO LANE HIGHWAY TALKING TO CAMERA

ANDREWS: I'm Dana Andrews and I'm an alcoholic. I don't drink anymore, but I used to. All the time. When I was drunk I was about as good a driver as my two-year-old grandson.

CUT TO WEAVING CAR HEADING TOWARD CAMERA

I had accidents but I never did kill anybody. If it had gone on, I'm sure I would have. Because the people who were responsible for 19,000 traffic deaths last year, are people just like I was. Drunk.

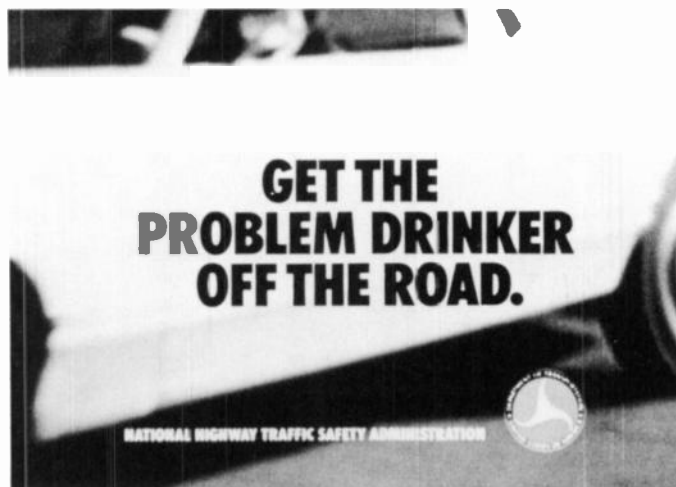
BACK TO DANA ANDREWS AS CAR APPROACHES AND NARROWLY MISSES HIM

I'm talking about heavy, serious problem drinkers. They're sick. And we have to help them, because they can't always help themselves. But they're killing people. And we have to stop them because they can't stop themselves.

FREEZE FRAME OF CAR AND TITLE

Get the problem drinker off the road. For his sake. And yours.

ANNCR. (VO): Write to Drunk Driver, Box 1969, Washington, D.C. We'll tell you how you can help.



TV/Public Service/Single

353

Art Director: Alan Kupchick
Copywriter: Enid Futterman
TV Directors: Cal Bernstein
Haskell Wexler
TV Producer: Maura Dausey
Production Company: Dove Films
Agency: Grey Advertising, Inc.
Client: National Highway Traffic Safety Administration



Backyard

60-second

OPEN ON MOTHER (JANIE) IN
HAMMOCK HOLDING BABY

SONG (JANIE):

I want to watch the sun come
up another fifty years
I want to write a novel that
will bring the world to tears . . .
And I want to see Venice . . .

DISSOLVE TO SHOT OF MOTHER
AND FATHER LAUGHING WITH BABY

I want to see my kids have kids;
I want to see them free . . .
I want to live my only life; I want the
most of me . . .
I want to dance . . .
I want to love
I want to breathe . . .

FREEZE FRAME OF MOTHER AND
SLEEPING BABY

ANNCR. (VO): Janie died
on an endless road in America
because a lonely man was
driving drunk out of his mind.
Problem drinkers who drive are
responsible for more than 40 deaths
every day.
Get the problem drinker off the road.

FRAME CHANGES TO BLACK AND
WHITE AS PULL OUT TO REVEAL
FREEZE FRAME HAS BECOME A
PHOTOGRAPH ON THE WALL IN
COUPLE'S EMPTY BEDROOM

I want to know what's out there
beyond the furthest star . . .
I even want to go there if
we ever get that far
And I want to see Venice . . .

ANNCR. (VO): Help do something
about the problem drinker. For his
sake. And yours.

354

Art Director: Jon Fisher
Copywriter: Sandi Butchkiss
Designer: Jon Fisher
TV Producer: Joanne Ruesing
Production Company: Audio Productions
Agency: Benton & Bowles Inc.
Client: American Cancer Society



Men Who Flirt with Death
60-second

HEADLINE ON SCREEN:
MEN WHO FLIRT WITH DEATH

ANNCR. (VO): Men who flirt with death.

MEN ON MOTORCYCLES RIDING
THROUGH A WALL OF FLAME

The daredevil Novellises who risk their lives daily as they speed through hoops of flame.

MAN ON TIGHTROPE WALKING
ACROSS WATER HIGH ABOVE

Lawrence Jessy who puts his life on the line as he tip-toes across treacherous churning waters.

LONG SHOT OF MEN BEING SHOT
OUT OF A CANNON

The Zuchinis who flirt with death as they become human cannon balls hurtling through space.

MAN ATOP WING OF AN AIRPLANE

Johnny Fisher who daringly hangs upside down thousands of feet above the ground.

MAN WITH "HOME-MADE" WINGS
ON HIS BACK, LEAPS INTO SPACE
AND LANDS IN THE WATER

Sir James Terwilliger who tempts the fates as he flaps his wings in futile flight.

MAN IN A SWINGING HAMMOCK
READING A BOOK

And Jerry Ross who lies there taking his life in his hands, because he hasn't had a medical check-up in over ten years.

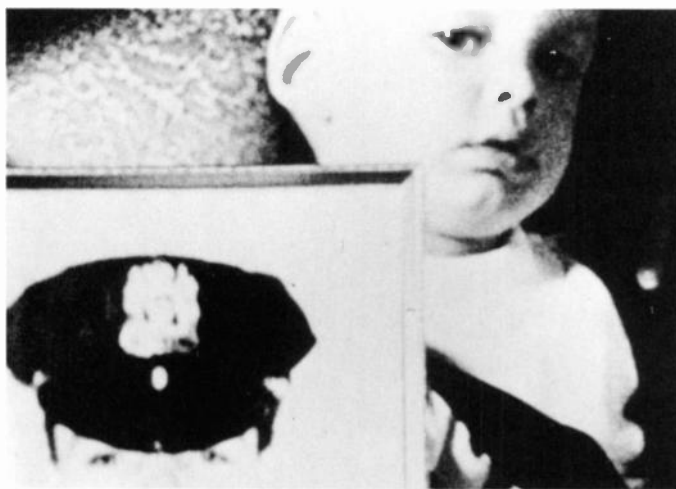
ANNCR. (VO): Don't live dangerously.
We want to wipe out cancer in your lifetime.

SUPER: AMERICAN CANCER
SOCIETY

TV/Public Service/Single

355

Art Director: George Lois
Copywriter: Ron Holland
TV Director: George Silano
TV Producer: Edward Murphy
Production Company: Famous Commercials
Agency: Lois Holland Callaway Inc.
Client: Mayor's Office



Widow

30-second

OPEN ON CU OF PHOTOGRAPH
OF YOUNG POLICE OFFICER

ANNCR. (VO): In the middle of a
routine day, John Joseph Darcy,
Patrolman, . . .

CAMERA PULLS BACK ON
PHOTOGRAPH

was suddenly, senselessly, needlessly
struck down.

PULL BACK TO SHOW YOUNG CHILD
SITTING BEHIND PHOTOGRAPH

He leaves behind his young son, . . .

PULL BACK TO SHOW BEGINNING
OF FAMILY SHOT

his young daughter, . . .

PULL BACK TO SHOW MS OF
WOMAN AND TWO CHILDREN

his young widow.

SUPER: BE FAIR TO COPS
COMMITTEE

Be fair to cops. You never know when
you might need one.

356

Art Director: Chuck Bua

Copywriters: Paula Green

Peggy Courtney

Designer: Peggy Courtney

TV Director: Mike Glynn

TV Producer: Paula Green

Production Company: Gordon Glynn

Agency: Green Dolmatch Inc.

Client: United States Public Health

**If at first
you don't succeed
quit, quit again.**



**Write for
free Quitter's Aid
Rockville, Md. 20852**

U.S. Department of Health, Education, and Welfare

Three People

60-second

CAMERA CUTS TO EACH FOR
FACE FRONT TESTIMONIALS

BOB: I smoked for 18 years. Everytime I tried to stop, I felt anger, petulance.

GERALDINE: I was an addict. I used to smoke 60 cigarettes a day.

KEVIN: I quit smoking a lot of times, a lot of times.

BOB: Four years ago, I did a play.

GERALDINE: Then my husband got ill, and he was told he could never smoke again and I realized I would have to give it up.

KEVIN: It got to the point where I had to do something, cigarettes were just killing me.

BOB: I was going to have no chance at all of cutting it in this play unless I quit smoking.

GERALDINE: I spent as much time as I could in places where I never smoked. Like in bed or in the bathtub.

KEVIN: I took the damn things. I destroyed them. I would buy fresh packages and stamp on them.

GERALDINE: And finally I lived through the places where I used to smoke the most.

BOB: I quit. No withdrawal.

KEVIN: I beat the habit. And it worked. And I feel good.

TV/Public Service/Single

357

Art Director: Stan Paulus

Copywriter: Tom Hemphill

Cameraman: Joe Mangine

TV Directors: Arnie Blum

Mike Johnson

TV Producers: Arnie Blum

Mike Johnson

Production Company: Family of Man Films

Agency: Vansant Dugdale

Client: White House Special Action Office
for Drug Abuse Prevention



Wall

60-second

EXTERIOR SHOT OF PRISON
GUARDS STANDING ABOUT

ANNCR. (VO): Okay, America. Here
it is.

SHOT OF TOWER AT CORNER
OF WALL

Sixty seconds of truth in words and
pictures. And the picture doesn't get
any better.

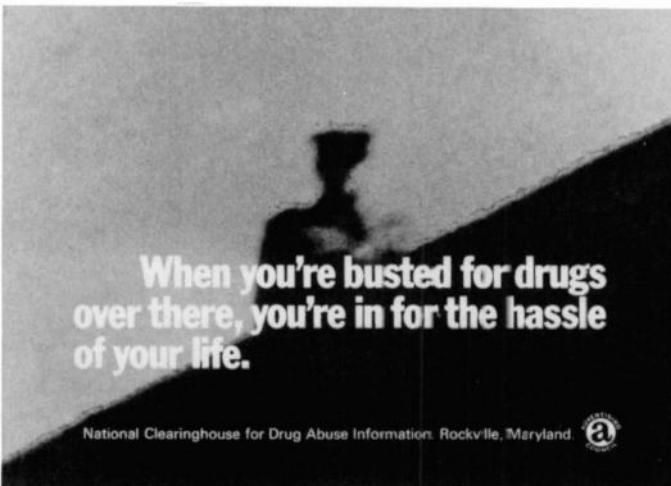
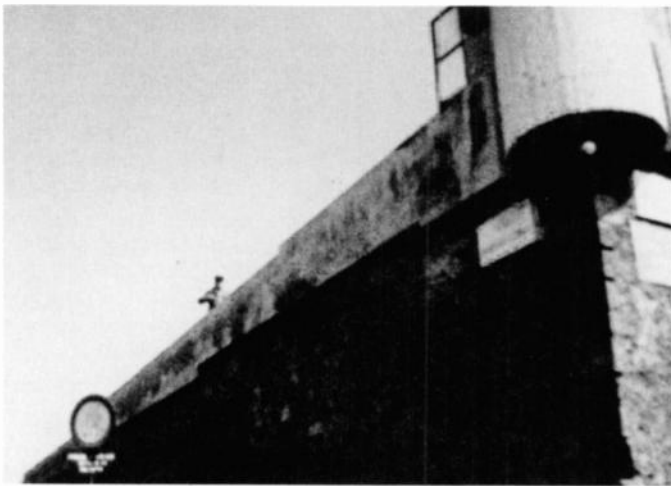
CAMERA PANS WALL

Because you're looking at the outside
of a prison wall in Europe. There are
a lot more like this one. And locked
behind them are over 900 United States
citizens, busted on drug charges.
Like the girl in Rome, who'll wait six
to ten months for her trial. With no
bail. Not even a chance for it. And the
guy in Spain. He's in a foreign jail
cell for six years and a day.

CAMERA MOVES IN TOWARDS
GUARD ON ROOF

The drug laws overseas are tough.
And they're enforced to the letter.
And if somebody tells you they're
not, that's a bunch of baloney. So
before you leave, check the laws of
the countries you plan to visit. One
fact will come through. Loud and clear.

When you're busted for drugs over
there, you're in for the hassle of your
life.



National Clearinghouse for Drug Abuse Information, Rockville, Maryland



358

Art Director: Robert J. O'Dell
Copywriter: Richard A. Felleppa
Designer: Robert J. O'Dell
Cameraman: Frank Maresca
TV Director: Robert J. O'Dell
TV Producer: KFO, Inc.
Production Company: M.P.O. Videotronics
Agency: KFO, Inc.
Client: Hamilton-Madison House



Wellington Chou
60-second

SPOT IS CHOREOGRAPHED WITH
STILLS (CITY FACES)

ANNCR. (VO): They fill Mr. Wellington
Chou's older years with
companionship.

ELDERLY CHINESE IN CLUBHOUSE

They helped Rosa care for her mother
when she got out of the hospital.

ROSA AND MOTHER

They provide care and education for
Mrs. John's children because she
has to work.

CHILDREN

They gave Mr. Miller somebody to
talk to when he needed to talk out his
problems.

MR. MILLER AND CONFIDANT

They replaced the missing father
in Susie's life.

SUSIE AND FRIEND

They helped Carlos and John stay
off drugs.

TWO NEIGHBORHOOD BOYS

They help Ernesta get into the right
college.

GIRL WITH HER BOOKS

They helped Mr. Kovaks buy food that
he can afford at the co-op.

MR. KOVAKS IN THE CO-OP

They translated a sewing pattern into
Chinese for Mrs. Wong so that she
can sew for her family.

SEWING SCENE

They give Mrs. Chinchosi's child a
head start before she goes to public
school.

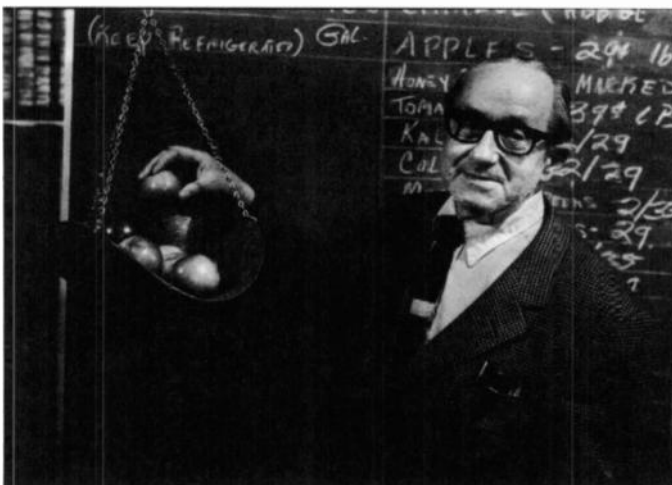
CHILD

They helped keep the Leonard family
together.

FAMILY

Who is they? Hamilton-Madison
House. Serving the lower East side of
New York.

Send what you can please.
They need it.



TV/Public Service/ Single

359

Art Director: Ed Nussbaum
Copywriter: Stanley Schulman
Designer: Ed Nussbaum
Cameraman: Norman Griner
TV Director: Norman Griner
TV Producer: Philip Peyton
Production Company: Horn/Griner Productions
Agency: Grey Advertising, Inc.
Client: National Alliance of Businessmen



Homecoming

60-second

(MUSIC THROUGHOUT: JOHNNY DESMOND SINGING "LONG AGO AND FAR AWAY" WITH THE GLENN MILLER AIR FORCE BAND)

1945. G.I. EXITS CAB IN FRONT OF FRAME HOUSE

INTERIOR. G.I. ENTERS FAMILY AND FRIENDS EMOTIONALLY WELCOME HIM HOME

CU OF GIRLFRIEND SOLDIER AND GIRL EMBRACE

ANNCR. (VO): 1945. Remember? People made quite a fuss about returning servicemen.

SOLDIER ENTHUSIASTICALLY FILLING UP HIS PLATE FROM BUFFET

There were block parties, parades, The 5220 Club, but most of all, there were jobs.

SOLDIER AND SAILOR FRIEND COMPARING SERVICE STORIES

Today's Vietnam veteran wants to settle down and go to work too.

SOLDIER AND GIRL ALONE IN KITCHEN WHILE PARTY CONTINUES

But for many, the jobs just aren't there. You can help do something about it.

FADE TO BLACK AND SUPER: NATIONAL ALLIANCE OF BUSINESSMEN

Call us, we're The National Alliance of Businessmen.

FADE TO SEPIA SNAPSHOT OF SOLDIER, GIRL AND ENTIRE FAMILY IN FRONT OF HOUSE. ZOOM IN ON GIRL'S FACE

Today's veteran needs his chance.

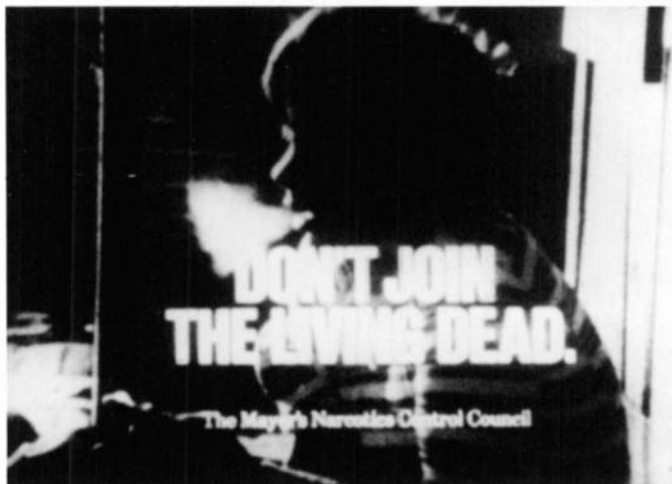
National Alliance of Businessmen



TV/Public Service/Campaign

360 Gold Award

Art Directors: Bob McDonald
Manny Perez
Copywriter: Helen Nolan
Cameraman: Steve Horn
TV Director: Steve Horn
TV Producer: Manny Perez
Production Company: Horn/Griner Productions
Agency: Young & Rubicam International, Inc.
Client: New York City Drug Addiction Agency



The Animal

60-second

INTERIOR, AUTOMAT. PUSHER IS SITTING AT A TABLE EATING SOUP. ENTER JOEY

JOEY: Hey man, what's happenin'? I'm sick. I need a bag.

PUSHER: Ten dollars, Joey.

JOEY: I only got five.

PUSHER: Ten dollars.

JOEY: Hey come on, you know I'm good for it.

PUSHER: Joey, the stuff is dynamite. Ten dollars or nothing.

JOEY: Please, please man . . .

PUSHER: Joey, get the money.

MOVE TO SERIES OF STRAIGHT CUTS: JOEY STEALING MONEY FROM HIS MOTHER'S POCKETBOOK; TRYING TO FORCE HIS KID BROTHER TO GIVE HIM SOME MONEY; VOMITING ON THE SIDEWALK; MUGGING A WOMAN AND STEALING HER POCKETBOOK; TURNING ON IN AN ABANDONED BUILDING

ANNCR. (VO): This is a drug addict. Unlike a man, he has no sense of right and wrong. No use for reason. He only feels. And what he feels most of the time is fear. He runs away from reality, because reality is what scares him most of all. He lives off human beings . . . because he's afraid to live like a human being. He's alive . . . but you couldn't call this really living.

FADE TO BLACK. SUPER: DON'T JOIN THE LIVING DEAD

Peer Group

60-second

Karen

60-second

TV/Public Service/Campaign

361 Silver Award

Art Director: Michael Ulick
Copywriter: Paul Margulies
Cameraman: Steve Horn
TV Director: Steve Horn
TV Producer: Philip Peyton
Production Company: Horn/Griner Productions
Agency: Wells, Rich, Greene, Inc.
Client: National Kidney Foundation



Kidney Machine/Kid
60-second

DOCTOR'S OFFICE. PHYSICIAN TALKING TO YOUNG COUPLE

DOCTOR: I'm sorry I can't be more definite. Yes, with a kidney machine, Jack will live. The problem is this machine costs a fortune to run and there's just not enough money in the kidney program.

Look . . . there are eight million people in this country with kidney disease and no one will take it seriously. It's not only Jack, we could save thousands of lives. I know it sounds stupid . . . now a solution to a disease and not enough money to use it.

You know I'll do everything I can. At least Jack has age in his favor.

PARENTS EXIT OFFICE TO CORRIDOR, WHERE JACK, AGE SIX, IS SITTING WITH NURSE

PARENTS: Thank you, doctor.

NURSE: See Jack! I told you Mommy and Daddy would be right out.

MOTHER: Daddy and I have decided to go out to dinner tonight. You can have anything you want. You can even have two desserts . . .

THE THREE WALK AWAY DOWN CORRIDOR

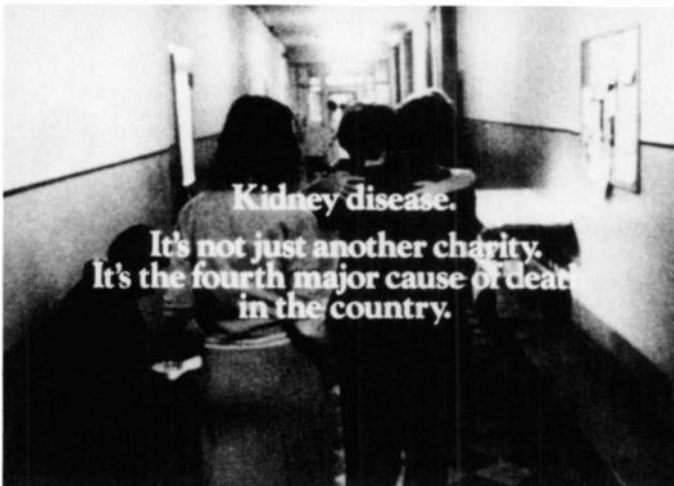
FADE TO BLACK. SUPER: SUPPORT THE NATIONAL KIDNEY FOUNDATION BOX 353, NEW YORK, NEW YORK 10016

ANNCR. (VO): It just doesn't make sense . . . to have answers to a disease and not enough money to use them.

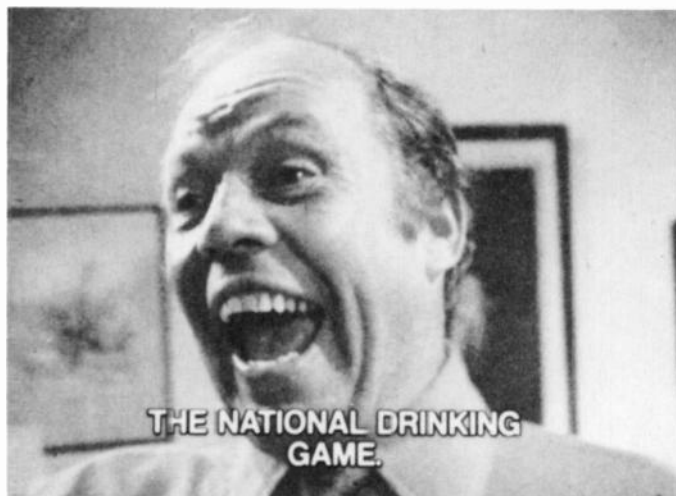
SUPER: KIDNEY DISEASE. IT'S NOT JUST ANOTHER CHARITY, IT'S THE FOURTH MAJOR CAUSE OF DEATH IN THE COUNTRY

Funeral
60-second

Empty Chair
60-second



Art Director: Grey Advertising Creative Team
 Writer: Grey Advertising Creative Team
 TV Producer: Grey Advertising Creative Team
 Production Company: James Garrett & Partners
 Agency: Grey-North Advertising Inc.
 Client: The National Institute on Alcohol Abuse and Alcoholism



National Drinking Game

60-second

PARTY CROWD WHOOPING IT UP

ANNCR. (VO): Because so many Americans think getting drunk is fun, we thought you might like to join us in the National Drinking Game.

TITLE CARD: THE NATIONAL DRINKING GAME

(SFX: "WHOOPEE, A GAME. GET YOUR PENCIL, ETC. . .")

Just answer yes or no to the following 10 questions.

One: Do you talk a lot about drinking?

(SFX: "ONLY WHEN I'M AWAKE")

Two: Do you drink more than you used to?

(SFX: "I TRY TO . . .")

Three: Do you gulp your drinks?

Four: Do you often take a drink to feel better?

("YEAH, MUCH BETTER.")

Five: Do you drink alone?

Six: Do you ever forget what you did while you were drinking?

("NOT UNTIL THE NEXT DAY.")

Seven: Do you keep a bottle hidden somewhere for quick pick-me-ups?

("HOW DOES HE KNOW?")

Eight: Do you sometimes start drinking without really thinking about it?

Nine: Do you need a drink to have fun?

(SFX: THROAT CLEARING)

Ten: Do you ever take a drink in the morning to relieve a hangover?

Congratulations. If you had four or more "yes" answers, then you may be one of over nine million Americans with a drinking problem.

ANNCR.: If you won—you lose.

SUPER: NATIONAL INSTITUTE ON ALCOHOL ABUSE AND ALCOHOLISM

Bill and Helen

60-second

Good Old Harry

60-second

TV/Public Service/Campaign

363

Art Director: William Taubin
Copywriter: Frada Wallach
TV Director: Tony Lover
TV Producer: Herb Strauss
Production Company: Liberty Studio
Agency: Doyle Dane Bernbach Inc.
Client: Federation of Jewish Philanthropies



Heart Attack

30-second

SCENE OPENS ON A MAN COMING DOWN THE STEPS OF A BUILDING. SUDDENLY HE BEGINS TO GASP FOR BREATH AND FALL

HE DROPS AS PEOPLE COME RUSHING UP, TRYING TO HELP

(SFX: VOICES IN CROWD, CONSTERNATION)

ANNCR. (VO): Where will they take him?

AMBULANCE PULLS UP

To a hospital that can't afford cardio-pacs, cardio-emergency rooms or temporary pace makers?

DRIVES AWAY

It's like playing Russian Roulette, if you're trying to save a life. The hospitals of the Federation of Jewish Philanthropies must have the most modern equipment there is. We can't afford to gamble.

MENORAH SHOWING BRICKS BEING LIT

Help us build.
With bricks you can build life.

SUPER: FEDERATION OF JEWISH PHILANTHROPIES



Joy Ride

30-second

Menorah

60-second

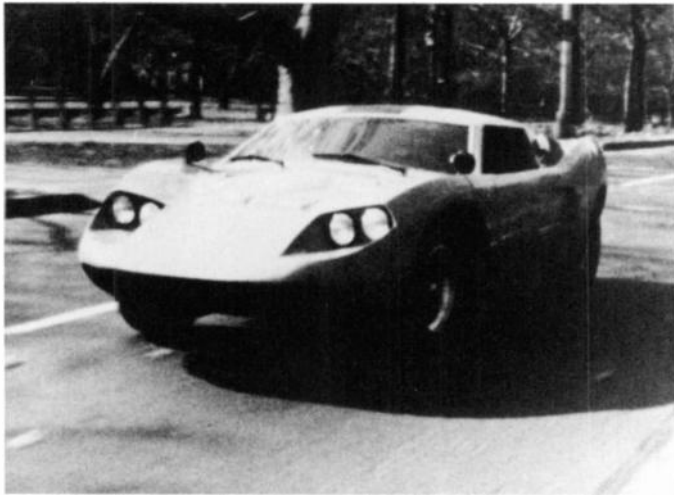
Aged

30-second



364

Art Director: Edward Lukas
Copywriters: Evan Stark
Indiana Sweda
Cameraman: Fred Sweda
TV Director: Fred Sweda
TV Producer: Sonya Hoover
Production Company: Sweda Enterprises Ltd., Inc.
Agency: Sweda Enterprises Ltd., Inc.
Client: N.Y.C. Environmental Protection Administration



New Car

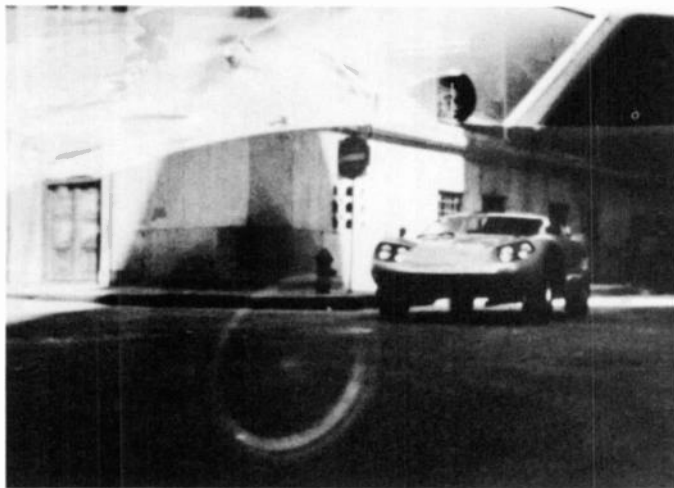
60-second

RUNNING SHOT OF NEW CAR
(CUSTOM MODEL)

ANNCR. (VO): America, here it is!
The sleek, sensuous lines you've
dreamed of, this year's new car . . .
A power engine you'll love to
accelerate. Fully automatic
transmission. Four barrel carburetor,
front and rear disc brakes. The
luxurious comfort you thought you
couldn't afford.

CU OF SIGN ON DOOR THAT READS:
"WARNING: MEDICAL EXPERTS HAVE
DETERMINED THAT CAR EMISSIONS
ARE DANGEROUS TO YOUR HEALTH"

ANNCR. (VO): Maybe we can't afford it!

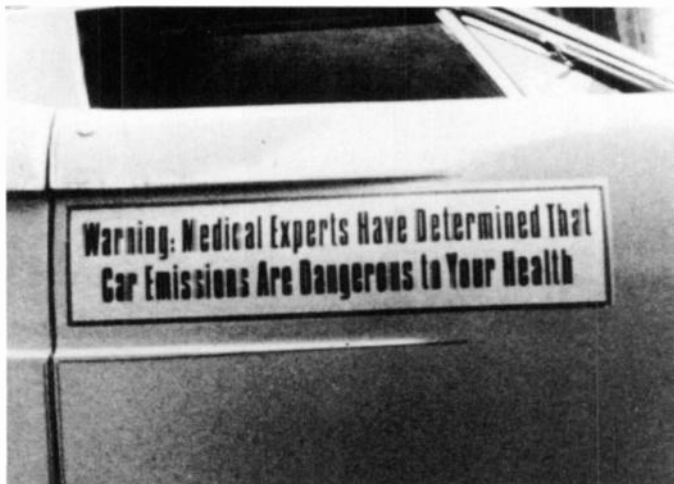


Talkin' Big City

60-second

Driving to Work

60-second



EDITORIAL

Consumer Pages and Sections
Trade Pages and Sections
Complete Issues

Should the President's War-Making Powers Be Curbed?



NO

By SHARON F. ROSENFELD

The 1973-74 school year has been a year of great change for our country. The Vietnam War has ended, and the country is beginning to heal. The President's war-making powers have been a major issue in the debate. The President has the power to declare war, but the Congress has the power to declare war. The President has the power to send troops into battle, but the Congress has the power to control the purse strings. The President has the power to negotiate treaties, but the Congress has the power to ratify treaties. The President has the power to appoint and remove judges, but the Congress has the power to impeach judges. The President has the power to pardon criminals, but the Congress has the power to impeach the President. The President has the power to grant clemency, but the Congress has the power to impeach the President. The President has the power to grant pardons, but the Congress has the power to impeach the President. The President has the power to grant pardons, but the Congress has the power to impeach the President.

YES

By MICHAEL J. WELLS

The President's war-making powers have been a major issue in the debate. The President has the power to declare war, but the Congress has the power to declare war. The President has the power to send troops into battle, but the Congress has the power to control the purse strings. The President has the power to negotiate treaties, but the Congress has the power to ratify treaties. The President has the power to appoint and remove judges, but the Congress has the power to impeach judges. The President has the power to pardon criminals, but the Congress has the power to impeach the President. The President has the power to grant clemency, but the Congress has the power to impeach the President. The President has the power to grant pardons, but the Congress has the power to impeach the President. The President has the power to grant pardons, but the Congress has the power to impeach the President. The President has the power to grant pardons, but the Congress has the power to impeach the President.



Page 18

Illustration: Robert R. Taylor, 13, 1973

Illustration: Robert R. Taylor, 13, 1973

Page 18

the art of sensual MASSAGE

by Gontina Inaldo & Mervyn Tachir with photographs by Robert Rindom



Page 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



The art of sensual massage is a form of relaxation and stress relief. It involves the use of oils and lotions to massage the body. The massage is performed by a trained professional who uses their hands to work on the muscles and soft tissue. The massage is designed to be relaxing and soothing. It can help to reduce stress and tension in the body. It can also help to improve circulation and promote relaxation. The massage is a popular form of therapy and is enjoyed by many people. It is a great way to relax and unwind after a long day. It is also a great way to improve your overall health and well-being. The art of sensual massage is a beautiful and relaxing experience. It is a form of self-care and a great way to take care of yourself. It is a wonderful way to feel good and relaxed. The art of sensual massage is a beautiful and relaxing experience. It is a form of self-care and a great way to take care of yourself. It is a wonderful way to feel good and relaxed.

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365

Art Director: Joseph J. Sinclair
Editor: Terrence Dewhurst
Designer: Joseph J. Sinclair
Artist: Michael Gross
Publisher: The New York Times School Weekly

366 Silver Award

Art Director: Robert Kingsbury
Writers: Gordon Inkeles
Murray Todris
Designer: Robert Kingsbury
Photographer: Robert Fothorap
Publisher: Straight Arrow Publishers, Inc. Rolling Stone

367

Art Director: Robert Kingsbury
Writer: Elmo Rooney
Designer: Robert Kingsbury
Photographer: Annie Leibovitz
Publisher: Straight Arrow Publishers Rolling Stone

PAGE 10

ROLLING STONE DECEMBER 31, 1972



ROLLING STONE DECEMBER 31, 1972

PAGE 11

An Interview with the Four-Year-Old Perfect Guru Mahamarjoe By Elmo Rooney



A guru was never said, "Do not kill or hurt those who are your enemies." It might have said that in this world there are those who are your enemies...
The United Way needs to work these men. It's better to prevent, it's more efficient to prevent...
Mahamarjoe is a young boy from the village of Mahamarjoe in the state of Bihar, India...
Mahamarjoe is a young boy from the village of Mahamarjoe in the state of Bihar, India...
Mahamarjoe is a young boy from the village of Mahamarjoe in the state of Bihar, India...

perfect of all the world. I am a...
Mahamarjoe is a young boy from the village of Mahamarjoe in the state of Bihar, India...
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Mahamarjoe is a young boy from the village of Mahamarjoe in the state of Bihar, India...

Is Paris Happening?

Paris is the center of the world's art scene. The city has been the focus of the most important art movements of the 20th century. From the Impressionists to the Surrealists, Paris has been the birthplace of modern art. Today, the city continues to attract artists from all over the world. The Louvre Museum is one of the most famous art museums in the world. It houses a vast collection of art, including the Mona Lisa. The city also has many galleries and museums. The art scene in Paris is vibrant and exciting. It is a place where art is always happening.

Art-for Man's Sake I



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368

Nixon's Campaign Strategy

Nixon's campaign strategy was a carefully planned and executed plan. It was a strategy that focused on the rural and conservative parts of the country. Nixon's strategy was to appeal to the "silent majority" of Americans who were not represented by the liberal media and the Democratic Party. Nixon's strategy was to focus on issues like law and order, the economy, and the Vietnam War. Nixon's strategy was to win the support of the conservative voters who were the backbone of the Republican Party. Nixon's strategy was a key factor in his victory in the 1968 presidential election.



The art scene in Paris is vibrant and exciting. It is a place where art is always happening. The city has been the focus of the most important art movements of the 20th century. From the Impressionists to the Surrealists, Paris has been the birthplace of modern art. Today, the city continues to attract artists from all over the world. The Louvre Museum is one of the most famous art museums in the world. It houses a vast collection of art, including the Mona Lisa. The city also has many galleries and museums. The art scene in Paris is vibrant and exciting. It is a place where art is always happening.

369

The New York Times Book Review



Collected Poems 1951-1971

By A. R. Ammons
Edited by
D. W. Robinson, Ph.D.

The book is a collection of poems by A. R. Ammons, published between 1951 and 1971. The poems are arranged in chronological order. The book is a beautiful collection of poetry that shows the development of Ammons' style over time. The poems are written in a simple, direct style that is easy to read and understand. The book is a must-read for anyone who is interested in contemporary American poetry. The book is published by The New York Times Book Review. The book is available in paperback and hardcover. The book is priced at \$12.95. The book is a beautiful collection of poetry that shows the development of Ammons' style over time.

370

368
Art Director: J. C. Suares
Editor: Harrison Salisbury
Designer: J. C. Suares
Artist: Randall L. Deihl
Publisher: The New York Times
Op-ed page

369
Art Director: J. C. Suares
Editor: Harrison Salisbury
Designer: J. C. Suares
Artist: Murray Tinkelman
Publisher: The New York Times
Op-ed page

370
Art Director: J. C. Suares
Editor: John Leonard
Designer: J. C. Suares
Artist: Edward Weston
Publisher: The New York Times
Book Review

W

The book is a collection of poems by A. R. Ammons, published between 1951 and 1971. The poems are arranged in chronological order. The book is a beautiful collection of poetry that shows the development of Ammons' style over time. The poems are written in a simple, direct style that is easy to read and understand. The book is a must-read for anyone who is interested in contemporary American poetry. The book is published by The New York Times Book Review. The book is available in paperback and hardcover. The book is priced at \$12.95. The book is a beautiful collection of poetry that shows the development of Ammons' style over time.

THE ABANDONED SOCK

 by Edward Gorey

Consumer/Sections/B/W

371

Art Director: Michael Gross

Writer: Edward Gorey

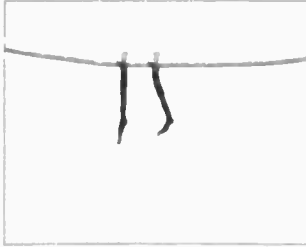
Designer: Michael Gross

Artist: Edward Gorey

Publisher: Twenty-First Century

Communications

National Lampoon



One summer morning a sock on the line decided that life with its mate was tedious and unpleasant.



It persuaded the clothespin to relinquish its hold, and blew away on the next breeze.



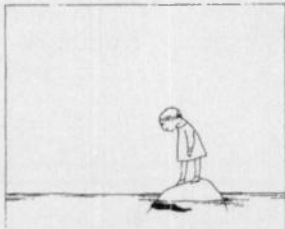
It tumbled over the grass, down a bank, and into the river.



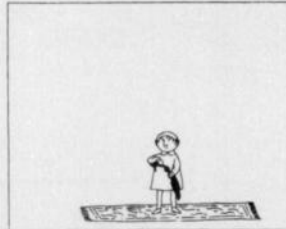
As it was being carried towards the sea, a large fish considered swallowing it, but changed its mind.

NATIONAL LAMPOON #

371



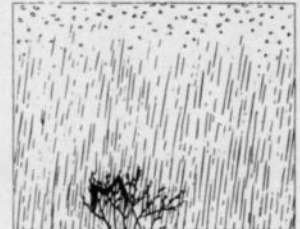
At last it was caught against a rock where it remained until a strong wind blew it out the next morning.



The child filled its toe with dirty pennies and then tied a knot in it which was extremely painful.



After crossing over several fields it landed inextricably in a thorn bush.



Rain fell frequently, then snow.



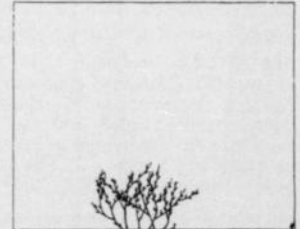
After the pennies fell out through the hole they'd worn in the toe, the child let the maid have it.



At last it was no use even for wiping furniture with, so she threw it in the dustbin.



With spring birds came and took bits of it for their nests.



By the end of summer nothing was left of the sock to speak of.



A dog took it out again and worried it terribly.



When the dog went off to its dinner, a gust of wind picked it up.

NATIONAL LAMPOON



NATIONAL LAMPOON #

372
Art Director: J. C. Soares
Editor: John Leonard
Designer: J. C. Soares
Artist: J. C. Soares
Publisher: The New York Times
Book Review

Audible, visible, risible, but not to be taken seriously

Personality (pəɪsənəˈlɪti). OF. personalité (14th c. in Hatzsonn-, ad. med. Schol. L. persōna: PERSONAL: see -ITY.)

By PETER STARBUCK

The subject of this excellent book is the personality. It is a word that has become so common in our language that we hardly notice it. Yet it is one of the most important words in our vocabulary.

Nancy

The Lady of the Lake by Christopher Isherwood. Translated by Peter Starbuck. New York: Farrar, Straus and Giroux, 1962. Pp. 128. \$3.95.

There is something about the name Nancy that has fascinated writers for centuries. It is a name that has become a symbol of femininity and grace.

The name Nancy has a long history. It is derived from the Old French name 'Nance', which was a diminutive of 'Nancy'.

The name Nancy has become a symbol of femininity and grace. It is a name that has fascinated writers for centuries.

By PETER STARBUCK

The subject of this excellent book is the personality. It is a word that has become so common in our language that we hardly notice it.

The name Nancy has a long history. It is derived from the Old French name 'Nance', which was a diminutive of 'Nancy'.

The name Nancy has become a symbol of femininity and grace. It is a name that has fascinated writers for centuries.

Through her delicate femininity ran a vein of loam

Queen (kwīn), sb. Forms: cwénn, 1-3 cwén, (1 cu-), 2-: 2-4 quon, (3 quu-, 4 qw-), 2-6 5 qv-), 3 quiene, quyene, 4 qw.

Queen Victoria

From the Birth to the Death of the Queen Victoria. By Cecil Woodham-Smith. New York: Knopf, 1957. Pp. 600. \$12.00.

Victoria and Albert

By David Field. New York: Knopf, 1957. Pp. 300. \$6.00.

On Dec. 20, 1817, an 18-year-old girl, betrothed to a prince, was crowned Queen of Great Britain.

The impression she produced on the world was that of a young girl who had suddenly become a queen.

Queen Victoria was a woman of great strength and character. She was a woman who had a deep understanding of her people.

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Queen Victoria was a woman of great strength and character. She was a woman who had a deep understanding of her people.

By PETER STARBUCK

The subject of this excellent book is the personality. It is a word that has become so common in our language that we hardly notice it.

The name Nancy has a long history. It is derived from the Old French name 'Nance', which was a diminutive of 'Nancy'.

The name Nancy has become a symbol of femininity and grace. It is a name that has fascinated writers for centuries.

The New York Times Book Review

NOVEMBER 11, 1962 SECTION 1

dictionary. Add: 1. c. Colloq. phr. to have swallowed the (or a) dictionary: to use long or recondite words. 1934 'G. ORWELL' Burmese Days ii. 29 Have you swallowed a dictionary? . . . We shall have to sack this fellow if he gets to talk English too well. 1966 M. TORRIS Heavy as Lead x. 124 'The whole point is that my Society deprecates, as much as you do . . . ' The voices began again, 'Aw, cut it out!' 'Put a sock in it!' 'Ev've swaltered the dictionary!'

A Supplement to the Oxford English Dictionary

Volume 1 (60-0) 1,200 pp. New York, Oxford University Press, Inc. 1962

Published in 1962, the first Supplement to the Oxford English Dictionary was intended to cover additions to the language since the year 1850.

The second Supplement to the Oxford English Dictionary was published in 1962. It covers additions to the language since the year 1850.

The third Supplement to the Oxford English Dictionary was published in 1962. It covers additions to the language since the year 1850.

The fourth Supplement to the Oxford English Dictionary was published in 1962. It covers additions to the language since the year 1850.

The fifth Supplement to the Oxford English Dictionary was published in 1962. It covers additions to the language since the year 1850.

The sixth Supplement to the Oxford English Dictionary was published in 1962. It covers additions to the language since the year 1850.

A funny horror story about falling in love with the wrong people

62: A Model Kit

By Leo Bersani. In the first issue, one is captivated in English by the original author's style. The book is a collection of essays on the nature of language and the role of the writer.

The book is a collection of essays on the nature of language and the role of the writer. It is a book that is both entertaining and thought-provoking.

Novel

The book is a collection of essays on the nature of language and the role of the writer. It is a book that is both entertaining and thought-provoking.

Art Director: Robert Kingsbury

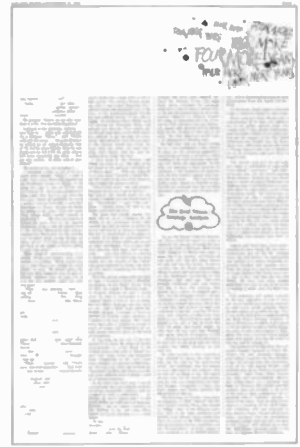
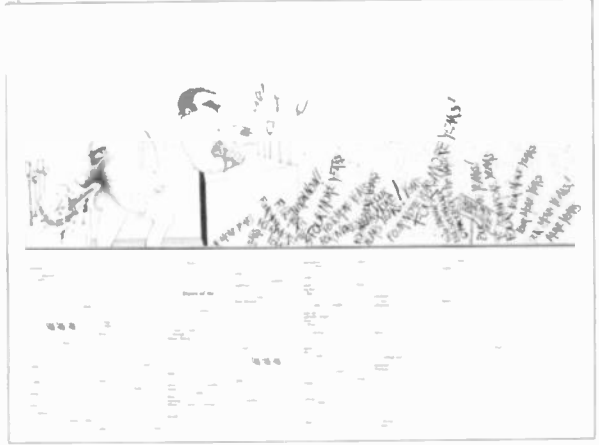
Writer: Hunter S. Thompson

Designer: Robert Kingsbury

Artist: Ralph Steadman

Publisher: Straight Arrow Publishers

Rolling Stone



374 Gold Award

Art Director: Lawrence Miller

Writers: Modcai Siegal
Matthew Margolis
Lawrence Miller

Designers: Lawrence Miller
Vance Jonson

Artist: Reynold Ruffins

Publisher: N.Y.C. Environmental Protection
Administration

Agency: Marketing Design Alliance

Client: N.Y.C. Environmental Protection
Administration

374

First, read this newspaper. Then give it to your dog.

The purpose of this newspaper is to help you train your dog to go to the bathroom indoors, on newspaper, all the time.

As ANIMALS BECOME
intelligent, they learn
to understand
the human world.

Traditionally, dog owners have been allowed to let their pets relieve themselves in the street and yards. It is a custom that dates from an era of rural open spaces, large estates and a small population.

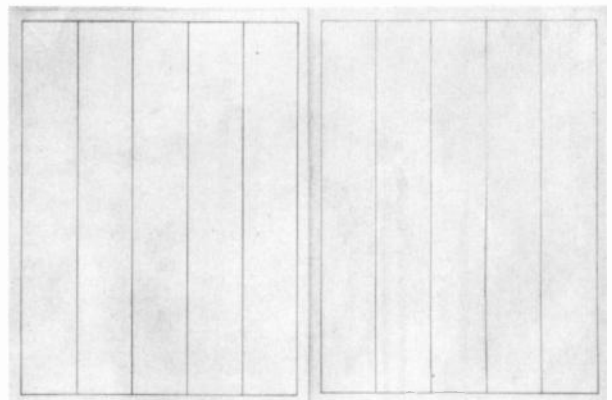
There are already more than half a million dogs in New York City, and the number is rising. Many concerned citizens, dog owners and even dog owners' allies, have come to believe that the right to own a dog should be balanced against the public's right to breathe and park free of dog waste.

For many dog owners, "paper newspapers" provide a workable alternative. More and more of these devices are coming on the market. Another alternative - which the purpose of this brochure is to explore - is training dogs to go on paper indoors in a portable form of chlorine-free paper that owners who believe that paper training helps dogs provide still diagnose on many details. And results can vary according to the size, sex, breed and temperaments of each dog.

The Environmental Protection Administration believes paper training is a significant option for dog owners, and one that should be better known.

The text that follows is excerpted and adapted from "GOOD DOG, BAD DOG."

By Modcai Siegal and Matthew Margolis. Copyright © 1973 by Modcai Siegal and Matthew Margolis. Granted with the permission of Holt, Rinehart & Winston, Inc., publishers.



NOW TURN TO THE CENTER.

AFTER FIVE DAYS, NARROW DOWN THE SPACE THE PAPERS COVER.

THE KEY TO ENJOYING SUCCESS WITH THIS TECHNIQUE IS CONSISTENCY. Once your dog has been paper-trained, he/she is always - and only - to use the newspapers.

THE DOG SHOULD NOT BE GIVEN FOOD OR WATER EXCEPT AT THE SAME SCHEDULED TIMES EACH DAY.

Once the dog has accomplished his/her task, it is to be praised, then removed from papers.

Remember: Your dog is to be fed, watered, and papered. In that order.

FOUR STEP PROCEDURE AND TECHNIQUE

- Step One: Properly train, socialize, and housebreak your dog.
- Step Two: Using an indoor newspaper, train your dog to go to the newspaper.
- Step Three: Using an indoor newspaper, train your dog to go to the newspaper.
- Step Four: Using an indoor newspaper, train your dog to go to the newspaper.

SHOWS THE RIGHT PEOPLE



White tie and tails, too

The show high-tech on West Coast... addition of...
 The show high-tech on West Coast... addition of...
 The show high-tech on West Coast... addition of...

375



The thick and slow... of the...
 The thick and slow... of the...
 The thick and slow... of the...

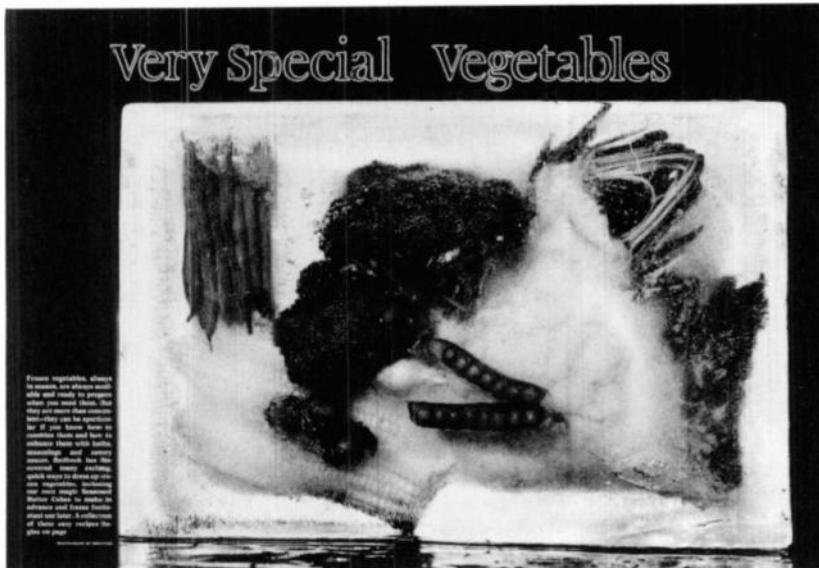
The thick and slow... of the...
 The thick and slow... of the...
 The thick and slow... of the...

Consumer/Pages, Spreads/Color

375
 Art Director: Richard Weigand
 Writer: George Frazier
 Designer: Henry Wolf
 Photographer: Henry Wolf
 Publication: Esquire Magazine

376
 Art Director: William Cadge
 Editor: Sey Chassler
 Designer: Cal Holder
 Photographer: Ben Rose
 Publisher: McCall's Corporation
 Redbook

377
 Art Director: Alvin Grossman
 Writer: Marilyn Mercer
 Designer: Carveth Kramer
 Photographer: Henry Wolf
 Publisher: McCall Publishing Company
 McCall's Magazine



376

377

Hair Color
 The signs are coming through loud and clear...
 The signs are coming through loud and clear...
 The signs are coming through loud and clear...

YOUR HOLIDAY BEAUTY BOOK





Consumer/Pages, Spreads/Color

378

Art Director: William Cadge
 Editor: Sey Chassler
 Designer: Verdun Cook
 Photographer: Pete Turner
 Publisher: McCall's Corporation
 Redbook

379

Art Director: Alvin Grossman
 Writer: Marilyn Mercer
 Designer: Alvin Grossman
 Photographers: Bill Binzen
 Roger Prigent
 Publisher: McCall Publishing Company
 McCall's Magazine

380

Art Director: Alvin Grossman
 Editor: Anna Fisher Rush
 Designer: Alvin Grossman
 Photographer: Otto Storch
 Publisher: McCall Publishing Company
 McCall's Magazine

378

379



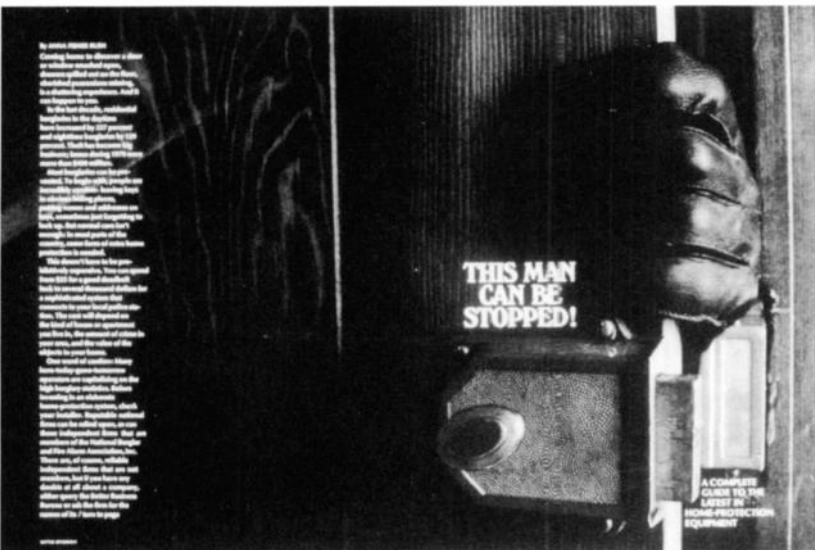
381

Art Director: Alvin Grossman
 Writer: Marilyn Mercer
 Designer: Carveth Kramer
 Photographer: Henry Wolf
 Publisher: McCall Publishing Company
 McCall's Magazine

382

Art Director: Margaret Howlett
 Writer: Margaret Howlett
 Designer: Margaret Howlett
 Artist: Margaret Howlett
 Publisher: Scholastic Publications
 Art and Man

380





395

Art Director: Alvin Grossman
 Editor: Don McKinney
 Designer: Alvin Grossman
 Photographer: Bill Binzen
 Publisher: McCall Publishing Company
 McCall's Magazine

396

Art Director: Harry Coulianos
 Writer: Robert J. Misch
 Designer: Brian Burdine
 Artist: Wilson McLean
 Publisher: Gentlemen's Quarterly

395

396



FOOD, GLORIOUS FOOD!

California makes more than avocados and artichokes
 By Robert J. Misch

I know the sight of the sun setting over the Golden Gate is sensational. The Pacific coastal vista and vineyards and the casual lifestyle is more than easy to embrace.

But one of the truly underrated attractions in California is the glory of its vegetables. Where an Eastern supermarket may display only two medium-sized brussels-sprouts or a few artichokes on an unimpressive green cardboard tray, California offers great lots of artichokes of every size—from the super-tender to the nutritious one better than you've ever tasted in a little garlic butter.

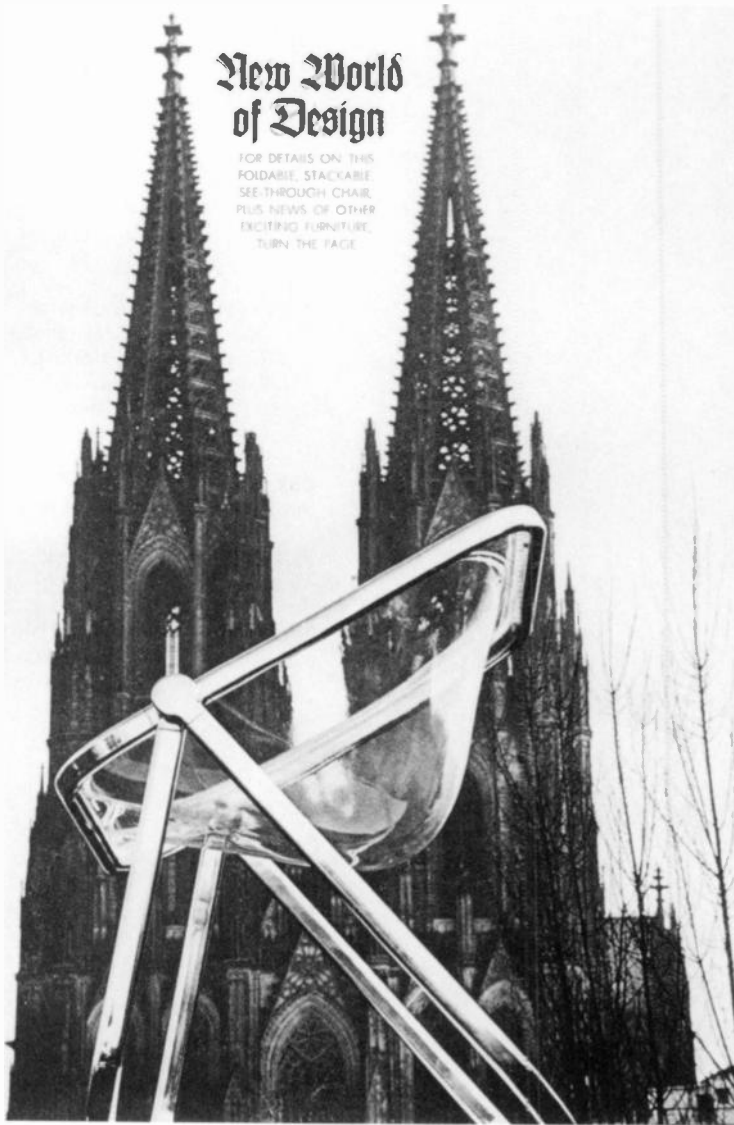
Check it out with the artichoke, a typical California market staple every kind of spinning-leaf vegetable you ever heard of, and a lot you haven't. In evidence: artichokes, baby choy, Chinese cabbage and other peppers—or, if you're a gourmet, hot gourmet choy choy.

The Californian's demand for these vegetables is just as large as the supply—for several reasons. First and foremost, because he can get them easily. Cultivated in variety of climates is ideal for vegetable culture. Then, too, this is somewhat security and elegance, unless combined with butter or hollandaise sauce, aren't following which is easy for both the doctor and the voyeur.

The health-food movement, which has in some areas, can't be over in California, offers it a boost building for some years, only recently has it come to a halting state. Organic gardens, for example, are multiplying, and greenhouse heat systems are a dime a dozen for the season. And foreign-born heat systems are functioning in every corner. Ethnic restaurants and bars are also coming on in a big way; their ovens and stoves have a double effect.

But the nutritional value of vegetables—especially organic, pathologically raised, frozen, canned or fresh—ultimately depends on their preparation. After England and Ireland, where vegetables are put on to their glory in the morning so they will be ready for dinner the United States is next in line for the vegetable approach (see vegetable market) I have noticed lately, though, an attempt to do better.

Robert J. Misch regularly covers the subjects of food and drink for GQ. He is now based in Los Angeles. He has authored on the topic of the food industry in this issue. Since he covers food at the article and track in "Lunch at the Table," please enjoy his.



New World of Design

FOR DETAILS ON THIS FOLDABLE, STACKABLE, SEE-THROUGH CHAIR, PLUS NEWS OF OTHER EXCITING FURNITURE, TURN THE PAGE

Consumer / Sections / Color

399

Art Director: William Cadge
 Editor: Sey Chassler
 Designer: Bob Ciano
 Photographer: William Cadge
 Publisher: McCall's Corporation
 Redbook

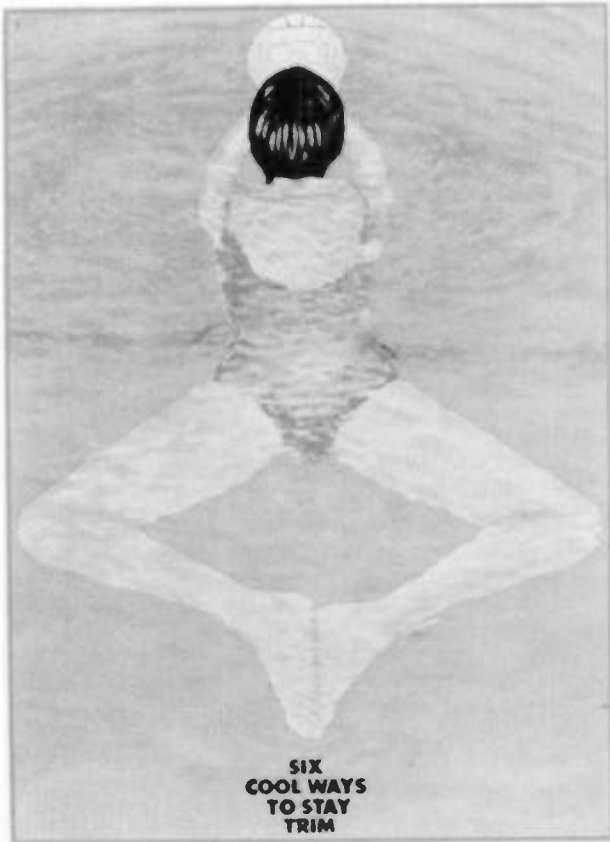
400

Art Director: Alvin Grossman
 Writer: Marilyn Mercer
 Designer: Modesto Torre
 Photographer: Guy Fery
 Publisher: McCall Publishing Company
 McCall's Magazine

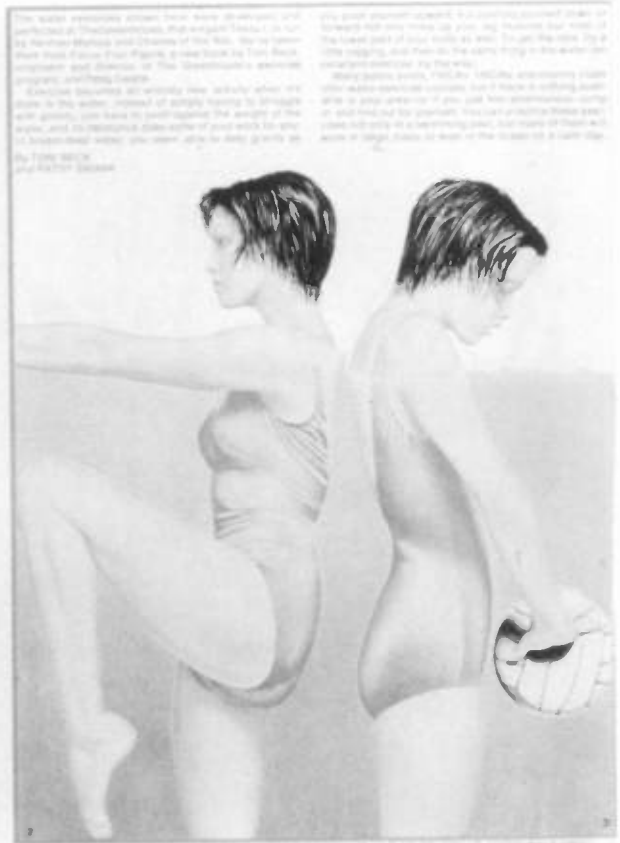
401

Art Director: Alvin Grossman
 Editor: Gloria Plaut
 Designer: Verdun Cook
 Photographer: Otto Storch
 Publisher: McCall Publishing Company
 McCall's Magazine





**SIX
COOL WAYS
TO STAY
TRIM**



The water aerobics class has been shown to be one of the most effective ways to lose weight and tone up. The water aerobics class is a low-impact, high-calorie burn that can be done in a pool or at the beach. The water aerobics class is a great way to stay trim and healthy. The water aerobics class is a great way to stay trim and healthy. The water aerobics class is a great way to stay trim and healthy.

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FALL COVER STORY

McCull's

Four seasonal cover-ups:
 Easy-to-wash, tapers that go over everything
 How to look terrific and save money: nothing over \$50
 A gray fleece top: perfect with skirt, pants, nearly enough for layering under (Wanda, \$70)
 Fashion Bonus: This coat looks with sliver collar, capri sleeves

McCull's

The day-to-evening coat that could be your one choice for fall

Flattering formal (Lana, Jr., \$68) is cut like a shirtwaist, has chairman sleeve

Anticresting revelation: True red is everybody's color

Fashion Bonus: "Rust" belt—it's really drizzling

402


Art Director: David Kaestle
Writers: Sean Kelly
P. J. O'Rourke
Michael O'Donoghue
Rick Ballen
Designer: David Kaestle
Artist: Michael Gross
Photographer: Steve Myers
Publisher: Twenty-First Century
Communications
National Lampoon

403

403

Art Directors: Walter Bernard
Milton Glaser
Writer: Susan Strauss
Designer: Tom Bentkowski
Artist: Chas. B. Slackman
Publisher: New York Magazine

JUNE, 1972 VOL. 2, NO. 3



NEW YORK

HANDBOOK


A PARENTS' GUIDE TO SCHOOLS AND CLINICS IN NEW YORK

How to Get Special Care for Special Children

By Susan Strauss

"The children are everywhere... it would probably not be inaccurate to state that one or more such children could be found in the majority of elementary classrooms..." (Sprague University Research Institute)

Learning disabilities in children vary widely. Labels include: brain-damaged, mentally retarded, emotionally disturbed, autistic, hyperkinetic, perceptually impaired, neurologically handicapped—and perhaps finally unnameable. In many cases intelligence is inherently normal. These labels are merely helpful—most children cannot



...willingness to play with other children—choices are that it's worth looking into. Beware of a topologist "he's outgoing!" syndrome. The least you will get from a professional evaluation is reassurance: at most, a problem may be diagnosed early, when treatment is likely to

have a better chance of success. Parents living in New York are fortunate because they have a wide range of facilities to turn to. The Handbook's aim is to present a selective list and description of some of these facilities. Particularly with a very young child, continued see-

...vices—i.e., clinics—make sense for these reasons: time and consultations take place at one location, there is often the possibility of treatment within the clinic, or a wide range of related medical services at clinics are generally excellent, and usually cost less than private care.

If, after professional diagnosis, it is felt that a child needs special teaching, the first recourse of parents should be the public schools. In cases where no suitable facilities are available for a particular child, \$2,000 in tuition will be paid by the State of New York directly to a private or voluntary school. (See book, page 43.) Many of these schools are excellent. The League School has pioneered education for deeply disturbed children; students of special education from all over the world visit Gateway School; Blind Institute emphasizes teaching retarded children from the earliest months of life.

The following schools and diagnostic centers for special children are only a selection of those available in New York. Every one that I mention I have visited.

IN THIS ISSUE:
Evaluation Clinics
Schools for Special Children
Public School Facilities

Most copies of the Handbook are in paperback for 75 cents plus postage. New York Magazine, Department B, 20 East 10th Street, N.Y., N.Y. 10003.

Illustration by Chas. B. Slackman

How to Get Special Care for Special Children

Substituted



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How to Get Special Care for Special Children

A Special Clinic in Manhattan



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How to Get Special Care for Special Children

Parents' Association



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The Son We Never Really Know

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How to Get Special Care for Special Children

Evaluation Clinics



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Evaluation Clinics
Schools for Special Children
Public School Facilities

404

Art Directors: Milton Glaser
Walter Bernard

Writer: Nicholas Gage

Designers: Walter Bernard
Rochelle Udell

Artists: Paul Davis
Mark English
Burt Silverman
Harvey Dinnerstein
Richard Hess
James McMullan
Alex Guidziejko

Publisher: New York Magazine

404



THE SHOOTING OF FRANK COSTELLO The assassin in Lucky Luciano was walking through the lobby of the apartment building on May 2, 1957, when he heard someone say, "This is for you, Frank." The speaker was a henchman of Vito Genovese, who wanted Costello's job as Mafia boss. Costello was only wounded, but he got the message and quit an early retirement.



THE SHOOTING OF FRANK COSTELLO

A man's career in the... of his year after all and... of his... I also eventually scandalized his nation

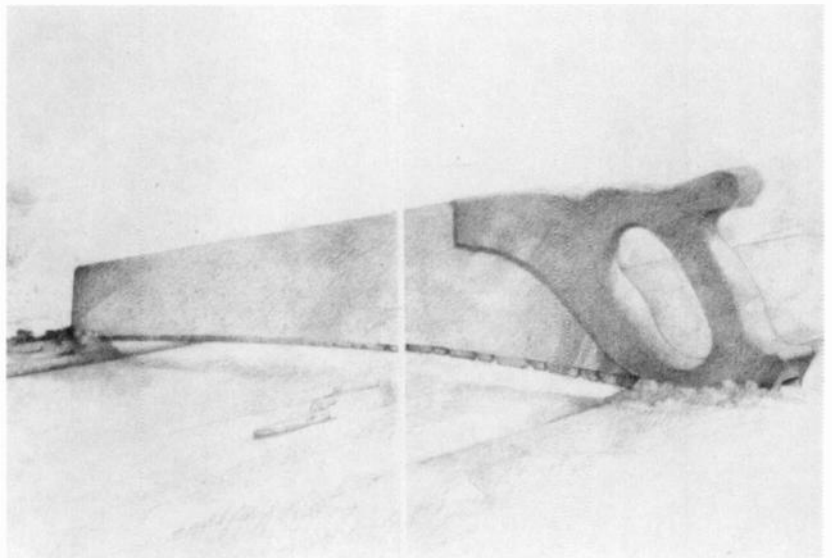
By The Boston Globe



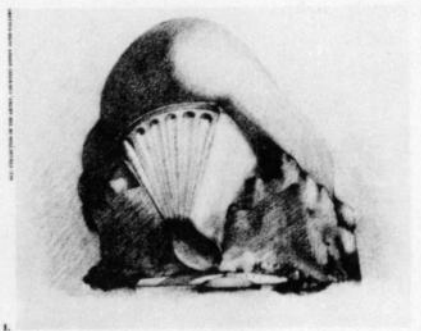
406

Art Director: Kenneth Munowitz
Writer: Roy Bongartz
Designer: Kenneth Munowitz
Artist: Claes Oldenburg
Publisher: American Heritage Publishing
Horizon Magazine

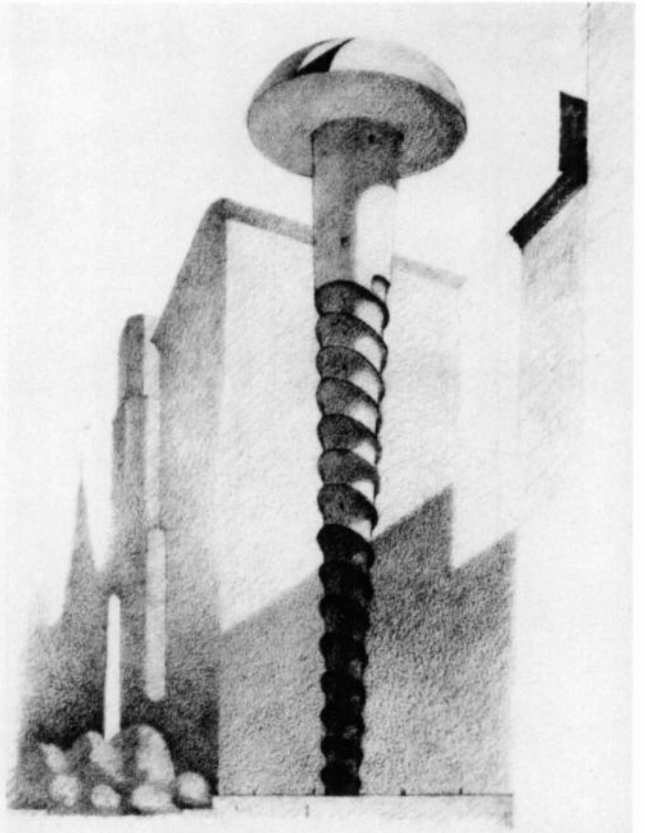
406



The Seven Wonders



1. **Planned Monument to the American Indian**, above, consists of a huge left foot, sole skyward, surmounting the sheer rock of Alcatraz Island. The fan-shaped structure extends up from the entrance to the rail of the big line. Seen from a plane, the monument would look like the foot of a man buried head-down—"a very positive statement about interpreters," says Claes Oldenburg, and perhaps about the Indians as well.
2. **Crematory in the Shape of a Colossal Screw**, opposite, was inspired by a news story about the shortage of burial space in São Paulo, Brazil. Oldenburg's screw-shaped crematory would cut thirty stories above the city streets. When it was filled, it would be screwed into the ground, leaving behind at street level a circular restaurant built into the screwhead.
3. **Monument to the 1941 Attack on Pearl Harbor**, *Hawaii*—Water "Park" with foliage overlaid, consists of massive rocks and coral rising out of the harbor in the shape of furious clouds of smoke. To Oldenburg, the silence and tranquility of his portended explosions make an appealing contrast to the real war.
4. **Tower in the Form of a Colossal Thumb**, Oldenburg's imaginary gift to the Soviet Union, a veritable extension



- of roads, is based on an old tale about a czar who was mapping out a new highway. His thumb got in the way of his pencil, causing the line to jog; the imperial engineers carefully included the error in the finished plan. Besides serving as a symbol of the absurdity of despotism, the glass-and-thumb nail would house a restaurant. Oldenburg has a thing about restaurants.
5. **Cultural Sculpture in the Form of the Bear on the Flag of California** depicts the bear suspended, as in this sketch, in the final stages of excavation from the side of a hill. His feet rest upon the monumental equivalent of the grass shown on the actual flag.
6. **Bridge over the Rhine at Düsseldorf in the Shape of a Colossal Saw** is Oldenburg's answer to his own question, "Why should buildings not have the shape of objects?" The great saw bridge would be made of steel with a glass-and-arcade running through the teeth. A passage above would carry vehicular traffic.
7. **Arch to Span the Nile Canal** consists of two huge columns joined by a slender span and each surmounted by a replica of the sphinx's ear. The columns would serve as listening posts, one to be manned, or oiled, by humans, the other, of course, by Egyptians.



Consumer / Sections / Color

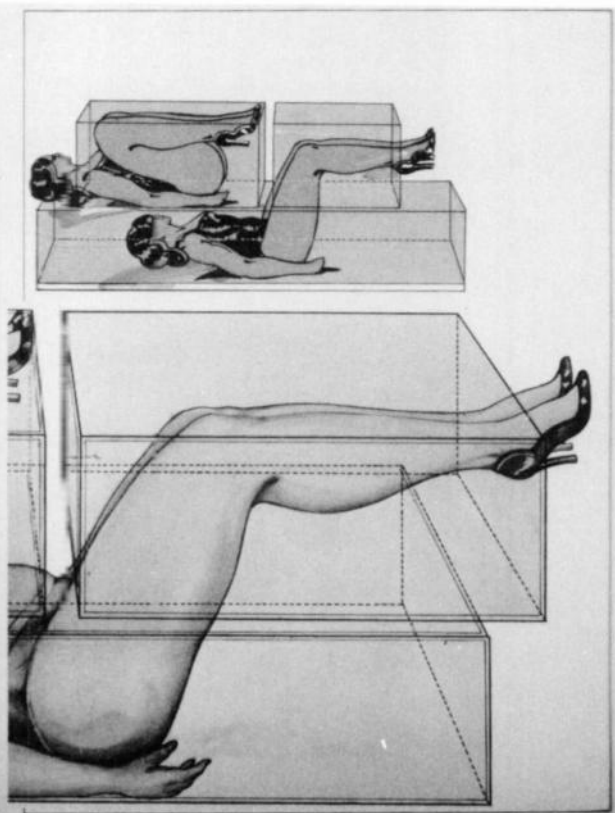
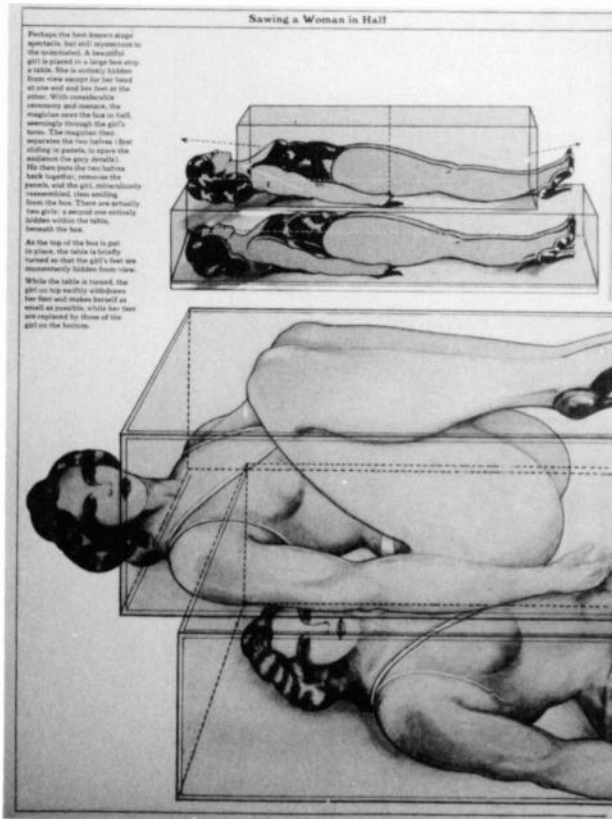
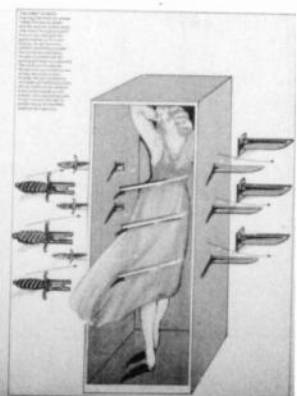
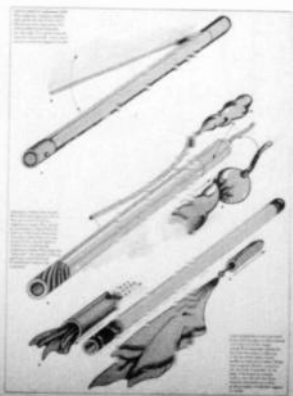
411

Art Directors: Milton Glaser
Seymour Chwast
Vincent Ceci

Writer: Frank Bergon
Designers: Milton Glaser
Seymour Chwast
Vincent Ceci

Artist: Christian Piper
Publisher: Hill Publishing
A Handbook of Magic

411



412
 Art Director: Joe Sapinsky
 Copywriter: Alfred Gescheidt
 Photographer: Alfred Gescheidt
 Publisher: ASMP
 Infinity



...of photographers for me and that is my philosophy. When I see a man in a suit of...
 ...of photographers for me and that is my philosophy. When I see a man in a suit of...
 ...of photographers for me and that is my philosophy. When I see a man in a suit of...



...of photographers for me and that is my philosophy. When I see a man in a suit of...
 ...of photographers for me and that is my philosophy. When I see a man in a suit of...



...of photographers for me and that is my philosophy. When I see a man in a suit of...
 ...of photographers for me and that is my philosophy. When I see a man in a suit of...



412



Humor and Beyond by ALFRED GESCHIEDT

The most...
 ...of photographers for me and that is my philosophy. When I see a man in a suit of...
 ...of photographers for me and that is my philosophy. When I see a man in a suit of...



infinity





Learning disabilities The Wooster approach

There are many methods for teaching children with learning disabilities. The Wooster approach is a multi-disciplinary approach that emphasizes the child's individuality and strengths. It focuses on the child's learning style and provides a supportive environment for learning. The approach is based on the idea that every child has the potential to learn and succeed. The Wooster approach is a holistic approach that addresses the child's physical, emotional, and social needs. It is a collaborative approach that involves the child, the teacher, and the parents. The approach is based on the idea that learning is a process that is ongoing and continuous. The Wooster approach is a flexible approach that can be adapted to meet the needs of individual children. It is a research-based approach that is supported by a wealth of scientific evidence. The Wooster approach is a promising approach for helping children with learning disabilities succeed in school and in life.

Art Director: Mel Abfier
Editor: Irving J. Cohen
Designer: Mel Abfier
Photographer: Gordon E. Smith
Publisher: Fischer-Murray
Group Practice



Learning disabilities

An estimated five million school children in the United States are afflicted with learning disabilities—some minor, some incapacitating. Accordingly, the problem has stirred increasing public concern and professional interest, though some of that interest has led to questionable results.

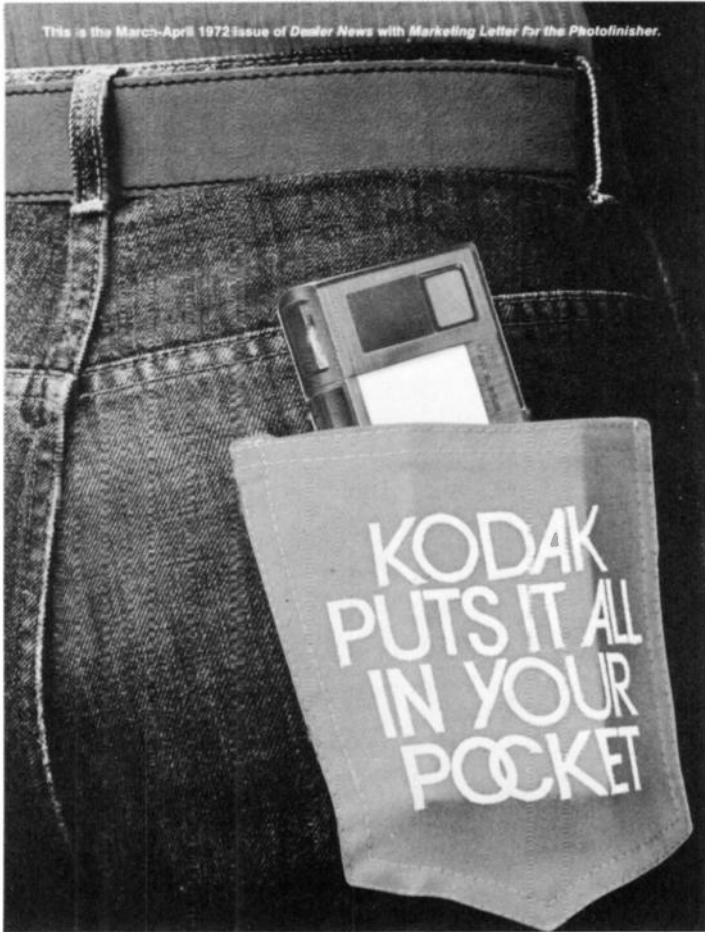
A joint statement recently issued by the American Academy of Pediatrics, the American Academy of Orthopsychiatry and Child Psychology, and the American Association of Child Psychology and Psychiatry, states that the current emphasis on the quality of education in the United States has led to a focus on the child's individuality and strengths. It focuses on the child's learning style and provides a supportive environment for learning. The approach is based on the idea that every child has the potential to learn and succeed. The approach is a holistic approach that addresses the child's physical, emotional, and social needs. It is a collaborative approach that involves the child, the teacher, and the parents. The approach is based on the idea that learning is a process that is ongoing and continuous. The approach is a flexible approach that can be adapted to meet the needs of individual children. It is a research-based approach that is supported by a wealth of scientific evidence. The approach is a promising approach for helping children with learning disabilities succeed in school and in life.



Learning disabilities The Albuquerque approach

The Albuquerque approach is a multi-disciplinary approach that emphasizes the child's individuality and strengths. It focuses on the child's learning style and provides a supportive environment for learning. The approach is based on the idea that every child has the potential to learn and succeed. The Albuquerque approach is a holistic approach that addresses the child's physical, emotional, and social needs. It is a collaborative approach that involves the child, the teacher, and the parents. The approach is based on the idea that learning is a process that is ongoing and continuous. The Albuquerque approach is a flexible approach that can be adapted to meet the needs of individual children. It is a research-based approach that is supported by a wealth of scientific evidence. The Albuquerque approach is a promising approach for helping children with learning disabilities succeed in school and in life.

This is the March-April 1972 issue of Dealer News with Marketing Letter for the Photofinisher.



414

Trade/Pages, Spreads/Color

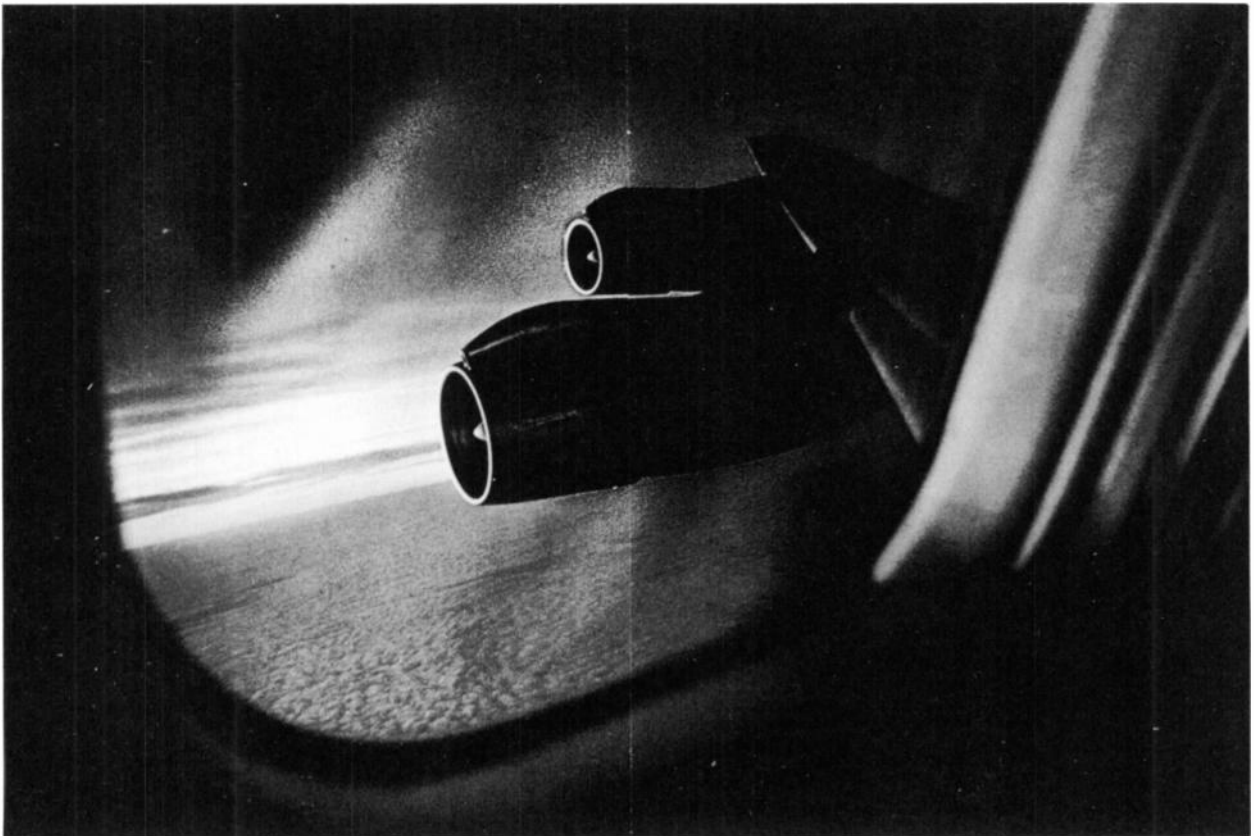
414

Art Director: Anatol Timov
Copywriter: Kenn Jacobs
Designer: Anatol Timov
Photographer: Neil Montanus
Agency: Rumrill-Hoyt, Inc.
Client: Eastman Kodak Company

415

Art Director: Stanley Spellar
Photographer: Pete Turner
Publisher: Filipacchi
Photo

415





416



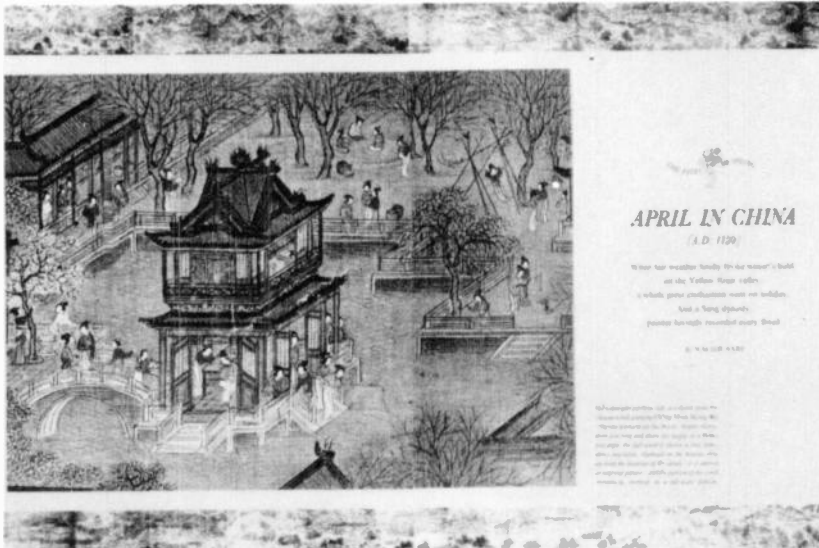
417

416
Art Director: Stanley Spellar
Photographer: Pete Turner
Publisher: Filipacchi
Photo

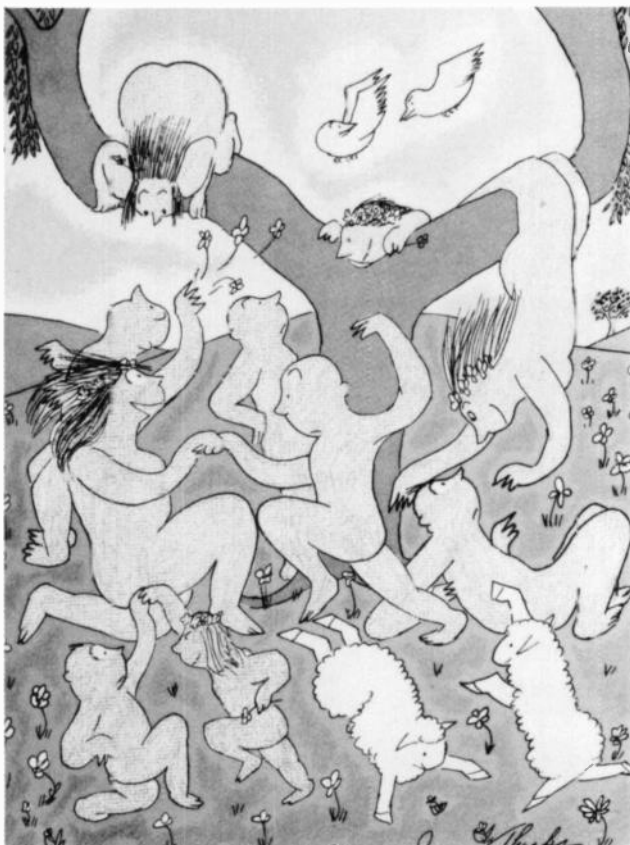
417
Art Director: Pete Turner
Editor: Allen Porter
Designer: Pete Turner
Photographer: Pete Turner
Publisher: Camera Magazine
Agency: Pete Turner
Client: Pete Turner

418

Art Director: Kenneth Munowitz
 Editor: Charles L. Mee, Jr.
 Designer: Kenneth Munowitz
 Publisher: American Heritage Publishing
 Horizon



418



THE RITES OF SPRING

Twenty-five hundred years ago this spring Greek maidens were dancing wildly on Mount Parthenon to honor the great Dionysus. Four thousand years ago this spring Babylonians were taking part in much battles and stripping their long of his ritual regalia. These were the magical rites of spring, carried out to ensure the renewal of the earth's fertility, the celebrations of ancient people steeped in superstition. Or so, at any rate, it once seemed. When Sir James Frazer published *The Golden Bough* in 1912, his Victorian readers confidently concluded that modern man in his materialistic progress had and made such childish toys. Today we are not so certain that ancient festivals were quite so childish or that the need for seasonal rituals was merely the province of myth-ridden barbarians. Despite the vast changes wrought by history, the customs themselves have not changed and modern man still shares with his ancient forebears the same eternal rhythm of the calendar: the annual waning and waxing of daylight, the longest day about June 22, the longest night about December 22, the hush of winter's frigid rotation, the lifting of summertime sorrows in our response to the unchanging seasons on a continuum based between us and our ancestors and the common bond joining ourselves.

The psychology of the seasons is still an obscure subject but common experience indicates its salient principle at our own juncture of the year: there arises among men a general fever of the blood, a sort of common malaise, a complex yearning for something outside the ordinary round of life. Men can give it public form and expression or if they choose can ignore it. The calendarist at large, however, is uncalculating, it returns each year with the moment that evokes it.

The cruet man's The rite of spring re-enacted under Hawthorne's eye in James Thurber's cover for *The New Yorker* of April 27, 1930. *Shoe* Frazer's flowers gift, although the reason is positive fashion.

Take for example the juncture known as the winter solstice, the moment when the shortening day has shrunk to its smallest and will begin once again to roll back the night. It is at one and the same time the mark of winter's onset and the distant harbinger of summer light. Pagan Rome gave expression to the complex emotions it aroused in a holiday known as the Saturnalia, a week of general license in which words were closed, declarations of war forbidden, and distinctions of rank momentarily discarded. Roman paganism died out, but the winter solstice did not. The early Christians honored the celebration of Christ's nativity at the same place in the year. The religious change involved was, of course, one more, but the underlying passion of the solstice has remained. Indeed it appears to be a "Saturnalian" one, as Christian moralists have had cause to complain throughout the Christian Era. We see its force today in the annual frenzy of Christmas shopping, a sort of Saturnalian release appropriate to a society of consumers. We see its expression in the annual office Christmas party which like the pagan Saturnalia, is an occasion for ignoring distinctions of rank. One way or another the surge of a season finds its outlet.

But it is spring that arouses in us the strongest, most universal, and most complex of all seasonal emotions. On the following pages we have tried to evoke something of its singular force and variety in the Dionysian rites of ancient Greece, in the twisted career of a single spring holiday that has as a phenomenon of history, an event in the history of modern man, as the subject for one of the most remarkable of paintings. The essay on *The Golden Bough* shows how the central theme of spring—the annual renewal of life—runs like a bright thread through an unbroken legend of ancient rite and enduring myth. It should be our duty to respond to that annual renewal of life. It arises when on the fever of the blood known as spring.

420
Art Director: Dick Hess
Editor: Steve Abel
Designer: Dick Hess
Artist: Seymour Chwast
Publisher: Babcock & Wilcox
Interface

INTERFACE '12
Management & The Law
20,000 Laws Under the OSHA
Caveat Vendor: Products Liability Interpreted
Women Are Finding the Company Way
Lurking Toward Metrication
Knowing State Capitals It's Not A Child's Game



Caveat Vendor: Products Liability Interpreted

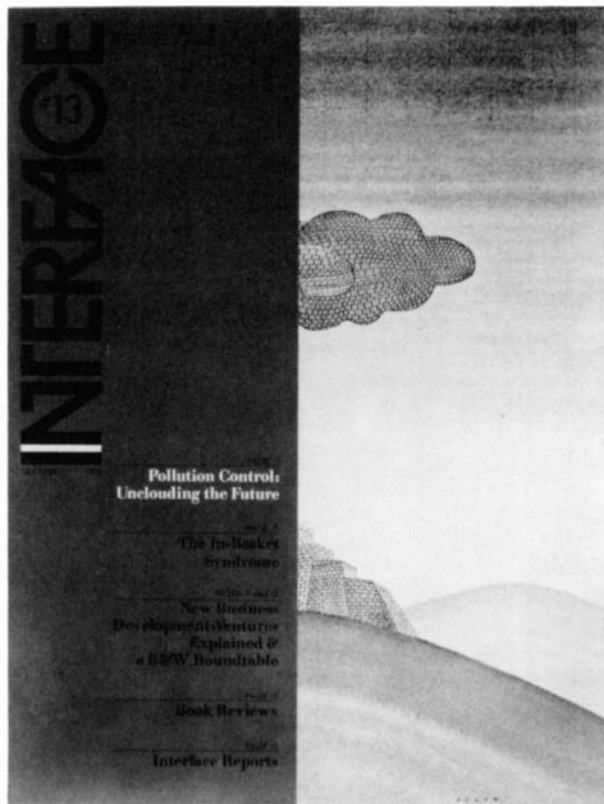
IN THE YEAR 1982, when Richard...
The caveat vendor...
Products liability...
Caveat vendor...
Products liability...
Caveat vendor...
Products liability...

420



B...
The caveat vendor...
Products liability...
Caveat vendor...
Products liability...
Caveat vendor...
Products liability...

Concessions...
The caveat vendor...
Products liability...
Caveat vendor...
Products liability...
Caveat vendor...
Products liability...



The In-Basket Syndrome

By JOHN S. LEE

In the manager's world, that first cheery, brightly colored memo on the "in" basket on the edge of the desk can be a useful environmental tool or an irritating trap which can diminish administrative efficiency.

When I was given my first environmental assignment some years ago, my office desk often seemed to lie on virtual mountains surrounded by a sea of papers, often riddled through the "in" basket and occasionally overflowing when ever another floppies I'd been able to meet by way of dinner dates, showers, children or circular file. I could have developed a profit by recycling basket and not of the design of paper that descended on me daily.

These were occasional public relations and advertising agencies, speeches of legislative bills, financial reports of companies having nothing to do with environmental issues, direct mail ads from book publishers, insurance and business orders and elaborate done up proposals or additional assignments for security were based on what should be able to be recycled in the networks of integrated productivity.

What is all of this reporting to me? I have reported to my boss manager who is not of 25. So I had to become something of a master of typography to find my way through the scribbled notes, repeating or repeating me to do something or, at the very least, wait. I sometimes felt I was in a tiny little in-basket crowd of illegible handwriting who had tucked away something, since they'd have been more concerned and considerate in the choice of reading matter they passed on to me.

Was it the intention of the staff, in a non-reporting gesture, to impress me with the range of their interests?

Mr. Lee is assistant executive secretary of the Environmental Protection Agency in Washington, D.C.



What are these clearing that own desk? Or did they simply lack the skill to cut?

Yet I developed an almost permanent fear of submitting anything through the "out" basket and in return I had time to evaluate it. After all, there was always the chance that something of interest and use lay hidden somewhere within the mass.

One afternoon, my department manager handed me on the other side of the desk, "I've had lunch with Tom Fox. He told me he doesn't know anything about the meeting you're setting up in Cleveland next week. Hunt up that meeting and let me and make sure he knows what it is."

What meeting?

Recovering from momentary paralysis, I quizzed my secretary like a guilty remembered the context of the request. She was outside she had put the paper in

my "in" basket about two weeks before. Therefore, we turned over just about everything in sight, but on the trail of the missing memo. After an hour's search, we found the memo hanging on it magnetized to the back cover of a magazine that, after a long search, was in my "in" basket, had been moved to somewhere on a book shelf.

Fortunate, there still was time to make the meeting arrangements needed for.

But the experience taught me two things:

1—Never underestimate the power of a memo—to do you in.

2—In a non-reporting position, repeating the handling of a relatively large volume of incoming paper there is a very real need for a systematic method of screening it, if necessary setting on it and then moving it on.

The system installed will, of course, be modified as you go.

Continued on page 42

Pollution Control: Uncloning the Future

By FRED YOCUM

In a recent speech for a United Nations commission on the environment, Margaret Mead noted the tendency of conservationists as well as the general public to blame industry for most environmental problems. A U.S. spokesman at the first United Nations Conference on World Environment, Dr. Mead said agriculture and individual resource use actually produce more pollution than industry. In addition, she noted that public demand for more goods and services is the prime reason for increasing pollution.

Whether or not the blame is well deserved, industry is the target of new laws being enacted to speedily limit its emissions. The Federal Clean Air Act of 1970, the byproduct of such new legislation, has put industry under the shadow of a heavy burden as the motor it can release to the atmosphere. And because electricity is sought by other industries as a form of clean power to their own clean-up campaigns, the electric utility industry faces the prospect of producing more power and less dirt.

Oregon's Willamette River, for instance, was considered environmentally dead less than five years ago. Today, just one paper mill on the Willamette spends \$20,000 a month for electricity to operate a new waste recovery system. The cleaner Willamette, however, means that an electric utility is probably burning more fuel and thus more expensive than the fuel's combustion are releasing the atmosphere.

Another example comes from California's Pacific Gas and Electric Co. In a series of suits, the utility points out that the electric-powered house on San Francisco's new Bay Area Rapid Transit produces less pollution than the cars people would use otherwise. But to do it, PG&E has to supply the trains with as much electricity as a city of 70,000 people. But if electric power production itself is causing pollution, it may very well solve environmental problems. The White House Council on Environmental Quality has estimated that the power industry must invest over \$10 billion during the next five years, twice as much capital as the petroleum, paper, concrete and metals industries combined, if it is to bring its air and water pollution under control.

While objections are often raised to the carbon dioxide and demands that flow freely out of utility stacks, these compounds are probably the least

harmful combustion products. And, trees and people breathe far greater volumes of carbon dioxide than do industrial sources combined. To reduce carbon to emit less carbon dioxide would require as much more air cooling everyone to hold their breath.

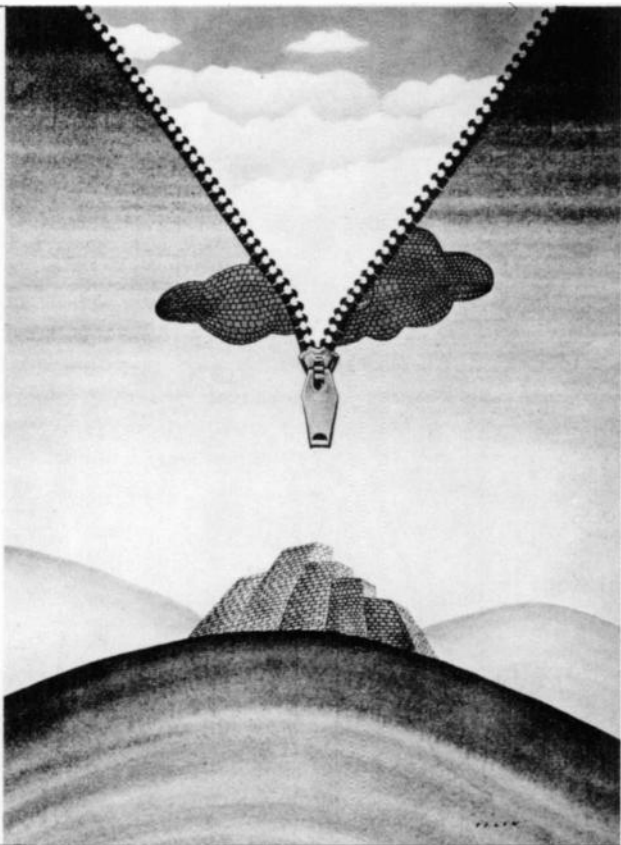
Other utilities permitted to utility boilers, however—particulates, nitrogen oxides and sulfur dioxide—are considered dangerous. Utilities contribute about 20 million tons of particulates, 10 million tons of nitrogen oxides and 30 million tons of sulfur oxides to the atmosphere annually. This accounts for over 50 percent of all of America's sulfur oxide emissions, about 25 percent of all polluted particulates, and 25 percent of all nitrogen oxides.

These pollutants are now subject to legal control. New plants brought on line since last year, for instance, must meet federal limits less stringent than the average emissions of their closest neighbors. Sulfur and particulate emission limits on new plants are equally strict.

For example, a modern gas-fired boiler, that if uncontrolled could emit as much as 1,000 parts per million of nitrogen oxides, must now be designed to emit less than 165 parts per million, under regulations of the U.S. Environmental Protection Agency. In some areas, such as Los Angeles and New York City, even stricter regulations must be met.

Electric utilities, however, have at least a slight edge over most other companies because they operate within defined territories and are not subjected to the competition that other businesses are. Thus the public that demands more and cleaner power systems will ultimately pay for both. Two utilities will go out of business because expenditures on pollution control equipment leave them to raise electricity prices, though getting government approval of higher rates is often a problem. Thus, the burden of providing the means to control these emissions probably has been on consumers, such as PG&E, who design and accumulate utility equipment.

Technical background and environmental pollution control advances from the Research & Development division have given the Power Commission Group the ability to design both long- and short-term solutions to utility pollution problems. And 1979 has been an important year in terms of legislation and court cases of PG&E's methods of meeting new emission limits. This article examines some of pollution control problems and what is being done to solve them.

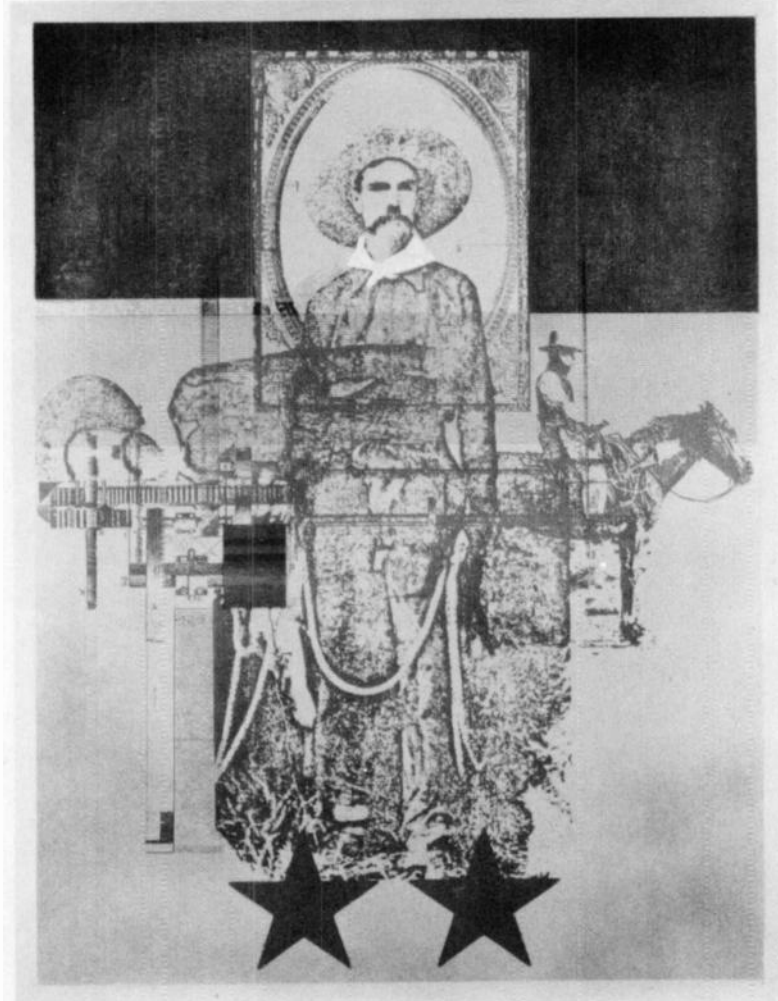


422

LITHOPINION

26

The graphic arts and public affairs journal of Local One, Amalgamated Lithographers of America, and lithographic employers



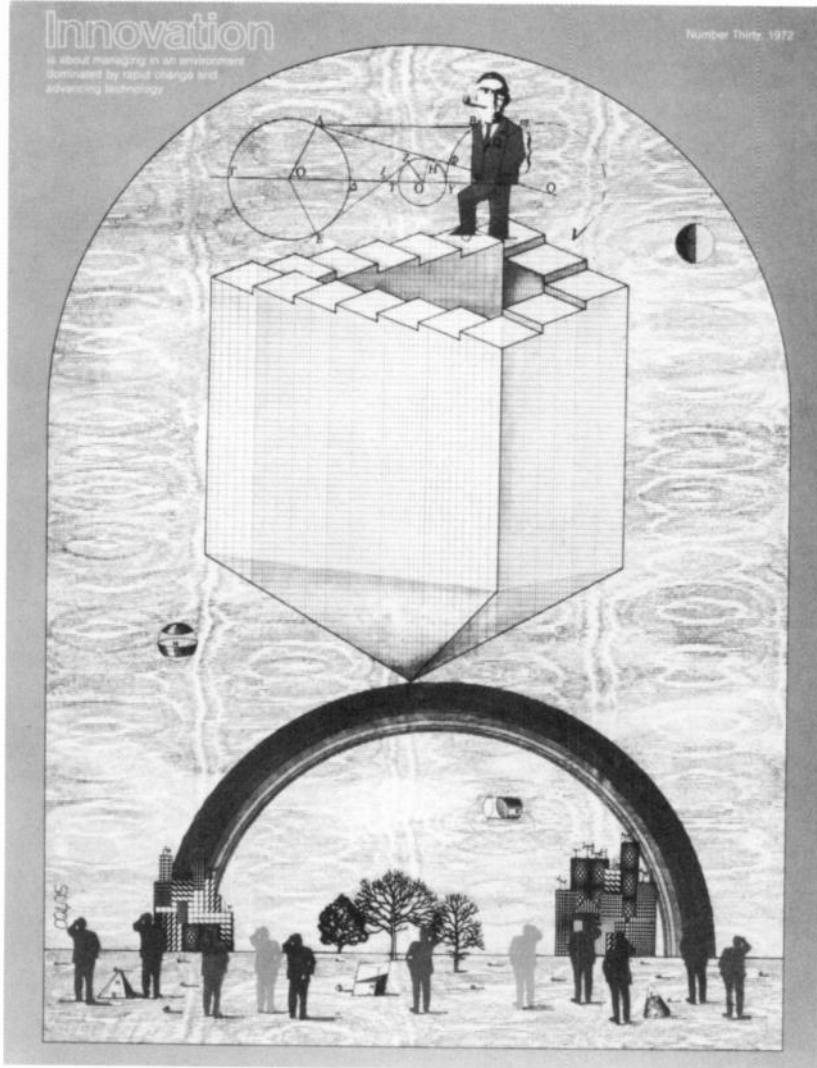
421

Art Director: Dick Hess
Editor: Al Farnsworth
Designer: Dick Hess
Artist: Folon
Publisher: Babcock & Wilcox
Interface
Agency: Richard Hess Inc.
Client: Babcock & Wilcox

422

Art Director: Robert Hallock
Editor: Edward Swayduck
Designer: Robert Hallock
Artists: Fred Otnes
Alan E. Cober
Murray Tinkelman
Publisher: Local One, Amalgamated
Lithographers of America
Lithopinion

423



423 Silver Award

Art Director: Eric Gluckman

Editor: Michael F. Wolff

Designers: Eric Gluckman

Rachel Katzen

Artists: Francois Colos

Murray Tinkelman

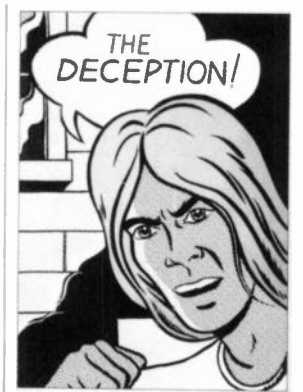
Publisher: Technology Communication, Inc.
Innovation

[Faded, illegible text from a page spread, likely containing an advertisement or article.]

WORK
After shifts, new environments, new attitudes

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[Faded, illegible text from a page spread, likely containing an advertisement or article.]





COVERS

Magazines
Book Jackets
Record Albums

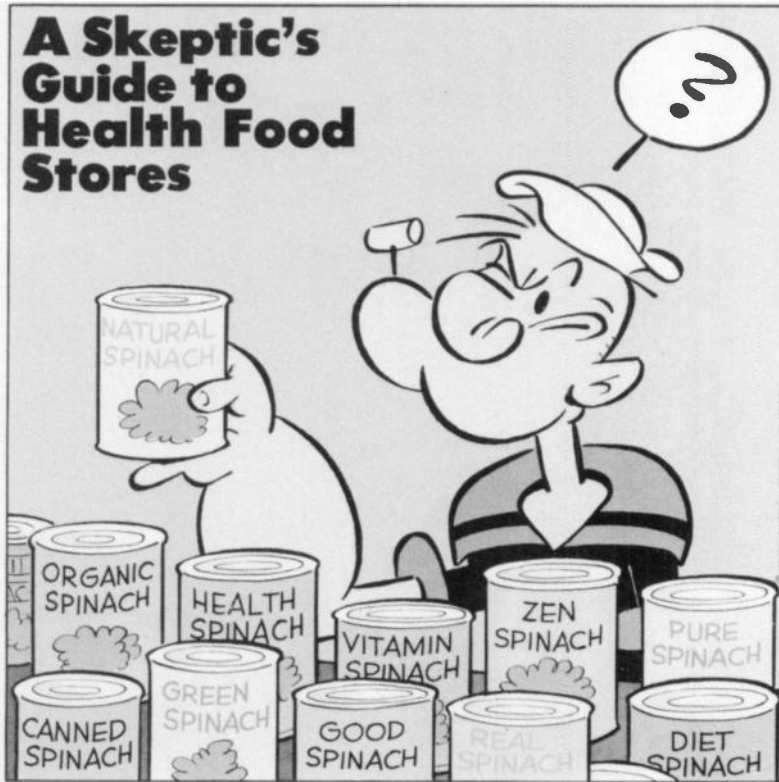
How to Pick the Perfect Apartment Dog

50 CENTS

MAY 8, 1972

NEW YORK

A Skeptic's Guide to Health Food Stores



Magazine Covers

425

Art Directors: Milton Glaser
Walter Bernard
Editor: Clay Felker
Designer: Milton Glaser
Artist: King Features
Publisher: New York Magazine

426 Silver Award

Art Director: Michael Gross
Writer: Michael Choquette
Designer: Michael Gross
Photographer: Leonard Soned
Publisher: Twenty-First Century
Communications
National Lampoon

427

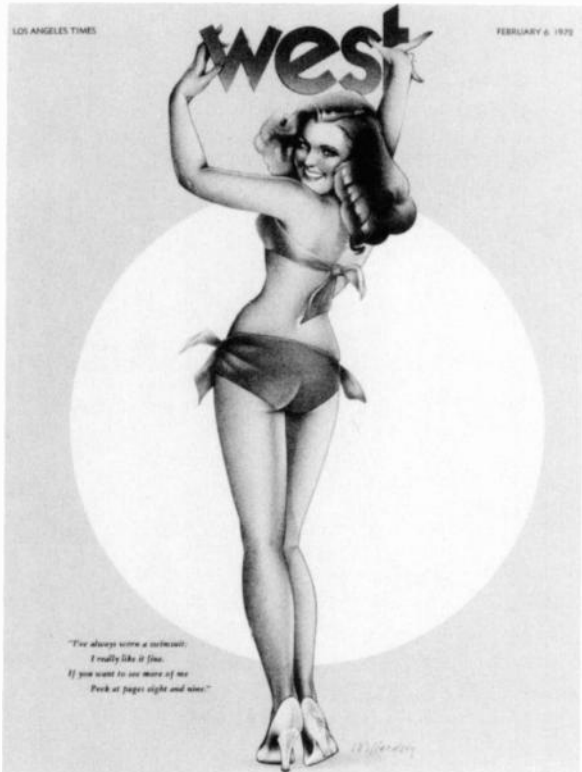
Art Director: Stan Mack
Editor: Lewis Bergman
Designer: Stan Mack
Photographer: Michael Raab
Publisher: The New York Times
Sunday Magazine

428

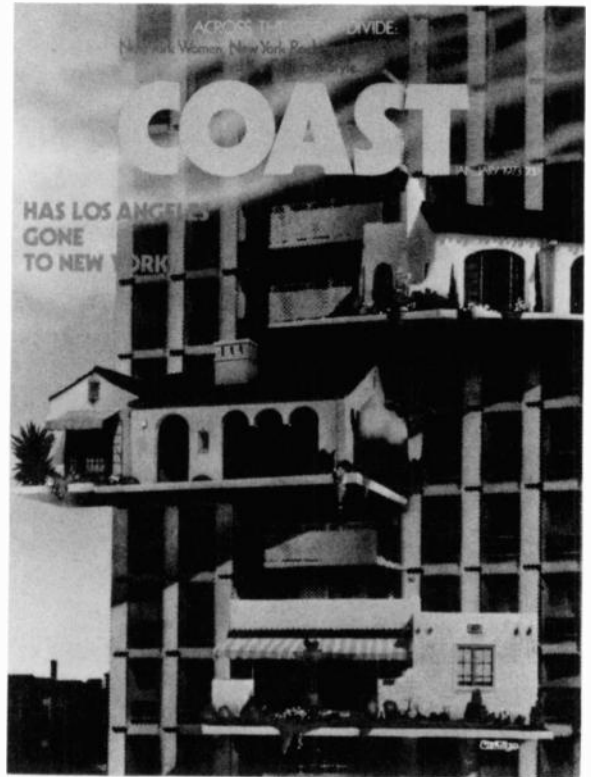
Art Director: Michael Gross
Writer: Tony Hendra
Designer: Michael Gross
Artist: Dick Hess
Publisher: Twenty-First Century
Communications
National Lampoon

429

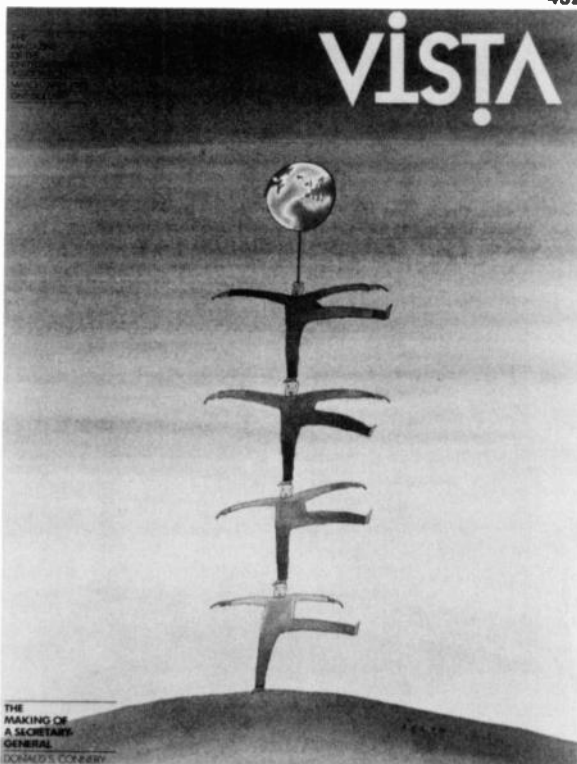
Art Directors: Milton Glaser
Walter Bernard
Designers: Milton Glaser
Walter Bernard
Artist: Milton Glaser
Photographer: Walter Bernard
Publisher: New York Magazine



430



431



432

433

TRAVEL & LEISURE



Money

JANUARY 1973 \$1.50



Adding a room, a roof or a rosebush is an investment in good living, but the **payoff on home improvements varies widely** when you sell. Knowing which projects come closest to paying their way can help you avoid the financial mistakes proliferating here. ¶ Elsewhere

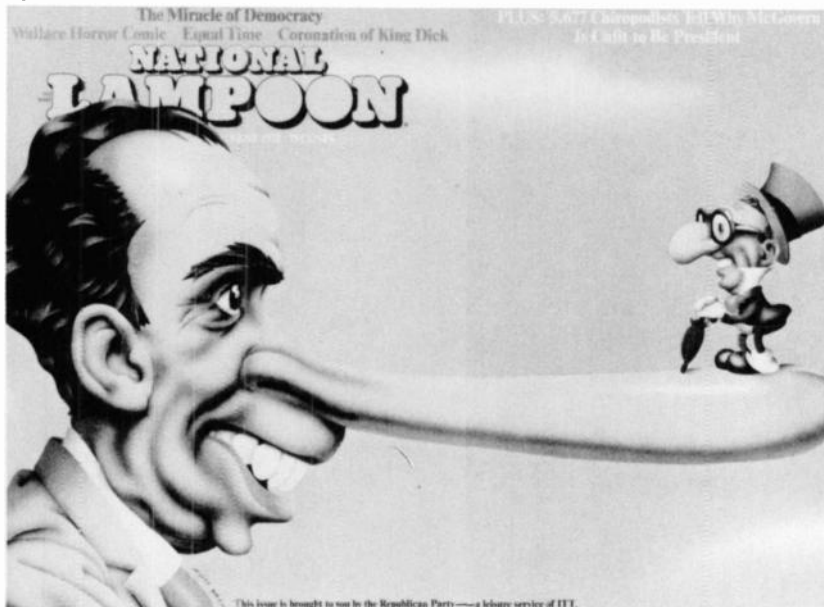
in this issue, we suggest **what to do if you're fired**—sensible advice designed to keep a temporary setback from becoming a cascading personal disaster.

¶ Ingots, medallions, plates of precious metal: **instant collectors' items** bring out the Goldfinger in us all. Too often, all that glitters is a few dollars' worth of silver.



434

435



Magazine Covers

430

Art Director: Mike Salisbury
Designer: Mike Salisbury
Artist: David Willardson
Publisher: Los Angeles Times
West Magazine

431

Art Director: Don Owens
Copywriter: Coast Magazine Staff
Designer: Kenny Kneitel
Photographer: Charles White III
Publisher: Coast Magazine

432

Art Director: Dick Hess
Designers: Dick Hess
Marleen Adlerblum
Artist: Folon
Publisher: United Nations Assoc.
Vista
Agency: Richard Hess Inc.

433

Art Director: Frank Zachary
Designer: Norman S. Hotz
Artist: Robert Kipniss
Publisher: American Express Publishing
Travel & Leisure

434

Art Director: Peter Rauch
Writer: William Simon Rukeyser
Designer: Bob Daniels
Artist: Chic Young
Photographer: Carl Fischer
Publisher: Time Inc.
Money Magazine

435

Art Director: Michael Gross
Writer: Tony Hendra
Designer: Michael Gross
Artist: Robert Grossman
Publisher: Twenty-First Century
Communications
National Lampoon



Magazine Covers

436

Art Director: Dick Hess
 Designers: Dick Hess
 Marleen Adlerblum
 Artist: Dick Hess
 Publisher: United Nations Assoc.
 Vista
 Agency: Richard Hess Inc.

437

Art Director: Harry O. Diamond
 Designer: Harry O. Diamond
 Artist: Alan E. Cober
 Publisher: Exxon Corporation
 The Lamp Magazine

438

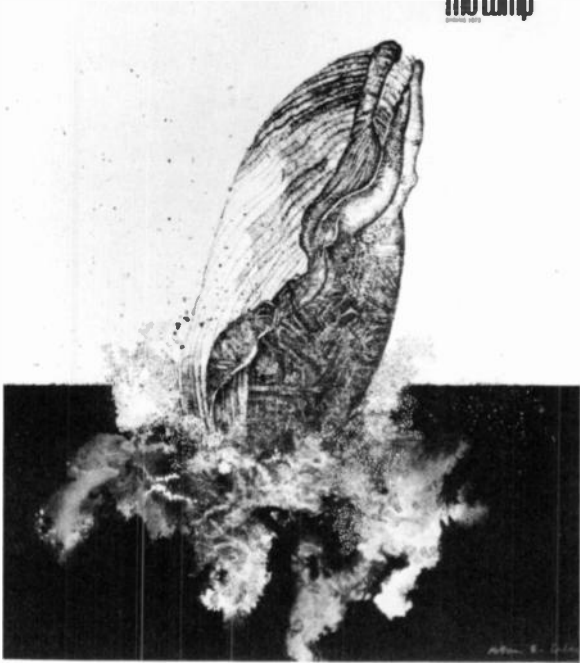
Art Director: Myles Ludwig
 Artist: Guy Fery
 Photographer: Guy Fery
 Publisher: Advertising Trade Publications
 Art Direction

439

Art Director: Dick Hess
 Designers: Dick Hess
 Marleen Adlerblum
 Artist: Ronald Searle
 Publisher: United Nations Assoc.
 Vista
 Agency: Richard Hess Inc.

440

Art Director: Michael Gross
 Writer: George W. S. Trow
 Designer: Michael Doret
 Artists: Charles White III
 Michael Doret
 Publisher: Twenty-First Century
 Communications
 National Lampoon



437



438

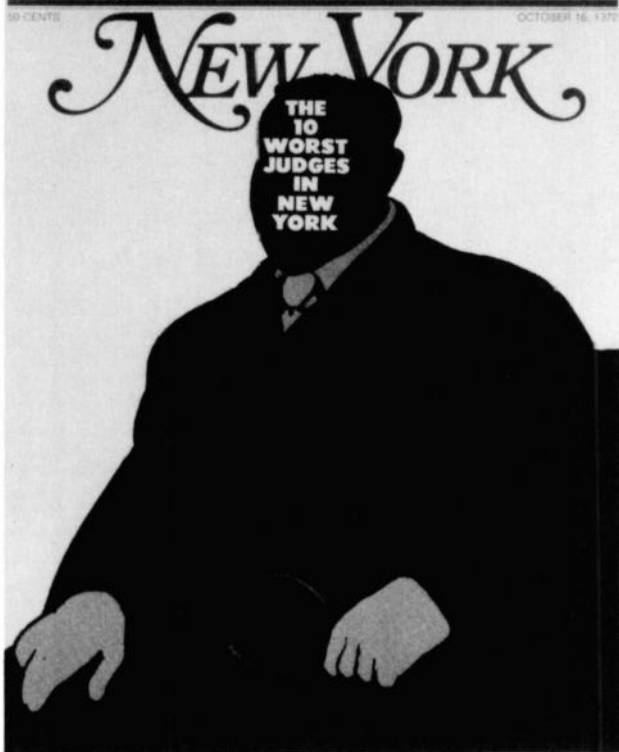
439



440



All About Eve's Women, by Joseph Mankiewicz
 McGovern and the Professors—Why the Defections?
 'I Ate Everything In Bloomingdale's Food Dept.'
 Mimi Sheraton's Guide to 1,900 Delicacies



441

Magazine Covers

441

Art Directors: Milton Glaser
 Walter Bernard
 Designer: Milton Glaser
 Artist: Milton Glaser
 Publisher: New York Magazine

442

Art Director: George Lois
 Designer: George Lois
 Photographer: Carl Fischer
 Agency: Lois Holland Callaway Inc.
 Client: Esquire Magazine

443

Art Directors: Milton Glaser
 Walter Bernard
 Editor: Clay Felker
 Designers: Walter Bernard
 Milton Glaser
 Photographer: Carl Fischer
 Publisher: New York Magazine

444

Art Directors: Milton Glaser
 Walter Bernard
 Designer: Milton Glaser
 Photographer: Henry Wolf
 Writer: Milton Glaser
 Publisher: New York Magazine

445

Art Director: Michael Gross
 Writer: Ed Bluestone
 Designer: Michael Gross
 Photographer: Ronald G. Harris
 Publisher: Twenty-First Century
 Communications
 National Lampoon

446

Art Director: Neil Shakery
 Designer: Michael Doret
 Artist: Michael Doret
 Publisher: Saturday Review Company
 Saturday Review Of The Arts

442



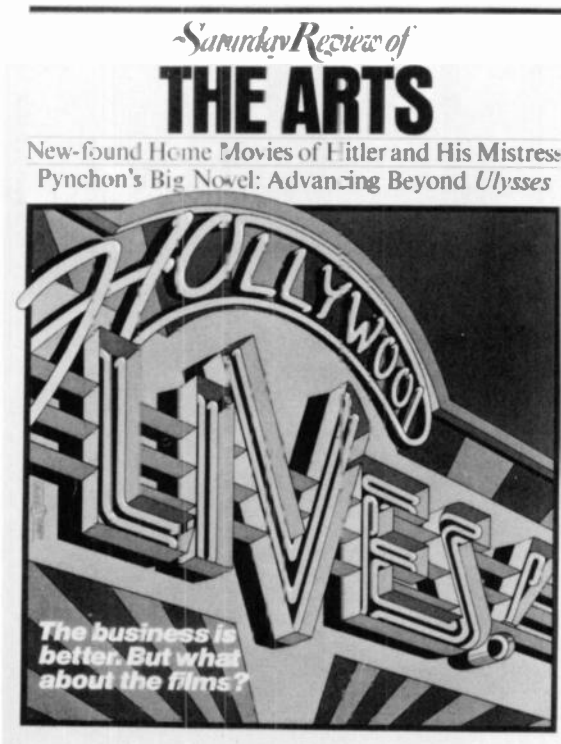


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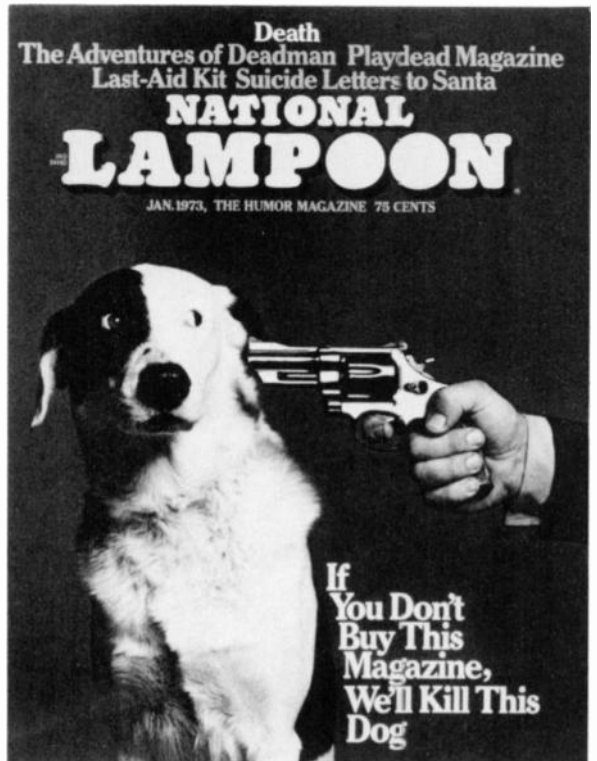


444

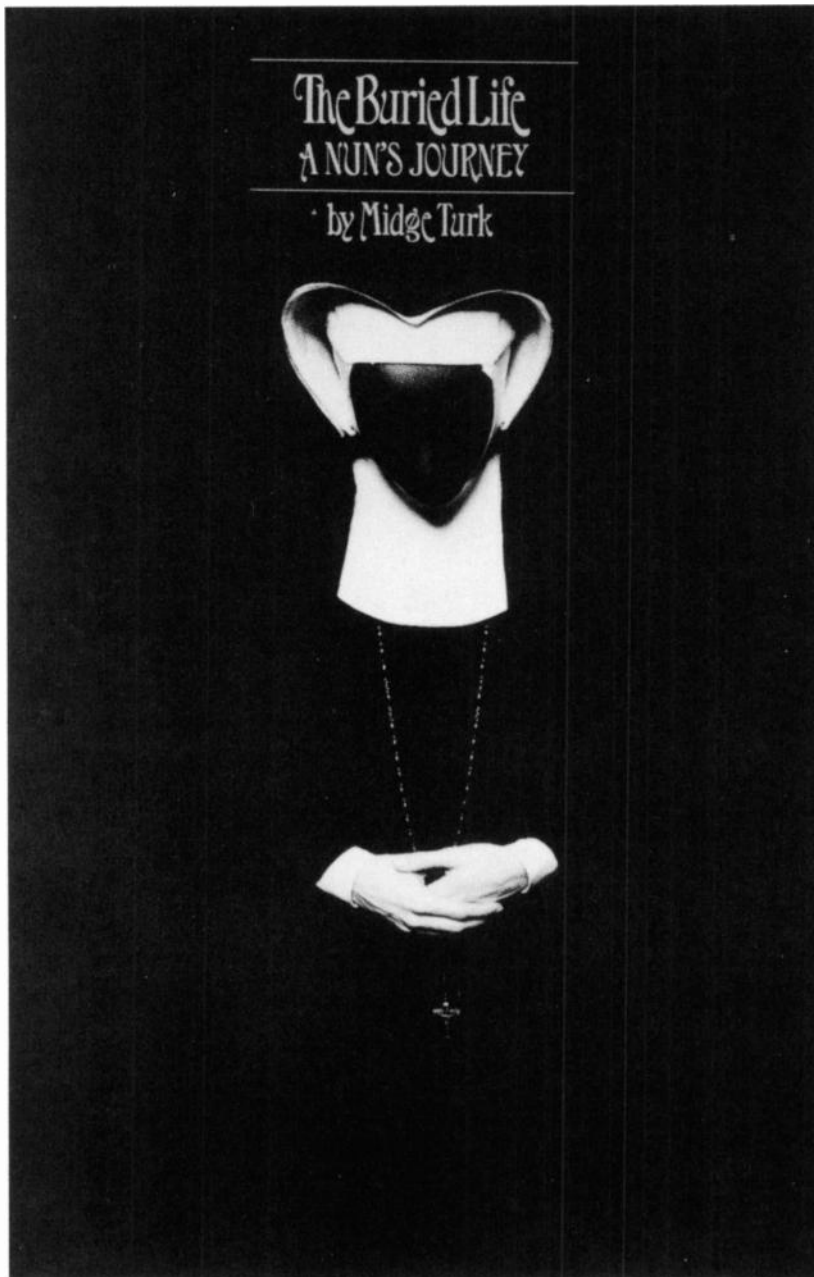
445



446



Book Jacket



447 Gold Award

Art Directors: Milton Charles
Alan Peckolick

Designer: Alan Peckolick

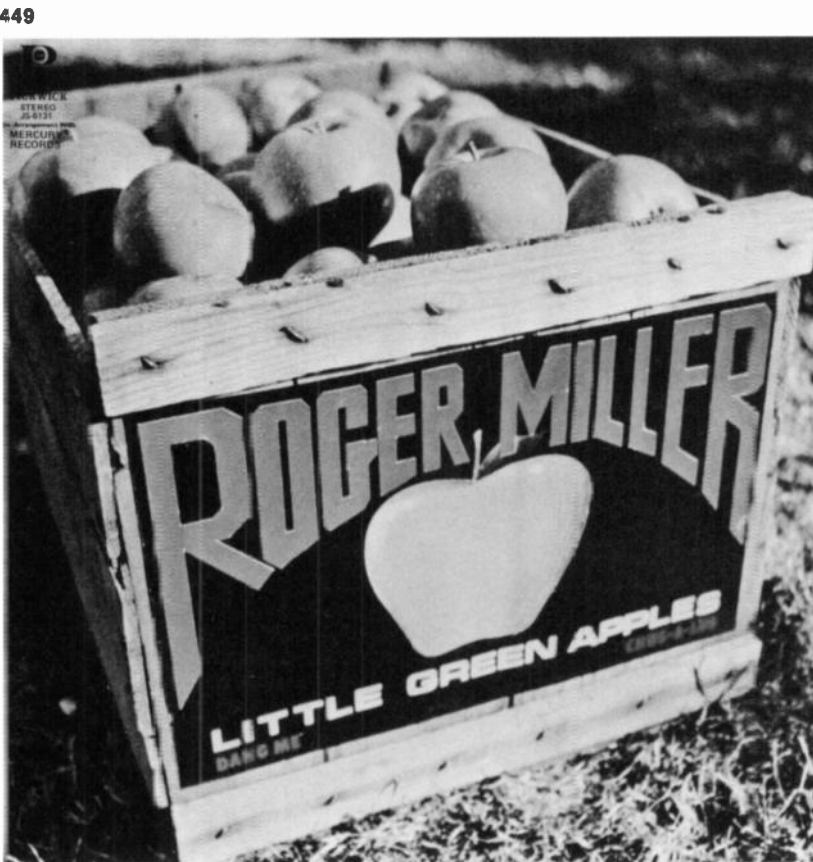
Photographer: Frank Moscati

Publisher: World Publishing

Agency: Alan Peckolick Graphic Design



448



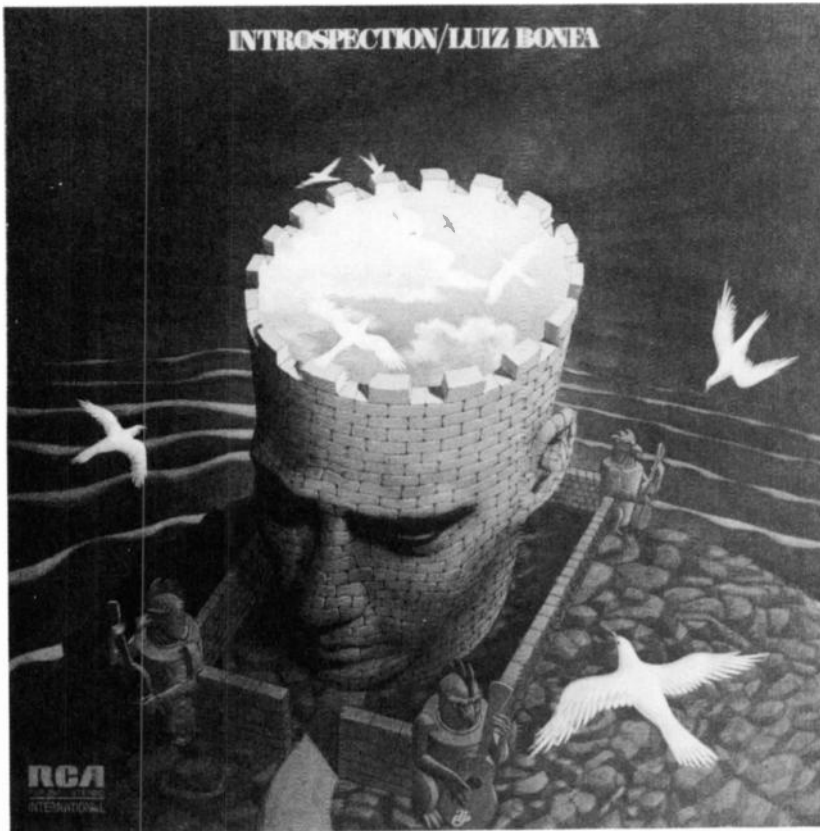
449

448 Silver Award

Art Director: Tina Rossner
 Designers: Michael Doret
 Kenneth Kneitel
 Photographer: Charles White III
 Agency: Fluid Drive Studio
 Client: ABKCO Records

449

Art Director: Frank Daniel
 Designer: Frank Daniel
 Photographer: Frank Daniel
 Client: Pickwick International, Inc.



454

455



Record Album Covers

450

Art Director: Acy Lehman
 Designer: Joe Stelmach
 Artist: Richard Amsel
 Client: RCA Records

451

Art Director: Acy Lehman
 Designer: Acy Lehman
 Artist: Norman Rockwell
 Client: RCA Records

452 Gold Award

Art Director: Acy Lehman
 Designer: Acy Lehman
 Photographer: Nick Sangiamo
 Client: RCA Records

453

Art Director: Acy Lehman
 Designer: Acy Lehman
 Artist: Richard Amsel
 Client: RCA Records

454

Art Director: Acy Lehman
 Designer: Acy Lehman
 Artist: Don Punchatz
 Client: RCA Records

455

Art Director: David E. Krieger
 Designer: David E. Krieger
 Photographer: Joel Brodsky
 Agency: Davis Fried Krieger Inc.
 Client: The Stax Organization



Record Album Covers

457

Art Directors: Chris Whorf
Ed Thrasher
Designers: John Casado
Barbara Casado
Artist: John Casado
Photographer: Ed Thrasher
Agency: John & Barbara Casado Design
Client: Warner Bros. Records

458

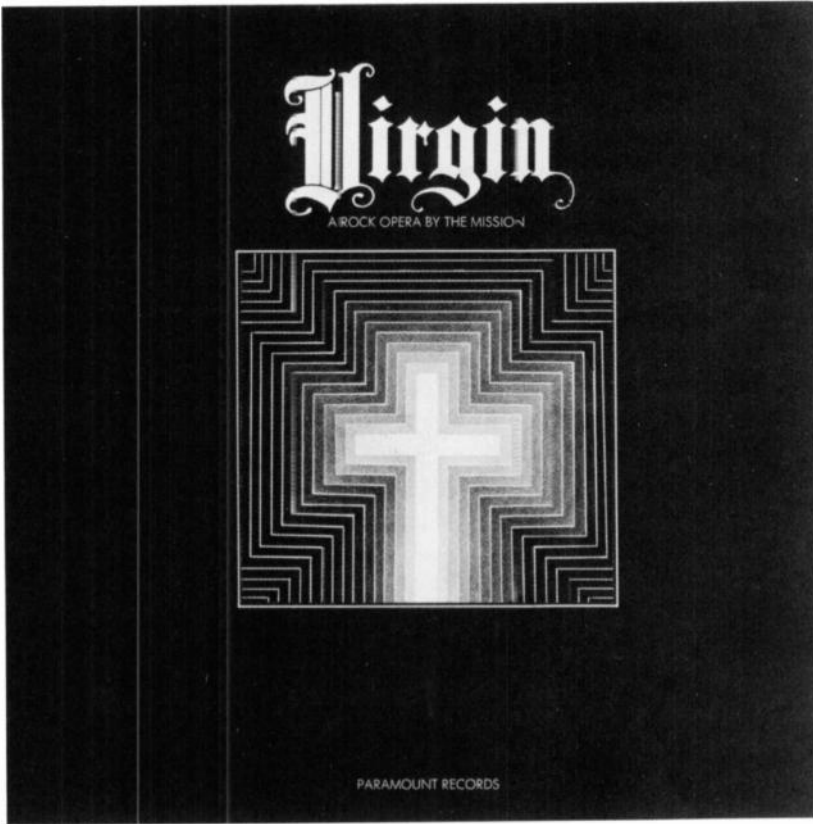
Art Director: Bob Ciano
Designer: Bob Ciano
Artist: Roger Hane
Client: CTI Records



457

458





459
Art Director: Bill Levy
Designer: Fred Marcellino
Client: Paramount Records

460
Art Director: Tony Lane
Designer: Tony Lane
Photographer: Tony Lane
Client: Fantasy Records

459

460





461

462



Record Album Covers



463

461
Art Director: Tony Lane
Designer: Tony Lane
Client: Fantasy Records

462
Art Director: Ed Thrasher
Designers: John Casado
Barbara Casado
Photographer: Jim McCrary
Client: Warner/Reprise Records

463
Art Directors: John Berg
Ed Lee
Designer: Teresa Alfieri
Artist: Roy Carruthers
Agency: Columbia Records
Client: Columbia Records

465
Art Director: Ron Coro
Designer: Ron Coro
Photographer: David Gahr
Agency: Columbia Records
Client: Columbia Records

465





466

467



466

Art Director: Tina Rossner
 Designer: Kenneth Kneitel
 Photographer: Charles White III
 Agency: Fluid Drive Studio
 Client: ABKCO Records

467

Art Director: Ed Thrasher
 Designer: Andy Warhol
 Photographer: Ed Thrasher
 Client: Warner/Reprise Records

SALES PROMOTION AND GRAPHIC DESIGN

Books, Booklets, Brochures
Packaging
Point-of-Sale
Annual Reports
Sales Presentations
Calendars
Direct Mail
Letterheads
Trademarks and Logotypes
Corporate Identity Programs

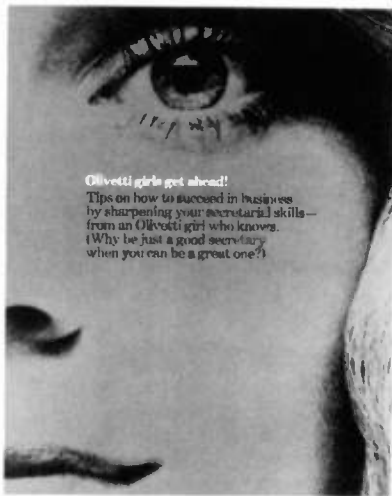
Books, Booklets, Brochures

468

Art Director: George Lois
 Copywriter: Rudy Fiala
 Designer: Dennis Mazzella
 Photographer: Carl Fischer
 Agency: Lois Holland Callaway Inc.
 Client: Olivetti Corporation of America

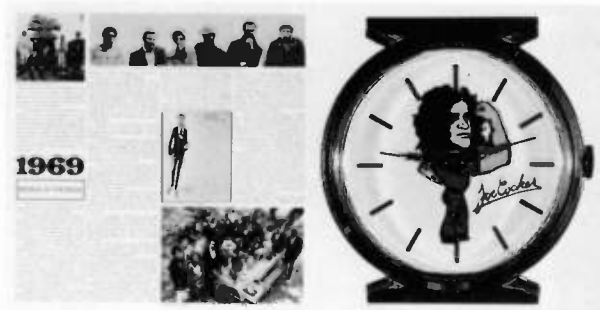
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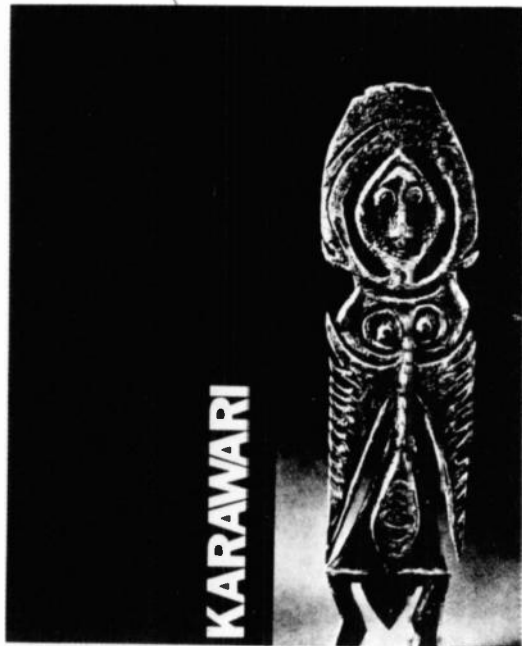
Art Director: Roland Young
 Writer: Chuck Casell
 Designer: Mike Salisbury
 Photographer: Jim McCrary
 Agency: Mike Salisbury Inc.
 Client: A&M Records



468

469





470
 Art Director: George Lois
 Designers: Kurt Weihs
 Dennis Mazzella
 Artist: Bill Viola
 Agency: Lois Holland Callaway Inc.
 Client: D'arcy Gallery

471
 Art Director: Dick Lemmon
 Copywriter: George Mead
 Designer: Dick Lemmon
 Artist: Donald Wilson
 Agency: N. W. Ayer & Son, Inc., Chicago
 Client: State of Illinois Tourism

470

20 SCENIC MOTOR TOURS TO TAKE IN ILLINOIS.



2.

- Plan a 200-mile trip for a perfect outing in the country
 via a Illinois' most glorious parks, the scene of the Lincoln
 Douglas debate of 1858. According to historians, a legend
 which Lincoln provided and hastened the start of the Civil War.
 0 Start at State and N. Main Streets to Rockford. Drive west
 on Route 100 to U.S. 30.
 10 Peoria. A large boulder marks the site of the Lincoln-
 Douglas debate of 1858. According to historians, a legend
 which Lincoln provided and hastened the start of the Civil War.
 Take time to observe the old stone home which houses the
 "Abraham Lincoln Historical Society" at 1408 S. Carroll Ave.
 The trees surrounding the home were brought west by covered
 wagon. Follow U.S. 30.
 20 Rockford. Turn south here on R. 100 to W. Carroll.
 30 then proceed west on U.S. 30.
 40 Peoria. This is a striking rail center for the truck carrying
 equipment for Chicago. It is also a scenic all-terrain road,
 via Route 64.
 50 Mississippi Pathway State Park. The 300 acres of
 forest are dominated by a series of rugged hills rising
 above the river. The terrain is heavily wooded, and has a
 number of deep ravines to explore. Several rock formations
 include the Indian Head, Twin Sisters and Bob Lupton's Cave.
 Foot and horse paths are clearly marked. This is a perfect
 spot for a picnic. Now return to Peoria via Route 64 and
 continue south to U.S. 30. Turn west and go through
 Peoria to U.S. 47 in town.
 105 Clinton. This town was once one of the most important
 lumbering towns in the region. When prime timber grew out,
 the "Big" managed to convert to agriculture, and to today
 a center of cash farming country. Turn west on to U.S. 30
 to Route 2.
 120 Shawnee. This town, together with adjacent Rock Falls,
 130 offers a splendid view of the Rock River. Now continue east on
 Route 2.
 140 Dixon. The Lincoln Memorial marks the site of the Dixon
 150 Blackman, an important negotiating site during the Black
 Hawk War. Johnson Smith, Zachary Taylor and Abraham
 Lincoln met here in 1832. An unusual statue of Lincoln as
 a youthful frontier soldier, is worth a picture for your album.
 Drive north on Route 2 to the south edge of Oregon and
 turn west on a well-marked country road.
 160 White Pines Forest State Park. Just when you think
 you've seen all the mountains there possible in a one-day
 trip, you enter this land of moss-covered cliffs, and the only
 remaining stand of virgin white pine forest in Illinois. There
 are children's playgrounds and a lake which serves a rest
 or shift of refreshment. Be sure to know this for your stay here,
 for these great trees are fast disappearing from the world.
 nature scene. Now return to Oregon. Cross the Rock River
 on Route 64 and take a country road south.
 170 Lawrence Memorial State Park. Dominating the
 landscape is this exceptionally attractive park for the 40-foot
 concrete statue of Black Hawk, which towers over the
 200 feet above Rock River. The children will enjoy the tan-
 der in the park recreation. This might be a perfect spot
 for bringing out that picnic basket again.
 180 Trace your route to Oregon and continue north on Route
 2. The last leg of your trip is always close to the Rock River,
 and passes through interesting farm country.
 200 Rockford.
 210

471

Books, Booklets, Brochures

472

Art Director: Ivan Chermayeff
Copywriter: Ivan Chermayeff
Designer: Ivan Chermayeff
Photographer: Elliott Er Witt
Publisher: The Viking Press, Inc.
Studio Books

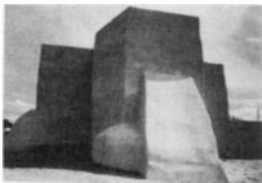
473

Art Director: Craig Braun
Designer: Tom Wilkes
Photographers: Phil Marco
Ethan Russell
Agency: Wilkes & Braun, Inc.
Client: Ode Records Inc.

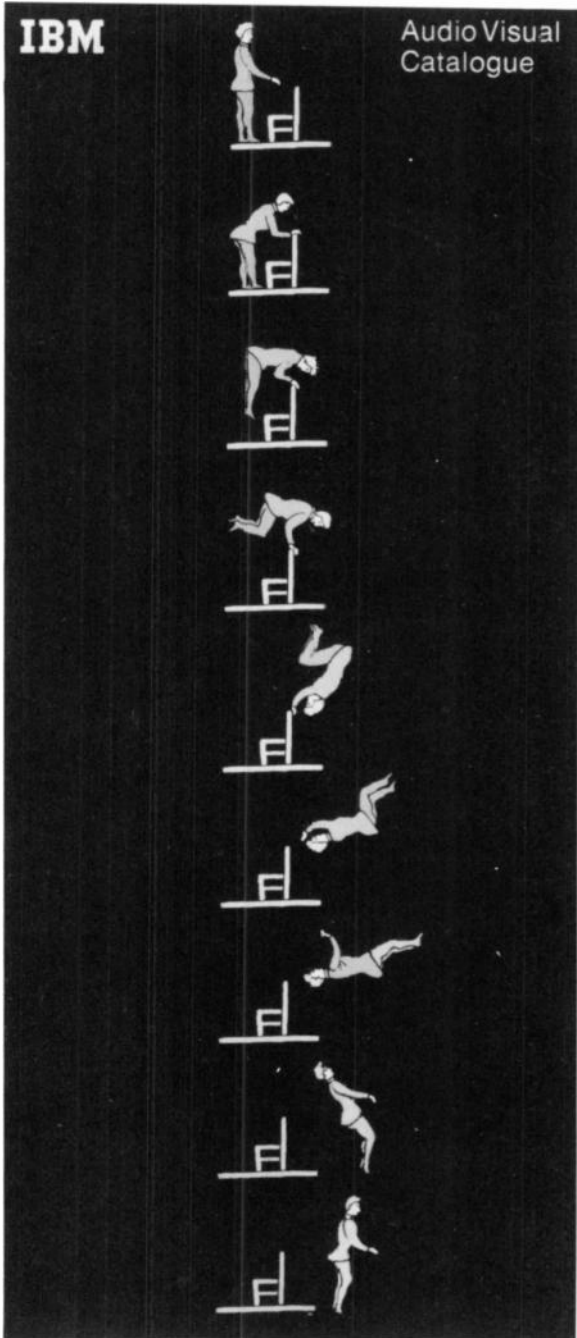
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473



474



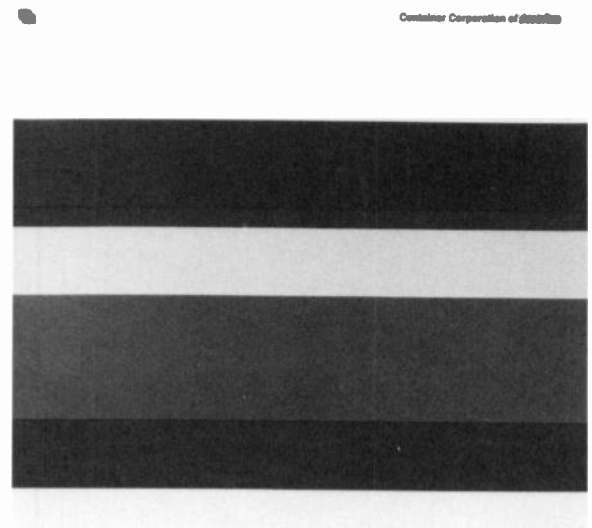
474

Art Director: Bob Salpeter
 Designer: Bob Salpeter
 Agency: Lopez Salpeter Inc.
 Client: IBM

475

Art Directors: Bob Loth
 Bill Bonnell III
 Copywriter: Anthony Marcin
 Designer: Bill Bonnell III
 Photographers: Steve Deutsch
 Tony Kelly
 Stan Jorstad
 Nick Costanza
 Agency: Container Corporation of America
 Client: Container Corporation of America

475



Container Corporation of America



First, read this newspaper. Then give it to your dog.

The purpose of this newspaper is to help you train your dog to go to the bathroom indoors, on newspaper, all the time.

The best that follows is excerpted and adapted from "GOOD DOG, BAD DOG."

By Barbara Vogel and Barbara Shapiro. Copyright © 1977. Reprinted by permission of the publisher.

476

477

AFTER FIVE DAYS, NARROW DOWN THE SPACE THE PAPERS COVER.

THE KEY TO ENJOYING SUCCESS WITH THIS TECHNIQUE IS CONSISTENCY. Once your dog has been paper-trained, he/she is always - and only - to use the newspapers.

THE DOG SHOULD NOT BE GIVEN FOOD OR WATER EXCEPT AT THE SAME SCHEDULED TIMES EACH DAY.

Once the dog has accomplished his/her task, it is to be praised, then removed from papers.

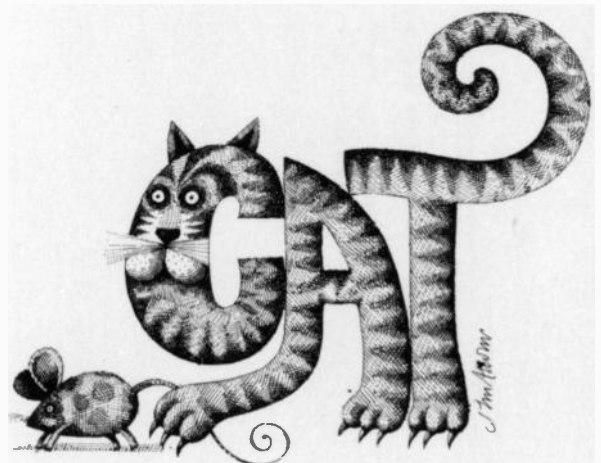
Remember: Your dog is to be fed, watered, and papered. In that order.

FOUR STEP PROCEDURE AND TECHNIQUE.

Step One: Proper diet & scheduling.
Step Two: Confining your dog.
Step Three: Using an odor-neutralizer.
Step Four: Proper correction.

SCREENING FOR WORKING PEOPLE

Use weekly Paper-Training-Agency. Give the dog 10-15 min. with newspaper in the house.
When you leave home, feed, water, and paper. Business: Paper only.



After they learn to spell CAT **CAT**

Who's going to teach them to THINK?

G on SATURDAY HE MIGHT SHOW THEM WHAT THE SUN DID TO EARS, OR SUNDAY NOW AND THEN.

One day, he's the lovable, if bumbling, star of **CARTOON CLIPPING: GENE'S STORE**, where, as a part-time reporter for a local newspaper, he digs out big stories and lets his audience know what he's learning as he's learning it. One assignment, for example, had him covering the story behind the first manned flight, and the newspaper went all the way back to the tale of **Katana** and **Dandelus** for background information.

Another day, in a somewhat more relaxed, more informal atmosphere, **London** tells stories, draws to music, takes youngsters on filmed tours, gives instructions on the care of pets and plants, and demonstrates simple scientific experiments that the kids can repeat at home.

Learning without tears isn't exactly a new concept for children's television. But we don't know when it has ever been in more expert hands.

And if you still can't recall the whole story of **Dandelus** and the problems his son had with the sun, it may be because you weren't fortunate enough to have **London** as a teacher.

THE GENE LONDON SHOW
CARTOON CLIPPING: GENE'S STORE

H ere comes the most good humor plan with this week's special of **MUSIC, NEWS AND MYSTERY INCIDENTS**.

It's a place where youngsters might learn how to make ice cream or what's happening to **Beethoven**, and it might show them anything from young musical groups to news about kids that they can't get anywhere else.

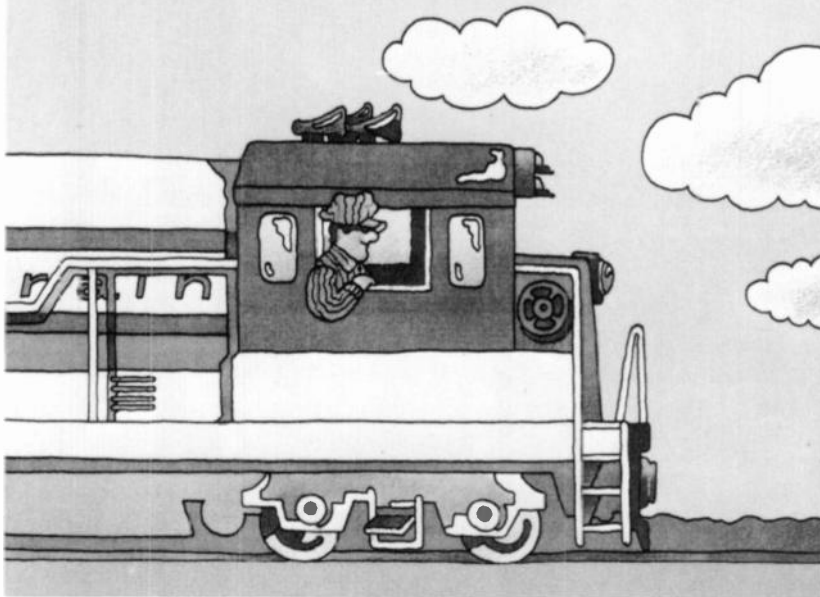
Coexisting features include a studio audience segment, a look at the handicrafts, art and creativity of other youngsters, special interviews by the host with solvers with prominent sports, political and scientific figures, and an ecology segment with the master gardener, **Jerry Baker**.

Incidentally, it's called **THE RAINBOW PALACE**, because the whole show takes place in a real and real ice cream parlor that's alive with the colors, the designs and the atmosphere that have captured the young generation's fancy.

Most important, it's alive with the excitement that captures their imagination. And if it all sounds like an interesting way for kids to learn a whole lot about a whole lot of things, that's because it is.

THE RAINBOW PALACE

Introducing The Auto-Train.™
For only \$190, it'll take you, your car
and 3 other people to or from Florida.
Luxuriously.

**476 Gold Award**

Art Director: Lawrence Miller

Writers: Mordecai Siegal

Matthew Margolis

Lawrence Miller

Designers: Lawrence Miller

Vance Jonson

Artist: Reynold Ruffins

Publisher: N.Y.C. Environmental

Protection Administration

Agency: Marketing Design Alliance

Client: N.Y.C. Environmental

Protection Administration

477

Art Director: Lou Dorfsman

Copywriters: Lou Dorfsman

Peter Nord

Designers: Lou Dorfsman

Ira Teichberg

Artist: John Alcorn

Agency: CBS/Broadcast Group

Client: CBS Television Stations Division

478

Art Director: Ken Berris

Copywriter: Richard Raboy

Designer: Ken Berris

Artist: Sims Tabark

Agency: Della Femina, Travisano
& Partners, Inc.

Client: Autotrain

If that sounds like a good deal to you, it sounds that way because it is. In fact, if you're a family with children, or a retired couple going to Florida from the North or to the North from Florida for any length of time, we think you'll find it the best way you've ever found to get there.

The details are great, so let us explain it in detail. And the best way is by anticipating and answering your first 28 questions about the Auto-Train and its service.

Okay, here goes.

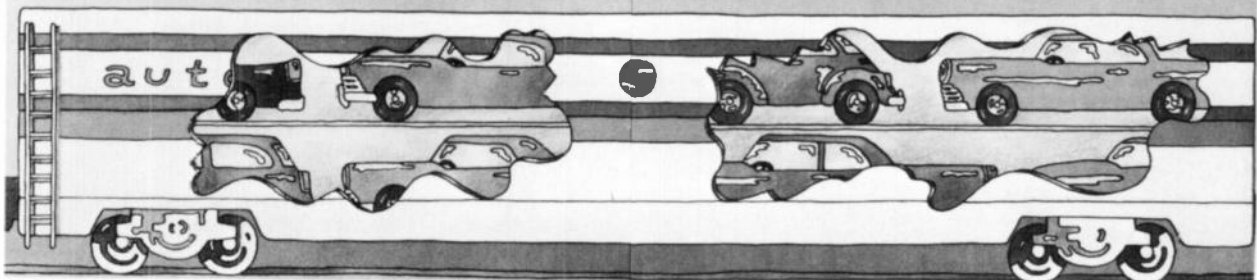


The Auto-Train is a bold new concept in travel. An idea built on the idea that people shouldn't have to wear themselves out driving to Florida or the North in order to have the convenience of having their own car with them.

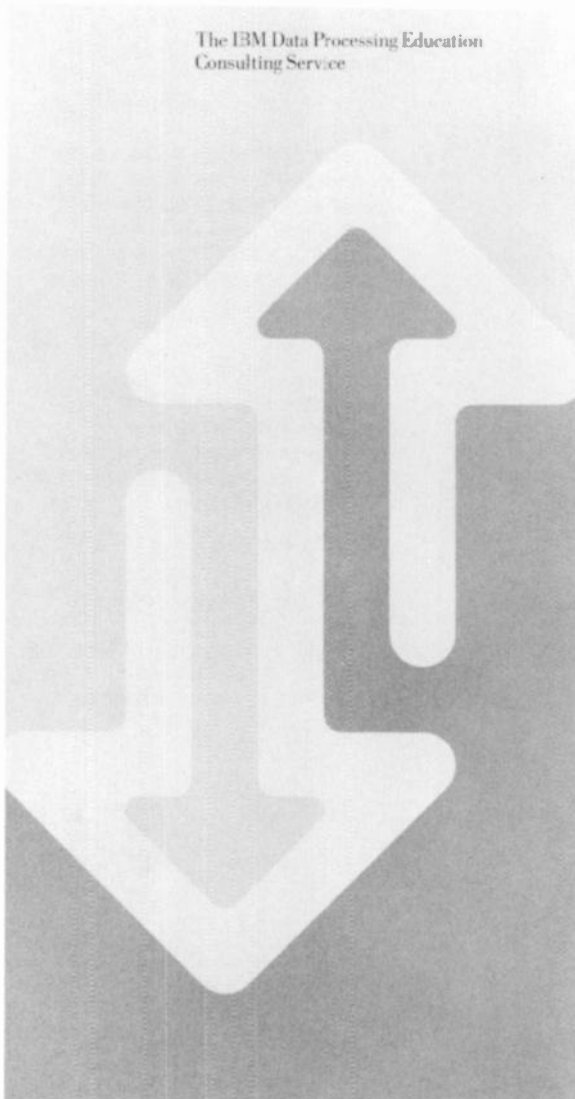
So now, instead of driving all the way and wearing yourself out, you only drive a small part of the way to the centrally convenient Auto-Train terminal. Then, as your car is carefully driven into one part of the Auto-Train (a fully enclosed auto carrier car), you board another part where you ride in luxury, enjoy the entertainment, the food and the comfort.

And you arrive relaxed rather than exhausted. And you still have your car. And you have extra time to spend where you're going instead of getting there.

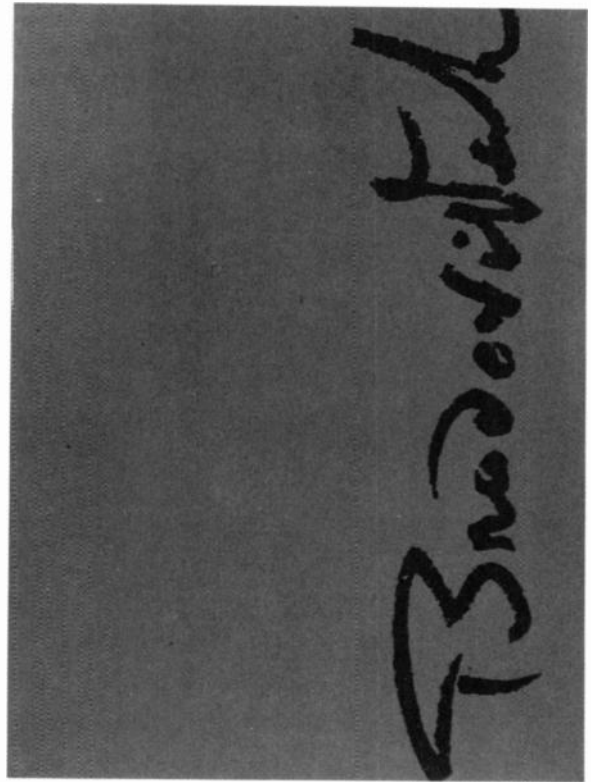
If I'm going to Florida, where does the Auto-Train leave from and where does it go to?



481



482



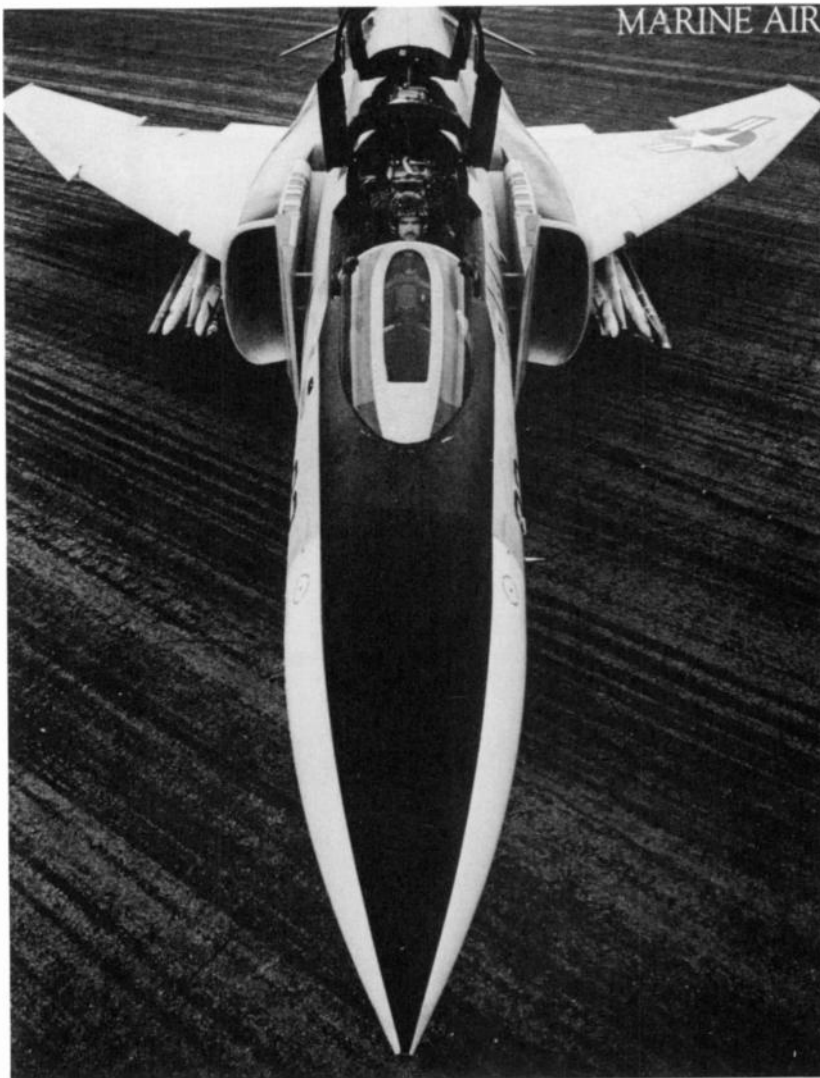
481

Art Director: Bob Paganucci
 Designer: Bob Paganucci
 Artist: Bob Paganucci
 Client: IBM

482

Art Director: Richard Hood
 Writer: George Bunker
 Designer: Richard Hood
 Photographers: Alexey Brodovitch
 Richard Avedon
 Irving Penn
 Henri Cartier-Bresson, et al.
 Publisher: Philadelphia College of Art
 Smithsonian Institution
 Client: Philadelphia College of Art

Books, Booklets, Brochures



483

Art Director: William J. Conlon
 Copywriter: Thomas Mabley III
 Designer: William J. Conlon
 Photographer: Jim Berberian
 Agency: J. Walter Thompson Company
 Client: United States Marine Corps

484

Art Director: John Noneman
 Copywriter: Corinne A. Forti
 Designer: Patricia Noneman
 Photographer: John T. Hill
 Agency: Noneman and Noneman, Inc.
 Client: Grace Institute

485

Art Director: Robert Leydenfrost
 Designer: John Haines
 Publisher: Port Authority of New York
 and New Jersey
 Client: Port Authority of New York
 and New Jersey

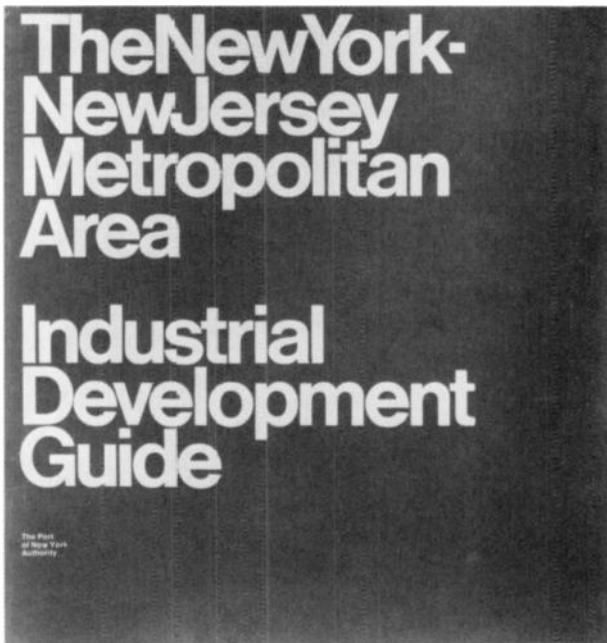


Hey HO4. This multi-use machine is called the workhorse of the Marine "chopper" fleet. Because it is fast, has a low silhouette, and the ability to land and take-off from unimproved clearings, the Huey can sweep in to drop off Marine ground troops or supplies. In this role it can carry a Marine reconnaissance team, or 2,000 lbs. of cargo. When fully armed, the Huey becomes an effective gunship for landing zones, rescue runs and troop support. Depending upon the mission, a crew of two, usually comprises the Huey

pilot and copilot, who sit side by side in the cockpit. The helicopter has a line of observation and gunner. The Huey is a light-weight helicopter that cruises at 130 mph and has a maximum speed of 120 mph. It has two engines in the latest model. Besides troop transport, the craft is also used for medical evacuation, air-sea command and control, escort of larger helicopters, liaison and search and rescue missions.



484



485

Books, Booklets, Brochures

488



486

Art Director: Ginny Aromando
Writers: Ginny Aromando
Meg Schimpf
Designer: Ginny Aromando
Artist: Ginny Aromando
Agency: Ginny Aromando
Client: College of New Rochelle

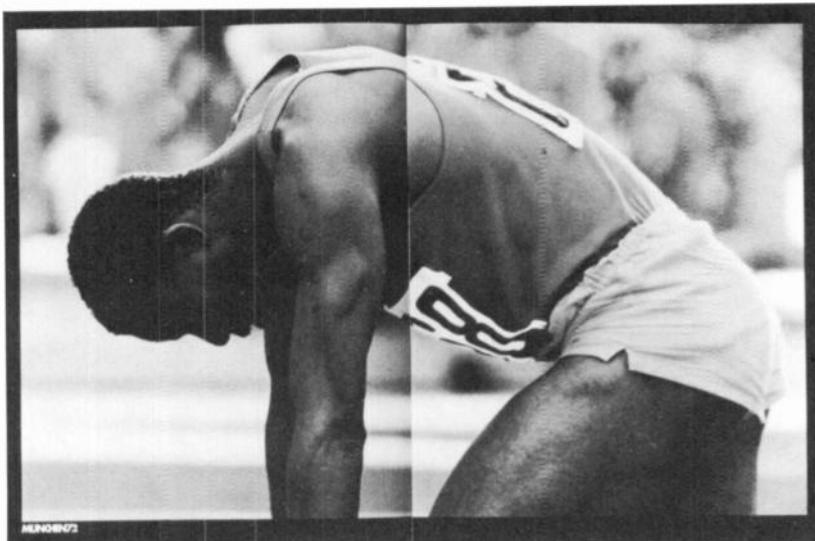
487

Art Director: Arthur Gelb
Writer: Mike Silverman
Designers: Arthur Gelb
Kenneth Ferretti
Photographers: Ann Schwartz
Rupert Callender
Agency: Art Gelb Advertising, Inc.
Client: The Development Council



488

Art Director: Willy Fleckhaus
Writer: Walter Umminger
Designer: Willy Fleckhaus
Photographer: Erwin Fieger
Publisher: Olympische Sport Bibliothek Munchen
Client: Deutsche Sporthilfe



489



489

Art Director: Kevin Miller
 Copywriter: Fred Murphy
 Designer: Kevin Miller
 Photographers: Phil Marco
 Dick Faust
 Agency: Rumrill-Hoyt, Inc.
 Client: Eastman Kodak Company

490

Art Director: Ivan Chermayeff
 Designers: Ivan Chermayeff
 Sandra Erickson
 Photographers: Ivan Chermayeff
 various others
 Agency: Chermayeff & Geismar Associates
 Client: Metropolitan Museum of Art

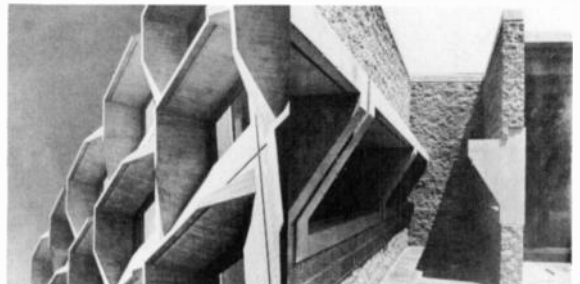
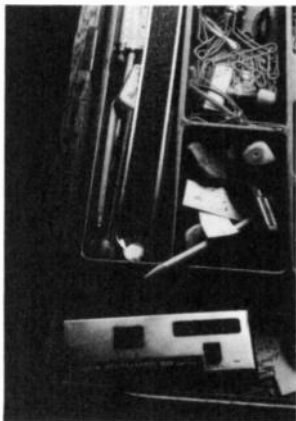
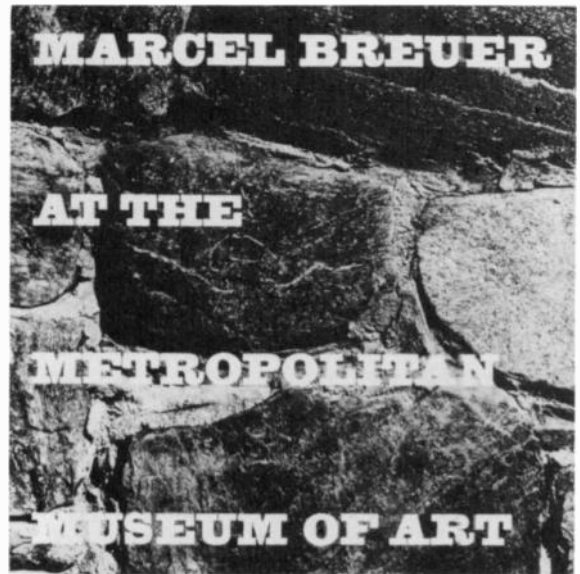
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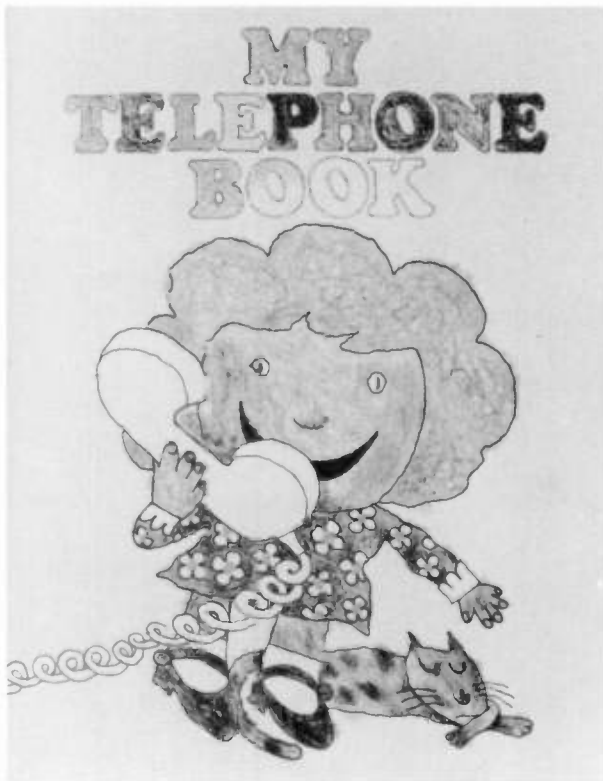
Art Director: Fred J. Korge
 Designer: Tom Ballenger
 Artist: Tom Ballenger
 Agency: Baxter & Korge, Inc.
 Client: Southwestern Bell Telephone Company

492 Silver Award

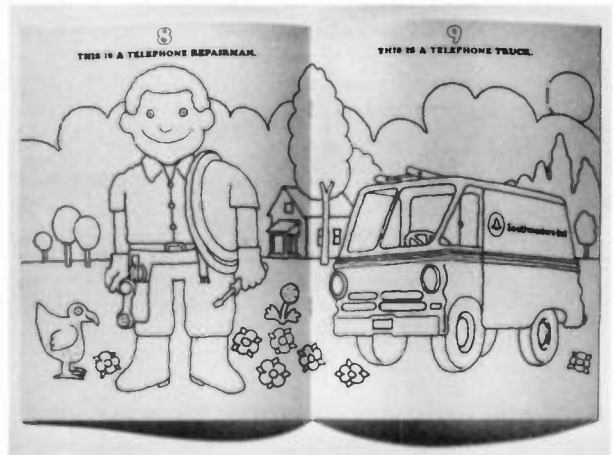
Art Director: Carl Stewart
 Copywriter: Michael Schiffrin
 Photographer: Henry Sandbank Studios
 Agency: Gaynor & Ducas, Inc.
 Client: Birmingham Small Arms

490

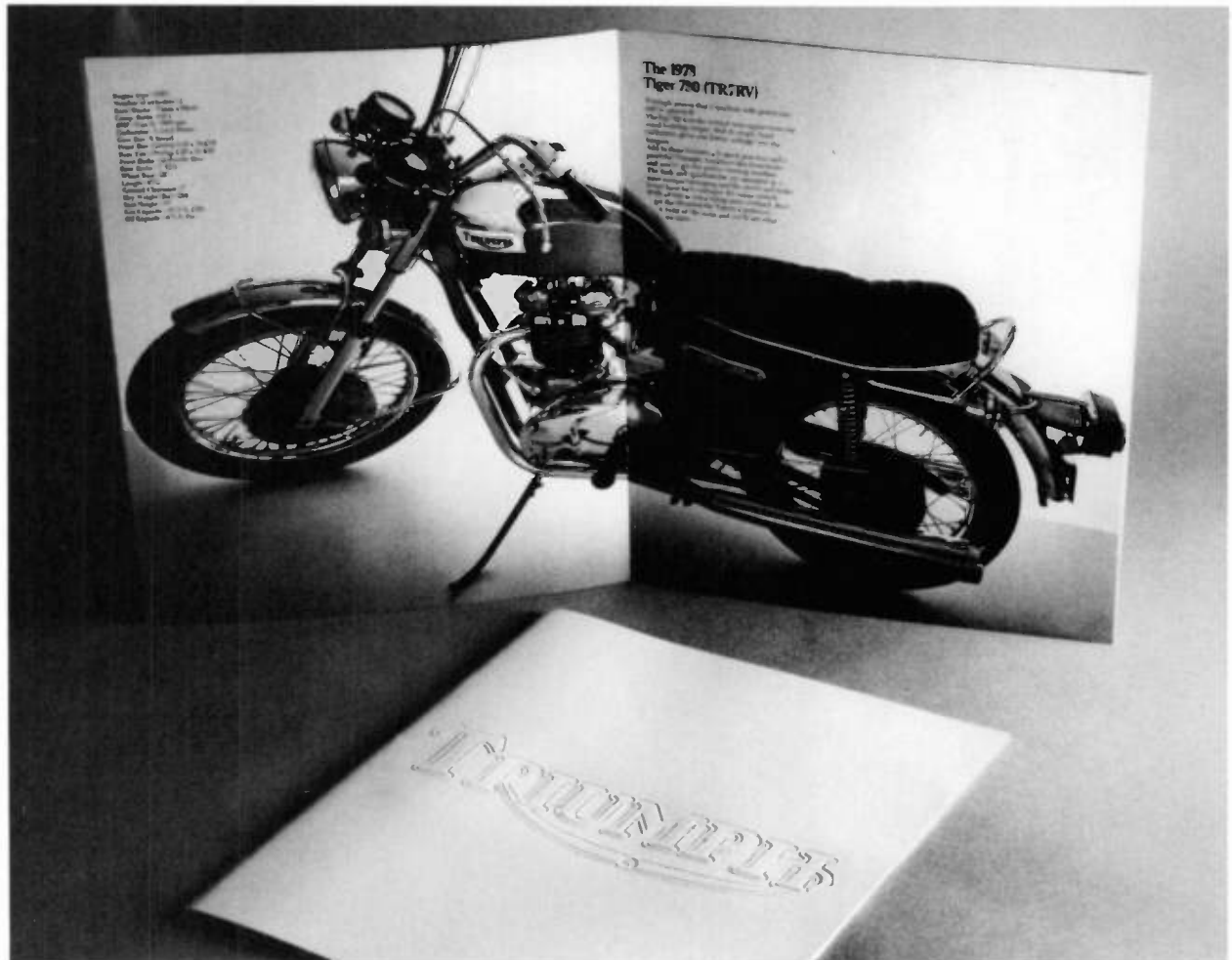




491



492



494

Art Director: Lou Musachio
Copywriter: Mike Racz
Designer: Lou Musachio
Photographer: Charles Wieseahn
Agency: Acme Communications
Client: Acme Communications

Acme may have already worked for you . . .

494



Acme Communications is a newly formed company by Lou Musachio and Tony Palladino former Creative Directors for some of New York's major advertising agencies. We have started out on our own and have assembled a 40 page full-color book demonstrating the work we were responsible for in the areas of new product development, advertising, packaging and trademarks.

We would like to send our book to you. You may find we are old friends—or on our way to becoming new ones.

ACME COMMUNICATIONS INC.
600 FIFTH AVENUE, NEW YORK, N.Y. 10001

Name: _____
Address: _____
City: _____
State: _____
Zip: _____

**HOW TO
ACCEPT PRAISE
GRACEFULLY.**

Produced and Directed by
Collins, Miller and Hutchings

A handbook of self-defense against praise-happy clients.
Brought to you by the same people who caused all the trouble.

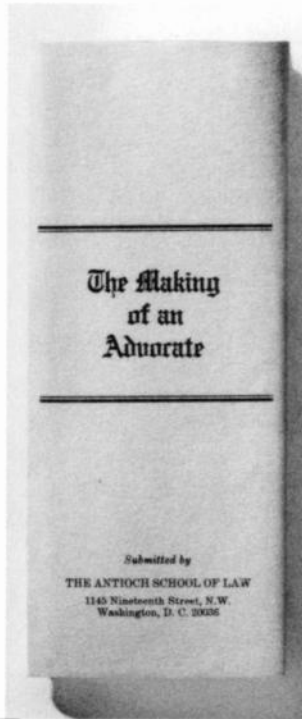
An intermediate method
for the more advanced

**SAY IT
WITH DUST:**

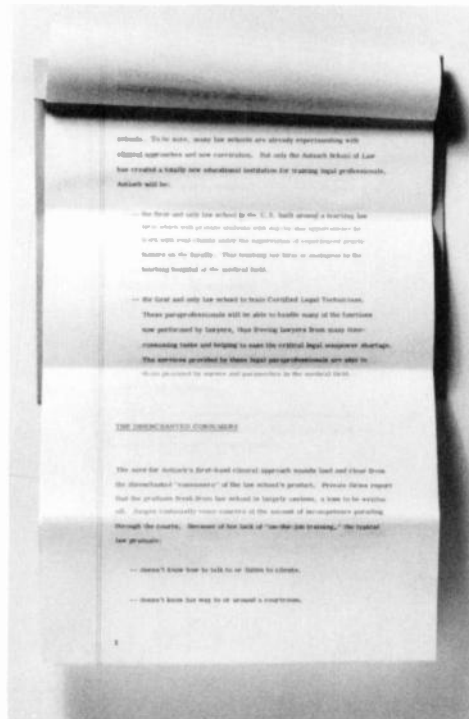


495

Books, Booklets, Brochures



496



497

496

Art Director: Jack Odette
 Writer: Jerrold Weitzman
 Designers: Valerie Lieberman
 Jack Odette
 Agency: Sid Green Associates
 Client: Antioch School of Law

497

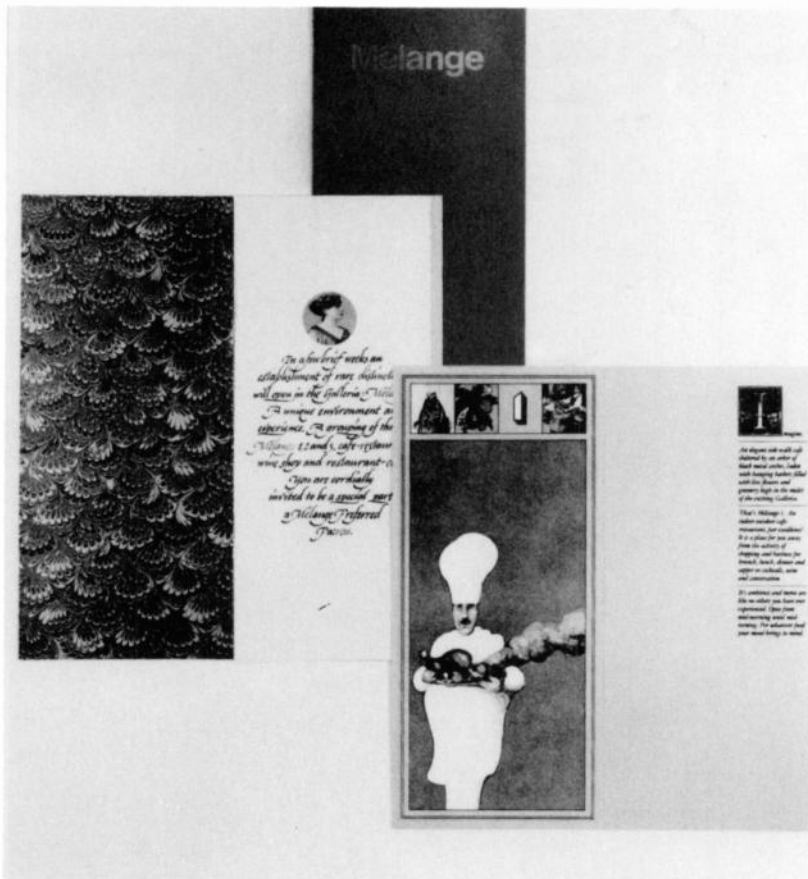
Art Director: Jerry Herring
 Copywriter: Jack Douglas
 Designer: Jerry Herring
 Artist: Jerry Jeanmard
 Agency: Kelvin Group Partnership
 Client: Melange

498

Art Director: Ted Schmitt
 Copywriters: Ted Bell
 Patti Mullen
 Designer: Ted Schmitt
 Photographer: Elliott Irwin
 Agency: Tinker Dodge & Delano
 Client: Australian Tourist Commission

499

Art Director: Jack Odette
 Writer: Barrett J. Riordan
 Designer: Jack Odette
 Photographers: James Karales
 Jeff Gould
 Peter Gould
 Burk Uzzle
 Christa Armstrong
 Joel Baldwin
 Arthur Tress
 Tim Kantor
 Fred Lyon
 Bruce Roberts
 Joan Sudlow
 Agency: Odette Associates, Inc.
 Client: First National City Bank of New York



Books, Booklets, Brochures

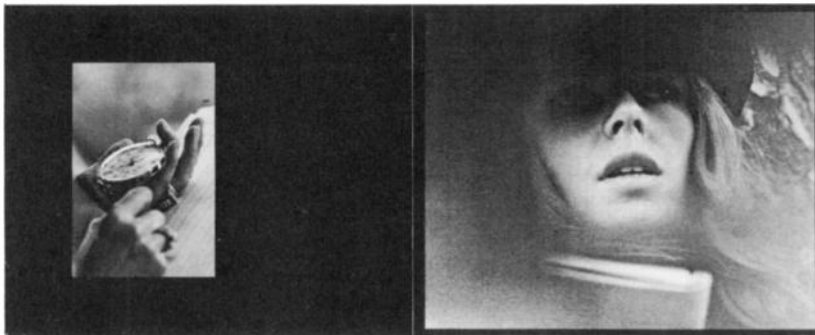


500

Art Director: Einar Vinje
Writers: Jonathan Thompson
Karl Ludvigsen
Designer: Einar Vinje
Photographer: Jesse Alexander
Publisher: Bond/Parkhurst Publications
Client: Bond/Parkhurst Publications

501

Art Director: Willy Fleckhaus
Writer: Willy Fleckhaus
Designer: Willy Fleckhaus
Photographers: Tassilo Trost
David Hamilton
Publisher: Ciba-Geigy, Basel
Client: Ilford Fotochemie



500



Books, Booklets, Brochures

502

Art Director: Mickey Tender

Copywriter: Pat Cuninghame

Designer: Mabey Trousdell

Artists: Jim Smith

George Parrish

Paul Blakey

Photographer: Cailor/Resnick

Agency: N. W. Ayer & Son, Inc.

Client: United States Army

503

Art Director: Richard Danne

Writer: J. Alexander McGhie

Designer: Richard Danne

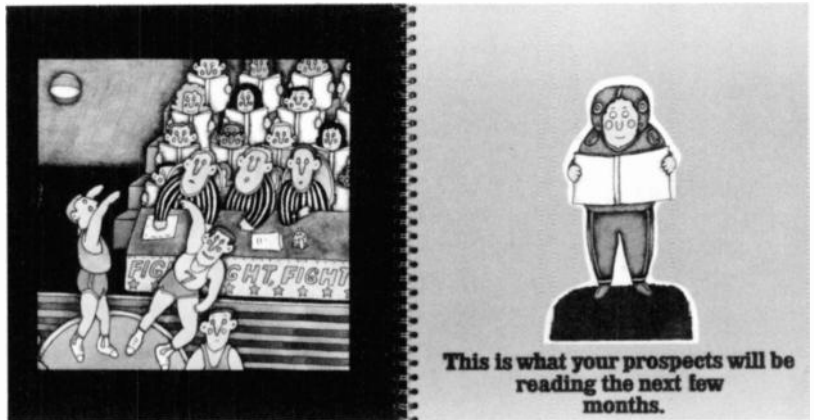
Photographer: Robert Pastner

Agency: McGhie Associates, Inc.

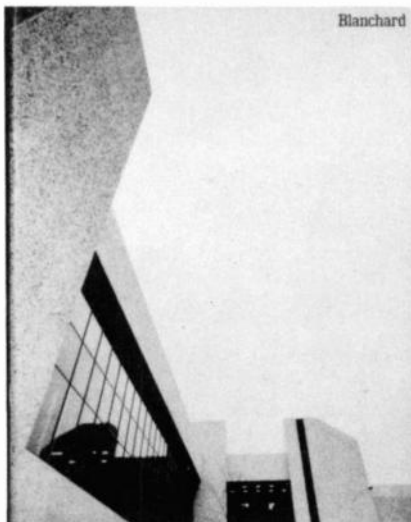
Client: William Blanchard Co.



502



503





Packaging

504

Art Director: Eugene J. Grossman
 Designer: Willi Kunz
 Agency: Anspach Grossman Portugal Inc.
 Client: The Meadville Corporation

505

Art Directors: Hal Frazier
 Paul Hauge
 Designers: Hal Frazier
 Paul Hauge
 Artists: Hal Frazier
 Paul Hauge
 Copywriter: Newmarket Design Associates Staff
 Agency: Neumarket Design Associates
 Client: Karzen Corporation

504

505





Packaging

506

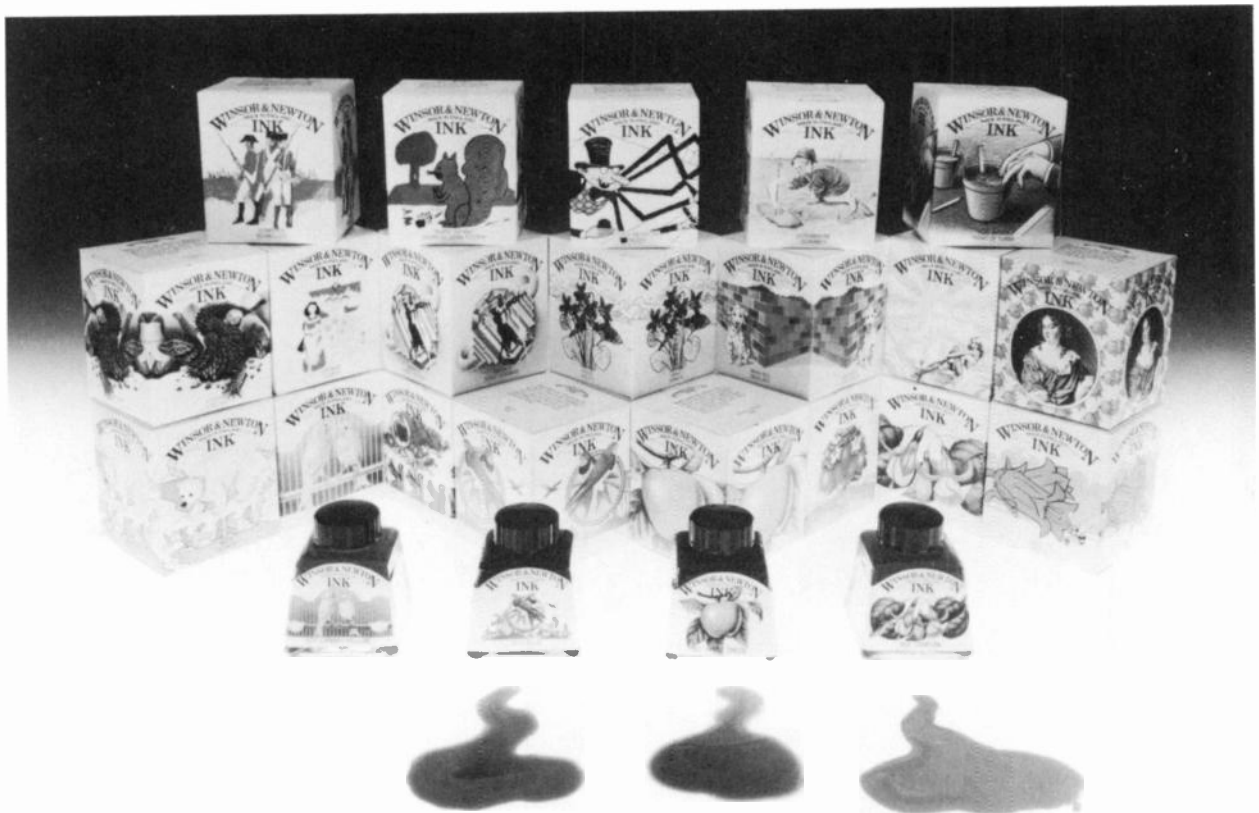
Art Director: Jerome Gould
 Designer: Jerome Gould
 Artist: Jerome Gould
 Copywriter: Robert Marona
 Agency: Gould & Associates
 Client: Morton Salt Company

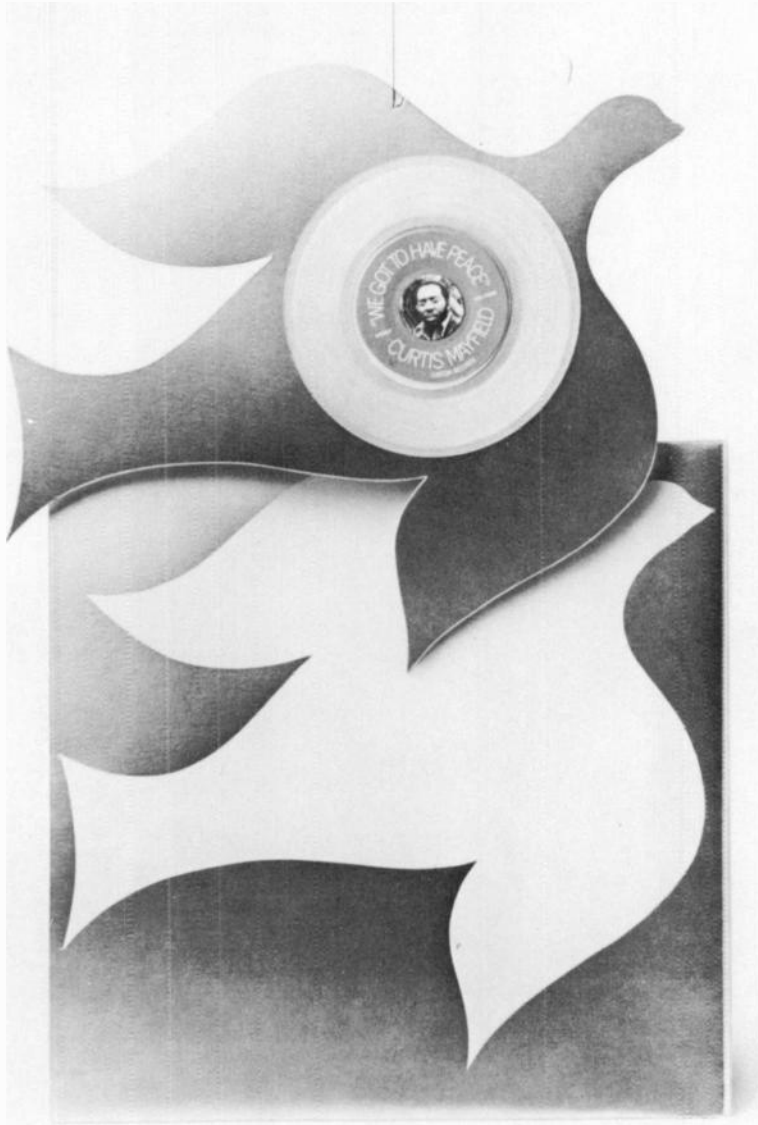
507

Art Directors: Michael Peters
 Ian Butcher
 Designers: Michael Peters
 Ian Butcher
 Geoffrey Hockey
 Artists: Tony Meuwissen
 Hargreave Hands
 George Hardie
 Bob Laurie
 John Gorham
 Alan Manham
 Philip Castle
 Barry Craddock
 Arthur Robins
 Camden Play Centre
 Keishn H. Careieu
 Agency: Michael Peters & Partners
 Client: Winsor & Newton, Limited

506

507





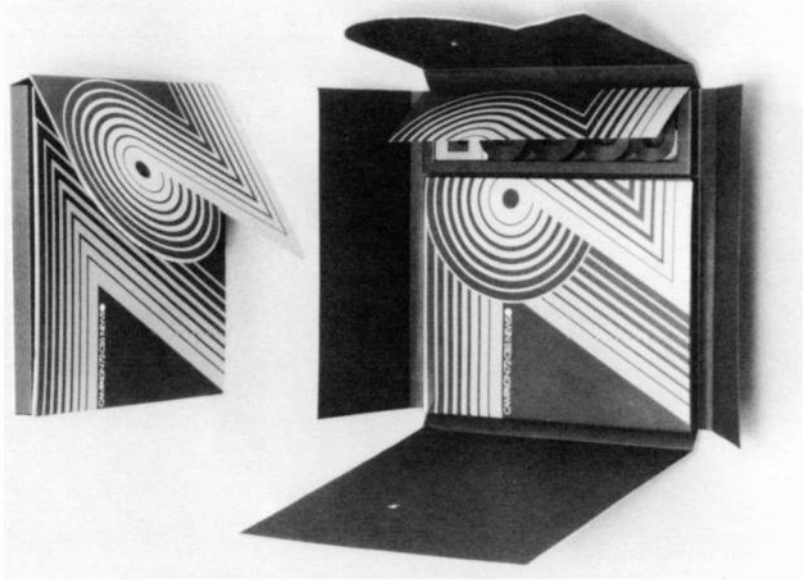
508
 Art Director: Glen Christensen
 Designer: Glen Christensen
 Artist: Glen Christensen
 Agency: The Buddah Group
 Client: Curtom Records

509
 Art Directors: Art Goodman
 Saul Bass & Associates
 Designers: Mamoru Shimokochi
 Saul Bass & Associates
 Artists: Mamoru Shimokochi
 Saul Bass & Associates
 Agency: Saul Bass & Associates
 Client: Quaker Oats Co., Inc.

508

509





510



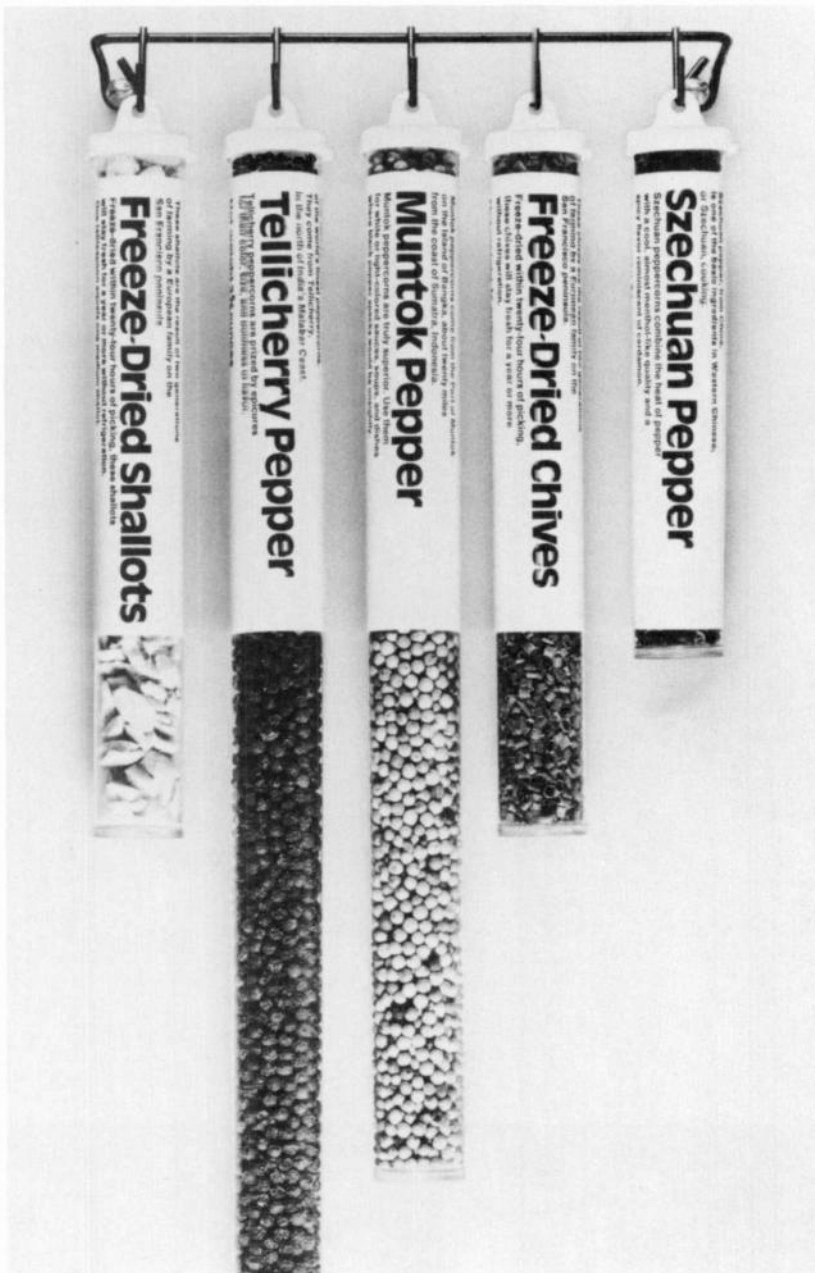
511



512



513



Packaging

510

Art Director: Lou Dorfman
 Designers: David November
 Akihiko Seki
 Artist: Akihiko Seki
 Agency: CBS/Broadcast Group
 Client: CBS News

511

Art Director: William R. Tobias
 Designer: William R. Tobias
 Photographer: Leonard Soned
 Client: Birthday Book

512

Art Director: Alfonso Marino
 Photographer: Charles Kirk
 Copywriter: Martin Friedman
 Agency: Herbert Arthur Morris Advertising
 Client: Exquisite Form Industries

513

Art Director: Jim McFarland
 Designer: Jim McFarland
 Artist: Tom di Grazia
 Copywriter: Mike Norton
 Agency: Sudler & Hennessey, Inc.
 Client: Ayerst Labs.

514 Gold Award

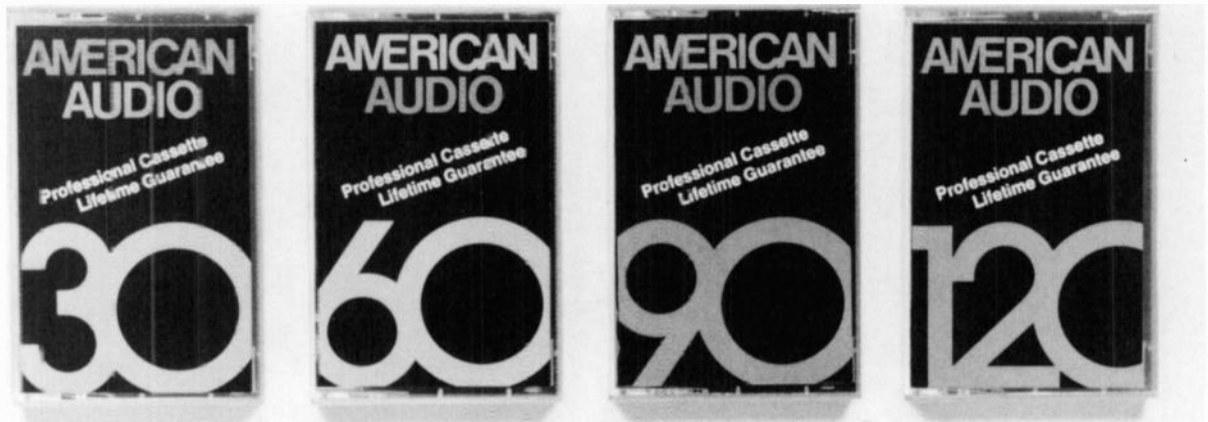
Art Director: Meg Crane
 Designers: Ira Sturtevant
 Meg Crane
 Photographer: Ivor Parry
 Copywriter: Ira Sturtevant
 Agency: Ponzi & Weill
 Client: The Flavorbank Company, Inc.

515

Art Director: Irv Koons
 Designers: Irv Koons
 Frank Weitzman
 Artist: Frank Weitzman
 Client: American Sound & Tape Corporation

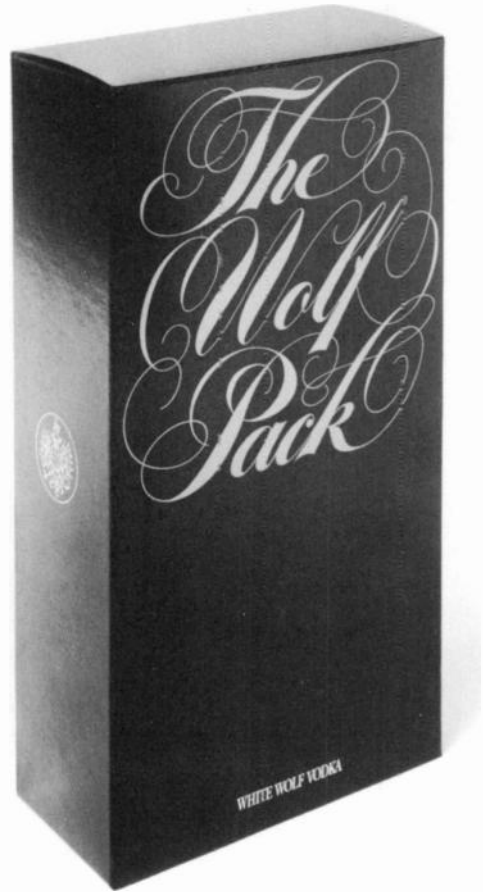
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515





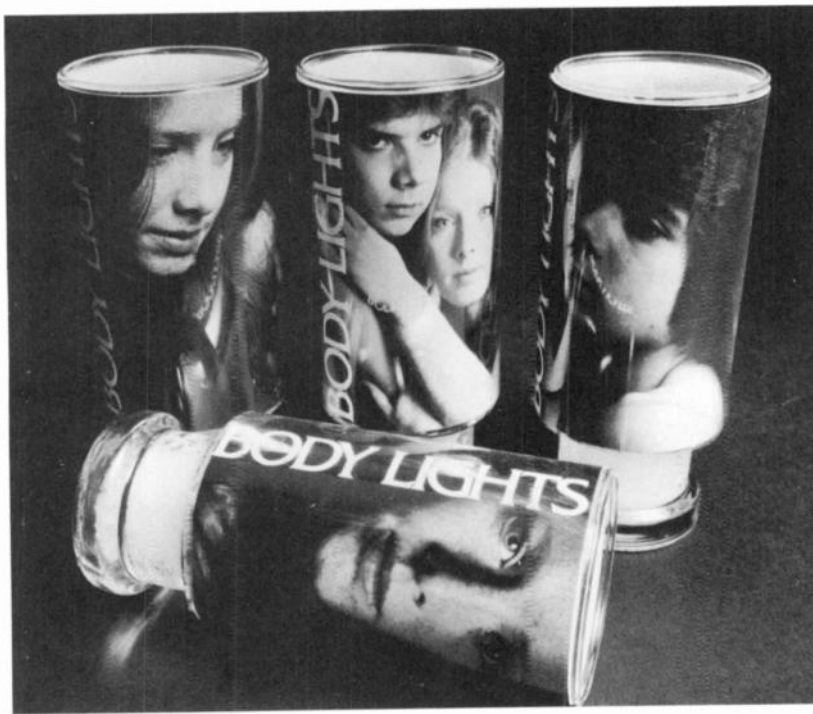
516



517

518





519

Packaging

516 Silver Award

Art Director: Stanley Church
 Designers: George Gropper
 Pat Slade

Copywriter: George Gropper
 Agency: Stanley Church Inc.
 Client: Food For Thought

517

Art Directors: Jerry Berman
 Gene Icardi

Designers: Jerry Berman
 Gene Icardi

Artist: Richard Leech
 Copywriter: Len Alaria
 Agency: Berman, Icardi-Inc.
 Client: House of Sobel

518

Art Director: Richard C. Runyon
 Designers: Richard C. Runyon
 Julie Morris

Artist: Julie Morris
 Client: Oroweat Baking Company

520

521



519

Art Director: J. Michael Essex
 Designer: J. Michael Essex
 Photographer: John Bilecky
 Copywriter: J. Michael Essex
 Agency: WQED Design Centre
 Client: Earth Rise Designs Inc.

520

Designers: Frank Ginsberg
 Eric Small
 H. L. Vander Berg
 Copywriter: Lou Linder
 Agency: The Marschalk Company
 Client: Coca-Cola, U.S.A.

521

Art Director: John DiGianni
 Designer: Gianninoto Associates, Inc.
 Agency: Gianninoto Associates, Inc.
 Client: Beatrice Foods Company



522

Packaging

522

Designer: Helmut Krone
 Agency: Case & McGrath Inc.
 Client: The Mennen Company

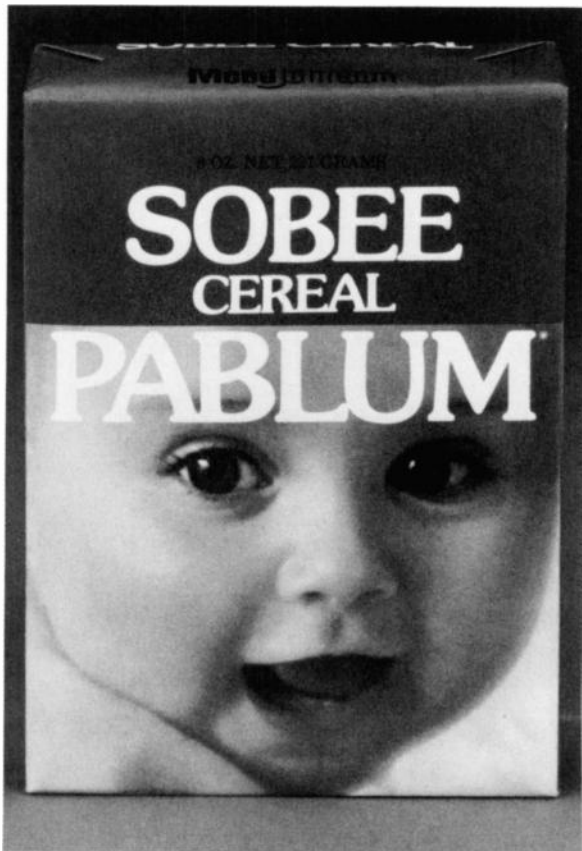
523

Art Director: Raymond Lee
 Designer: Raymond Lee
 Retoucher: Ron Hills
 Agency: Raymond Lee & Associates Ltd.
 Client: Mead Johnson, Canada

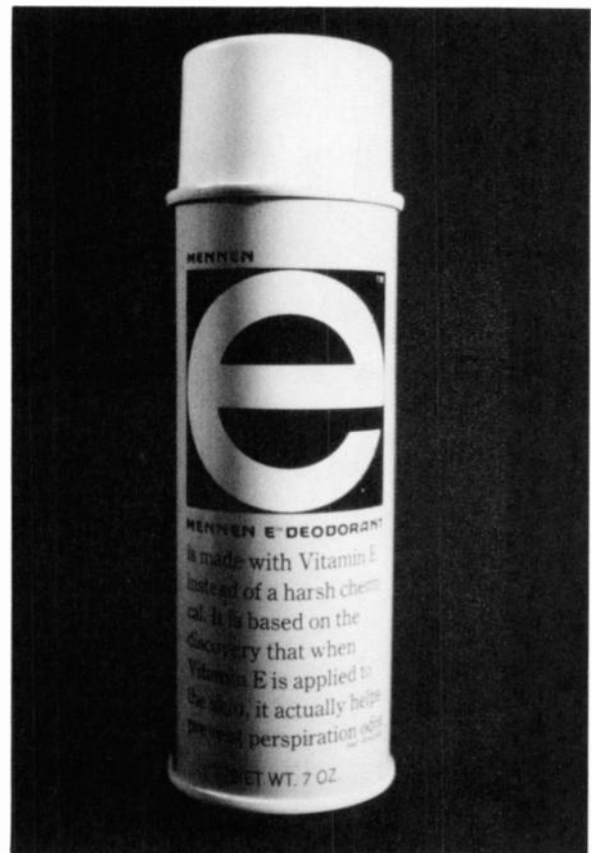
524

Art Director: Herb Lubalin
 Designer: Herb Lubalin
 Agency: Martin Landey, Arlow Advertising, Inc.
 Client: Mennen Company

523



524





525

525

Art Director: Annegret Beier
 Designer: Annegret Beier
 Artist: Peter Weiss
 Agency: Lubalin, Delpire et Cie.
 Client: Corolle

526

Art Directors: Don Weller
 Dennis Juett
 Designer: Don Weller
 Artists: Don Weller
 Jim Van Noy
 Agency: Weller & Juett Inc.
 Client: McCulloch Corporation

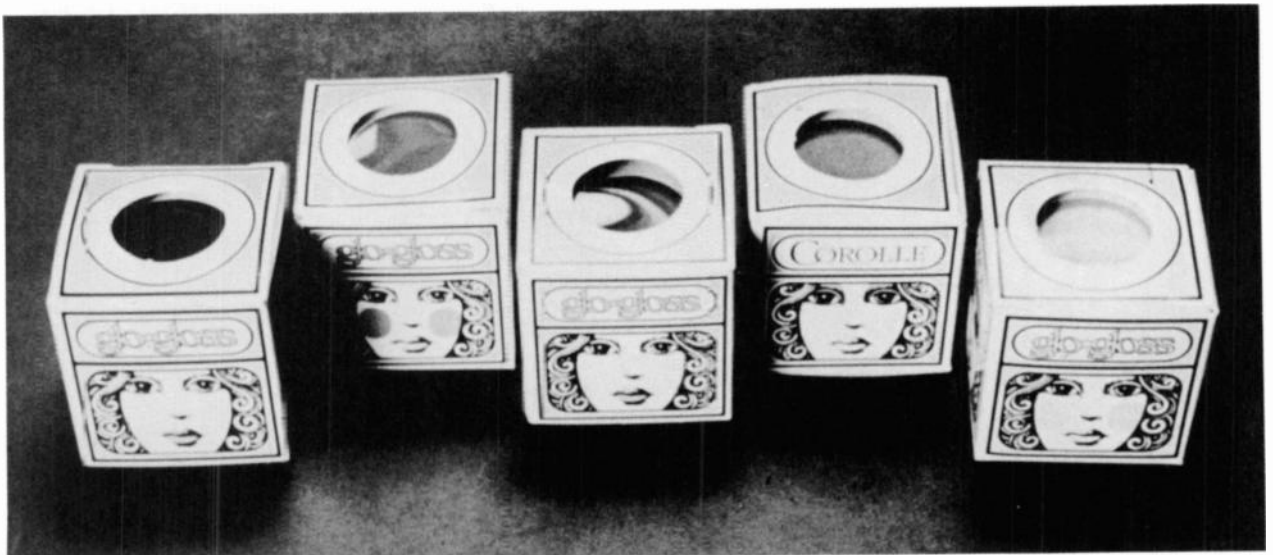
527

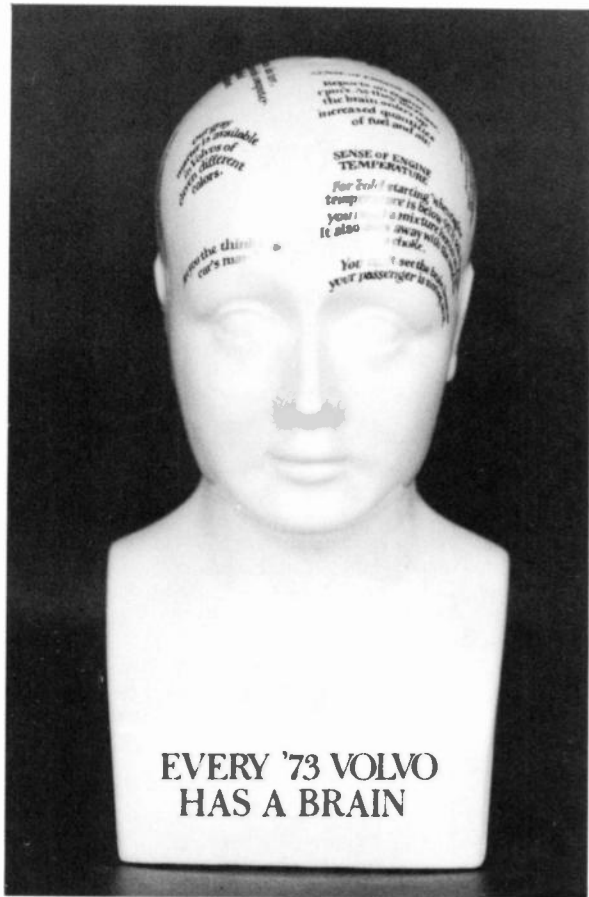
Art Director: Annegret Beier
 Designer: Annegret Beier
 Artist: John Alcorn
 Agency: Delpire Advico
 Client: Corolle



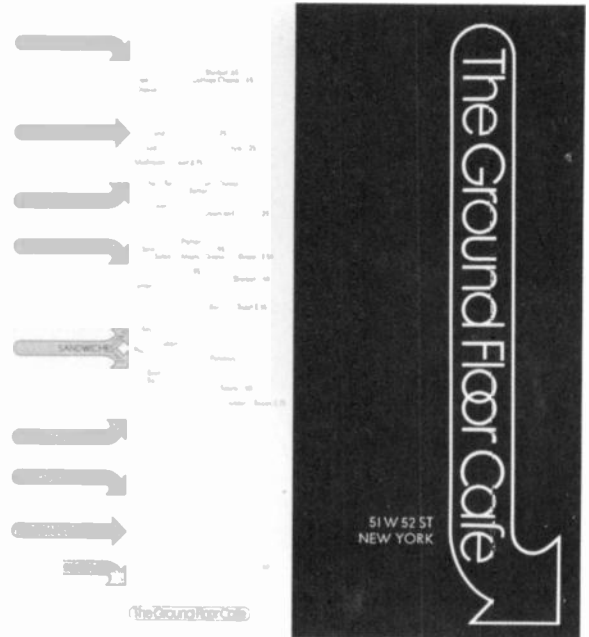
526

527





523



529

530

TAPAS

and their wines
of Spain

The French winegrowers
grow their grapes
on slopes facing south.
In Spain
we do the same.

The French talk a lot
about their supreme wines.
And supreme they are.
In Spain
we do not talk a lot
about our supreme wines.
And supreme they are.

We just drink our supreme wines
and smack our lips.
And this is exactly
how our supreme wines
from Spain came into fame:
by our smacking lip service.

(Its bouquet goes from zip to zap,
according to Zurbaran.)*
*1598-1664

531

TAPAS

is tidbits in Spanish.
Tapas is the first
Spanish restaurant
in the East 70's.
Tapas is at
73rd Street on First
Avenue
879-5480

Late in the nineteenth century
a casual custom developed in Madrid
which is still observed today.

In the theatre district where zarzuelas (light operettas) were
presented, a large number of small taverns specialized in Tapas.
Tapas are tidbits of a large variety displayed on the bar,
as you can see them here. Before sitting down for dinner,
guests would stand at the bar and chat while nibbling their
favorite Tapas and sipping a glass of wine or sherry.

This custom grew and spread from Madrid throughout Spain,
as we hope to make it grow and spread throughout this country.

And now come to the bar,
lean on it and select your favorite Tapas.

We open at noon,
7 days a week, until midnight. (Who sleeps?)
But on Friday and Saturday we serve until 1:00 am.
(How can one sleep, when one wants to cook good?)

Tapas
delivers from 6:00 pm to 11:00 pm.
Or take it home yourself.
(Our take-out entrance is on 73rd Street.)

A private room for private parties?
(One wall is all window, one wall is all brick.)

A party at home?
(Of course we cater parties.)

Credit cards?
(Of course we accept them.)

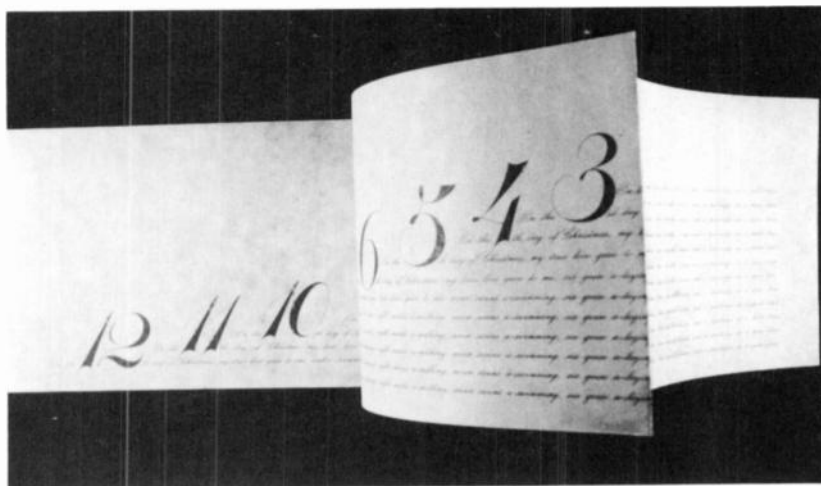
Roe
(MI CASA ES SU CASA)

**ANNOUNCING
A NEW KIND OF
SUNGLASSES,
THAT DO SOMETHING
EXTRAORDINARY.
THEY GET DARKER
AS THE SUN GETS
BRIGHTER.**

PHOTOSUN™
GLASS BY CORNING

532

533



Point-of-Sale

528

Art Director: Joe Schindelman
Copywriter: Ray Myers
Designer: Joe Schindelman
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

529

Art Director: Kurt Weihs
Designer: Kurt Weihs
Artist: Kurt Weihs
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates

530

Art Director: Dennis Mazzella
Copywriters: Barbara Brenner
Kurt Weihs
Designer: Kurt Weihs
Agency: Brenner, Mazzella, Weihs
Client: Tapas Restaurant

531

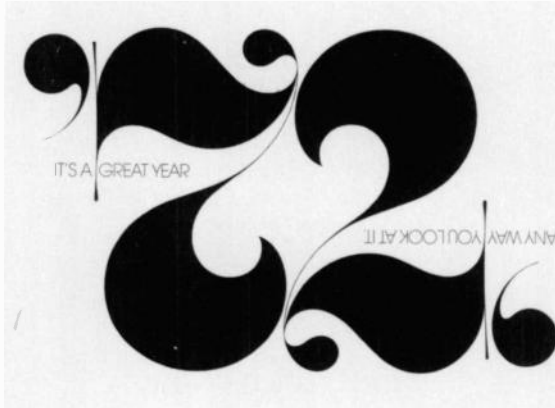
Art Director: Kurt Weihs
Copywriters: Barbara Brenner
Kurt Weihs
Designer: Dennis Mazzella
Agency: Brenner, Mazzella, Weihs
Client: Tapas Restaurant

532

Art Director: Rod Capawana
Copywriter: Rod Capawana
Designer: Rod Capawana
Agency: Warner, Bicking & Fenwick, Inc.
Client: Corning Optical

533 Silver Award

Art Director: Herb Lubalin
Designer: Herb Lubalin
Artist: Tom Carnase
Agency: Lubalin, Smith, Carnase Inc.
Client: Georg Jensen




534



535


536

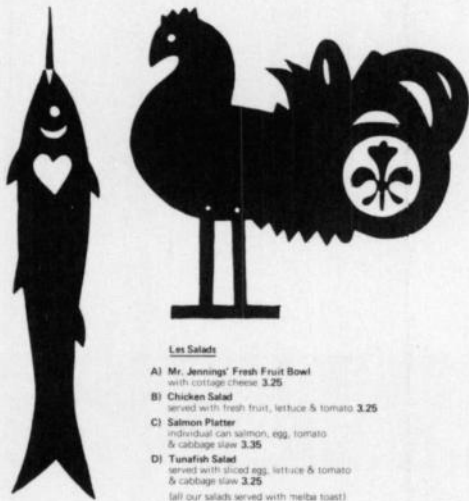


**Meet Old fashioned
Mr. Jennings
(the ice-cream parlor man)**

Always be polite to Mr. Jennings.
He'll keep us young forever.
He doesn't care for war,
he doesn't care for jewels,
he doesn't care for architecture,
Mr. Jennings knows what counts.
Sodas.
And heavenly sweets.
Ethereal creams.
Blasphemous blendings of
delectable fruits.
(And it's a wondrous place
to spend lunchtime, dinnertime—
even suppertime.)
No matter how many years you live,
everything in Mr. Jennings' place
tastes as good as treats did
when you were a kid.
Guaranteed.

Suppertime!





Les Salads

- A) Mr. Jennings' Fresh Fruit Bowl**
with cottage cheese 3.25
- B) Chicken Salad**
served with fresh fruit, lettuce & tomato 3.25
- C) Salmon Platter**
individual can salmon, egg, tomato
& cabbage slaw 3.35
- D) Tunafish Salad**
served with sliced egg, lettuce & tomato
& cabbage slaw 3.25

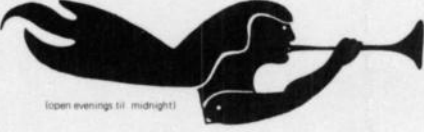
(all our salads served with melba toast)

Le Sandwich

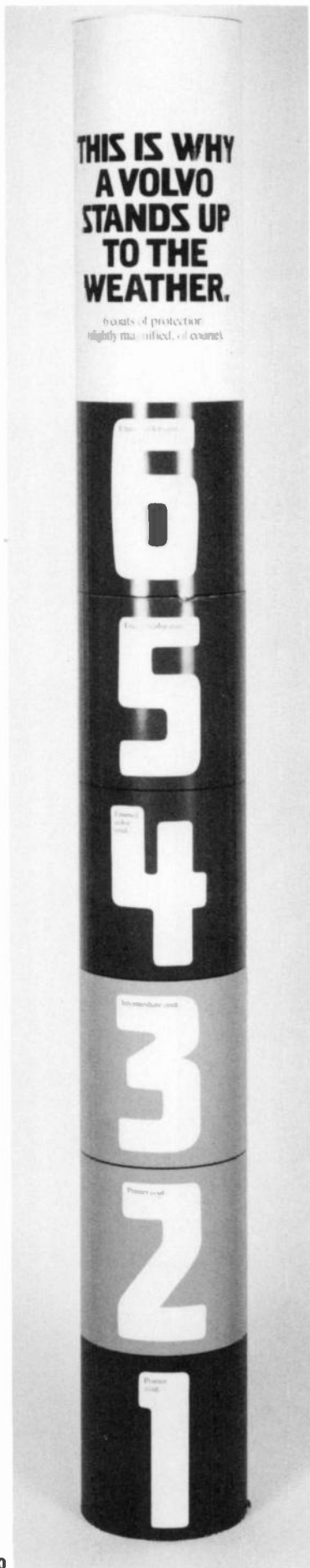
- 1) Mr. Jennings' Club 3.25**
- 2) Sliced Turkey** (white meat) 2.45
- 3) Mr. Jennings' Junior Club 2.65**
- 4) Imported Danish Ham & Swiss Cheese 2.45**
- 5) Tunafish, Sliced Egg with Tomato 2.65**
- 6) Steakburger**
served with cabbage slaw 2.25
- 7) Cheeseburger**
served with cabbage slaw 2.55
- 8) Chicken Salad, Tomato & Lettuce 2.25**
- 9) Grilled Cheese, Bacon & Tomato**
center dish cabbage slaw 2.45

Mr. Jennings' Scream Delights

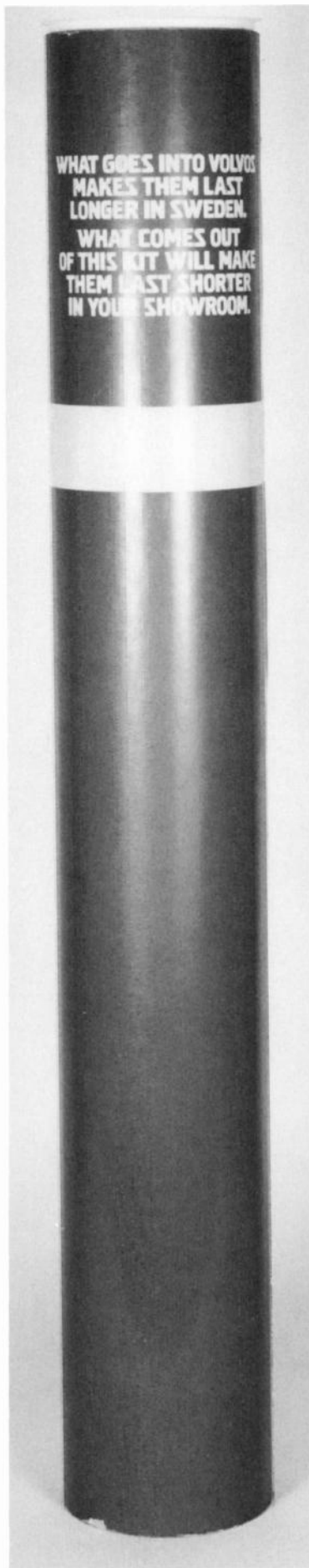
- Scream Surprise 3.35**
- Scream Banana Split 4.25**
- Scream Fresh Fruit Sundae 3.35**
- Scream Fudge, Butterscotch 3.35**
- Scream Flaming Josephine 3.25**
- Scream Tricolour 3.25**



(open evenings til midnight)



540



541

Point-of-Sale

540

Art Director: Joe Schindelman
 Copywriter: Ray Myers
 Designer: Joe Schindelman
 Agency: Scali, McCabe, Sloves, Inc.
 Client: Volvo, Inc.

541 Gold Award

Art Director: Bill Berenter
 Copywriter: Tom Nathan
 Designer: Bill Berenter
 Agency: Scali, McCabe, Sloves, Inc.
 Client: Volvo, Inc.

542

Art Director: Howard C. Grant
 Copywriter: Charles R. Tyson, Jr.
 Designers: Howard C. Grant
 Dante E. Evangelista
 Artist: Dante E. Evangelista
 Agency: N. W. Ayer & Son, Inc.
 Ayer Design
 Client: First Pennsylvania Bank

543

Art Director: Mike Gaines
 Copywriter: John Weibusch
 Designer: Peter Palombi
 Artist: Peter Palombi
 Agency: National Football League
 Properties Inc.
 Client: National Football League

544

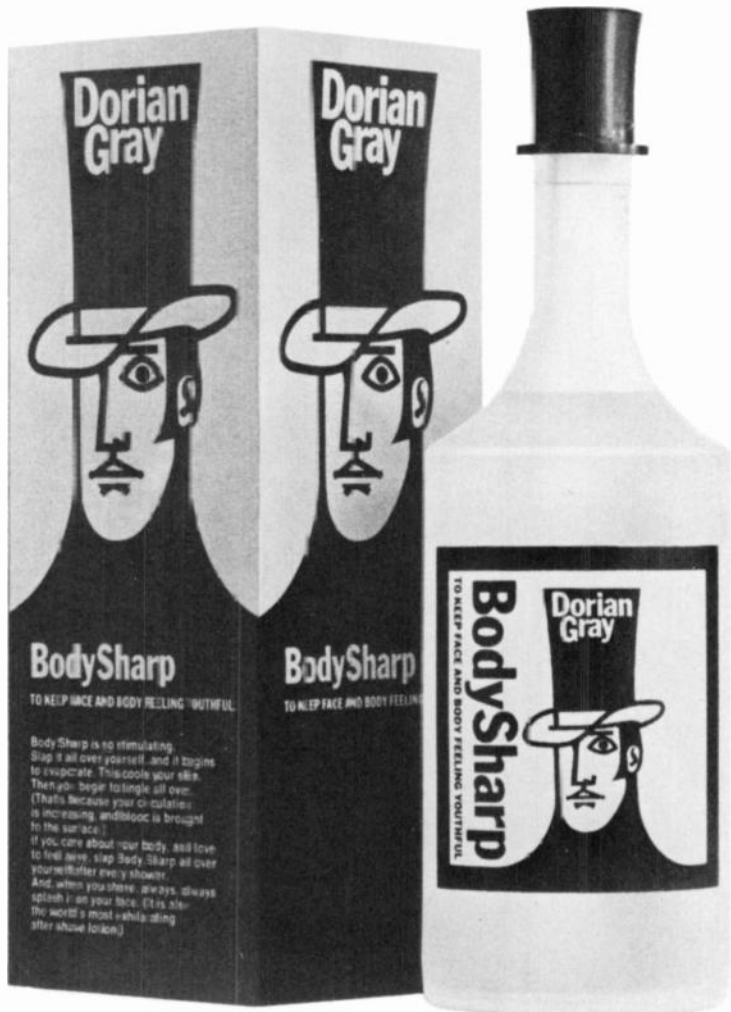
Art Director: George Lois
 Designer: Kurt Weihs
 Photographer: Kurt Weihs
 Agency: Lois/Chajet Design Group
 Client: Noxell



SUPER BOWL VI^P
 O HY
 Miami vs. Dallas

542

543



544

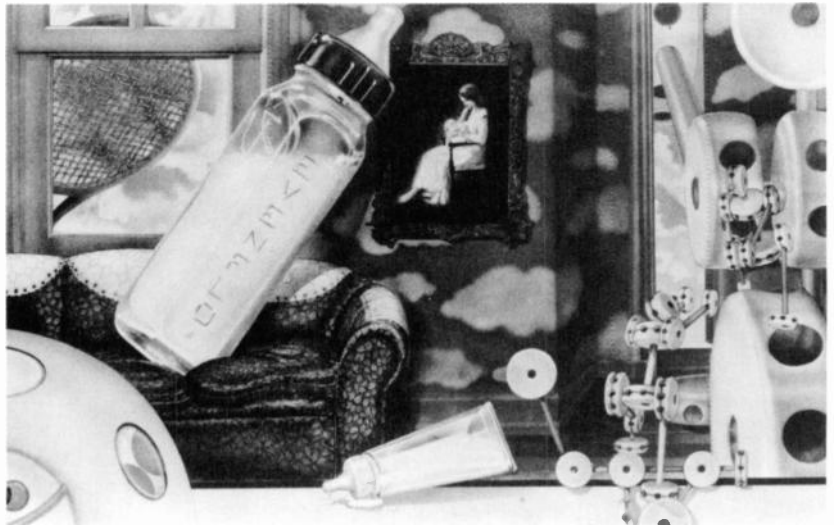
Annual Reports

545

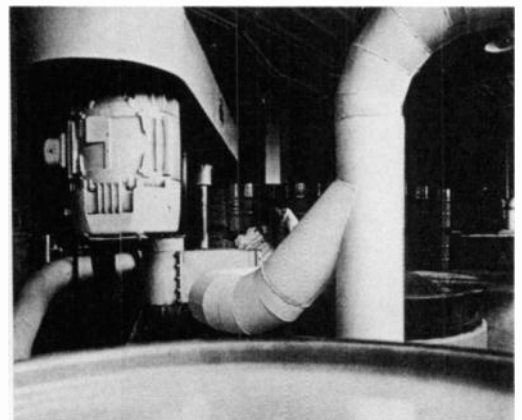
Art Director: Bill Telford
Copywriter: Joan McDonald
Designer: Fluid Drive Studio
Photographer: Charles White III
Agency: Telford Assts.
Client: Questor Corporation

546

Designer: Peter Harrison
Copywriter: SCM Public Relations Dept.
Photographer: Wolf von dem Bussche
Client: SCM Corporation



545



546

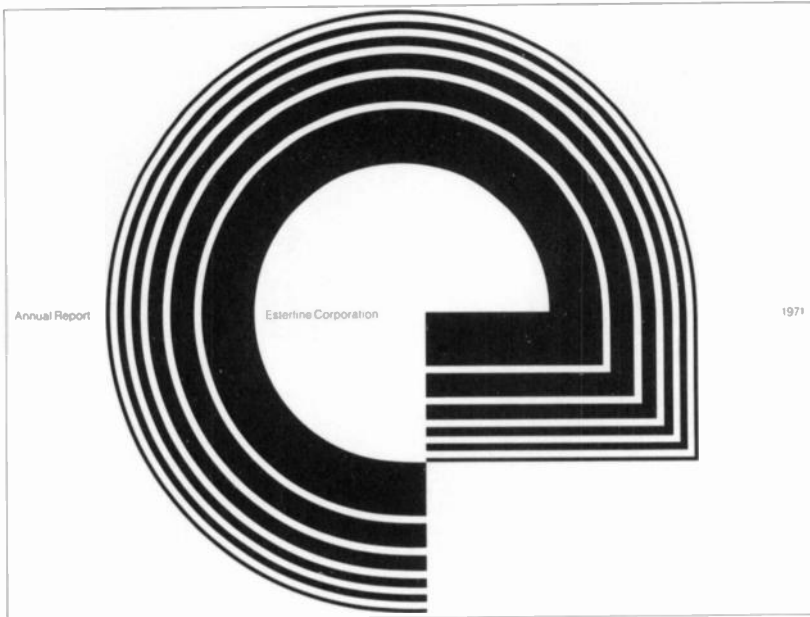
Annual Reports

549

Art Director: William R. Tobias
 Copywriter: Crosby-Kelly, Ltd. Staff
 Designer: William R. Tobias Design
 Artist: Mike Menoogian
 Photographer: Wolf Von Dem Busche
 Client: Esterline Corporation

550

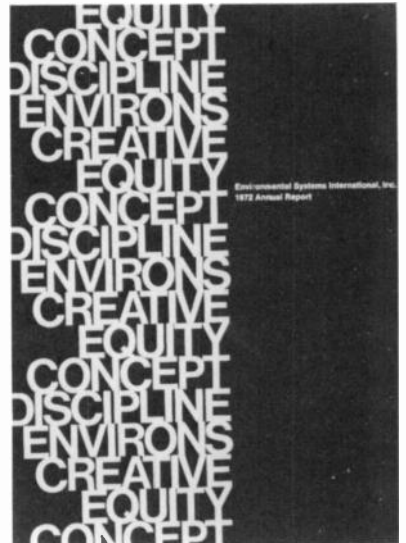
Art Director: Robert Miles Runyan
 Copywriter: Lynda Olsen
 Designer: Scott Reid
 Photographer: Robert Stevens
 Agency: Robert Miles Runyan & Associates
 Client: Environmental Systems International

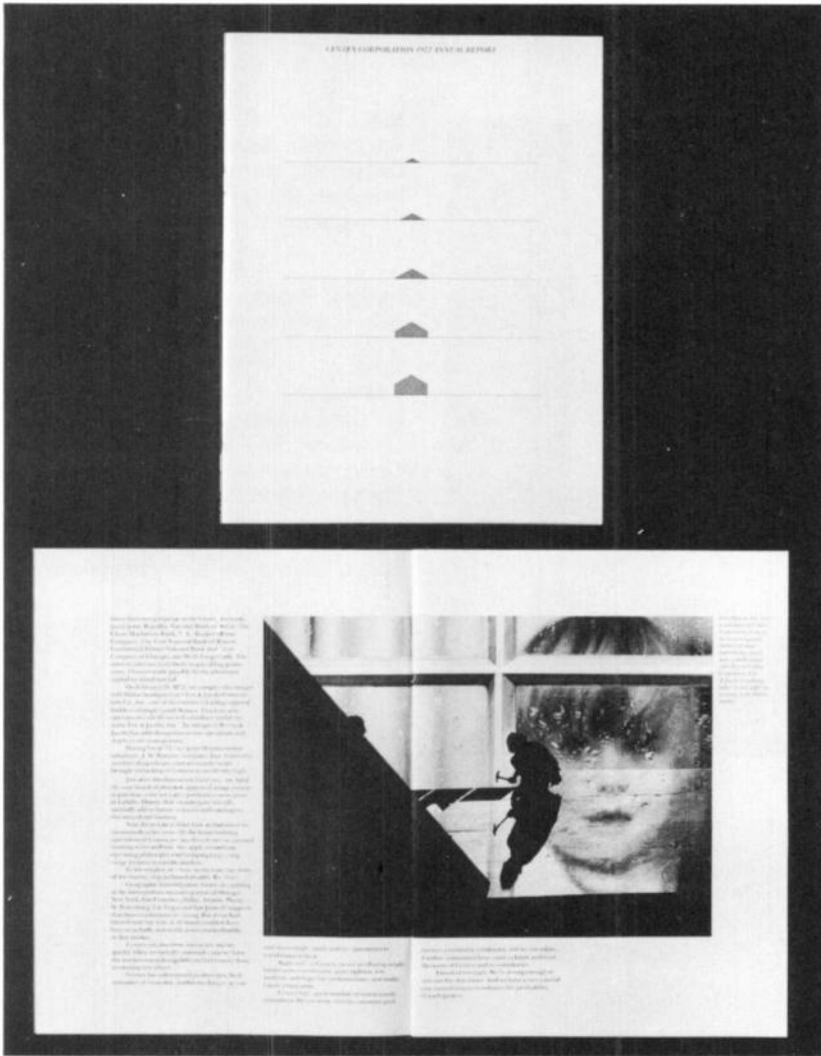


549



550





551
 Art Directors: Woody Pirtle
 Stan Richards
 Copywriter: Dave Crellin
 Designer: Woody Pirtle
 Photographer: Greg Booth
 Agency: The Richards Group
 Glenn Public Relations
 Client: Centex Corporation

552
 Art Director: Robert Miles Runyan
 Copywriter: Ruder & Finn
 Designer: Gary Hinsche
 Artist: Dick Ellescas
 Photographer: Bob Stevens
 Agency: Robert Miles Runyan & Associates
 Client: Mattel, Inc.

551

552

MATTEL Annual Report

TO OUR SHAREHOLDERS

Mattel, our value for the first year ended January 31, 1975 was down slightly to \$29.27 per share, a decrease of 1.5% from the year prior. This decrease represents a net loss for the year to amount to ten cents' assumed earnings per share of \$0.10. This loss was due to various factors which we have discussed in the following pages.



Shareholders Annual Meeting

The annual shareholder meeting will be held on May 20, 1975 at the Sheraton Sheraton Hotel in the Sheraton Sheraton Hotel, Los Angeles, California. The date of the meeting is subject to change. The date of the meeting will be published in the next issue of the Annual Report. The date of the meeting will be published in the next issue of the Annual Report. The date of the meeting will be published in the next issue of the Annual Report.

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President's Report	103
Executive Officers	104
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Corporate Information	108
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AUDIO MAGNETICS CONTINUES TO SET NEW RECORDS



Living World Pet Products By MetaFrame

MetaFrame, a leading manufacturer of pet products, has introduced a new line of pet products called Living World Pet Products. These products are designed to provide a more natural and healthy environment for your pet. The products are made from high-quality materials and are available in a variety of sizes and colors. For more information, contact MetaFrame at 1-800-555-1234.

The All American Sports Center



Turco

Frankfurt Appointed To National Business Council

Frankfurt has been appointed to the National Business Council, a position of national prominence. Frankfurt has a long history of leadership in the business community and is well-qualified for this role. The National Business Council is a leading organization in the field of business and industry. Frankfurt's appointment is a testament to his expertise and dedication to the field.

Opticon Music Maker Reaches New York Market

The Opticon Music Maker has successfully entered the New York market, marking a significant milestone for the company. The product, which is a unique and innovative musical instrument, has received widespread acclaim from music enthusiasts and critics alike. The success in New York is a testament to the quality and appeal of the product. The company is excited to continue its expansion into other major markets.





Colonial Penn Group, Inc. 1971 Annual Report

553

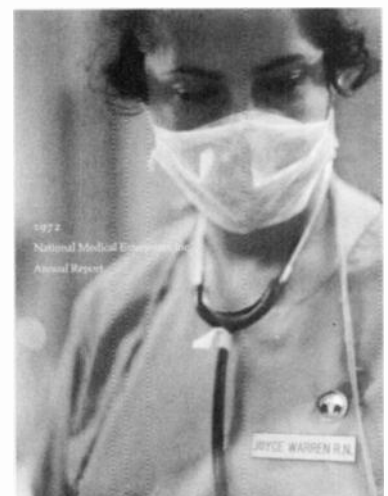
Art Director: George Tscherny
 Copywriter: Rubenstein, Wolfson & Co. Staff
 Designer: George Tscherny
 Photographers: Morton Shapiro
 George Tscherny
 Burk Uzzle
 Agency: Rubenstein, Wolfson & Co., Inc.
 Client: Colonial Penn Group, Inc.

554

Art Director: Advertising Designers, Inc.
 Copywriter: Paul Warda
 Designer: Carl Seltzer
 Photographers: Bob Schaar
 Kurt Lenk
 Agency: Advertising Designers, Inc.
 Client: National Medical Enterprises

553

554



1972
 National Medical Enterprises
 Annual Report

Annual Reports

555

Art Director: John Morning
Copywriter: Bedford-Stuyvesant
Restoration Corp.

Designer: John Morning
Photographers: Ace Creative Photos
LeRoy W. Henderson
Buford Smith
Pope Studio

Agency: Bedford-Stuyvesant
Restoration Corp.

Client: Bedford-Stuyvesant
Restoration Corp.

556

Art Director: Michael Reid
Copywriter: Archibald McKinlay Jr.
Designer: Michael Reid
Photographer: Michael Reid
Agency: Michael Reid Design
Client: Rush-Presbyterian-St. Luke's
Medical Center

The Economy

Faded text below the image, likely a headline or sub-headline for the report.

555

Building a New Bedford-Stuyvesant

People: Intensive Therapy
Hospital Unit

Text describing intensive therapy services, including details about staff and patient care.

556

Text describing medical equipment and technology used in the hospital unit.

Rush-Presbyterian-St. Luke's Medical Center: Annual Report

7172

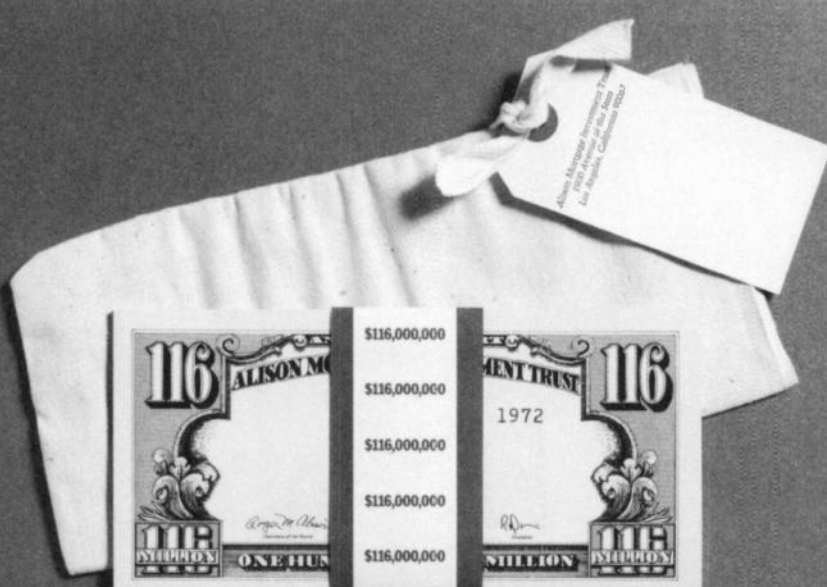
"You, and all of us involved in RPSL, are creating—not just talking about—a comprehensive and balanced health care system. We are closing the loop between delivering quality health care and producing the manpower to do the job... Truly, Rush-Presbyterian-St. Luke's is having an impact on health care in America that will be felt for many years to come."

Annual Reports

557

Art Director: Mel Abert
Copywriter: Mel Newhoff
Designer: Mel Abert
Photographers: Lamb and Hall
Hank Hinton
Agency: Abert, Newhoff & Burr
Client: Alison Mortgage Investment Trust

557




The Loan Between Loans
Intermediate Loans

When you build something new — a shopping center, office building, hotel, etc. — there's often a time lapse between the end of the construction loan and the beginning of the long term permanent loan. That's where we come in. Alison makes quite a few intermediate loans to people caught between loans. We have 19. They total \$31,310,706 and account for 30% of fundings. Here's an example:

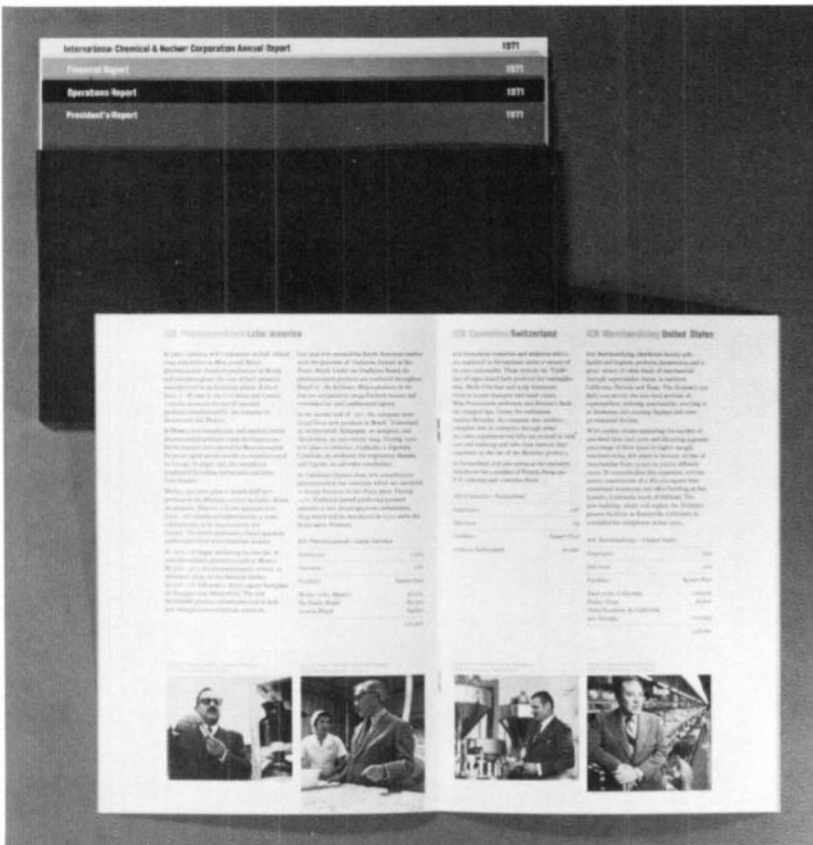
The chairman of the board of New Orleans Federal Savings and Loan had recently built a hotel in the French Quarter of New Orleans. The Marie Antoinette. It was one of the few first class hotels in the area. His construction loan was about to expire. He had only been operating eight months. A period of successful operation would give the hotel a track record and make it more convenient to obtain an attractive permanent loan. Somebody had to come up with \$2.9 million for the interim period. We took a close look at the hotel's operating history. What there was of it. We hired a local appraiser to research the hotel business in New Orleans, especially in and near the French Quarter. We sent our CPA to audit the hotel books.

What we found was this: The Marie Antoinette was an excellent, well-run hotel. With a little more time, it would be an established operation. We found a way to buy the name. We came up with a \$2.9 million loan for three years. That was in June. At the time this report went to press, the hotel was doing exceptionally well. We rarely make hotel loans. But this was a case where a good piece of real estate combined with people who knew what they were doing made a lot of sense to us as a good investment.



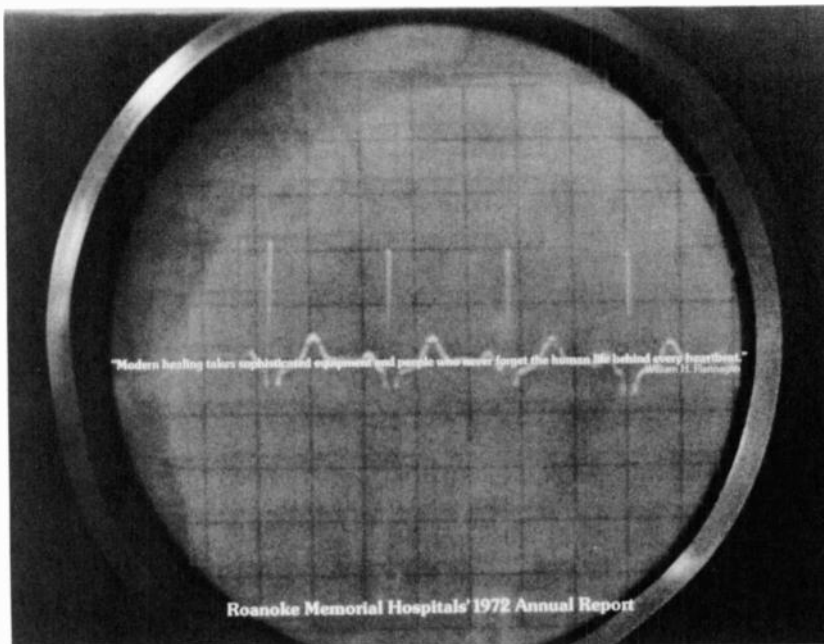


system to the greatest extent possible that you can. It's called a "check" in the report above. It's not the best practice, but it's the only one that will work. It's not the best practice, but it's the only one that will work. It's not the best practice, but it's the only one that will work.



Art Director: Len Fury
 Copywriter: Richard Blodgett
 Designer: Len Fury
 Photographers: Phil Marco
 Marvin Koner
 Gerry Cranham
 Lance Nelson
 Bob Gomel
 Richard Saunders
 Carl Roodman
 Leonard Soned
 Agency: Corporate Annual Reports Inc.
 Client: Sterling Drug Inc.

Art Director: James Cross
 Copywriter: Ray Winship
 Designers: James Cross
 Kenton Lotz
 Photographer: William Claxton
 Agency: James Cross Design Office, Inc.
 Client: ICN Pharmaceuticals, Inc.



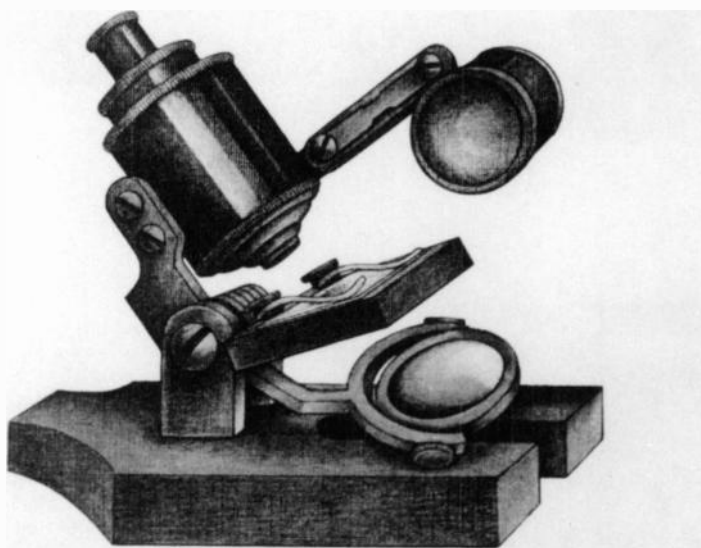
Annual Reports

560 Gold Award

Art Directors: John Chepelsky
 Kent Puckett
 Copywriter: Doris Sanders
 Designer: John Chepelsky
 Photographer: The Workshop, Inc.
 Agency: Brand Edmonds Packett
 Client: Roanoke Memorial Hospitals

561

Art Director: Jim Laird
 Copywriter: John Ott
 Designer: Jim Laird
 Photographer: Bob Stahman
 Agency: Laird-Penczak Design, Inc.
 Client: International Basic Economy Corporation



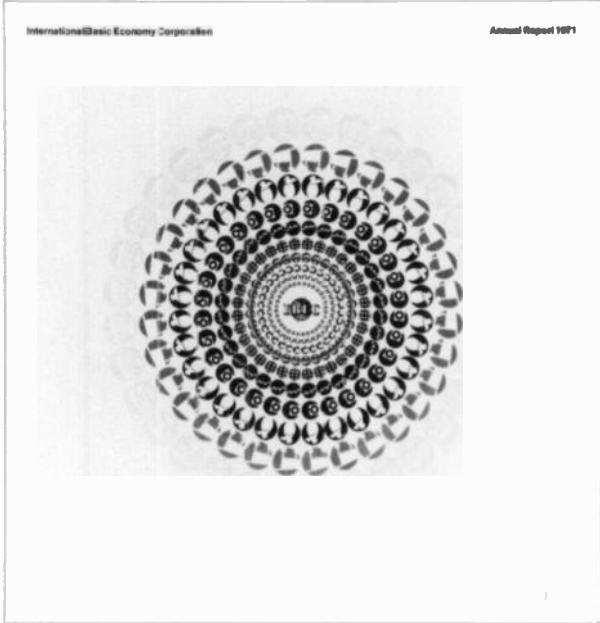
562

Art Director: Michael Reid
 Copywriter: Eileen Ganz
 Designer: Michael Reid
 Photographer: David Windsor
 Agency: Michael Reid Design
 Client: Saint Joseph Hospital

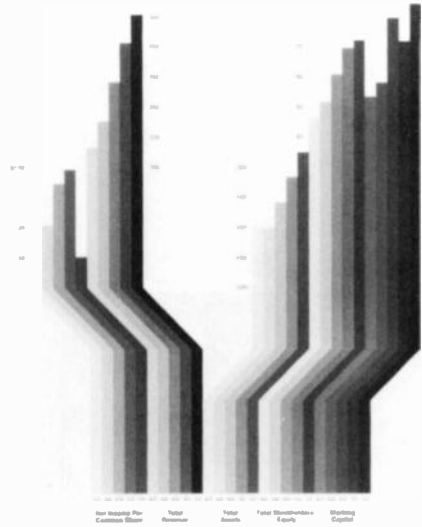
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

The microscope was the invention of the Spanish Italian scientist, Galileo. It was developed in 1609 as a by-product of his famous telescope. Galileo's microscope failed to give a clear picture for complicated optical reasons. Due to the high degree of magnification, the image was blurred and distorted. Two 17th century scientists made Galileo's scientific vision precise and effective. More than 300 years passed before their vision was recognized.

July 1973



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Annual Reports

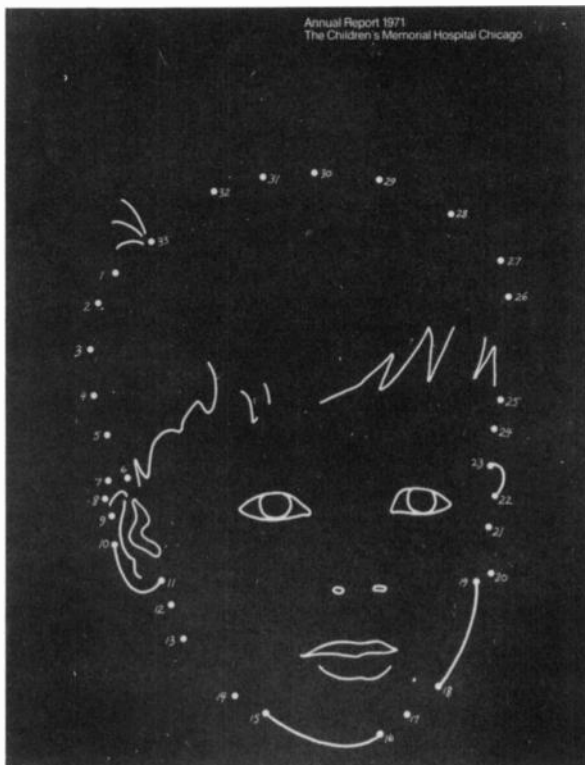
563

Art Director: Michael Reid
Copywriter: Blossom Porte
Designer: Michael Reid
Artist: Mary Nolan
Photographer: Archie Lieberman
Agency: Michael Reid Design
Client: Children's Memorial Hospital

564

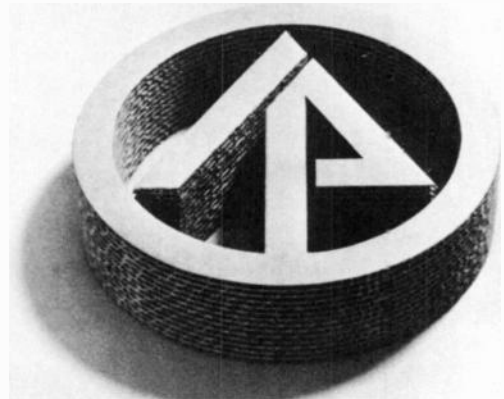
Art Director: Alicia Landon
Copywriter: Lowell Farley
Designer: Alicia Landon
Photographers: Doug Corry
Robert Oei
Wolf von dem Bussche
Margot Granitsas
Agency: Corporate Annual Reports, Inc.
Client: International Paper Company

563



564

International Paper Company 1972 Annual Report



565

Art Director: Kit Hinrichs
Copywriters: Harshe-Rotman & Druck Staff
Designers: Kit Hinrichs
Leo Choplin
Gene Daniels
Photographers: Ted Rozumalski
John Rees
John Messina
Black Star
Agency: Hinrichs Design Associates
Client: Foster Grant Co., Inc.

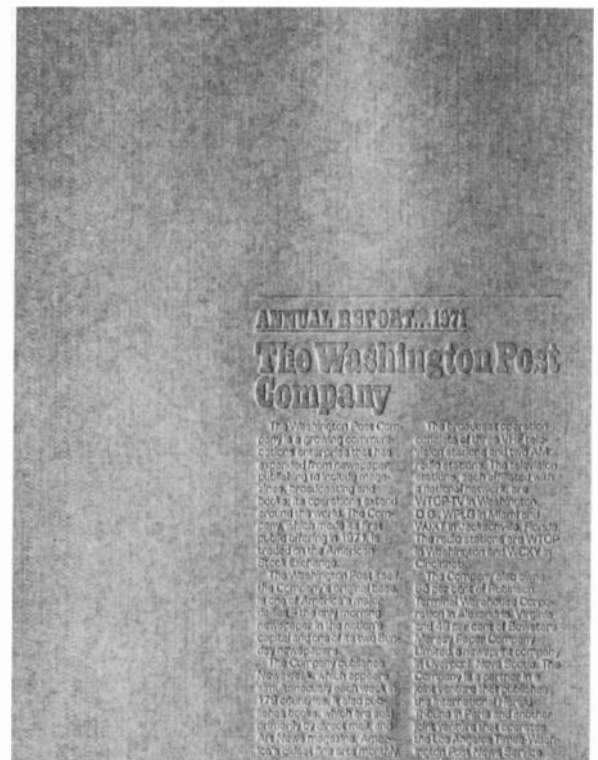
566

Art Directors: Peter J. Blank
Don Menell
Copywriter: William Kemsley
Designers: Peter J. Blank
Don Menell
Photographers: James Karales
Stu Smith
Agency: WKA Corporate Graphics
Client: The Washington Post Company

565



566



1972 SERVOMATION CORPORATION ANNUAL REPORT

567

Art Directors: Peter J. Blank
Don Menell

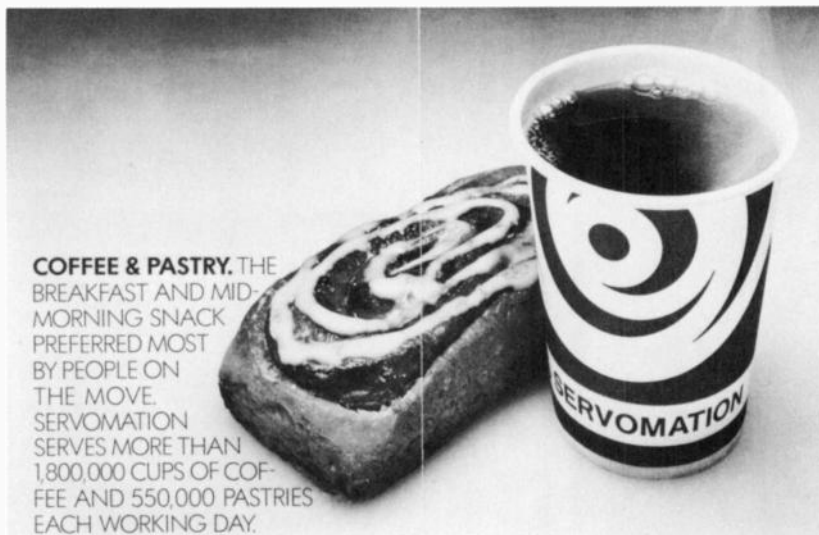
Copywriter: William Kemsley

Designers: Peter J. Blank
Don Menell

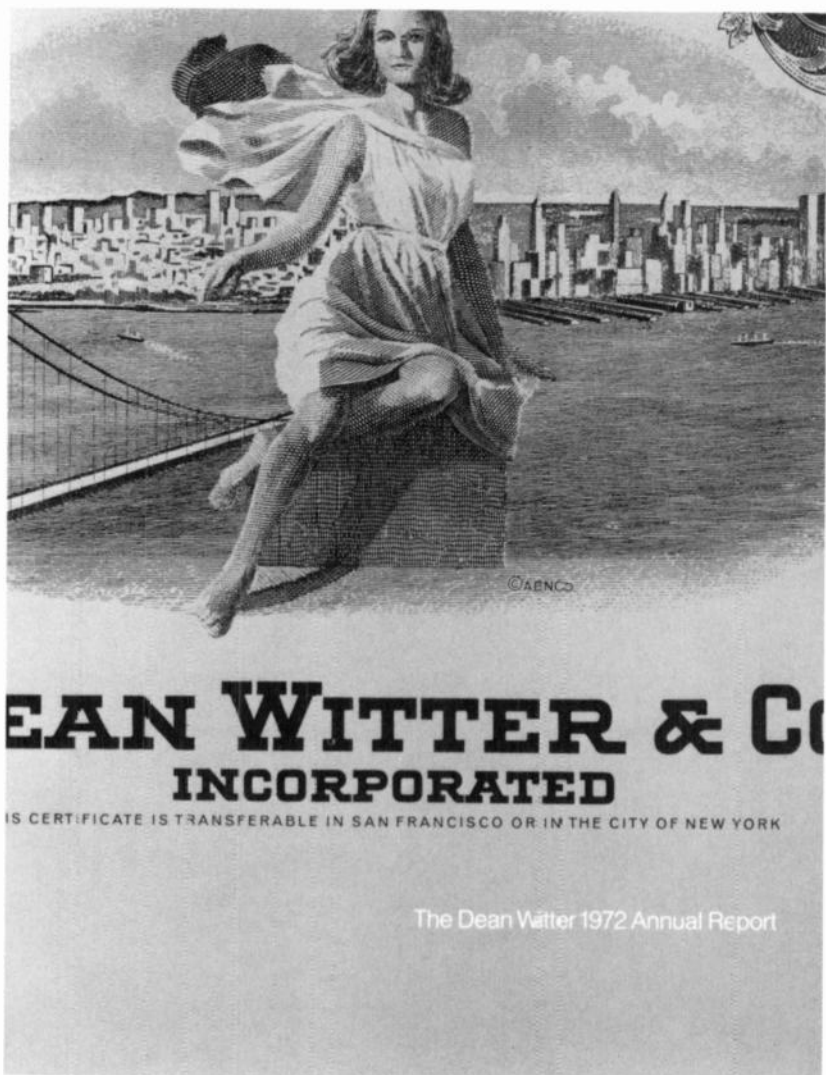
Photographers: Charles Gold
Stu Smith

Agency: WKA Corporate Graphics
Client: Servomation Corporation

SERVOMATION
OFFERS  OR
 IN THE A.M.
AND DURING THE
DAY A  AND A 
OR A 
OR AT THE GAME
A  AND WHEN
THERE IS TIME,
GRACIOUS DINING.



COFFEE & PASTRY. THE
BREAKFAST AND MID-
MORNING SNACK
PREFERRED MOST
BY PEOPLE ON
THE MOVE.
SERVOMATION
SERVES MORE THAN
1,800,000 CUPS OF COF-
FEE AND 550,000 PASTRIES
EACH WORKING DAY.



568

Art Director: Ronald Rampley
 Copywriter: Richard E. Cruikshank
 Designer: Ronald Rampley
 Photographer: Don Shapero
 Agency: Logan Carey & Rehag
 Client: Dean Witter & Co., Inc.

569

Art Director: Ivan Chermayeff
 Copywriter: Rufus Stillman
 Designers: Ivan Chermayeff
 Angela Reeves
 Photographer: Ivan Hill
 Agency: Chermayeff & Geismar Associates
 Client: Torin Corporation

568

569

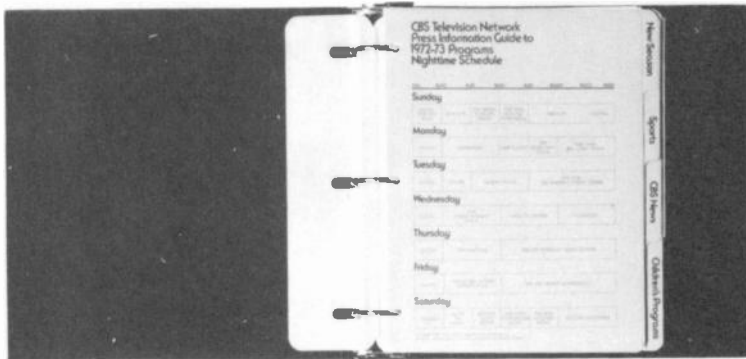
Torin Corporation 1972 Annual Report *

It was a turnabout year with record sales and a 41% increase in earnings.

1973 will show good growth in the air conditioning, heating and ventilating markets. Torin will have an increasing share, both here and abroad.

Industry is developing computers, business machines and communication systems. Torin has new air-moving products to keep those machines cool and clean and functioning.

Sales Presentations

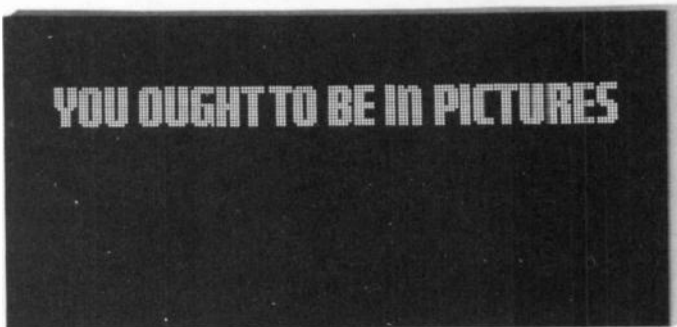


570

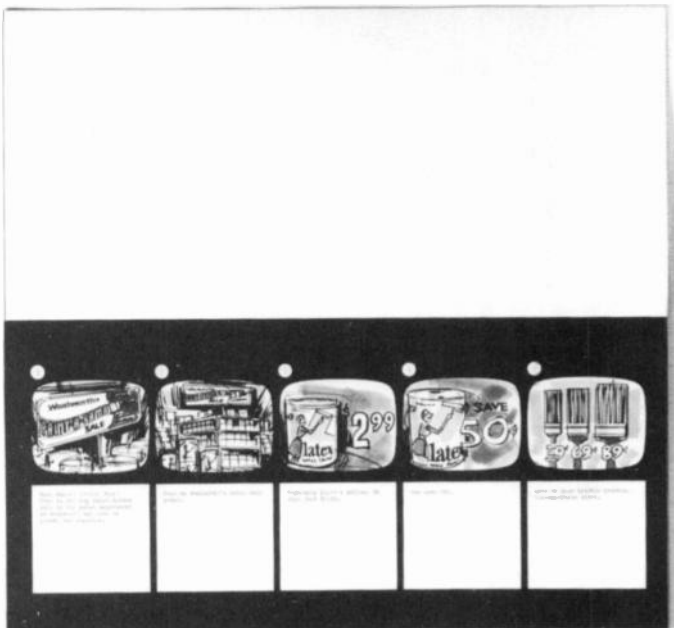
570
 Art Director: Ted Andresakes
 Designers: Ted Andresakes
 Ira Teichberg
 Photographer: CBS Photo
 Agency: CBS/Broadcast Group
 Client: CBS Television Network

571

571
 Art Director: Lou Dorfsman
 Copywriters: Lou Dorfsman
 Steve Sohmer
 Designers: Lou Dorfsman
 Ted Andresakes
 Artist: Peter Tomlinson
 Agency: CBS/Broadcast Group
 Client: CBS Television Stations



572
 Art Directors: Tom Clark
 Lee Elliot
 Copywriter: Lee Elliot
 Designer: S. Schlatner
 Artist: Stan Moldof
 Agency: The Infinity Group, Inc.
 Client: Certain-Teed Products Corp.



573
 Art Director: J. Michael Essex
 Copywriters: J. Michael Essex
 Walt Duka
 Margie Moeller
 Designer: J. Michael Essex
 Artist: Ed Zelinsky
 Agency: WQED/Design Centre
 Client: National Assoc. of Educational
 Broadcasters
 The Corporation for Public
 Broadcasting



The past is prologue: The search for herbs containing active steroids led to the black lumpy root of a species of yam[®] (*Dioscorea*) which provided a rich source of diosgenin, precursor of the progestogen, norethindrone.

The first generation oral contraceptives: In February 1963 Ortho introduced a combination pill with 10 mg of norethindrone. In November 1963 Ortho introduced the first commercially available oral contraceptive with low-dosage progestogen. The daily amount of norethindrone was reduced from 10 mg to 2 mg.



The past is prologue: The search for herbs containing active steroids led to the black lumpy root of a species of yam[®] (*Dioscorea*) which provided a rich source of diosgenin, precursor of the progestogen, norethindrone.

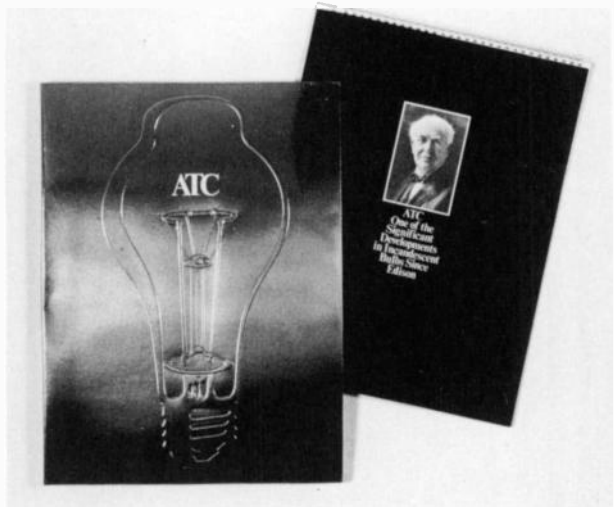
The first generation oral contraceptives: In February 1963 Ortho introduced a combination pill with 10 mg of norethindrone. In November 1963 Ortho introduced the first commercially available oral contraceptive with low-dosage progestogen. The daily amount of norethindrone was reduced from 10 mg to 2 mg.

Ortho-Novum 1/50 21
Each tablet contains 1 mg norethindrone and 0.05 mg mestranol.

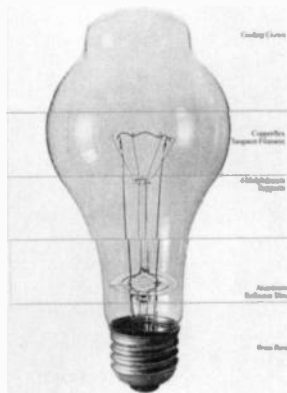
Ortho-Novum 1/50 21 offers:
high effectiveness, when taken as directed, a usually well-tolerated combination, easy on your patient and easy for her to stay with.
Please see detailed information on contraindications, warnings, precautions and adverse reactions.
easy regimen, 3 weeks on / 1 week off, a simple regimen to remember, low dosage, 1 mg norethindrone and 0.05 mg mestranol, and the unique Drolpak Tablet Dispenser.

574

575



ATC It's everything you would expect from a bulb marked Duro-Test Quality Performance. Engineering excellence. The ATC It's the first bulb built for premium life and premium brightness. Designed and proved to deliver 4000 maintenance-free user hours with the same light output as bulbs lasting only 750⁺ as long. The ATC. Made possible through a dramatic metallurgical achievement and a combination of unique construction features. The ATC. It's a bulb that will set the standard by which all other bulbs will be judged.



JELLO

BRAND GELATIN

The Dessert America Grew Up With
Serves You An Exciting New
Opportunity.

576

Sales Presentations

574

Art Director: Alfred Zalon
Copywriter: Al Gerstein
Designer: Alfred Zalon
Photographer: Carl Fischer
Agency: Kallir Philips Ross
Client: Ortho Pharmaceutical Corporation

575

Art Directors: Kit Hinrichs
Jack C. Wright
Copywriter: Mike Rudner
Designer: Kit Hinrichs
Photographers: Richard Jeffery
Leonard Soned
Agency: Hinrichs Design Associates
Client: Duro-Test Corporation

576

Art Director: Walter Kaprielian
Copywriter: Richard Seideman
Designers: Harold Florian
Joel Benay
Walter Kaprielian
Artist: Push Pin Studios
Agency: Ketchum, MacLeod & Grove, Inc.
Client: General Foods

IMPROVED

JELLO

NEW FORTIFIED JELL-O GELATIN

Your Opportunity To Serve More Nutrition In Your Meals.
The latest "National Nutrition Survey" indicates a deficiency of Vitamins A and C and Iron in the diets of numerous American children. While a balanced diet can eliminate these deficiencies, it is frequently difficult to get children to eat properly as an aid to better nutrition, Jell-O[®] Gelatin has now been fortified with Vitamins A, Vitamin C and Iron. Jell-O[®] Gelatin has always been a food that children eat readily. Now fortified Jell-O[®] Gelatin will provide your children with added nutrition at no extra cost. It will provide a source of more nutrition throughout your weekly meal at less than 2¢ per serving. In addition, fortified Jell-O[®] Gelatin offers even more flavor appeal because it tastes more fruit like. A nationwide survey of children and food service managers shows an enthusiastic reaction to fortified Jell-O[®] Gelatin. No matter how you will have the same favorable results.

NUTRITIOUS

VITAMINS A AND C + IRON

NEW FORTIFIED JELL-O GELATIN

Gives You Two More Good Reasons To Serve More Of America's Favorite Gelatin.

New Fruitier Taste

Fortified Jell-O[®] Gelatin is more flavorful because it tastes more fruit like. It's made with a new formulation that makes a more natural-tasting fruit flavor while providing the economy Jell-O[®] Gelatin has always offered.

New Nutritional Bonus

Fortified Jell-O[®] Gelatin has been formulated to provide a nutritional bonus of Vitamins A, Vitamin C and Iron—some of the top food nutrients found in many of the fruits served in the school lunch program.

FRUITIER TASTE

NEW FORTIFIED JELL-O GELATIN

Fortified With Vitamin A, Vitamin C And Iron

One 4 oz. (1/2 cup) serving of fortified Jell-O[®] Gelatin delivers 160% of the Vitamin A, 60% of the Vitamin C, 125% of the Iron of the composite average of 1/2 cup servings of the fruits listed below:

Apples	Blackberries	Peaches	Strawberries
Bananas	Blueberries	Pears	Cherries
	Grapes	Raspberries	

A 4 oz. (1/2 cup) serving of fortified Jell-O[®] Gelatin supplies these percentages of Minimum Daily Requirements:

Vitamin A		Vitamin C		Iron	
Child	Adult	Child	Adult	Child	Adult
16%	6%	30%	20%	125%	7%

On these percentages of the Recommended Daily Dietary Allowances for children 10 to 17 years of age.

Vitamin A	Vitamin C	Iron
16%	30%	125%

NEWS
 from the
 Shirt Front:
 Spring
 '72

The
 Hathaway
 Weekend Sport



577

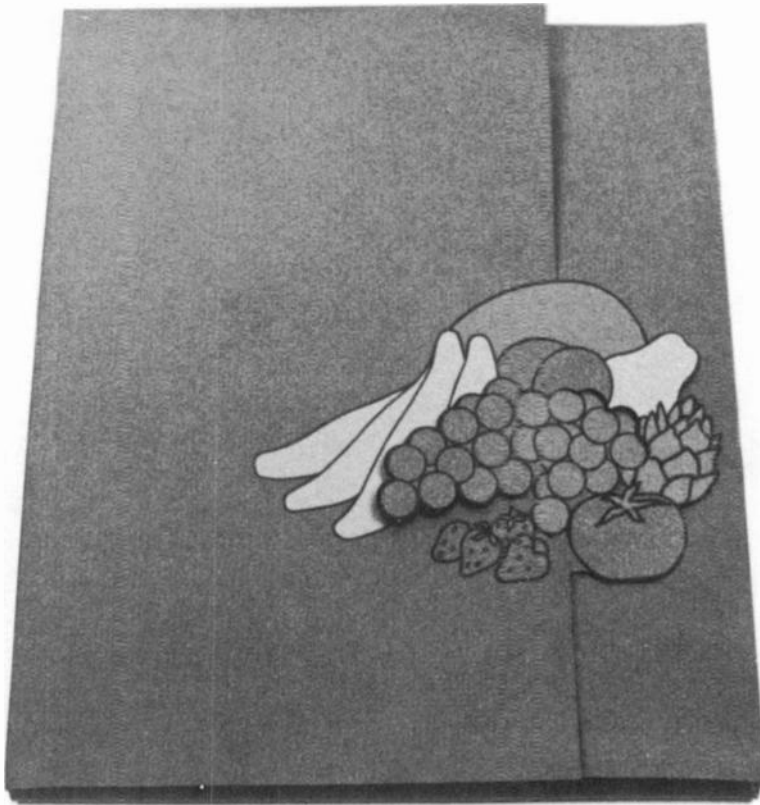
578



Sales Presentations

577

Art Directors: Andy Romano
Chuck Bua
Designer: Andy Romano
Artist: Marilyn Hoffner
Photographer: Leonard Nomes
Copywriters: Peggy Courtney
Paula Green
Agency: Green Dolmatch Inc.
Client: Hathaway Shirts



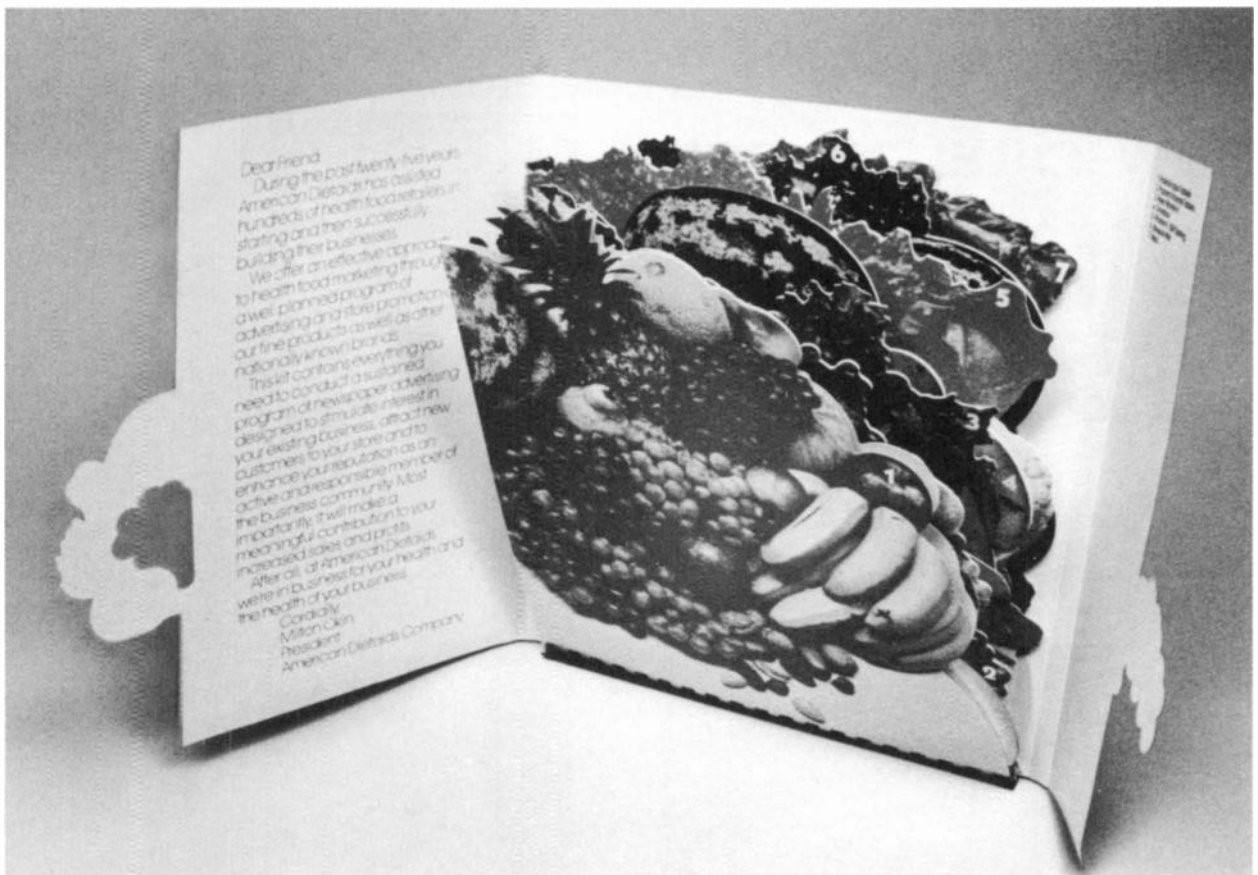
578

Art Director: Ed Zelinsky
Designer: Ed Zelinsky
Agency: WQED Design Centre
Client: Metropolitan Pittsburgh Public
Broadcasting

579

Art Director: George McCathern
Copywriter: Morris Shriftman
Designer: George McCathern
Artist: Century Expanded
Photographer: Alan Breslau
Agency: Century Expanded
Client: American Dietetics Company

579



Dear Friend
During the past twenty-five years
American Dietetics has assisted
hundreds of health food retailers in
starting and then successfully
building their businesses.

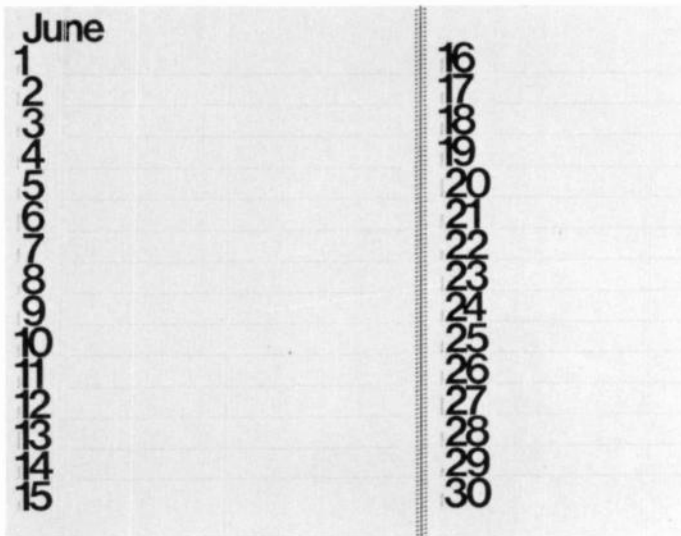
We offer an effective approach
to health food marketing through
a well-planned program of
advertising and store promotion
our fine products as well as other
nationally known brands.

This kit contains everything you
need to conduct a sustained
program of newspaper advertising
designed to stimulate interest in
your existing business, attract new
customers to your store and to
enhance your reputation as an
active and responsible member of
the business community. Most
importantly, it will make a
meaningful contribution to your
increased sales and profits.

After all, at American Dietetics
we're in business for your health and
the health of your business.

Cordially
Milton Cukin
President
American Dietetics Company

Calendars



583

584



580 Silver Award

Art Director: James Cross

Designers: James Cross
Kenton Lotz

Photographers: George Meinzinger

Dave Holt
Stan Caplan
Nick Rozsa
Gary Krueger
Roger Marshutz
Allan Walker
Ken Biggs
Lamb/Hall
Ken Marcus
Tom Engler
Dan deWolfe

Agency: James Cross Design Office, Inc.

Client: Ingram Paper Company

581

Art Directors: Louis Silverstein
Helen Silverstein

Designers: Louis Silverstein
Helen Silverstein

Photographer: News Photographers

Copywriter: Helen Silverstein

Client: The New York Times

582 Gold Award

Designer: Bill Bonnell III

Agency: Container Corporation of America

Client: Container Corporation of America

583

Art Directors: Richard Danne
Robert Sloan

Designer: Richard Danne

Client: Richard Danne

584

Art Director: Bill Berenter

Designer: Bill Berenter

Copywriter: Tom Nathan

Agency: Scali, McCabe, Sloves, Inc.

Client: Volvo, Inc.

Calendars

585

Art Director: Susan Jackson Keig

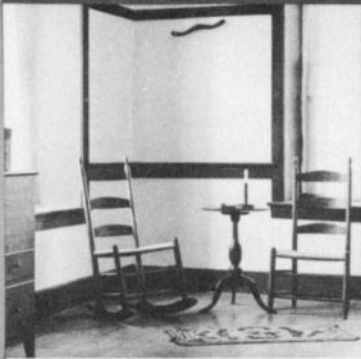
Designer: Susan Jackson Keig

Photographer: James L. Ballard

Copywriter: Susan Jackson Keig

Client: Shakertown at Pleasant Hill, Ky.

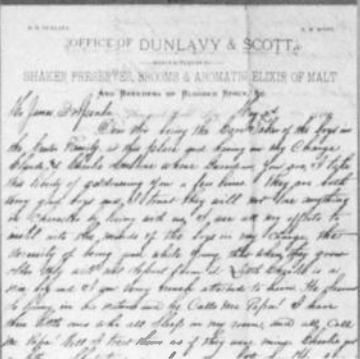
THE LIVING ART OF THE SHAKERTOWN / SHAKERTOWN AT PLEASANT HILL, KENTUCKY



JANUARY

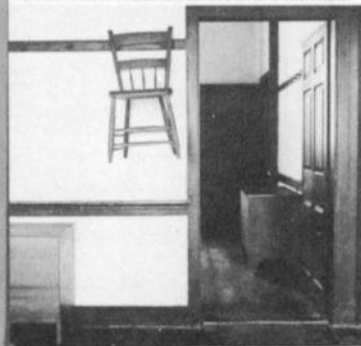
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7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

THE LIVING ART OF THE SHAKERTOWN / SHAKERTOWN AT PLEASANT HILL, KENTUCKY



DECEMBER

						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					



Direct Mail

588

Art Director: Joseph Smith
Copywriter: Joseph Smith
Designer: Joseph Smith
Artist: Joseph Smith
Agency: Ruben, Montgomery & Associates
Client: Art Director's Club of Indiana

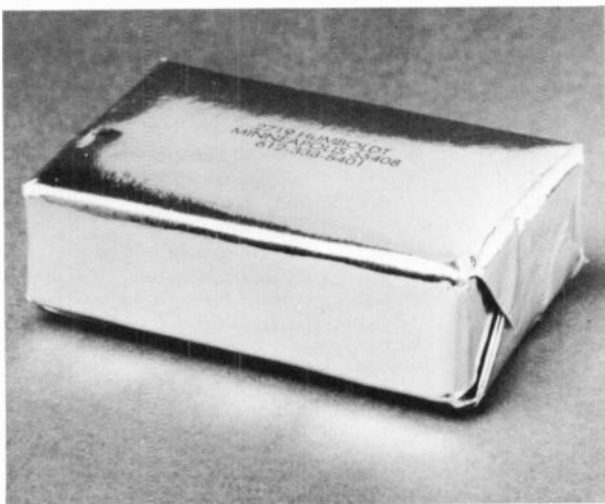
587

Art Director: Allan Wash
Copywriter: Allan Wash
Designer: Allan Wash
Artist: Allan Wash
Client: Allan Wash, Copywriter



586

587





588

589



588

Art Director: Aves Advertising Creative Staff
Copywriter: Aves Advertising Creative Staff
Designer: Aves Advertising Creative Staff
Agency: Aves Advertising, Inc.
Client: Evans Products Company

589

Art Directors: Jerry Herring
Tom Poth
Ken Harshfield
Copywriter: Jerry Herring
Designers: Jerry Herring
Tom Poth
Ken Harshfield
Artists: Jerry Herring
Tom Poth
Ken Harshfield
Maurice Lewis
Agency: Baxter & Korge, Inc.
Client: Kimberly-Clark Corporation

Our Policy:

For 36 more, Airmail insures you the most reliable letter service going.



Airmail is more reliable because it gets priority over all regular mail. Unlike many first-class letters, that fly standby when space is available, Airmail always catches the first plane out.

Airmail insures that cities in the Continental U.S. are only two days away.

Airmail hardly ever takes more than two days to arrive—often only one. (Just make sure your letters get to an Airmail box by our last pickup of the day.)

This helps you know when to follow up on correspondence. It also insures you of important time to plan ahead.

Airmail insures that your letters will be processed first and fastest.

Airmail letters always get handled and processed

first, before other mail. In fact when you use Airmail you save up to half a day in handling alone.

Airmail insures your letters will be treated with respect on their arrival.

Airmail commands attention because it looks important.

It says that you're concerned enough to mail your letters the fastest, most reliable way.

What it all adds up to is this: Airmail gets on the plane first, gets handled first, and gets where it's going first. Airmail. An inexpensive insurance policy that's good business.

 Your Postal Service



590

Art Director: Sandy Carlsson

Copywriters: Bruce Goldman

Steve Herz

Designer: Sandy Carlsson

Artist: Isador Seltzer

Agency: Needham, Harper & Steers

Client: U. S. Postal Service

591

Art Director: Ted Andresakes

Designer: Kathy Palladini

Artist: Jerry Darvin

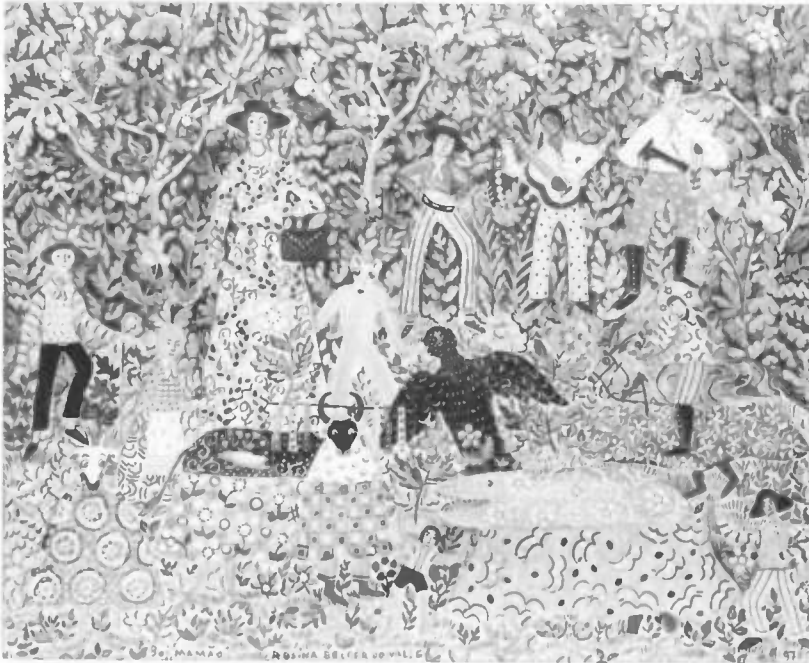
Agency: CBS/Broadcast Group

Client: CBS Television Stations

590

591



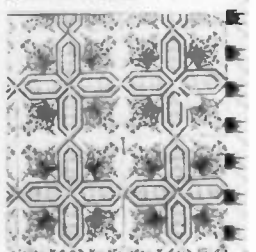
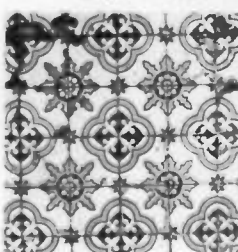
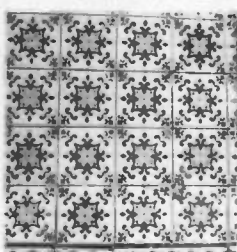
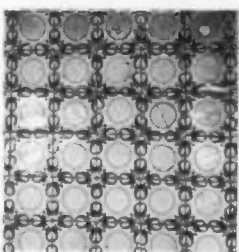
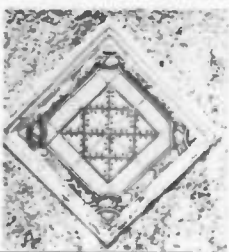
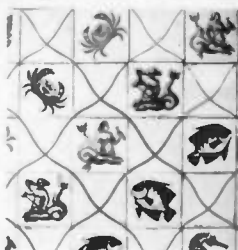
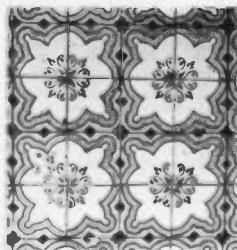
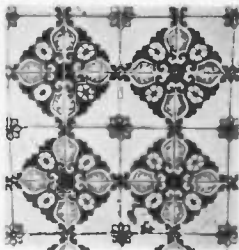
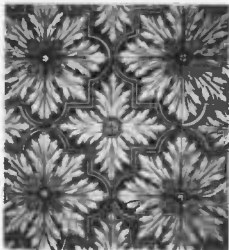
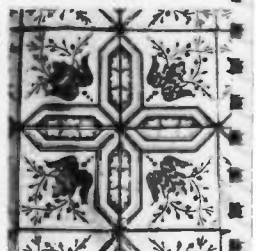
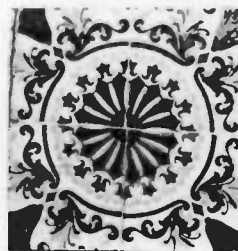
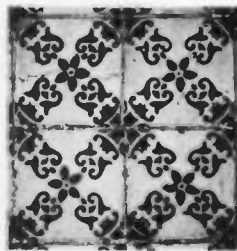
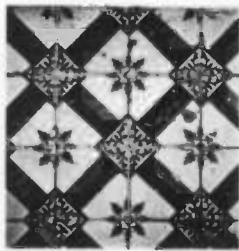
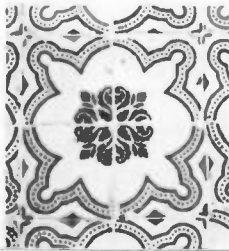
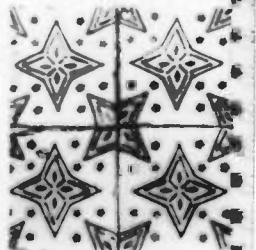
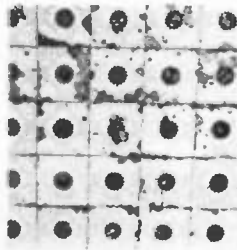


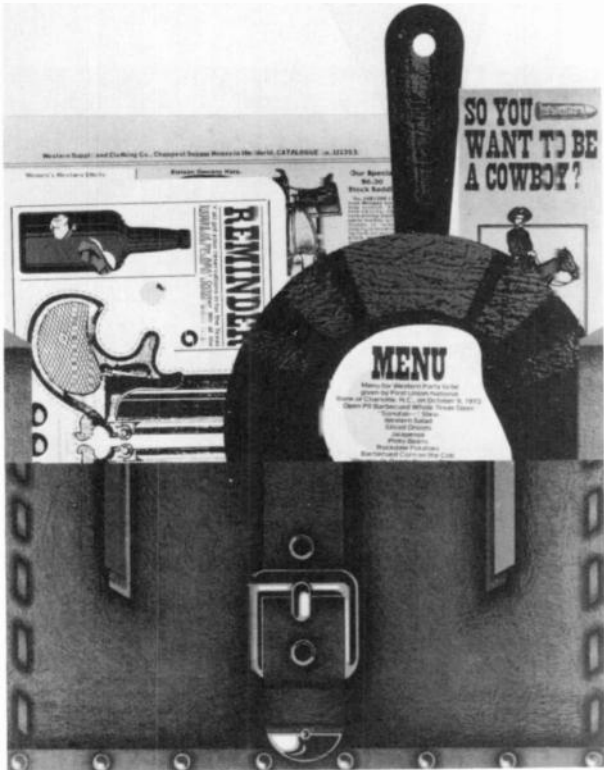
592
Art Director: James Miho
Copywriter: David Brown
Designer: James Miho
Artist: James Miho
Client: Champion Papers

592

To the traveler through Brazil's colonial towns, buildings faced with tiles are an exciting display of color and craftsmanship. Blue and white predominate, but you can find yellow, green, and brown if you search carefully.

Today, some of Brazil's leading artists create new designs for this old form... and artisans preserve the tilemaker's art with reproductions of the very old ones. They're beautifully made, still inexpensive, and durable.





593



594

TEST YOUR PROGRAMMING EXPERTISE.
Which one of these six programs appeals most to younger women? (18-49)

593 Gold Award

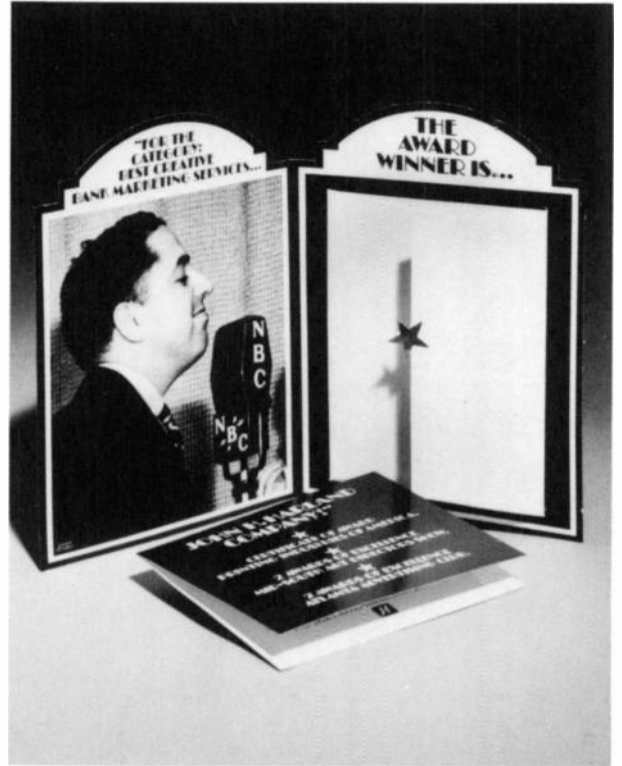
Art Director: Frank Rogers
Copywriter: Jack O'Brien
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Agency: Kincaid Advertising
Client: First National City Bank

594

Art Director: Rene Vidmer
Copywriter: Lew Petterson
Designers: Rene Vidmer
Alan Mitelman
Artist: Sean Harrison
Agency: Hecht, Vidmer, Inc.
Client: MGM

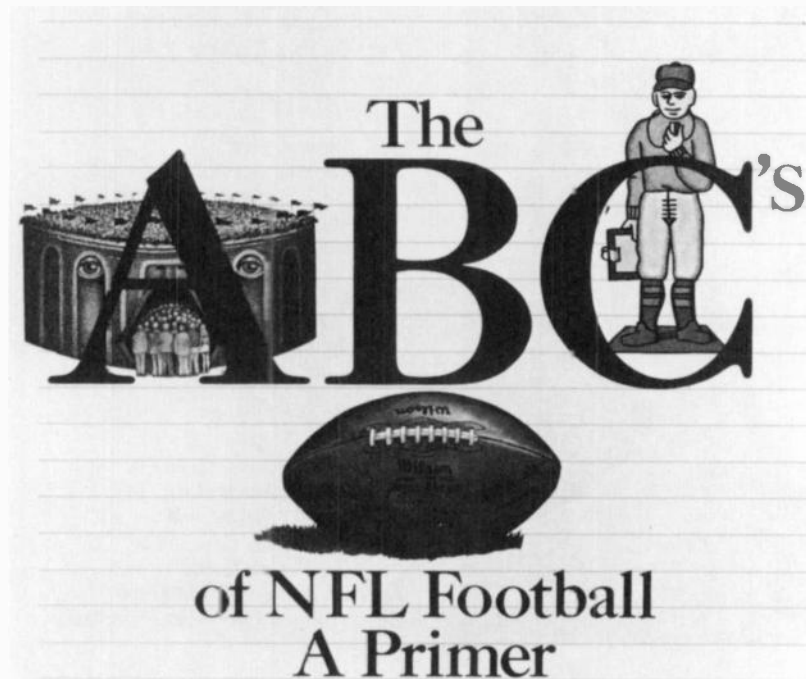


595



596





595

Art Director: Tom Lewis
 Copywriter: Bruce Levitt
 Designers: Tom Lewis
 Bruce Levitt
 Photographer: Culver Pictures
 Agency: John H. Harland Company
 Client: John H. Harland Company

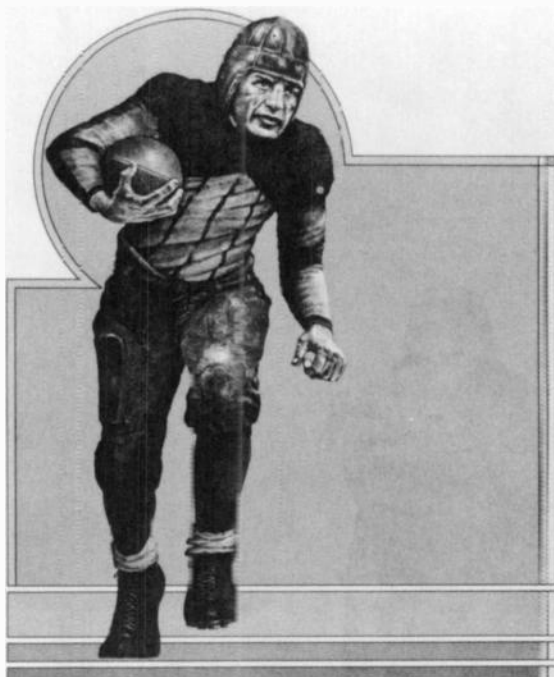
596

Art Directors: Ralph Moxcey
 Jim Witham
 Copywriter: Nelson Lofstedt
 Designers: Ralph Moxcey
 Jim Witham
 Artists: Jim Baldwin
 Gahan Wilson
 John Martucci
 Joe Veno
 Gail Cooper
 John Carlson
 Jerry Pinkney
 Carol Anthony
 Gregory Fossella
 Tom Norton
 Alain Lenoir
 Photographers: Bill Bruin
 Jerry Freedman
 Phil Marco
 Frank Foster
 Agency: Humphrey, Browning, MacDougall
 Client: S. D. Warren Paper Company

597

Art Director: Mike Gaines
 Designer: Mabey Trousdell
 Artist: Mabey Trousdell
 Agency: Mabey Trousdell Inc.
 Client: N.F.L. Properties

597

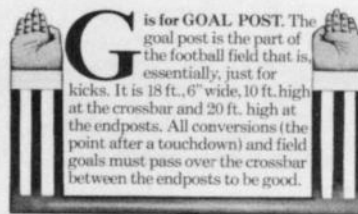


H is for HALL OF FAME. The legends of the past are a part of the Hall of Fame in Canton, Ohio. Seventy-four men have been honored and a selection committee makes yearly additions. The impressive building also holds memorabilia from pro football's most notable games, featuring some of the sport's great teams.



E is for ENDS. For the past decade and a half or so, most pro teams have used three ends or receivers. The flanker actually is the fourth member of the backfield and, as such, must remain one yard behind the line of scrimmage. Like the flanker, the wide receiver also is split out, but he lines up on the line of scrimmage with the rest of the offensive line. The tight end, usually a big, strong man, lines up next to a tackle.

F is for FIELD. A football field is 100 yards long and 53-1/3 yards wide. It is bisected by lines five yards apart, beginning from each goal line. The 50-yard line is the midpoint and the other yardlines graduate out on either side of it. The tiny lines that are slightly more than 23 yards from each sideline are called hashmarks. They are one yard apart and each series of plays with the football begins either within them or directly on them. On each end of the field is the end zone, which is 10 yards deep.



G is for GOAL POST. The goal post is the part of the football field that is, essentially, just for kicks. It is 18 ft., 6" wide, 10 ft. high at the crossbar and 20 ft. high at the endposts. All conversions (the point after a touchdown) and field goals must pass over the crossbar between the endposts to be good.



Free Sample



Direct Mail

598

Art Director: Rene Vidmer
Copywriter: Rene Vidmer
Designers: Rene Vidmer
Alan Mitelman
Photographer: Anonymous
Agency: Hecht, Vidmer, Inc.
Client: MGM

599 Silver Award

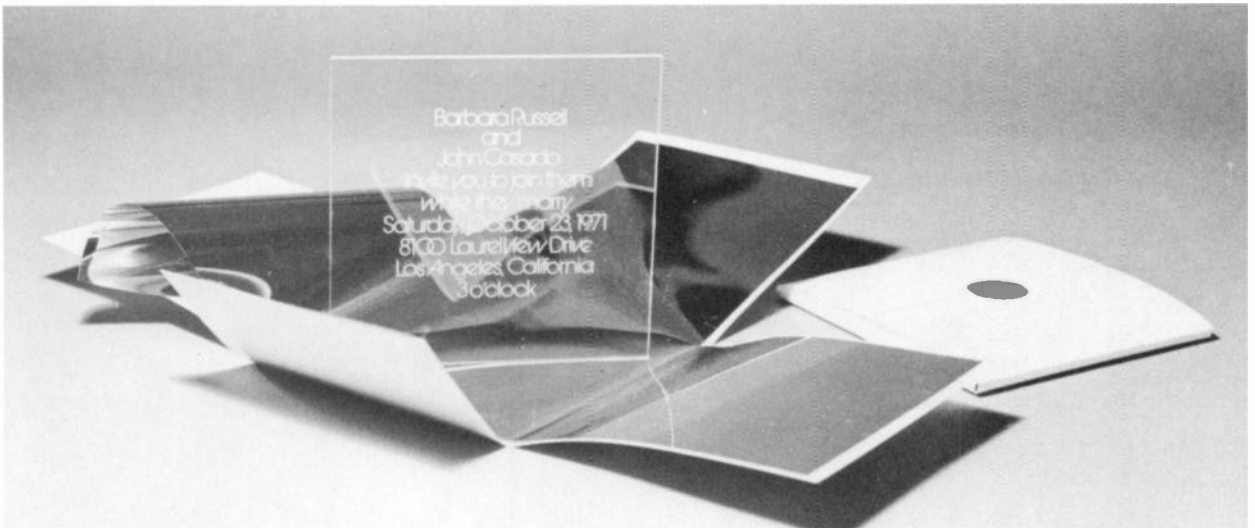
Art Directors: John Casado
Barbara Casado
Copywriter: Barbara Casado
Designers: John Casado
Barbara Casado
Artists: Barbara Casado
Art Krebs
Agency: John & Barbara Casado Design
Client: John & Barbara Casado

600

Art Director: Pete Coutroulis
Copywriters: Howard Krakow
Jim Weller
Designers: Pete Coutroulis
Tom Conrad
Agency: Jim Weller & Partners
Client: United Performing Arts Fund

598

599



600

DON'T JUST APPLAUD, SEND MONEY.

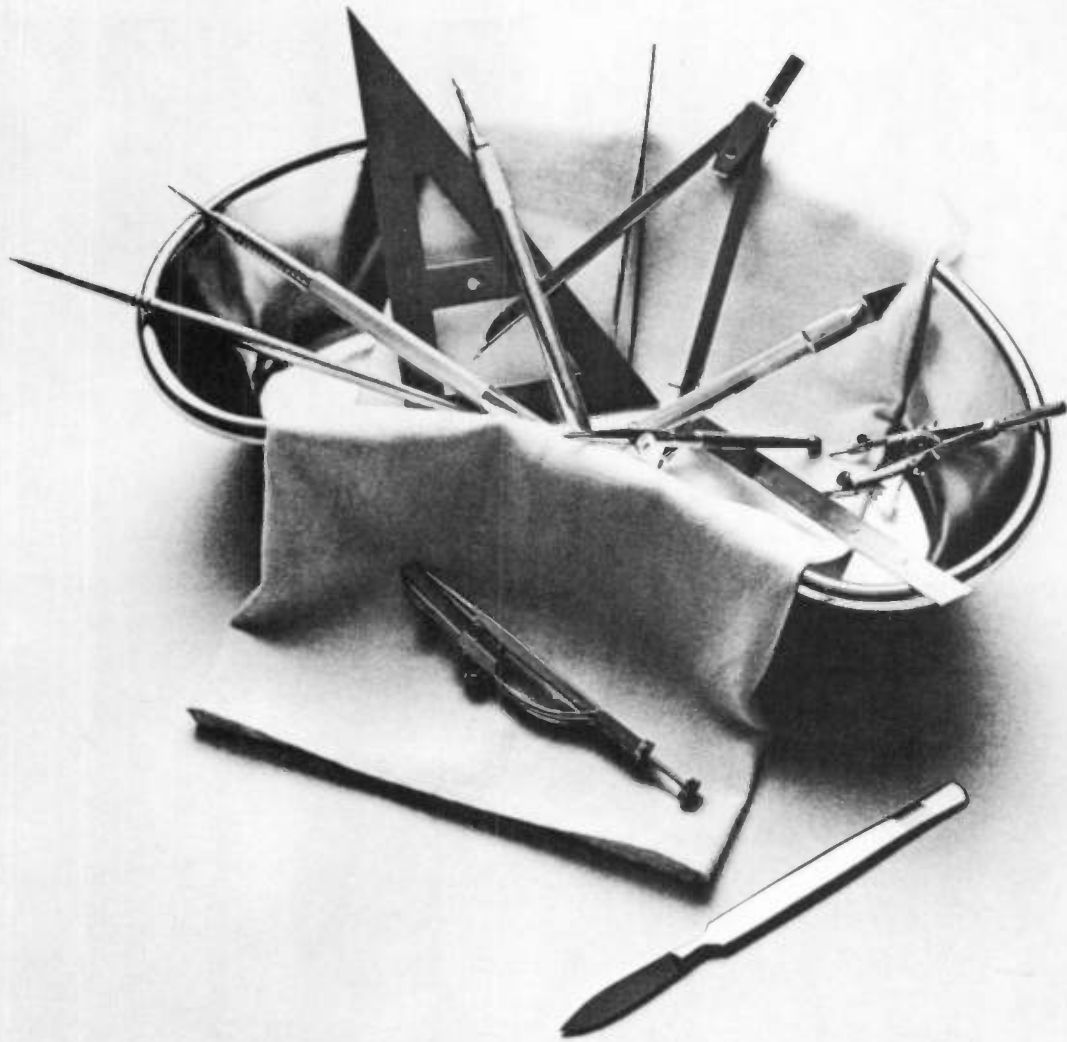
THE PERFORMING ARTS NEED LOVE & MONEY.



601

Art Director: Dave Haggerty
Copywriter: Bob Meury
Designer: Dave Haggerty
Photographer: Dave Haggerty
Client: Joe Calabrese

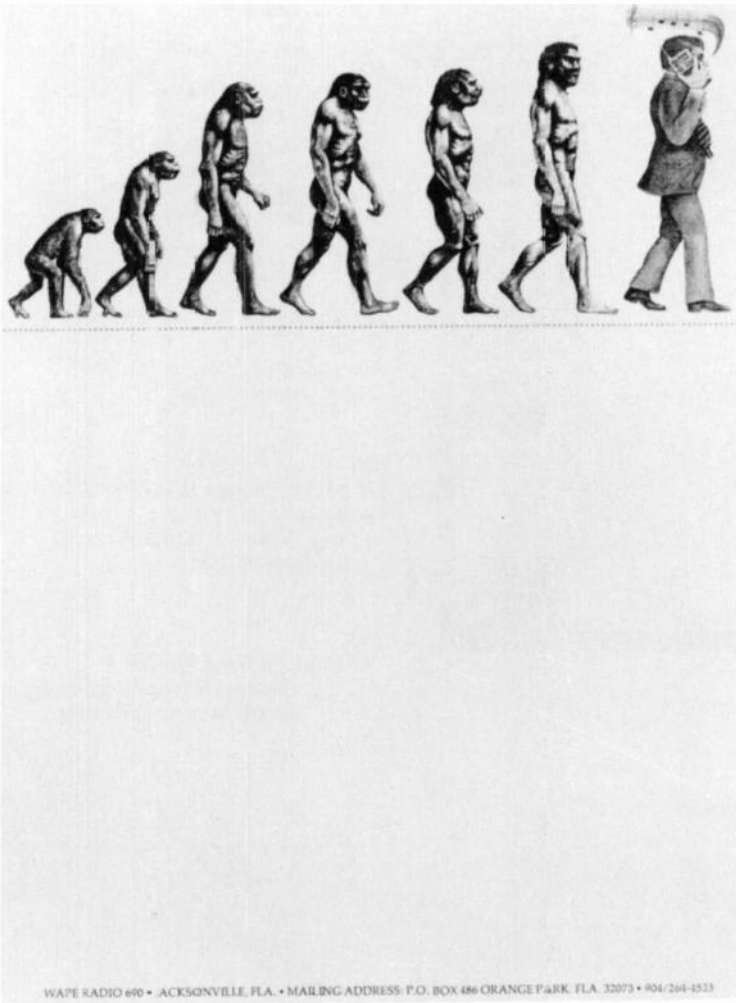
601



JOE CALABRESE.
THE HANDS OF A SURGEON.



© 1998 CALABRESE. ALL RIGHTS RESERVED. WWW.CALABRESE.COM



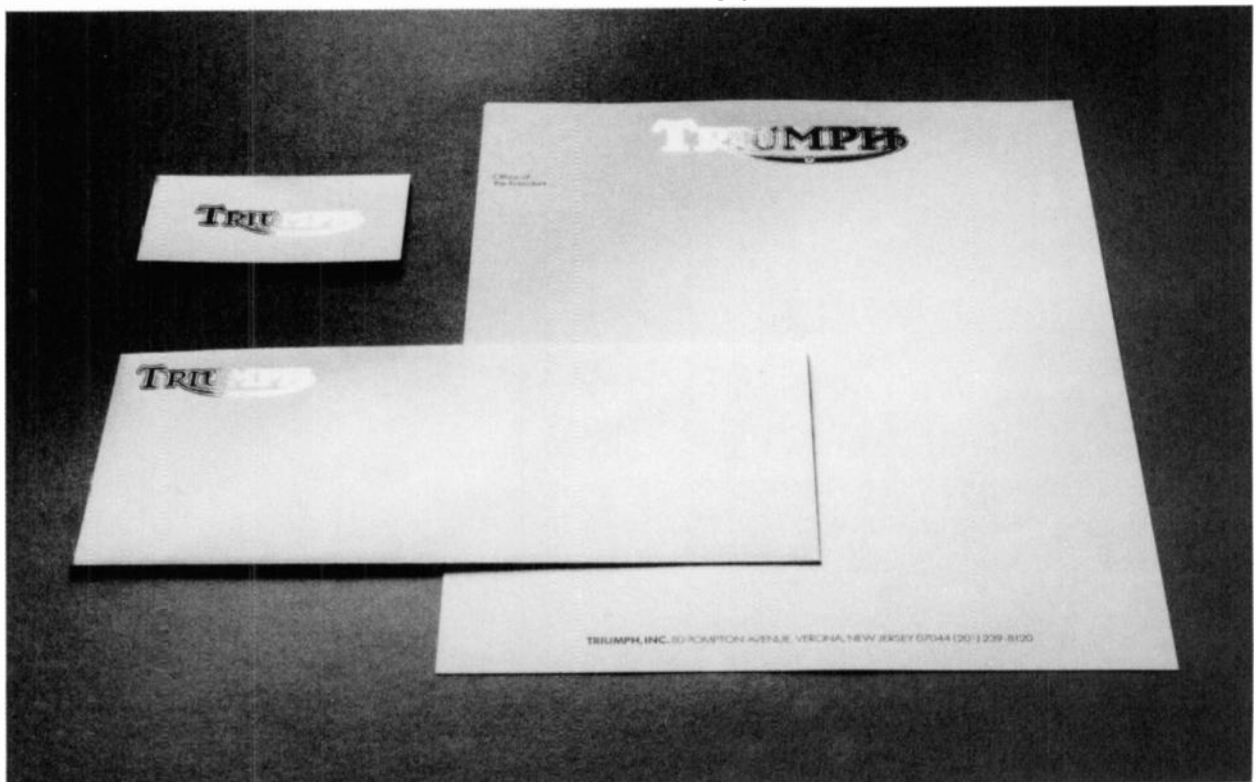
Letterheads

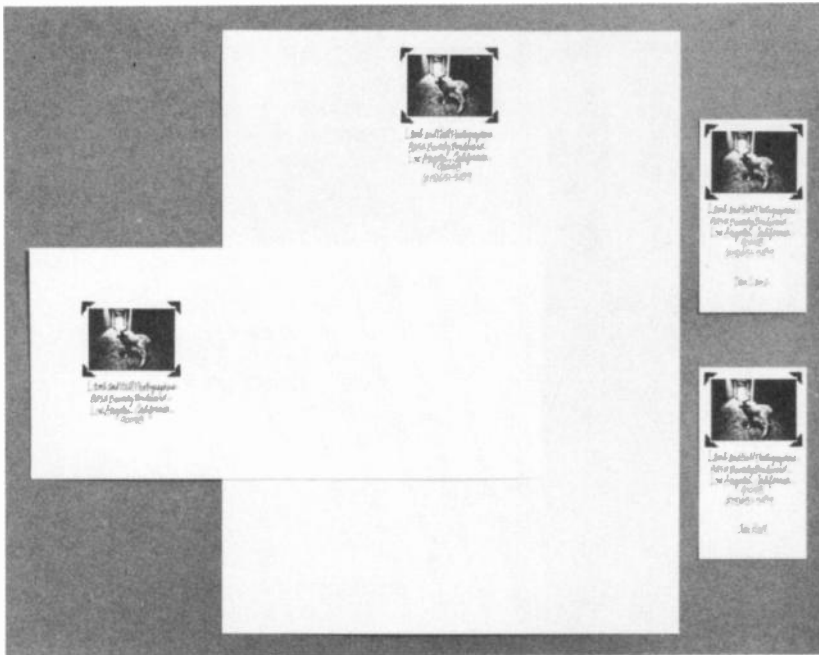
604
 Art Director: Larry Phillips
 Designer: Mabey Trousdell
 Artist: Mabey Trousdell
 Agency: Garner Lyon
 Client: WAPE Radio

605
 Art Director: Robert Fiore
 Designer: Robert Fiore
 Agency: Gaynor & Ducas, Inc.
 Client: Birmingham Small Arms

604

605





606

607

Letterheads

606

Art Director: Mel Abert
 Designer: Mel Abert
 Photographer: Lamb & Hall
 Retoucher: Alan Williams
 Agency: Abert, Newhoff & Burr
 Client: Lamb & Hall Photographers

607

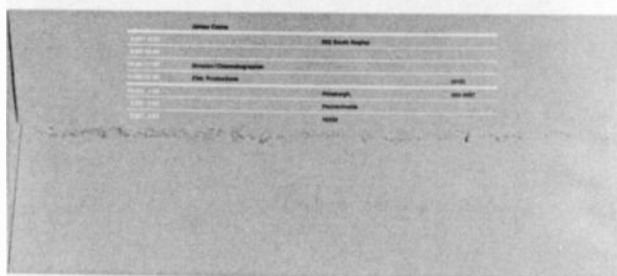
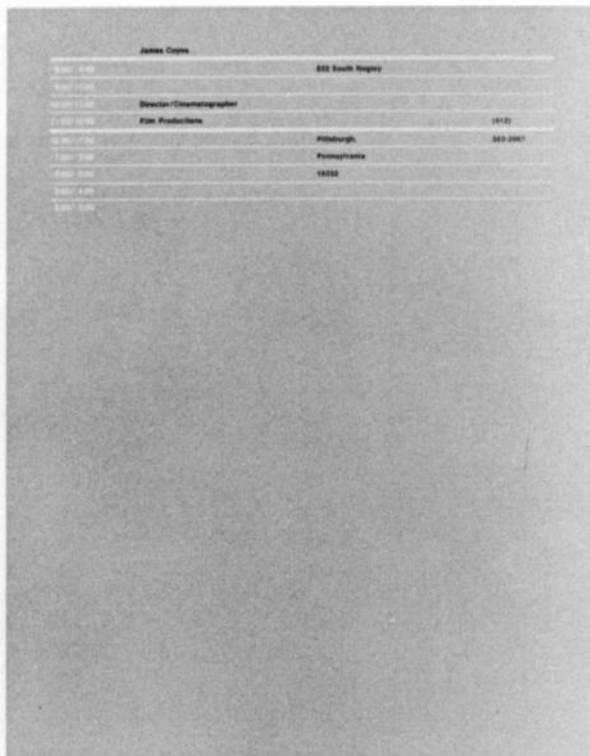
Art Director: J. Michael Essex
 Designer: J. Michael Essex
 Agency: WQED Design Centre
 Client: James Coyne

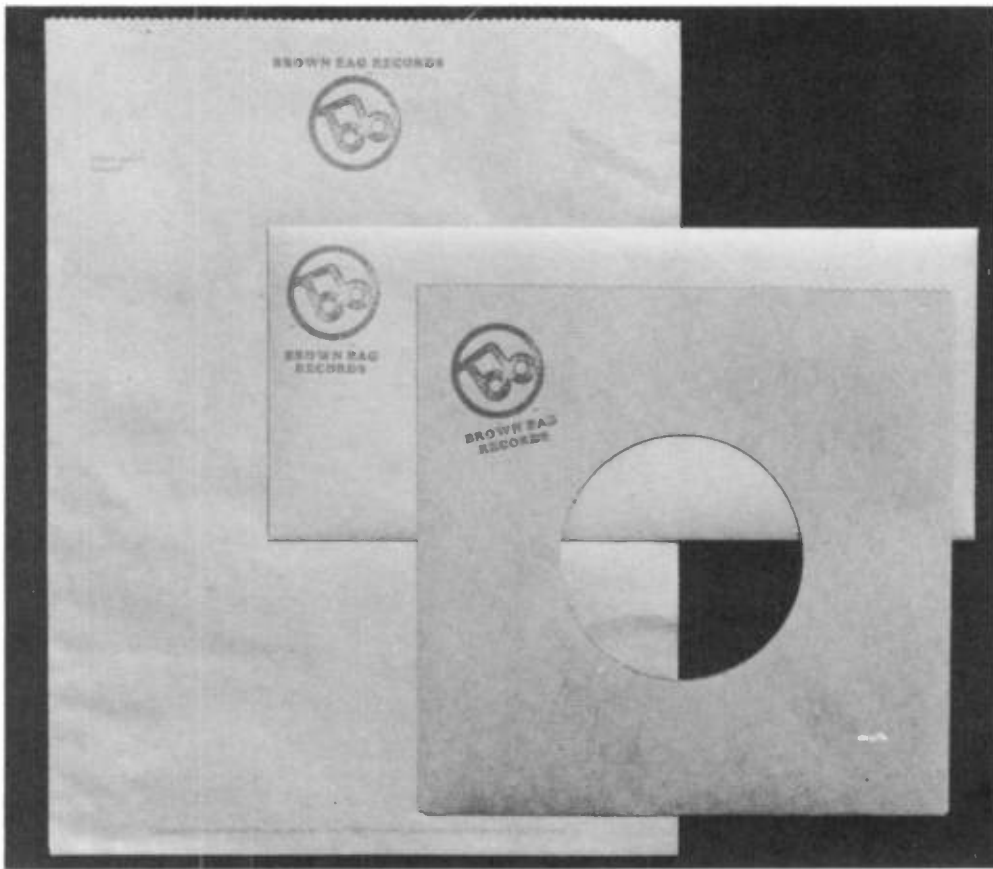
608

Art Director: Craig Braun
 Designer: Tom Wilkes
 Agency: Wilkes & Braun Inc.
 Client: Terry Knight Ent. Ltd.

609

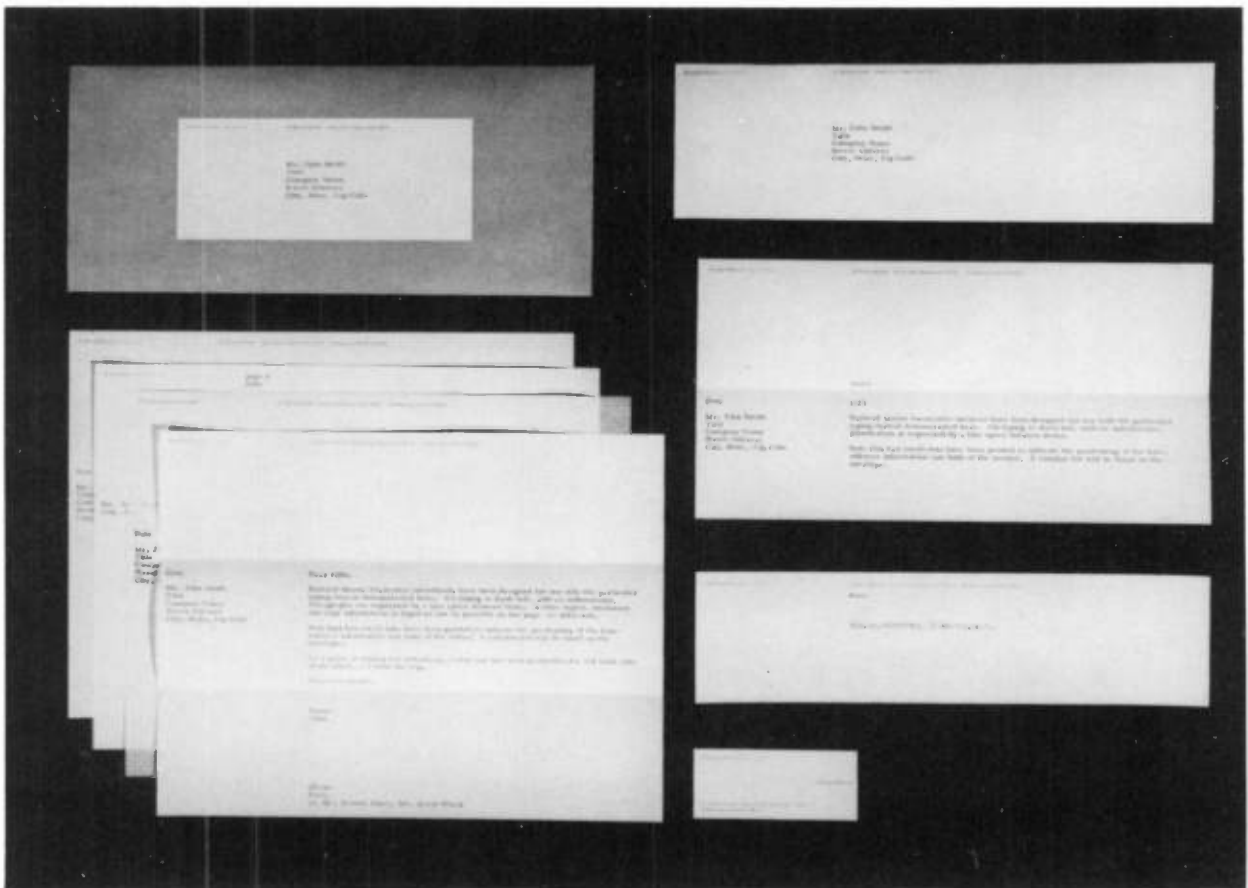
Designer: Richard Moore
 Agency: Richard Moore Associates
 Client: Richard Moore Associates





608

609



Letterheads

610

Art Director: Steve Frankfurt
Designer: Tony Palladino
Artist: Bob Geissman
Agency: Acme Communications
Client: Frankfurt Communications

611

Art Director: Tony Palladino
Designer: Tony Palladino
Artist: David Wilcox
Agency: Acme Communications
Client: Acme Communications

612

Art Director: Herb Lubalin
Designer: Herb Lubalin
Artist: Tom Carnase
Agency: Lubalin, Smith, Carnase, Inc.
Client: Ampersand Productions

613

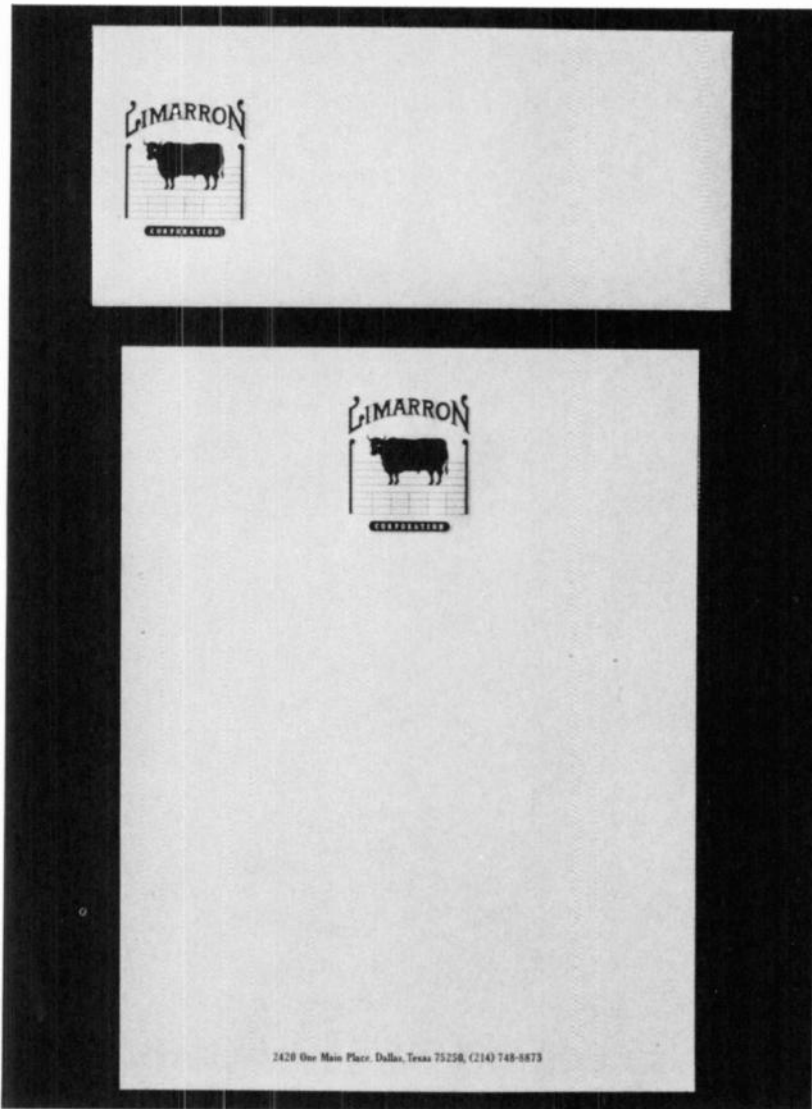
Art Director: John Casado
Designers: John Casado
Barbara Casado
Artist: John Casado
Copywriter: Adrienne Lowe
Agency: John & Barbara Casado Design
Client: Set The Date Campaign

614

Art Director: Woody Pirtle
Designer: Woody Pirtle
Artist: Woody Pirtle
Agency: The Richards Group
Client: Cimarron Corporation

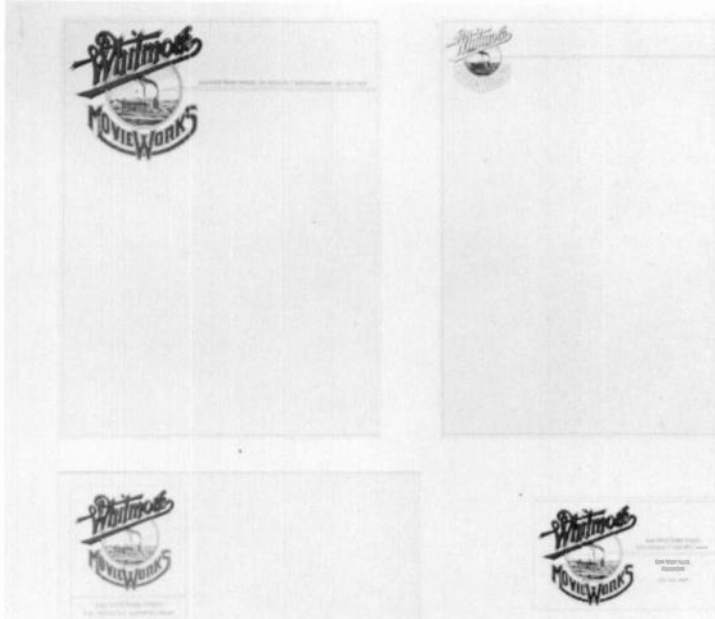
615 Silver Award

Art Director: Michael Doret
Designer: Michael Doret
Artist: Michael Doret
Client: Whitmore Movie Works



614

615



Letterheads

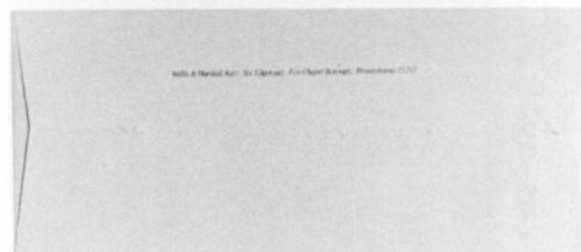
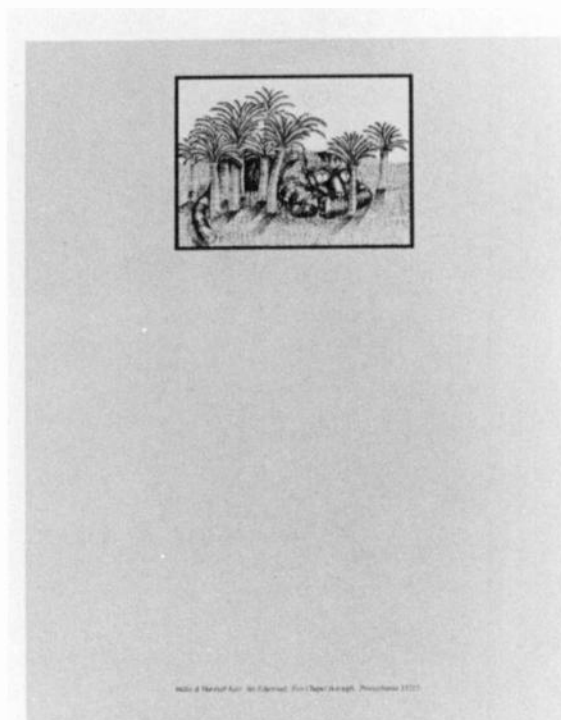
616

Art Director: J. Michael Essex
Designer: J. Michael Essex
Artist: Ed Zelinsky
Agency: WQED Design Centre
Client: Wallis & Marshall Katz

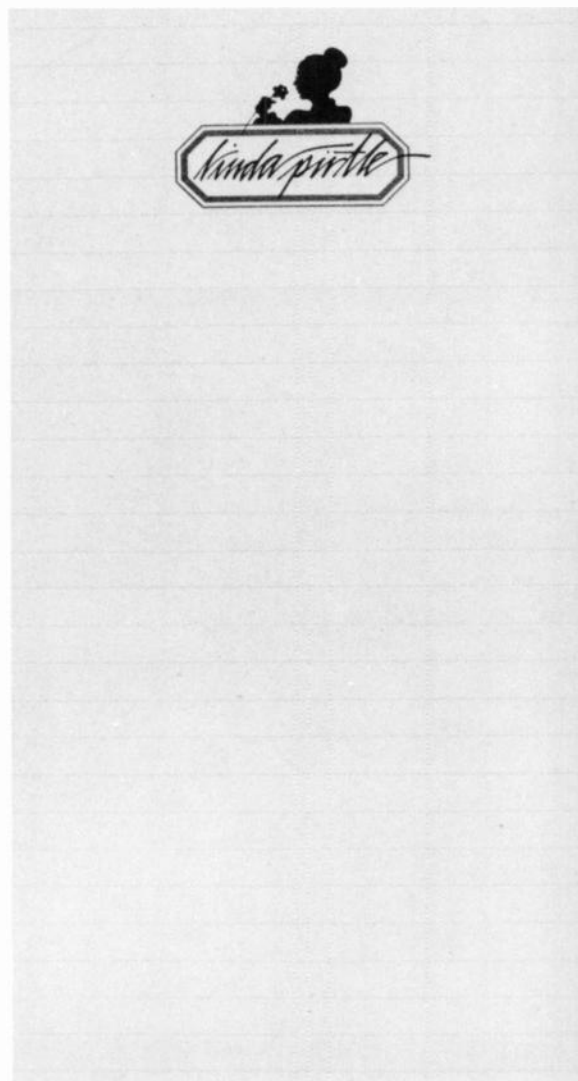
617

Art Director: Woody Pirtle
Designer: Woody Pirtle
Artist: Woody Pirtle
Agency: The Richards Group
Client: Linda Pirtle

616



617





618

619



618

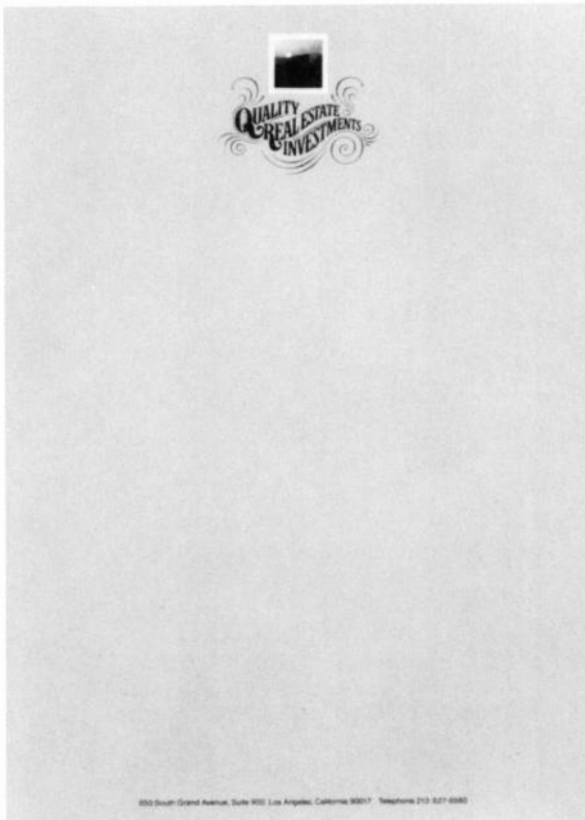
Art Directors: Don Weller
Dennis Juett

Designer: Dan Hanrahan
Artist: Dan Hanrahan
Agency: Weller & Juett Inc.
Client: Lithographix, Inc.

619

Art Director: David November
Designers: David November
Akihiko Seki
Artist: Akihiko Seki
Agency: CBS/Broadcast Group
Client: CBS Television Network

Letterheads



620

620 Gold Award

Art Directors: Dennis Juett
Don Weller

Designers: Dennis Juett
Don Weller
Jack Hermesen

Artist: Bob Maile

Photographer: Don Weller

Agency: Weller & Juett Inc.

Client: Quality Real Estate Investments

621

Art Directors: Dennis Juett
Don Weller

Designer: Don Weller

Agency: Weller & Juett Inc.

Client: Pierce, Lacey/Canrell & Chaffin

622

Art Director: Lawrence Miller

Designer: Lawrence Miller

Artist: Lawrence Miller

Copywriter: Lawrence Miller

Agency: Marketing Design Alliance

Client: Lawrence Miller and Associates

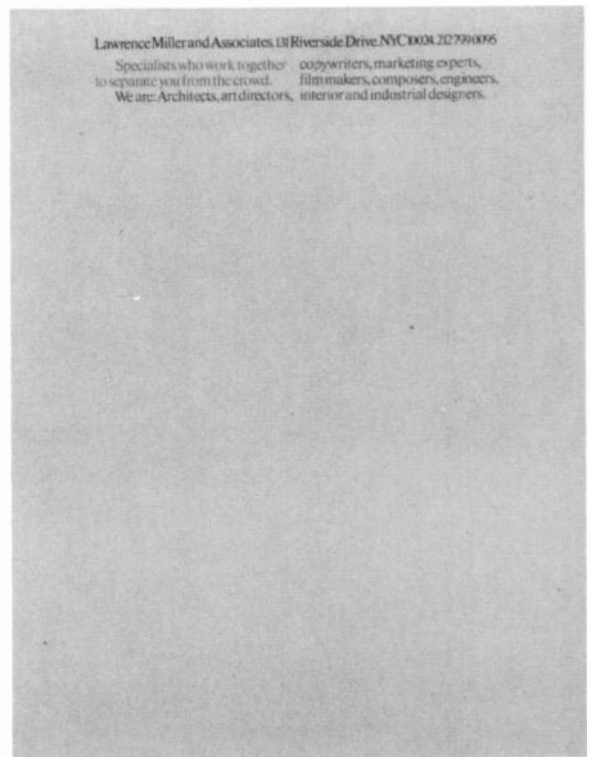
621

622

Plan: Long - Canrell & Chaffin - 1 June 1999

Plan: Long Partnership Inc.
Planning and Architecture
70 North Main Street
Dallas, Texas 75204
Phone: 214-742-0711
John Allen Paine - CEO
President

Canrell & Chaffin
Commercial Interiors Inc.
Space Planning, Interior Design,
Interior Architecture
1841 West Seventh Street
Los Angeles 90057
Phone: 213-350-7700
Ken Canrell
Vice President



Lawrence Miller and Associates, 181 Riverside Drive, NYC 10004 212 799 0095
Specialists who work together - copywriters, marketing experts,
to separate you from the crowd. film makers, composers, engineers.
We are: Architects, art directors, interior and industrial designers.

bayhead
YACHT
CORP.

623

Autoproticism

624

195

625

623

Art Director: Roger Ferriter
Designer: Roger Ferriter
Artist: Tom Carnase
Agency: Lubalin, Smith, Carnase Inc.
Client: Bayhead Yacht Corporation

624 Silver Award

Art Director: Michael Salisbury
Designer: Michael Doret
Artist: Michael Doret
Publisher: Los Angeles Times
West Magazine

625

Art Director: Herb Lubalin
Designer: Herb Lubalin
Artist: Tom Carnase
Agency: Lubalin, Smith, Carnase Inc.
Client: Typographic Communications



626

Trademarks, Logotypes

626

Art Director: Annegret Beier
Designer: Annegret Beier
Artist: Kohei Miura
Agency: Delpire Advico
Client: Meridien Hotel

627

Art Director: Herb Lubalin
Designer: Herb Lubalin
Artist: Kohei Miura
Agency: Delpire Advico
Client: Meridien Hotel

628

Art Director: Annegret Beier
Designer: Annegret Beier
Artist: Kohei Miura
Agency: Delpire Advico
Client: Meridien Hotel



627



628



629

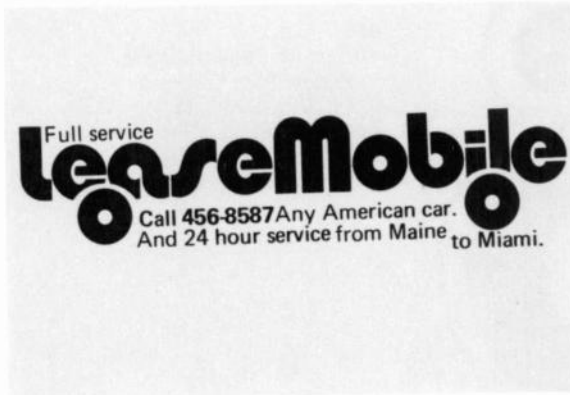
629
Art Director: Alan Peckolick
Designer: Alan Peckolick
Artist: Mike Dorat
Agency: Alan Peckolick Graphic Design
Client: Loft's Candy Company

630
Art Director: Ellen Shapiro
Designer: Tony Dispigna
Artist: Tony Dispigna
Agency: Artissimo, Inc.
Client: Ellen Shapiro



630

Trademarks, Logotypes



631

631

Art Director: Dennis Mazzella
Designer: Kurt Weihs
Copywriters: Barbara Brenner
Kurt Weihs
Agency: Brenner, Mazzella, Weihs
Client: Leasemobile



632

632

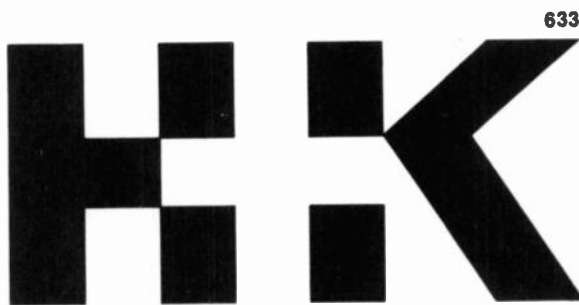
Art Director: Kurt Weihs
Designer: Dennis Mazzella
Photographer: Kurt Weihs
Agency: Brenner, Mazzella, Weihs
Client: Suburban Pontiac Inc.

633

Art Director: Hill and Knowlton Graphics
Designer: Hill and Knowlton Graphics
Artist: Hill and Knowlton Graphics
Agency: Hill and Knowlton, Inc.

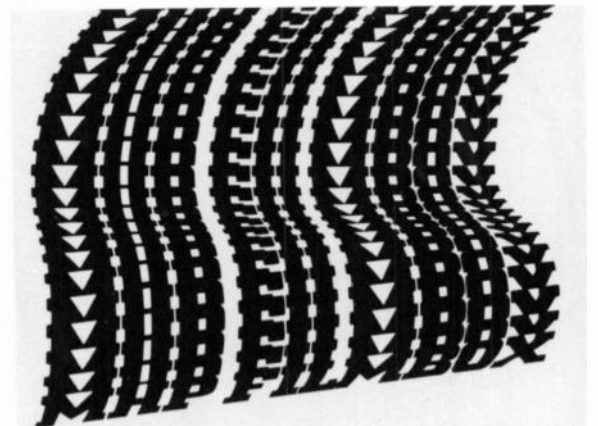
634

Art Director: Gene Sercander
Designer: Gene Sercander
Artists: Gene Sercander
Benny Rivera
Agency: Design 35
Client MHP Filmbox



633

634



MHP FILMBOX INC.

116 East 38st. New York 10016 Tel.(212)725-5990



635

635

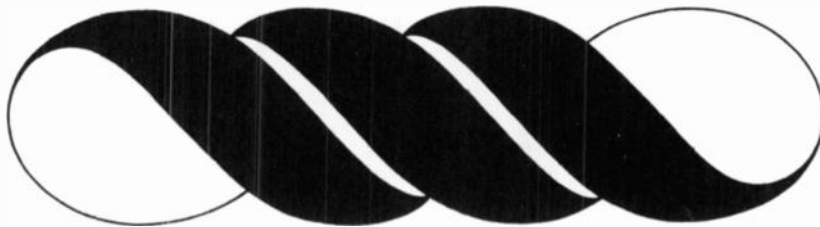
Art Directors: Don Weller
Dennis Juett
Designer: Dan Hanrahan
Artist: Dan Hanrahan
Photographer: Roger Marchutz
Agency: Weller & Juett Inc.
Client: Lithographix, Inc.

636

Art Director: Annegret Beier
Designer: Annegret Beier
Artist: Fumiko Higuchi
Client: Sheila Hicks

637

Art Director: Kurt Weihs
Designer: Kurt Weihs
Photographer: Kurt Weihs
Copywriter: Ron Holland
Agency: Lois/Chajet Design Group
Client: Marriott



636

637



Let's taxi
to The Hangar



638

Trademarks, Logotypes

638

Art Director: Tom Courtos
Designer: Tom Courtos
Artist: Tom Courtos
Agency: Lois/Chajet Design Group
Client: Restaurant Associates

639

Art Director: George Lois
Designer: Dennis Mazzella
Artist: John Pistelli
Copywriter: Ron Holland
Agency: Lois/Chajet Design Group
Client: Restaurant Associates

640

Art Director: Dennis Mazzella
Designer: Kurt Weihs
Agency: Brenner, Mazzella, Weihs
Client: Myrtle Motors Corp.

641

Art Director: Kurt Weihs
Designer: Kurt Weihs
Artist: Kurt Weihs
Agency: Lois/Chajet Design Group
Client: Restaurant Associates

642

Art Director: Kurt Weihs
Designer: Kurt Weihs
Agency: Lois/Chajet Design Group
Client: Tonsil Records

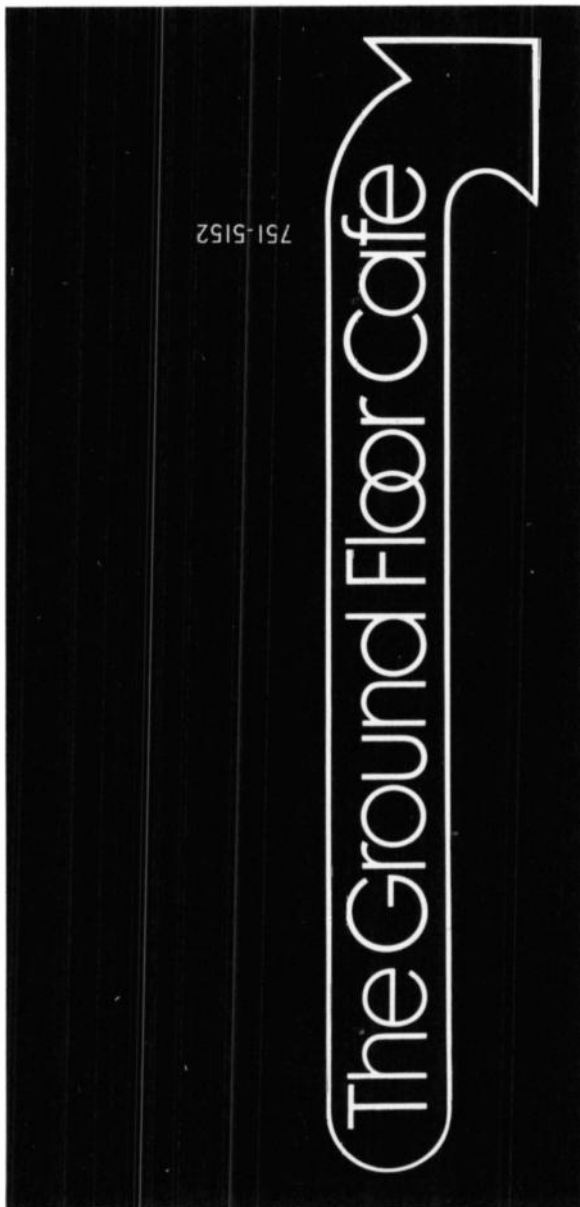
639

Mrs Bells
FOOD, PHONES, AND LONG DISTANCE BAR

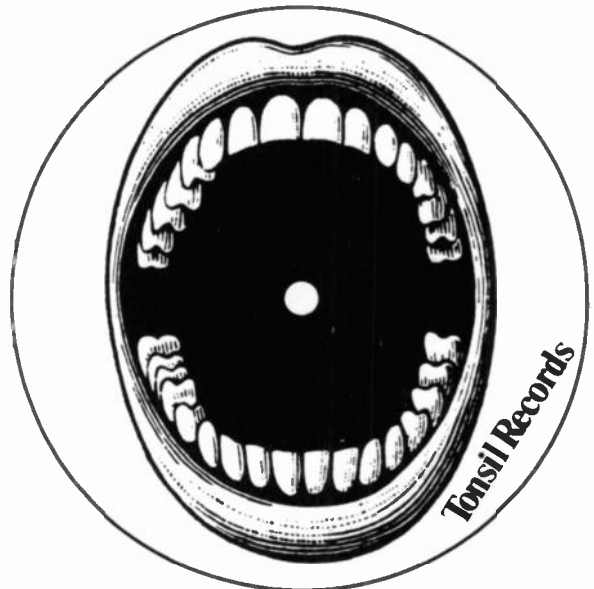
**Myrtle
Motors
Pontiac** **Mm**
Myrtle Motors Corp.
61-20 Fresh Pond Rd.
Maspeth, Queens
366-5050

640

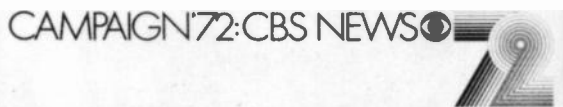
641



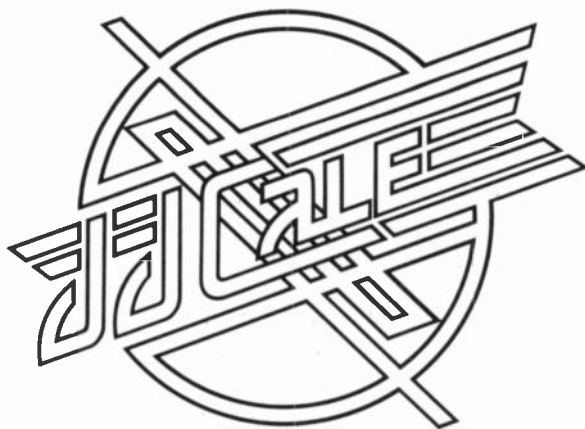
642



643



644



646

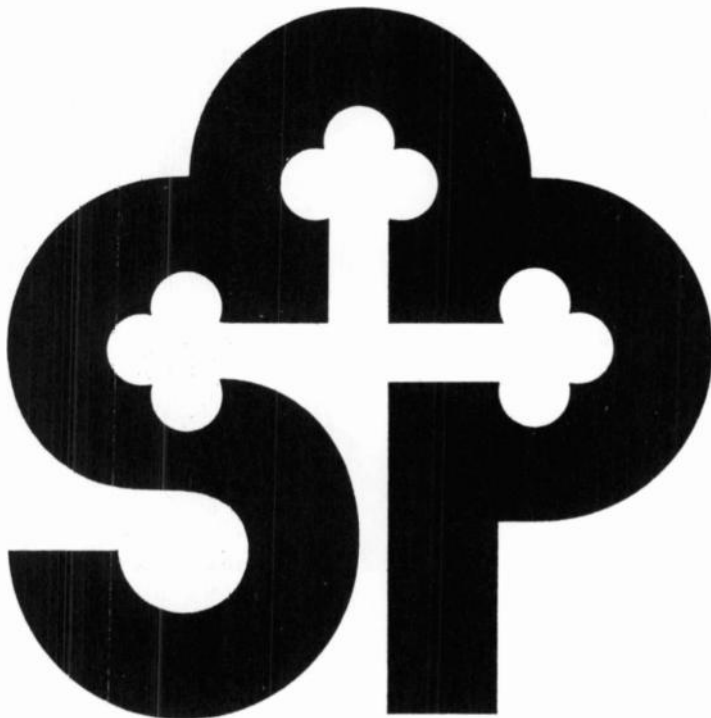


647

Trademarks, Logotypes



648



649

643

Art Director: Lou Dorfsman
Designer: Akihiko Seki
Artist: Akihiko Seki
Agency: CBS/Broadcast Group
Client: CBS News

644

Art Director: Bob Ciano
Designer: Bob Ciano
Artist: Roger Hane
Client: CTI Records

646

Art Directors: Gene Brownell
John C. LePrevost
Designer: John C. LePrevost
Artist: Severine Nelson
Agency: Gene Brownell Studio
Client: Shelter Records

647

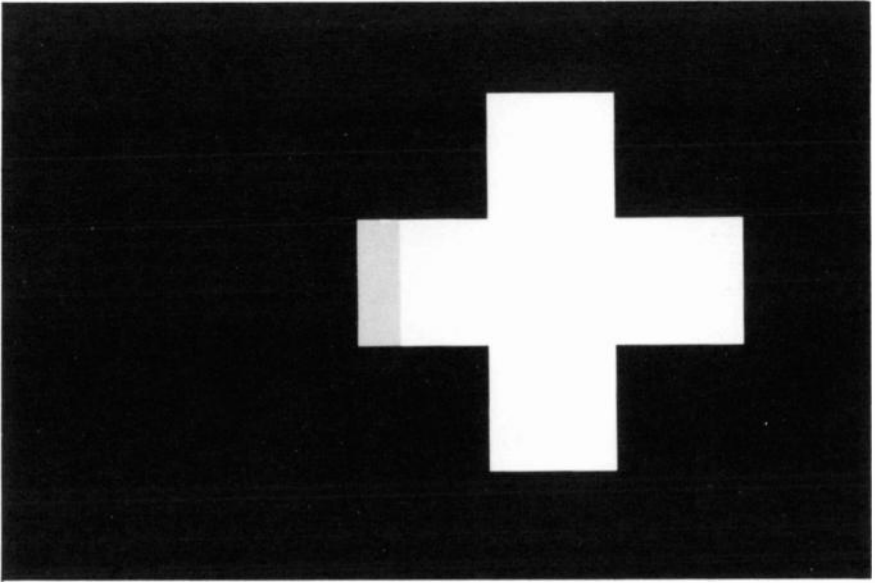
Art Director: Arie J. Geurts
Designer: Arie J. Geurts
Artist: Arie J. Geurts
Client: Charolais Breeders

648

Art Director: Steve Frankfurt
Designer: Tony Palladino
Artist: Bob Geissman
Agency: Acme Communications
Client: Frankfurt Communications

649

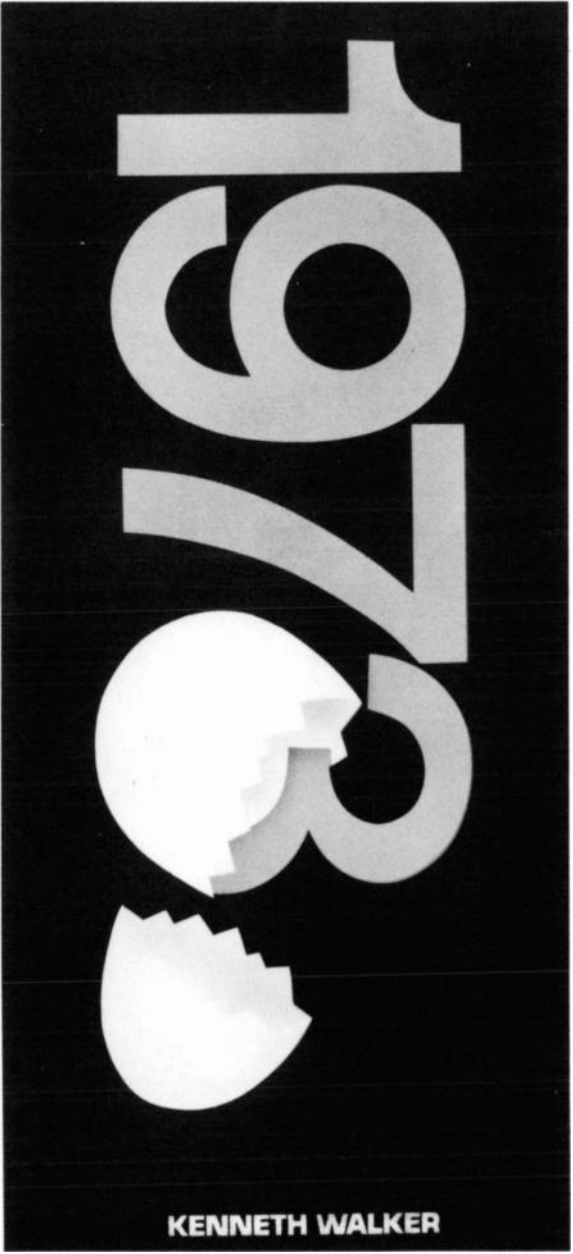
Art Director: Don Kano
Designer: Don Kano
Artist: Don Kano
Agency: Will Martin Design Associates
Client: Senate of Priests
Archdiocese of Los Angeles



650



651

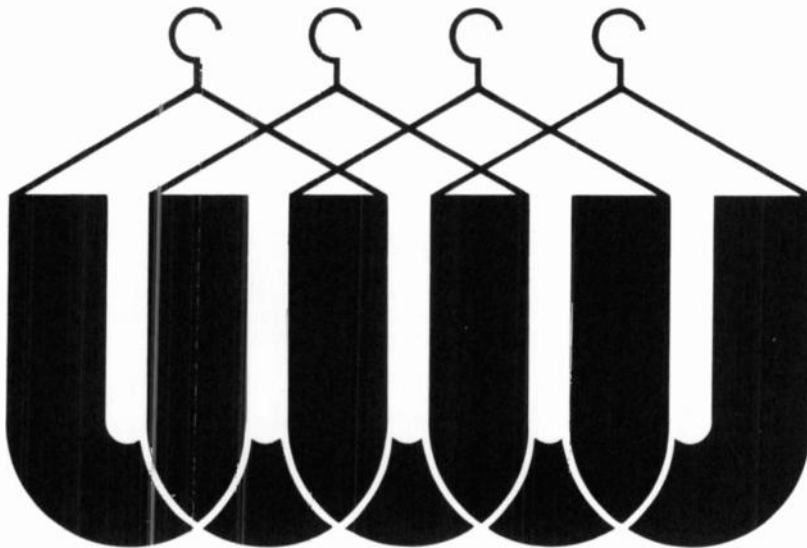


652



653

Trademarks, Logotypes



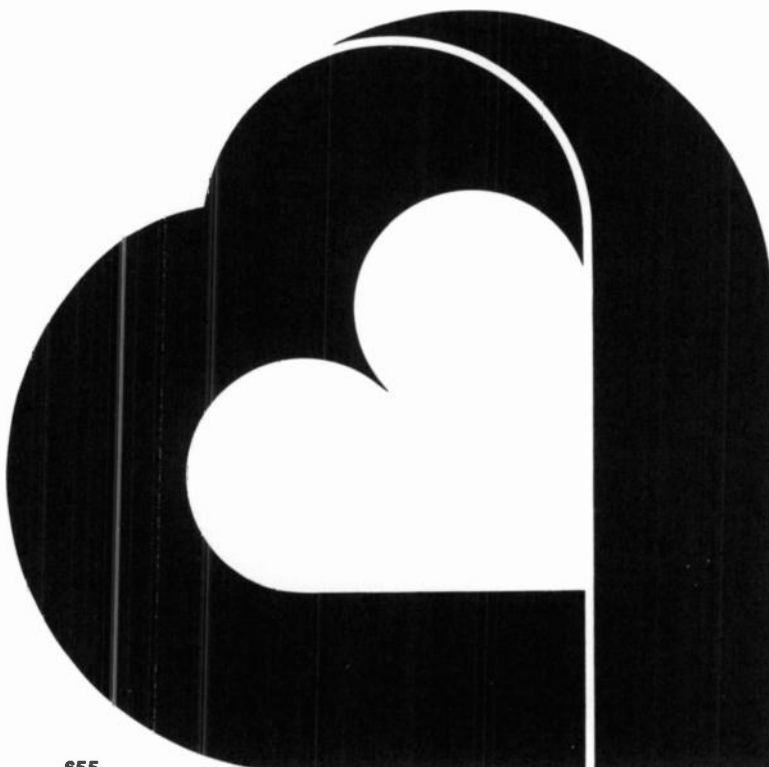
654

650

Art Director: Robert F. Baker
 Designers: Russ Veducchio
 Robert F. Baker
 Artist: Russ Veducchio
 Copywriter: Robert F. Baker
 Agency: Harold Cabot, Inc.
 Client: Boston Red Cross
 Blood Donor Program

651

Art Directors: John Casado
 Cheri Ramey
 Designers: John Casado
 Barbara Casado
 Artists: John Casado
 Barbara Casado
 Agency: John & Barbara Casado Design
 Client: The Potting Shed



655

652

Designer: Kenneth Walker
 Agency: Kenneth Walker Design Group
 Client: Kenneth Walker Design Group

653

Art Directors: Robin Rickabaugh
 Heidi Rickabaugh
 Designers: Robin Rickabaugh
 Heidi Rickabaugh
 Artist: Robin Rickabaugh
 Client: Electrical Appliance Service Inc.

654

Art Director: Thomas A. Rigsby
 Designer: Thomas A. Rigsby
 Artist: Richard Vartian
 Agency: TriArts Inc.
 Client: Uniforms Unlimited, Inc.

655

Art Directors: Robin Rickabaugh
 Heidi Rickabaugh
 Designers: Robin Rickabaugh
 Heidi Rickabaugh
 Artist: Robin Rickabaugh
 Client: Edgefield Lodge

Trademarks, Logotypes

656

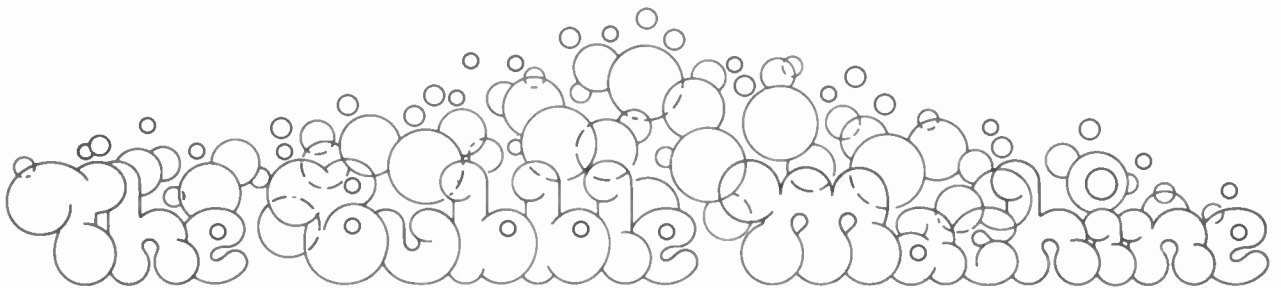
Art Director: John Casado
Designer: John Casado
Artists: John Casado
Bette Duke
Agency: Dancer, Fitzgerald & Sample
Client: The Bubble Machine

657 Gold Award

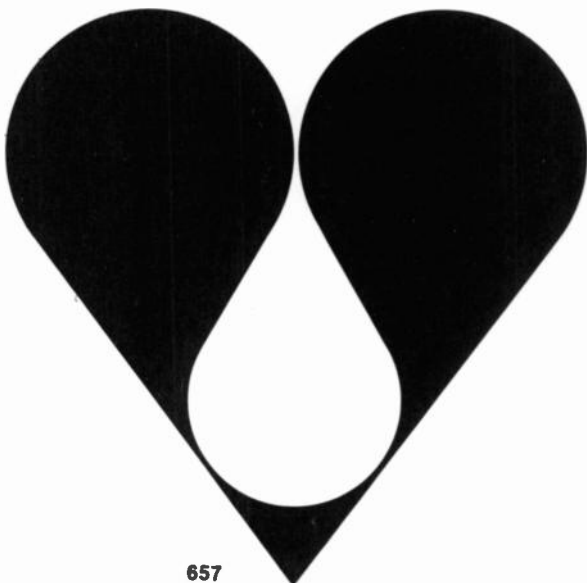
Art Director: Michael Reid
Designer: Michael Reid
Artist: Halina Logay
Agency: Michael Reid Design
Client: Rush-Presbyterian-St. Luke's
Medical Center

658

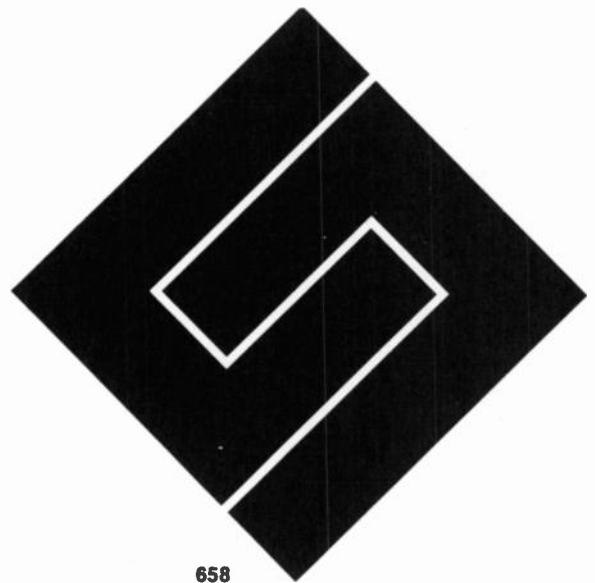
Art Director: Raymond Lee
Designer: Raymond Lee
Agency: Raymond Lee & Associates Ltd.
Client: Durastone Ltd.



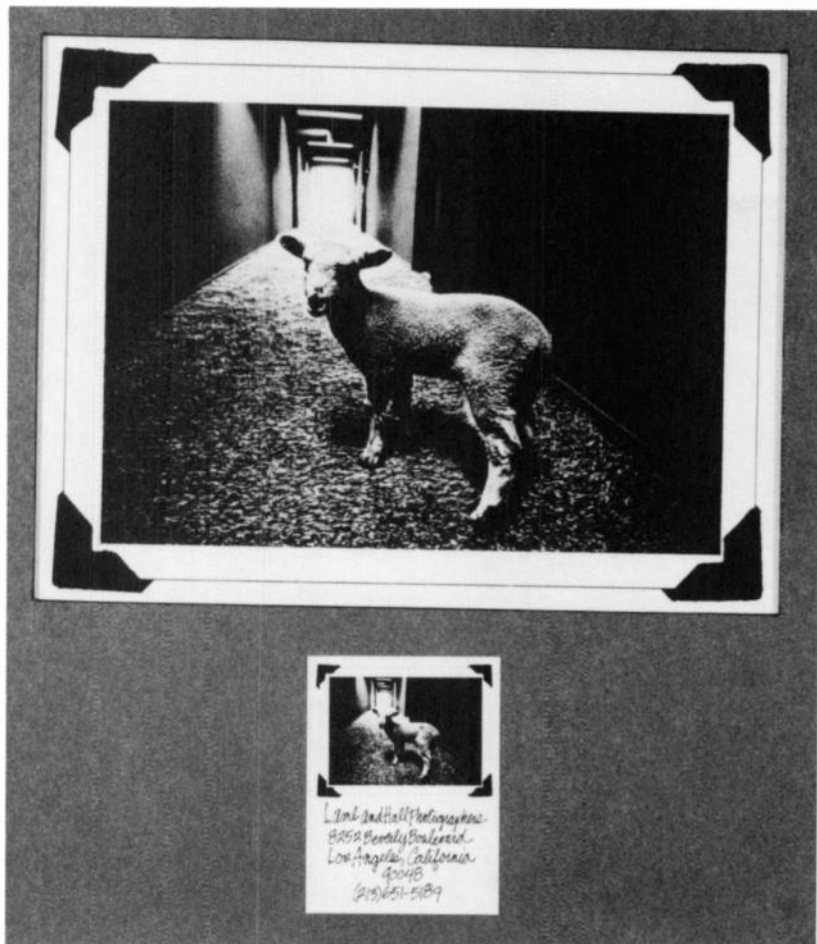
656



657



658



659
 Art Director: Mel Abert
 Designer: Mel Abert
 Photographer: Lamb & Hall
 Retoucher: Alan Williams
 Agency: Abert, Newhoff & Burr
 Client: Lamb & Hall Photographers

660
 Art Director: Glen Christensen
 Designer: Glen Christensen
 Artists: Sir John Tenniel
 Glen Christensen
 Agency: The Buddah Group
 Client: The Famous Charisma Label

661
 Art Director: Glen Christensen
 Designers: Glen Christensen
 Mona Mark
 Artist: Mona Mark
 Agency: The Buddah Group
 Client: Kama Sutra Records

659

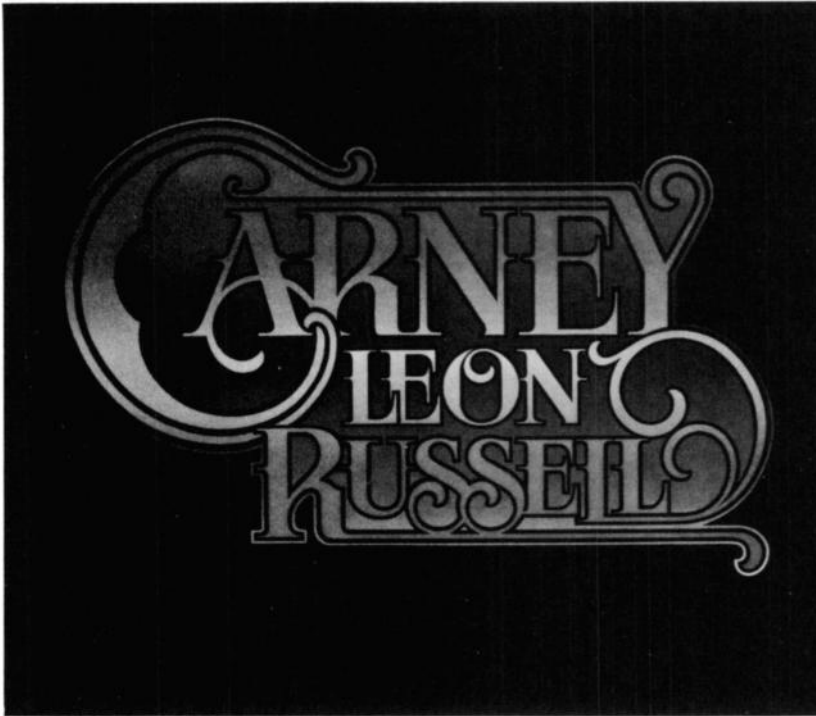


660



661

Trademarks, Logotypes



662

Art Directors: Gene Brownell
John C. LePrevost
Designer: John C. LePrevost
Artist: John C. LePrevost
Agency: Gene Brownell Studio
Client: Shelter Records

663

Art Director: Kurt Weihs
Designer: Kurt Weihs
Artist: Kurt Weihs
Agency: Lois/Chajet Design Group
Client: Marriott

664

Art Director: George Lois
Designer: Tom Courtos
Artist: George Lois
Agency: Lois/Chajet Design Group
Client: Old-fashioned Mr. Jennings

662

663

664

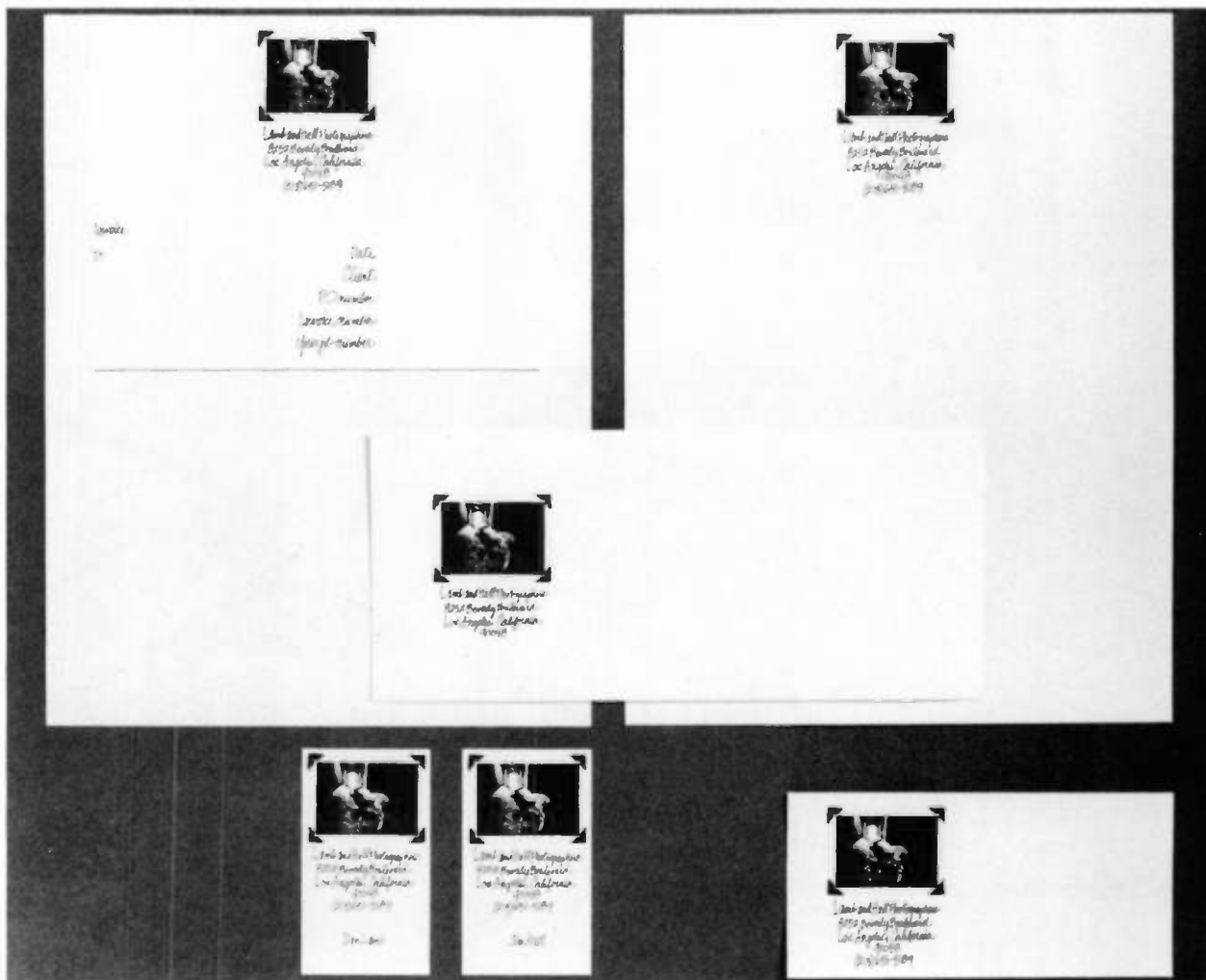




Corporate Identity Programs

665
 Art Director: Mel Abert
 Designer: Mel Abert
 Photographer: Lamb & Hall
 Retoucher: Alan Williams
 Agency: Abert, Newhoff & Burr
 Client: Lamb & Hall Photographers

665



Erfragschein

Erfragschein

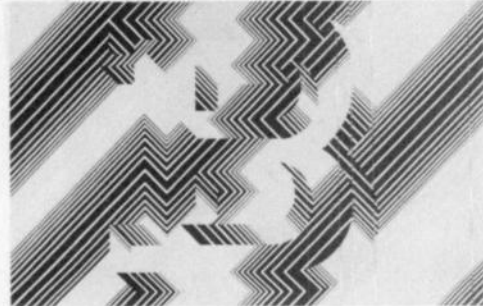
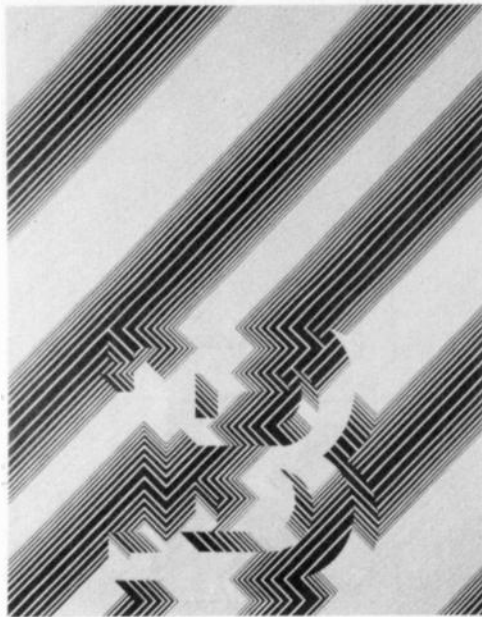
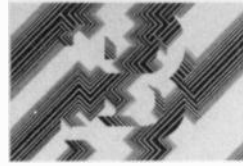
Erfragschein
Madsen & Co. A/S, 1050 New York 10021
Telefon 212 249 2400

Invoice

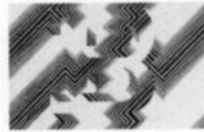
New York 10021

Purchase Order

Erfragschein
Madsen & Co. A/S, 1050 New York 10021
Telefon 212 249 2400



Erfragschein
Madsen & Co. A/S, 1050 New York 10021
Telefon 212 249 2400



666

667



Corporate Identity Programs

666

Art Director: William R. Tobias
Designers: William R. Tobias
Upendra Shah
Artist: James Orlandi
Client: Birthday Book

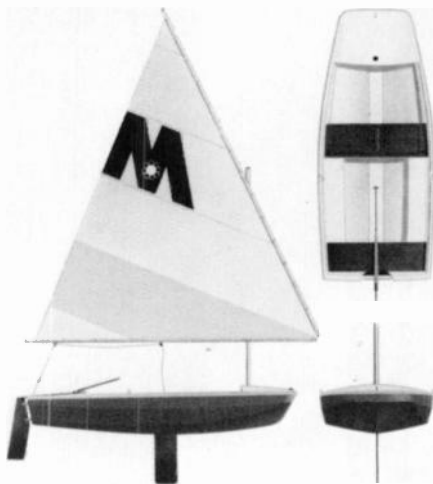
667

Designers: Richard Moore
Rei Yoshimura
Agency: Byron Osterweil Associates
Client: Marshall & Ilsley Corporation

668

Art Director: Walter Halucha
Designer: Walter Halucha
Artist: Ted Lodigensky
Copywriter: Jane Talcott
Agency: Doyle Dane Bernbach Inc.
Client: Snark Products Inc.

668



Mayflower
MFD. BY SNARK PRODUCTS INC. NORTH BERGEN, N.J. 07047



Wildflower
MFD. BY SNARK PRODUCTS INC. NORTH BERGEN, N.J. 07047

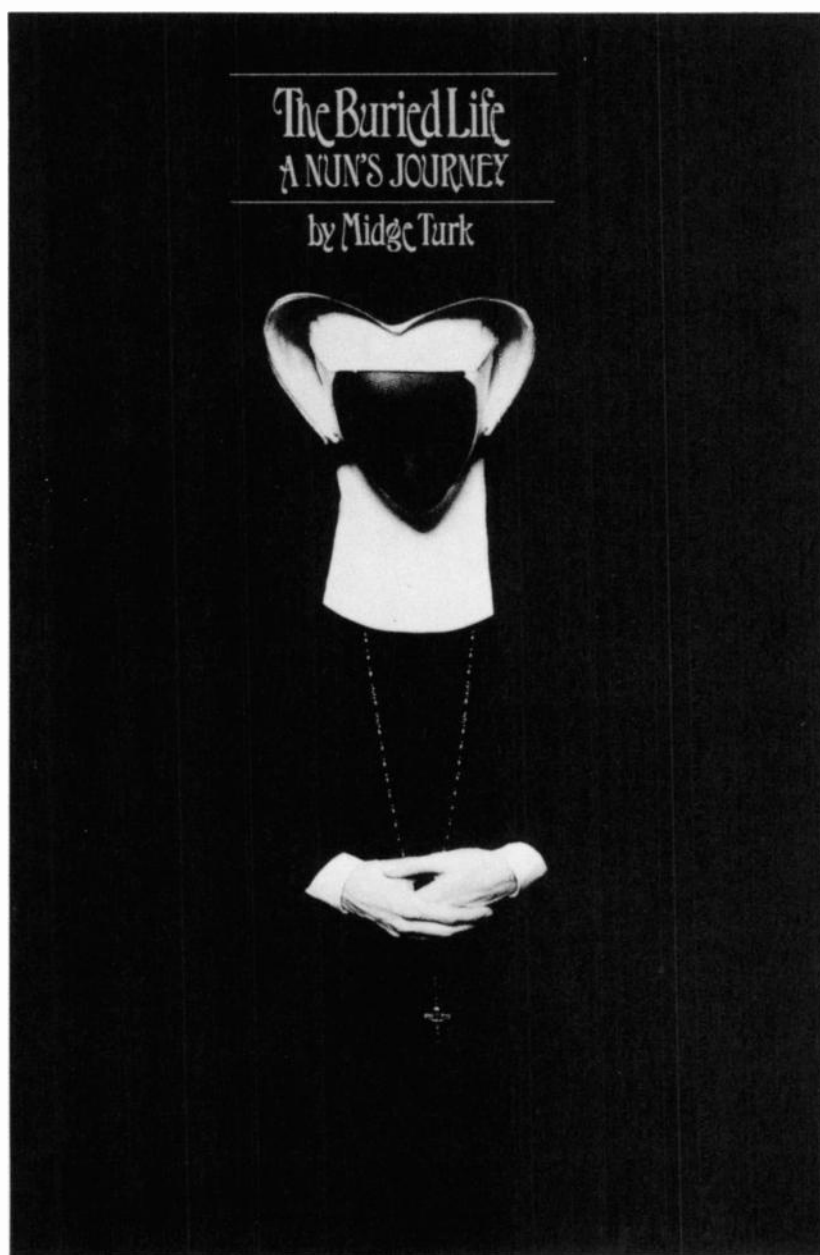
ART AND PHOTOGRAPHY

Editorial Photography

Advertising and Promotion Photography

Editorial Art

Advertising and Design Art



671

Art Director: Alan Peckolick
Designer: Alan Peckolick
Photographer: Frank Moscato
Publisher: World Publishing
Agency: Alan Peckolick Graphic Design

The artist's work is a blend of political and social commentary, often using a mix of media to address and reflect on contemporary issues. His work is characterized by a strong sense of narrative and a focus on the human condition. He has been recognized for his contributions to the field of photography and has received numerous awards and honors. His work is a testament to his artistic vision and his commitment to social justice.

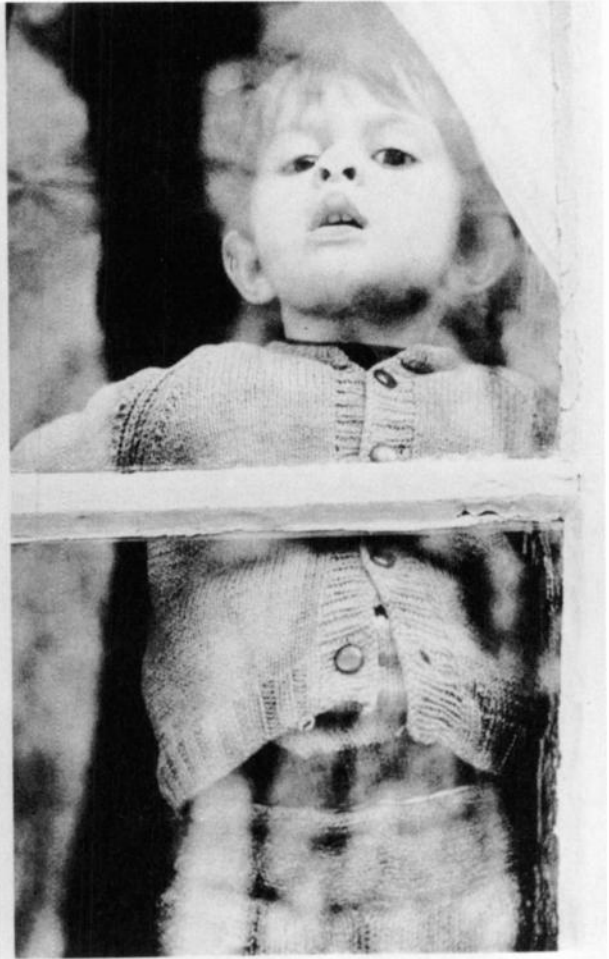
Portfolio: Philippe Cornut, France

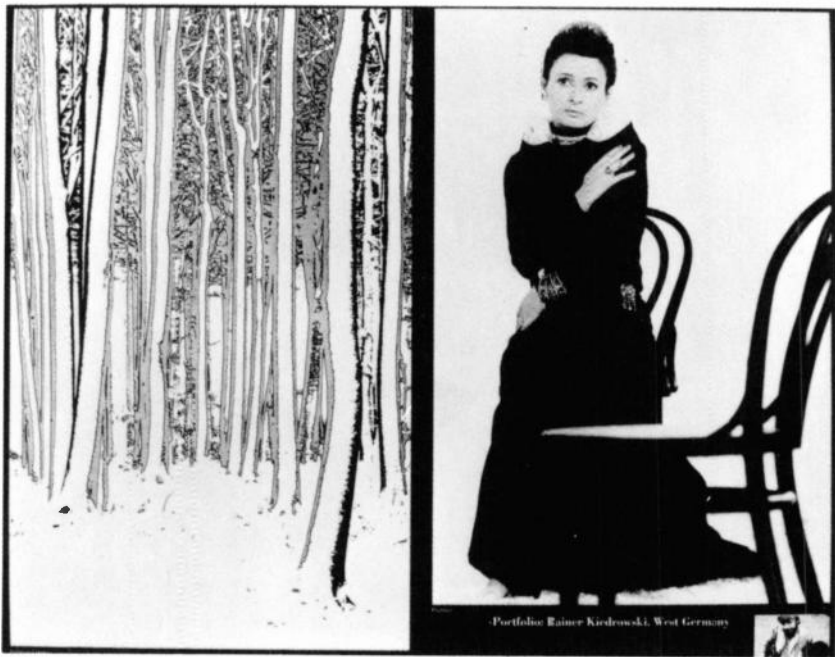


672
 Art Director: Harry Redler
 Designer: Harry Redler
 Photographer: Philippe Cornut
 Copywriter: Arthur Goldsmith
 Publication: Famous Photographers School

672

Philippe Cornut





Portrait: Rainer Kierowski, West Germany



Barn, Southwestern

But wait, don't consider him, Rainer Kierowski of Düsseldorf, West Germany, a quite a remarkable case, man. I got it last summer, when he became a student of FPS. Rainer's knowledge of photography was totally self-taught. He had never worked in a studio or with a professor of photography.

had never taken a course in photography. Yet within the three years prior to joining FPS, he had set up a studio and processing lab, been saluted on a television program, and honored in three professional photographic exhibits, including the recent Photokina in Cologne. In addition, he has

traveled on photographic assignments throughout Europe, Africa, and Asia, and won a top performance in the second Asahi Pentax World Contest.

Rainer credits his FPS Course as being an important factor in his most recent success. "The FPS studies," he writes, "have served to refine my knowledge in the technical and operative aspects of photography—especially through the stimuli and specific problem manifestations that are so important a part of formal training."

Rainer describes himself at present as having two "critical interests" in his career in camera.

[1] He wants to further develop his experimental work, which has already resulted in assignments to produce posters, book jackets, and editorial material for newspapers. [2] He has a strong urge to continue to travel and produce "photographic observations of people and life under critical social stresses." Intermingled with his



Rainer Kierowski

Experimental portrait

experimental and documentary interpretations. Rainer isn't overlooking the practical, hard and faster necessity of taking the kinds of pictures in ready demand—business picture stories, travel business material for carrier

lines, and a backlog of press photographs to be distributed by stock photo agencies.

What about specialization? "Now 24 years old, Rainer is under standards in no hurry to special in a subject matter. "I am chiefly an

all-around photographer at this point," he writes. "I want to continue for an indefinite period to feel free and unbound in my work. I am still learning, still building new interests and new skills as I go along."



West Germany boy

673

Art Director: Harry Redler
Designer: Harry Redler
Photographer: Rainer Kiedrowski
Copywriter: Arthur Goldsmith
Publication: Famous Photographers School

674

Art Director: Ernest Scarfone
Designer: Ernest Scarfone
Photographer: Laurence Sackman
Publisher: Ferdinand Brothers
Nikon World

675

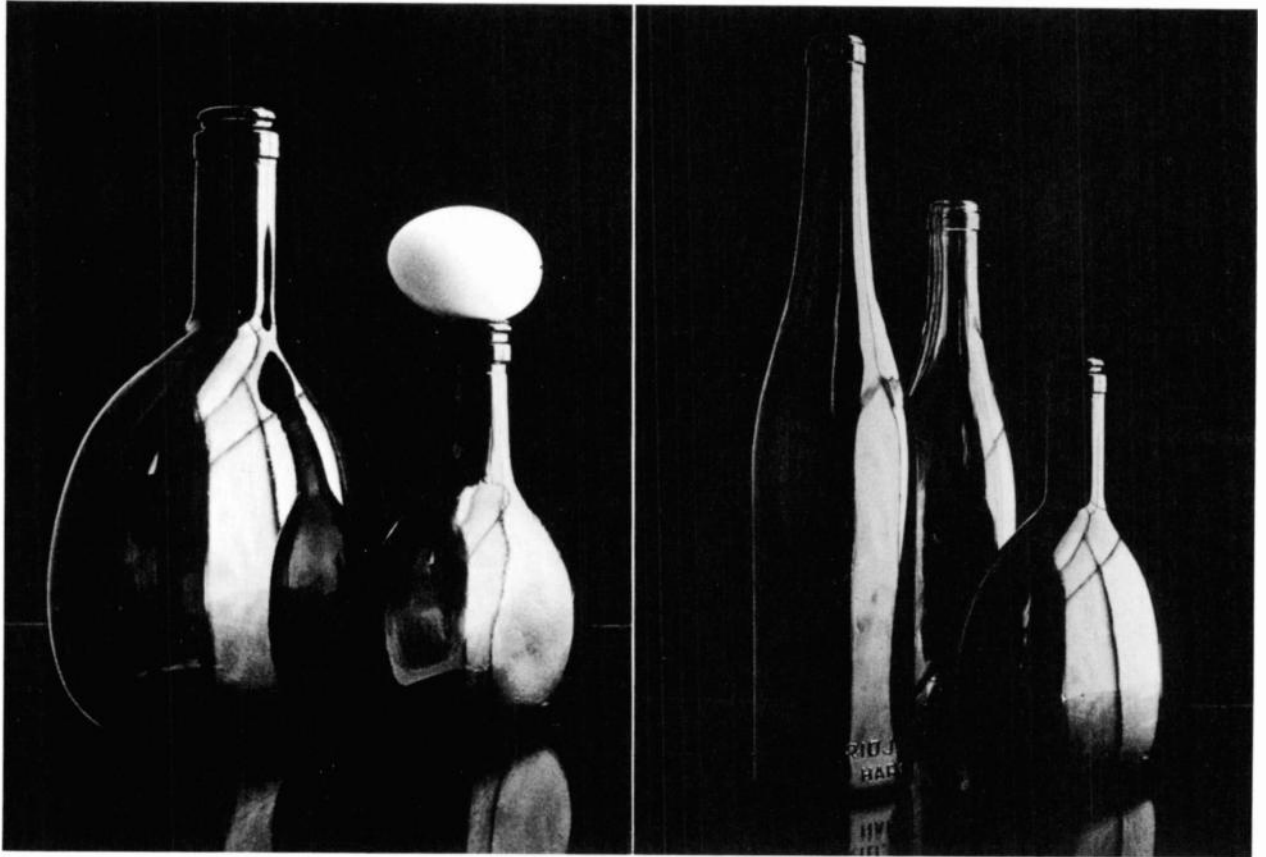
Art Director: J. C. Soares
Designer: J. C. Soares
Photographer: Jerry Uelsmann
Editor: Harrison Salisbury
Publisher: The New York Times
Op-ed page

674



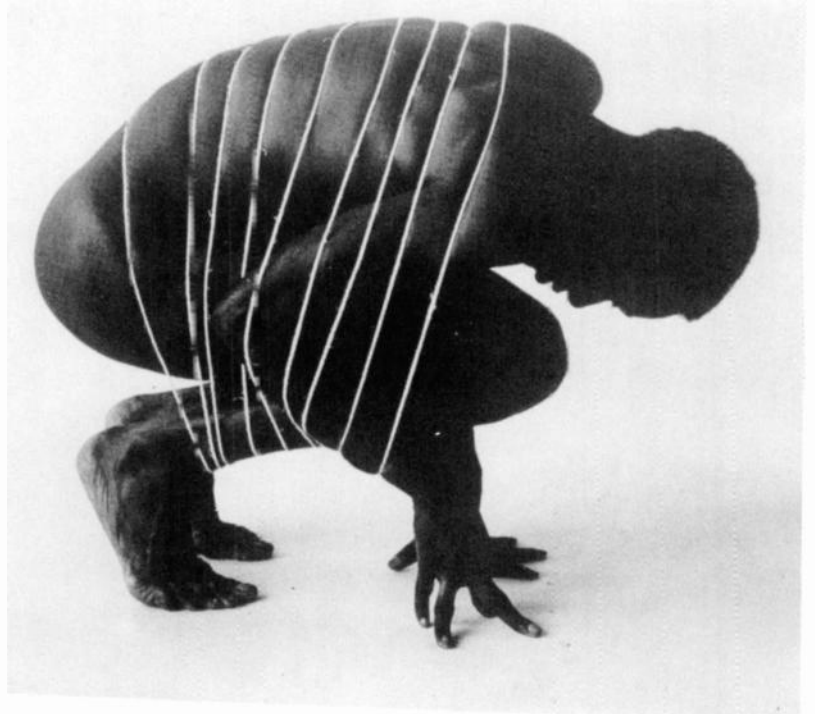
675

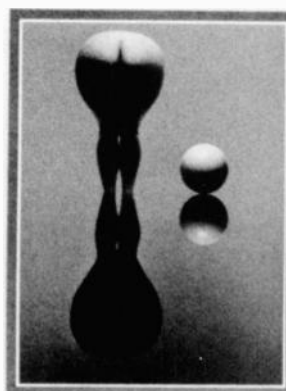
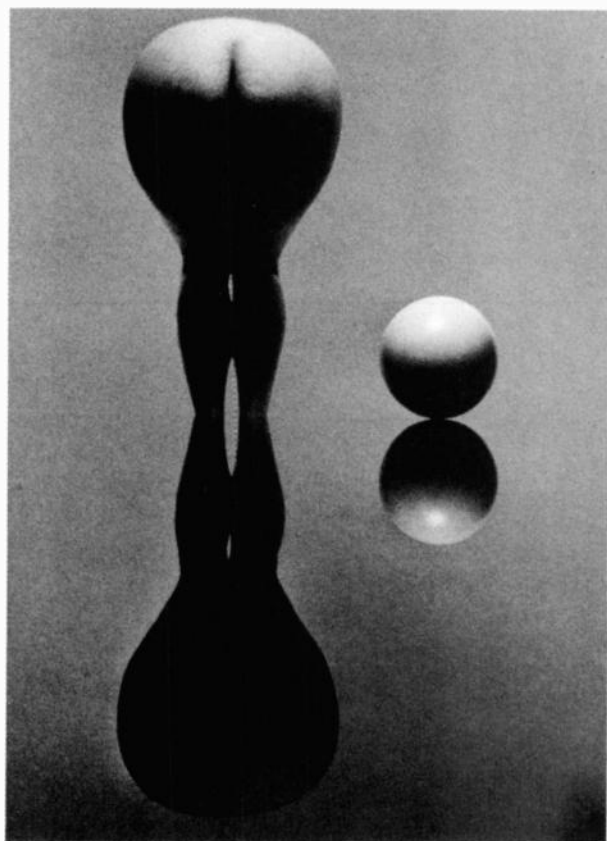




676

676 A



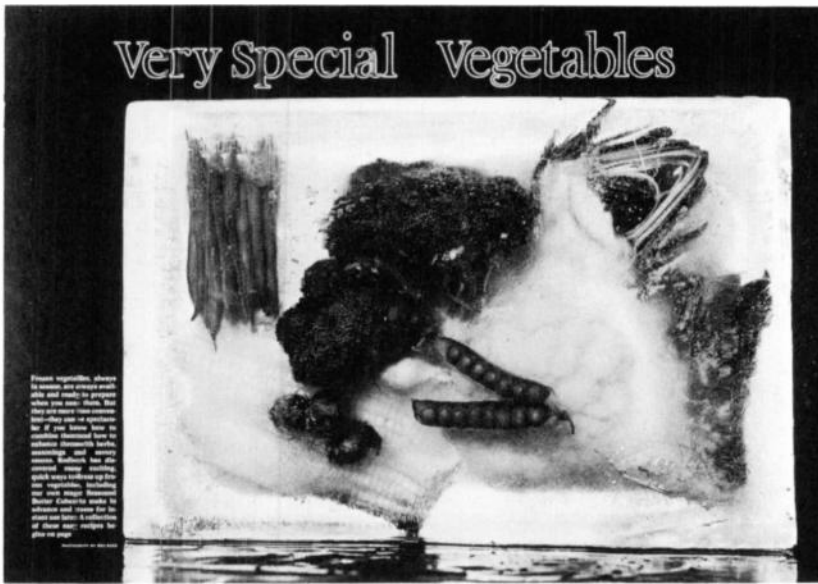


PETE TURNER'S TURNOVS

Turner's work is a celebration of the human body as a perfect form. He has created a series of images that are both beautiful and disturbing. In this series, he has taken the most intimate parts of the human body and placed them in a context that is both surreal and provocative. The images are a study in light and shadow, and they are a testament to the power of the human form.

Turner's work is a celebration of the human body as a perfect form.





679

678

Art Director: Art Paul
Photographer: Pete Turner
Publisher: Playboy Publications
Playboy

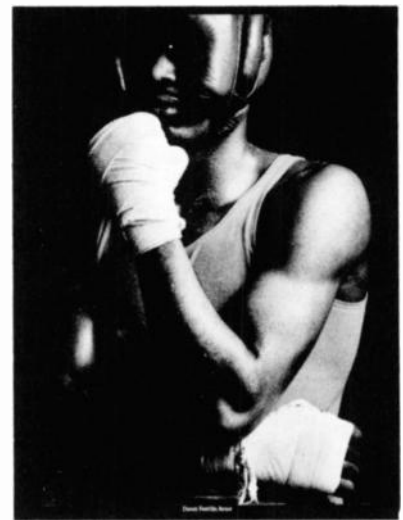
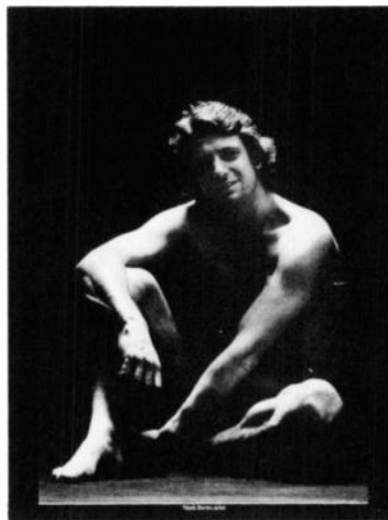
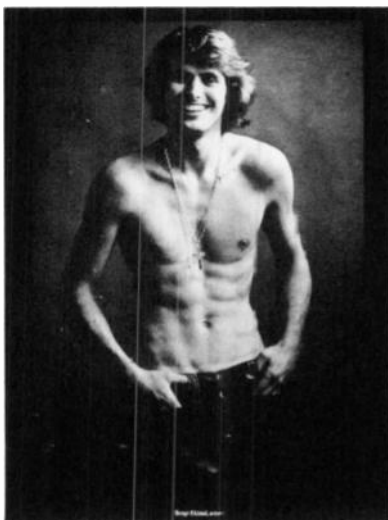
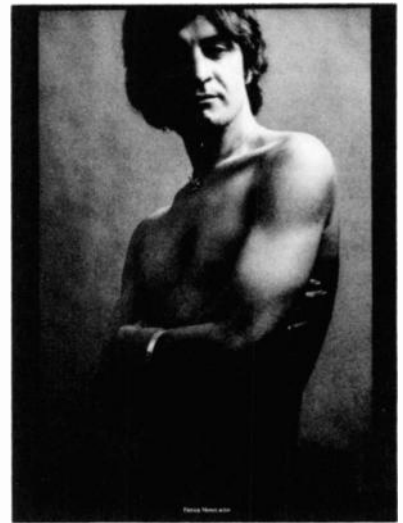
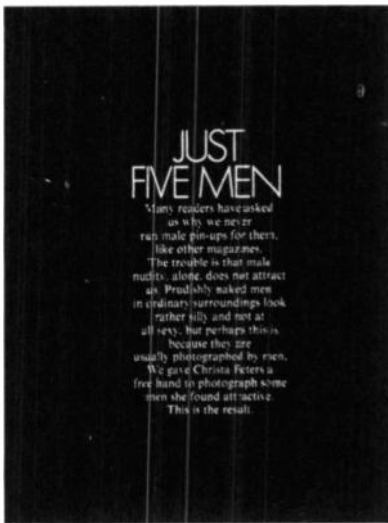
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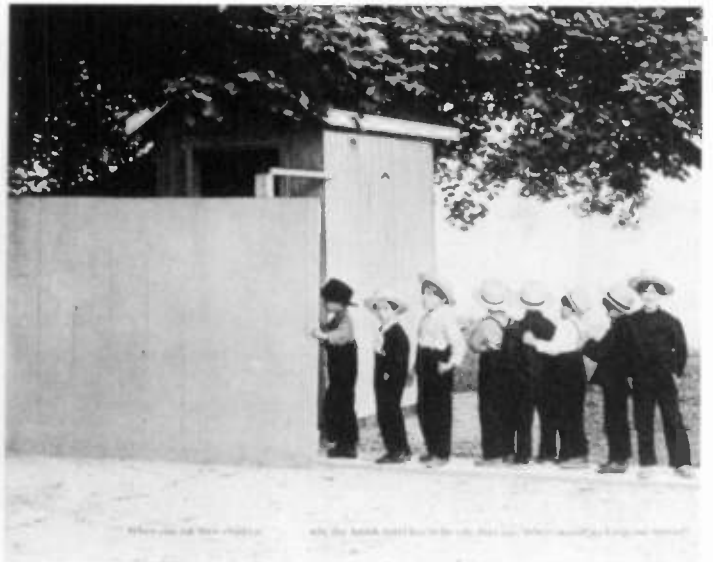
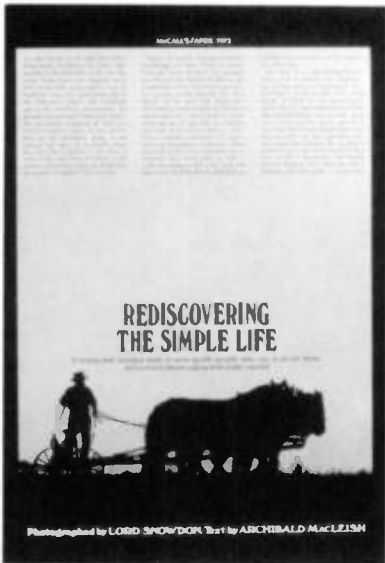
Art Director: William Cadge
Designer: Cal Holder
Photographer: Ben Rose
Editor: Sey Chassler
Publisher: McCall's Corporation
Redbook

680

Art Director: David Hillmann
Designer: David Hillmann
Photographer: Christa Peters
Publisher: Nova Magazine

680





681





681

Art Director: Alvin Grossman
 Designer: Alvin Grossman
 Photographer: Lord Snowdon
 Publisher: McCall Publishing Company
 McCall's Magazine

682 Gold Award

Art Director: Richard Weigand
 Photographer: Art Kane
 Writer: Bob Dylan
 Publication: Esquire Magazine

BOB DYLAN: The Metapher at the End of the Funnel

But to B or not?

Miller: This should be living in this house? (for this one), Miller, wanted to have Bob Dylan (Director of Music, American University), when Bob Dylan called "the West Wharfedale of the suburbs, the Bronx of the suburbs" (for once we can have it, more than that, we can). "If Dylan's a poet, I'm a basketball player." Well, can believe that Miller is a basketball player, Bob Dylan is the City of the suburbs, and Bob Dylan is right on and getting and maybe who's that one? Dylan must confirm the general and constant opinion of mankind for in these days we are of him. He, of course, are not the same; after all, we can think of Frank Sinatra: one of the foremost English language critics, Stephen Spender, poet and former editor of *Encounter*, and photographer Art Kane. Professor Gertrude, said, before Dylan seriously enough to have played a ball on him (defeated by complete nonexistence). Mr. Spender, as you shall see, does "I take him seriously at all. Mr. Kane responded to the image to the Dylan image with the picture on the following seven pages. Finally, we called up Dylan, after months of previous trying, and asked the Wharfedale of the suburbs: "Miller?"

"Well, how do you see me?" he responded. "Well, as a kind of human metaphor at the end of a corporate house," we answered. "Well, that ain't bad," he said, and hung up.



682

Photograph by Art Kane

Editorial Photography/Color

683

Art Director: Ernest Scarfone
Designer: Ernest Scarfone
Photographer: Laurence Sackman
Publisher: Ferdinand Brothers
Nikon World

684

Art Director: Regis Patnas
Designer: Regis Patnas
Photographer: Pete Turner
Publisher: Filipacchi
Photo

685

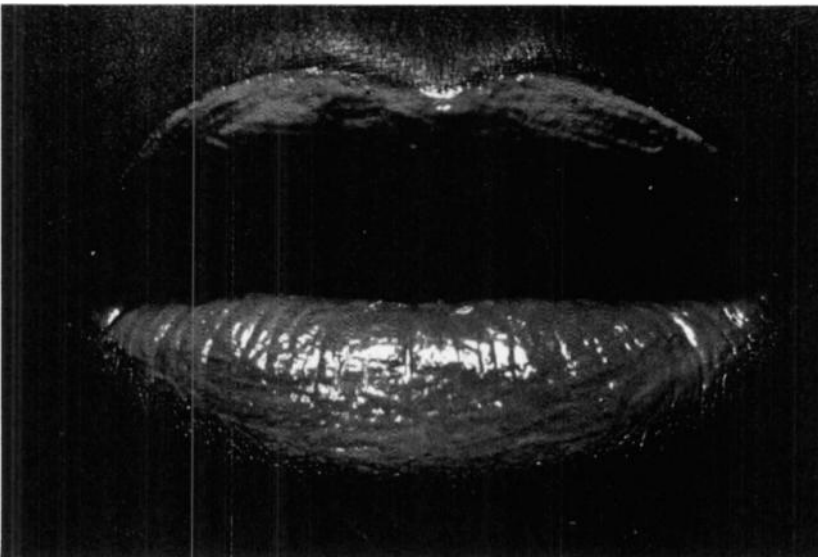
Art Director: Ernest Scarfone
Photographer: Michel Kempf
Publisher: Billboard Publications
Modern Photography

686 Silver Award

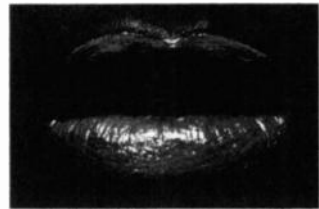
Art Director: Stanley Spellar
Photographer: Pete Turner
Publisher: Filipacchi
Photo



685



686



Advertising, Promotion Photography



692

692
Art Director: Morton Goldsholl
Designer: Morton Goldsholl
Photographer: Tom Freese
Client: Goldsholl Associates

693
Art Director: Tom Conrad
Designer: Tom Conrad
Photographer: Victor Skrebneski
Copywriters: Jim Weller
Roger Myers
Agency: Jim Weller & Partners
Client: Rosemary Bischoff



693



694

Art Director: Pete Coutroulis
Photographer: Victor Skrebneski
Copywriter: Howard Krakow
Agency: Jim Weller & Partners
Client: Florence Eiseman

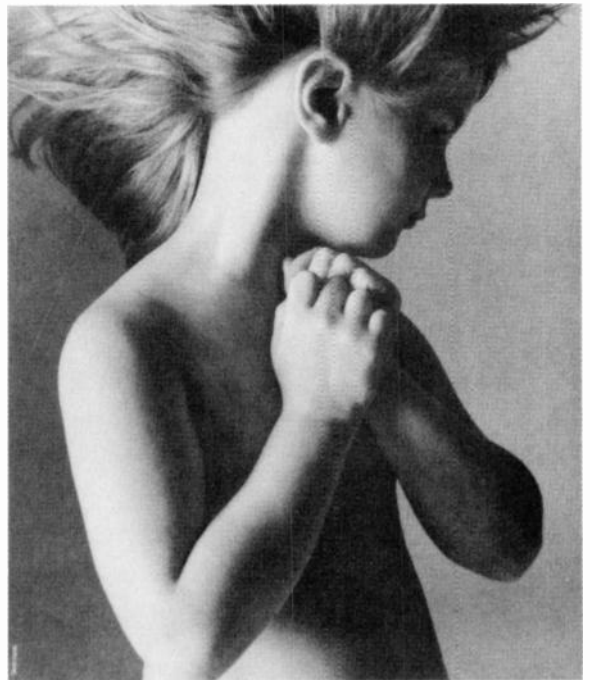
695

Art Director: Pete Coutroulis
Designer: Pete Coutroulis
Photographer: Victor Skrebneski
Copywriter: Howard Krakow
Agency: Jim Weller & Partners
Client: Florence Eiseman

694



695



Some children wear nothing but Florence Eiseman clothes.

© 1994 Victor Skrebneski. All rights reserved.



Some children wear nothing but Florence Eiseman clothes.

© 1994 Victor Skrebneski. All rights reserved.



After raising 43 children over the last 30 years, Clara Hale has started a new family.



After Clara Hale raised 43 children over the last 30 years, she has started a new family. She is now raising a young boy and a young girl. Clara Hale is a woman of many talents. She is a mother, a grandmother, a friend, and a community leader. She is a woman who has spent her life caring for others. She is a woman who has made a difference in the lives of many people. She is a woman who is truly remarkable.

New York City
the world's greatest city
 © New York Telephone

696

697



EASTERN AIRLINES IS THE ONLY AIRLINE THAT SERVES THE ENTIRE EAST COAST OF THE UNITED STATES. EASTERN AIRLINES IS THE ONLY AIRLINE THAT SERVES THE ENTIRE EAST COAST OF THE UNITED STATES. EASTERN AIRLINES IS THE ONLY AIRLINE THAT SERVES THE ENTIRE EAST COAST OF THE UNITED STATES.

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696

Art Director: Bob Steigelman
 Designer: Bob Steigelman
 Photographer: Bruce Davidson
 Copywriter: Ray Demsey
 Agency: Young & Rubicam International, Inc.
 Client: New York Telephone

697

Art Director: Jim Swan
 Designer: Jim Swan
 Photographer: Art Kane
 Copywriter: Phil Peppis
 Agency: Young & Rubicam International, Inc.
 Client: Eastern Airlines

700

Art Director: Jim Swan
Designer: Jim Swan
Photographer: Art Kane
Copywriter: Phil Peppis
Agency: Young & Rubicam International, Inc.
Client: Eastern Airlines

700



701

Art Director: Jim Swan
Designer: Jim Swan
Photographer: Art Kane
Copywriter: Phil Peppis
Agency: Young & Rubicam International, Inc.
Client: Eastern Airlines

701



EASTERN'S PERSON-TO-PERSON WEEKENDS FOR YOU MEAN YOU CAN GET BACK TO THE PEOPLE YOU LOVE AND YOUR FRIENDS AND RELATIVES ANYTIME THE FOLLOWING BLIND OR SLEEPER CALLS IN TRUSTEES AGENT OR EASTERN AT 800-421-2222. IT'S THE ONLY TRAVEL SERVICE YOU NEED TO TRAVEL WITH.

☉ EASTERN THE WAY OF MAN



EASTERN'S PERSON-TO-PERSON WEEKENDS FOR YOU MEAN YOU CAN GET BACK TO THE PEOPLE YOU LOVE AND YOUR FRIENDS AND RELATIVES ANYTIME THE FOLLOWING BLIND OR SLEEPER CALLS IN TRUSTEES AGENT OR EASTERN AT 800-421-2222. IT'S THE ONLY TRAVEL SERVICE YOU NEED TO TRAVEL WITH.

☉ EASTERN THE WAY OF MAN

Advertising, Promotion Photography

702

Art Director: Jim Swan
Designer: Jim Swan
Photographer: Art Kane
Copywriter: Phil Peppis
Agency: Young & Rubicam International, Inc.
Client: Eastern Airlines



702

703

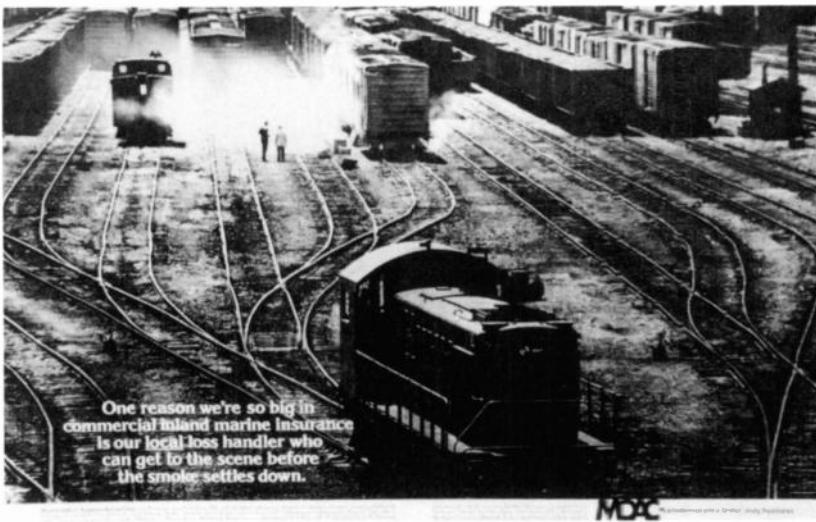
Art Director: Dan Piel
Designer: Dan Piel
Photographer: Ed Jaffe
Copywriter: Bill Zeitung
Agency: Marsteller Inc.
Client: Marine Office, Appleton & Cox

704

Art Director: Rod Capawana
Designer: Simon Lo
Photographer: Tasso Vendikos
Copywriter: Charles Sawyer
Agency: Warner, Bicking & Fenwick, Inc.
Client: Ilford Inc.



703



One reason we're so big in
commercial inland marine insurance
is our local loss handler who
can get to the scene before
the smoke settles down.

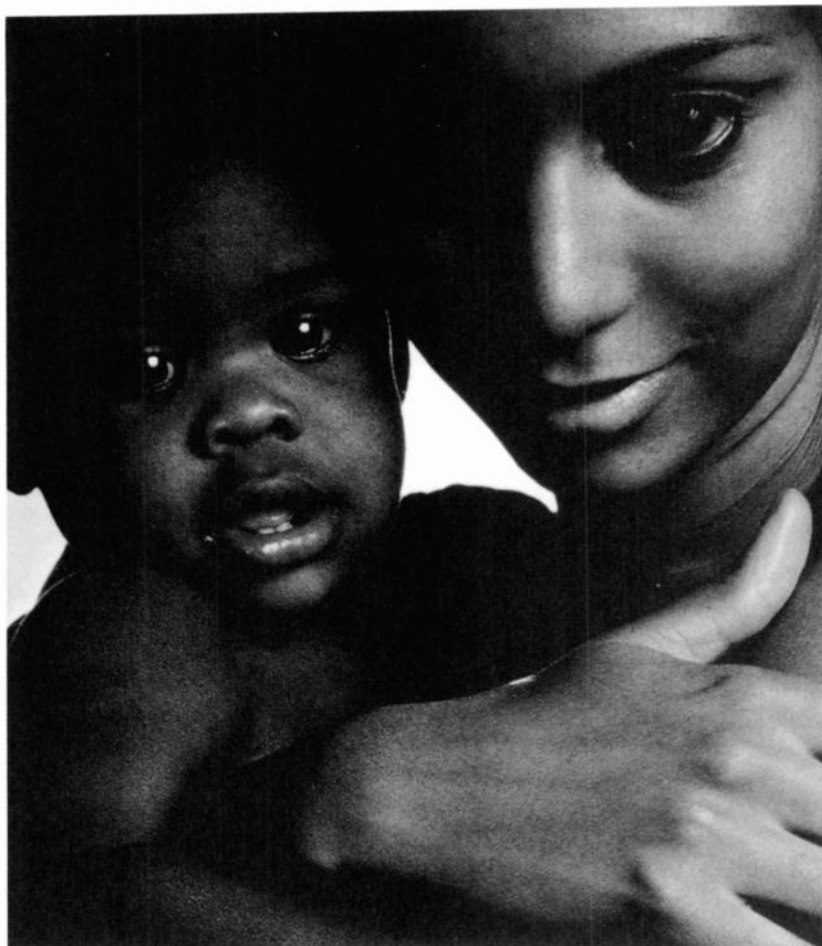
MDC



Advertising, Promotion Photography/Color

711

Art Director: Herb Lubalin
Designer: Herb Lubalin
Photographer: Pete Turner
Copywriter: Lois Wyse
Agency: Lubalin, Smith, Carnese, Inc.
Client: Garret Press



711

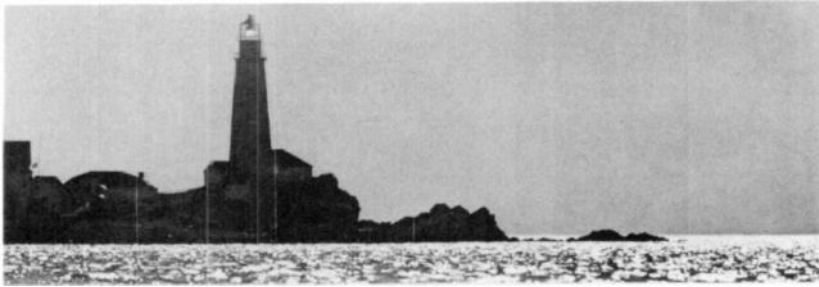


www.fox.com

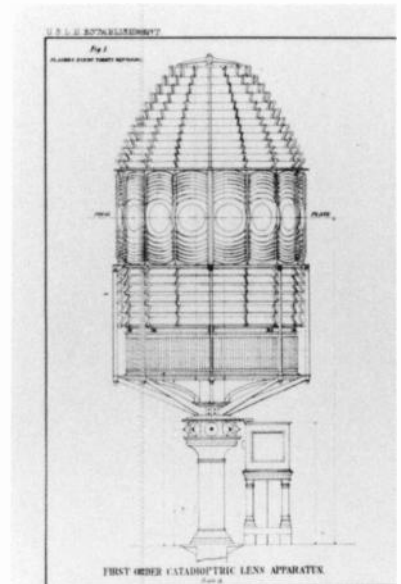
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18 19 20 21 22
23 24 25 26 27
28 29 30

712



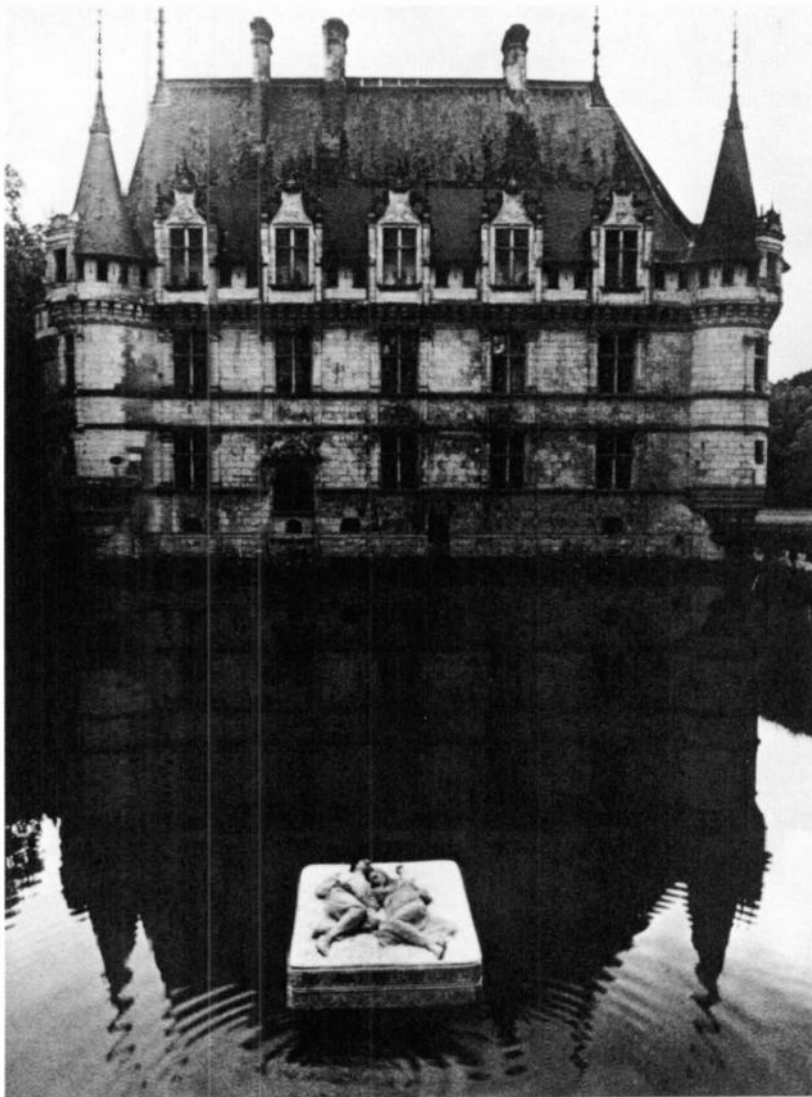


713



If Augustin Fresnel's idea is worth the paper it's printed on...

714



713

Art Directors: Ralph Moxcey
Jim Witham

Designers: Ralph Moxcey
Jim Witham

Artist: Terry Walker

Photographer: Frank Foster

Copywriter: Nelson Lofstedt

Agency: Humphrey, Browning, MacDougall

Client: S. D. Warren Paper Company

714

Art Directors: Matt Basile
Jerry Sandler

Designers: Matt Basile
Jerry Sandler

Photographer: Howard Krieger

Copywriter: Greta Basile

Agency: Young & Rubicam International, Inc.

Client: Simmons



When you can endure all the burdens and pressures of life, that is called strength.

Talon

715

716

The idea of Resonance for L&L offers itself as the creative answer to the realistic question of how high and the world are related.

Albert Schweitzer

Just Carl Ford Photographer 301-474-6883 Greenbelt, Maryland 20712

717

The Beach Boys
high water: a 2 record set

R

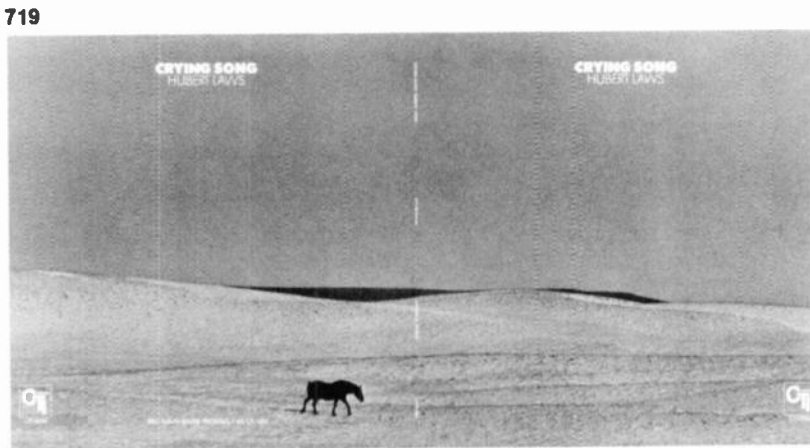


718

715
Art Director: Mike Withers
Designer: Mike Withers
Photographer: Ernst Haas
Copywriter: Joy Golden
Agency: DKG Inc.
Client: Talon

716
Art Director: Robert Rytter
Designer: Robert Rytter
Photographer: Joel Carl Freid
Writer: Albert Schweitzer
Client: Joel Carl Freid

717
Art Director: David Lartaud
Designer: David Lartaud
Photographer: David Lartaud
Client: Pickwick International, Inc.

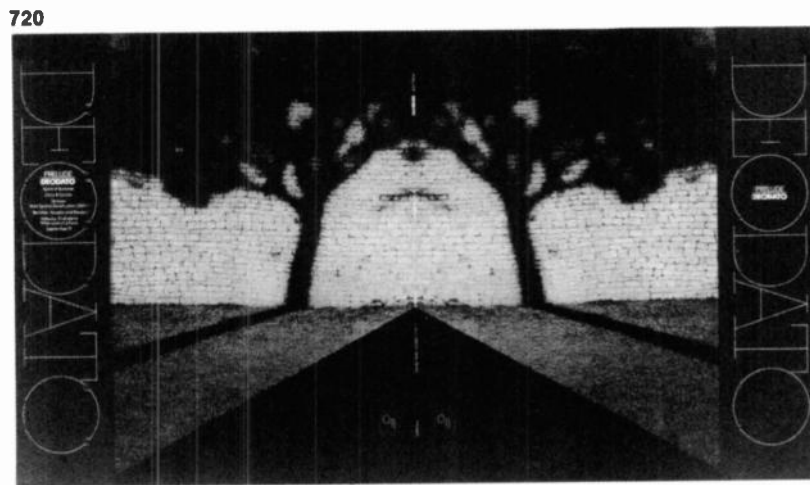


719

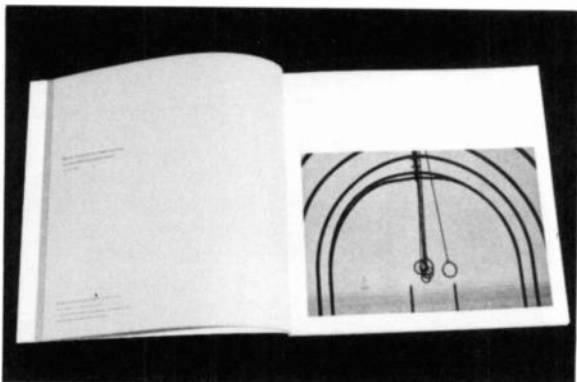
718
Art Director: Bob Ciano
Designer: Bob Ciano
Photographer: Pete Turner
Client: CTI Records

719
Art Director: Bob Ciano
Designer: Bob Ciano
Photographer: Pete Turner
Client: CTI Records

720
Art Director: Bob Ciano
Designer: Bob Ciano
Photographer: Pete Turner
Client: CTI Records



720



721



722

723



721

Art Directors: Don Weller
Dennis Juett
Designers: Don Weller
Dennis Juett
Photographers: Don Weller
Dennis Juett
Copywriter: Edmund Waller
Agency: Weller & Juett Inc.
Client: Koltun Brothers

722

Designer: David Hedrich
Photographer: David Hedrich
Client: David Hedrich Photography

723

Art Director: Guglielmo Nardelli
Designer: Guglielmo Nardelli
Photographer: Guglielmo Nardelli
Client: Nardelli Photography

IBM in Westchester— The Low Profile Of the True Believers

By Hank Whittemore

"... IBM-land is almost invisible, but it has enormous impact on the suburbs and upon the lives of its own employees..."

Since 1934, when General Foods moved its headquarters from New York City to a campus-like setting on the outskirts of White Plains, more than 60 firms have relocated to the suburbs. No one has done so on the scale and with the studied tact of International Business Machines Corp. The giant computer company has entire divisions and "culling hills in a meadow" by fitting its own houses, with light of its twelve divisions scattered around the landscape, not to mention its worldwide command center atop a small mountain overlooking the sleepy village of Armonk. The result is a series of planning exercises—large, low office buildings discreetly tucked away here and there—communicating a corporate kingdom not in its style. The only word for it is IBM-land.

The corporate headquarters in Armonk, where the bones of all the other IBM houses sit—and presumably think—it is a massive, low-level, glass-walled wonder of a building on a 130-acre site, most of which is still a apple orchard. The Data Processing headquarters is on the periphery of White Plains, a few miles away, with its own

104-acre site next to a lovely, sprawling golf course. On a gentle slope at Harrow's outer limits, the Component Division sits on a 32-acre site. Up in Yorktown, the Advanced Systems Laboratory occupies 24 acres. No far away in the mountains Thomas J. Watson Research Center, which from the outside looks like an off-glass football stadium. The particular facility is surrounded by 212 acres of beautiful countryside.

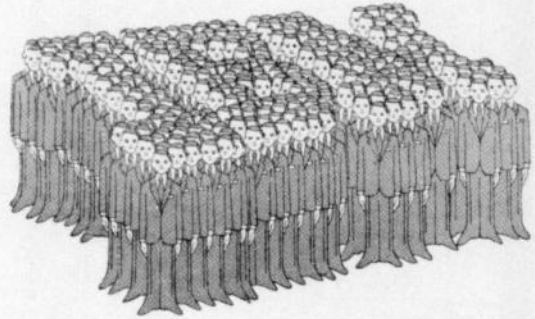
These few buildings in an many different locations, all of them far away from anything resembling an urban environment, total about 2 million square feet of office space on 800 acres. Not a lot all. The total doesn't include the federal offices occupied by IBM in White Plains, Harrison, Elmsford and Port Chester. Nor does it take into account the fact that the IBM World Trade Corp., a wholly owned subsidiary, is in the process of conducting operations now carried on in Manhattan and Westchester in a new building on 85 acres in Mount Pleasant.

More people travel the highways of northern Westchester in order to work for IBM today than for any other single organization, including the federal, state and county governments. The current population of IBM-land—employees, that is—amounts to 8,500 as compared with the 5,700 workers of the New York Telephone Company in Westchester, or with the 3,000 employees of General Motors in North Ferrisburgh. IBM has as many employees as General Foods, the phone company, and Reader's Digest combined.

Politically, architecturally, and in just about any other way you can think of, IBM-land is almost invisible in Westchester. At the same time, despite its low profile, it has an enormous impact upon the suburbs—politically, architecturally, and again in just about any other way you can imagine—and upon the lives of its own employees.

These days, anyone who says he likes the company he works for is thought to be a little queer, if not downright bizarre. Nevertheless, an extraordinary number of IBMers don't mind admitting that they "believe" in the company. The impact of IBM on its people, and on the larger community in Westchester, is worth a closer look.

Corporate headquarters in Armonk



is hunting until before 9:30 a.m. any day during the week. The cars begin arriving early in the morning, parking off Route 22 and trailing up the wide driveway through the apple orchard. When they reach the top of the heavy hill 35 miles north of Manhattan, they move into the vast parking lot, row upon row. The drivers of the cars have run into the building and then, suddenly, the city around in the distant country of a once.

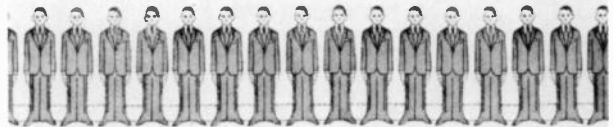
Among the 1,300 employees in the Armonk headquarters are executives at very high levels, including the chairman of the board, T. Vincent Leonard, himself. The men (there are no women in

high places at IBM) who have "made it" to the top of the world's largest computer corporation are IBM-land's leading citizens, and they live in the poshest parts of places like Chappaqua, Brewster, Scarsdale, Coxsack and Darken. The executives in Armonk come as close as humanly possible to fitting the "company image"—the dark suit, dark necktie, white shirt, white tie, you've-not-dressed-without-a-hot-eye—IBM has carefully cultivated over the years. Most of them can remember the business of Tom Watson Sr., the "old man" who founded IBM and who died in 1956. They share Watson's commitment to "The Five C's"—competence, confi-

dence, cooperation, courage and confidence. Two-thirds of this top management group came up through the company ranks, and none has loved the company more, and has been so cherished in return, than an IBM salesman. Salesmen actually did, and do, compose a kind of away-it's an essentially disciplined and dedicated bunch whose efforts have won for IBM its towering position in the industry—about 70 per cent of all the computer business in the world. At one time, IBM salesmen would all stand up in the morning and sing, "Dear Oswald," the company anthem, before charging out on the day's rounds. Or they would



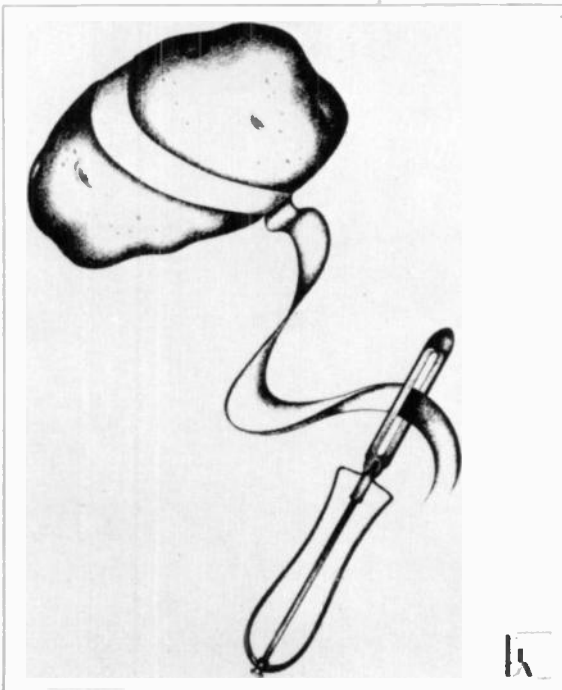
NEW YORK



NEW YORK

724

725



724

Art Directors: Milton Glaser
Walter Bernard
Designers: Milton Glaser
Walter Bernard
Artist: Chas. B. Slackman
Publisher: New York Magazine

725

Art Director: Myrna Davis
Designer: Paul Davis
Publisher: The Hampton Day School Press



Nixon in China - A Political Pilgrim

By **WENDELL P. BROWN**

Over the past few weeks, the American people have been watching the Chinese Premier, with a grimace on his face, as he and his wife, the First Lady, have been in the "Great Wall" of the Great Wall. The Premier, in a dramatic gesture, has been seen in a "Great Wall" of the Great Wall. The Premier, in a dramatic gesture, has been seen in a "Great Wall" of the Great Wall. The Premier, in a dramatic gesture, has been seen in a "Great Wall" of the Great Wall.

... (The rest of the text is a dense, repetitive block of text that appears to be a placeholder or a very low-quality scan of the original article. It contains many instances of "The Premier" and "Great Wall" and is largely illegible due to the quality of the reproduction.)

729
 Art Director: J. C. Soares
 Designer: J. C. Soares
 Artist: Paul Giovanopoulos
 Editor: Harrison Salisbury
 Publisher: The New York Times

730
 Art Director: Eric Seidman
 Designer: Eric Seidman
 Artist: Paul Bruner
 Editor: Robert Clugman
 Publisher: The New York Times
 Week in Review

731
 Art Director: J. C. Soares
 Designer: J. C. Soares
 Artist: Anita Siegel
 Editor: Harrison Salisbury
 Publisher: The New York Times

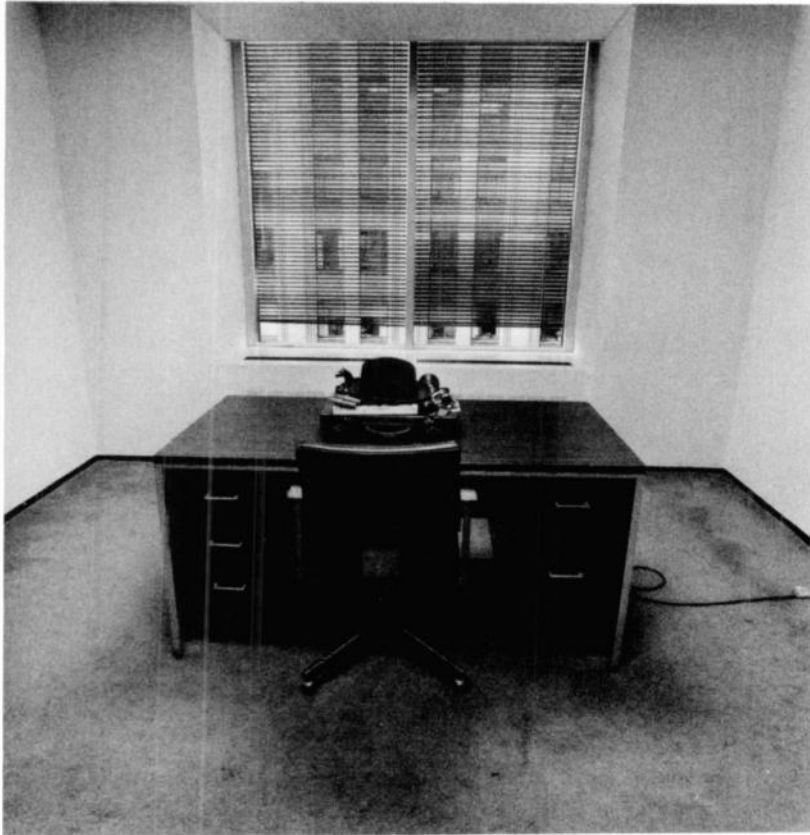
729

730

731



734
 Art Director: Peter Rauch
 Designer: Bob Daniels
 Photographer: Carl Fischer
 Copywriter: Jeremy Main
 Publisher: Time Inc.
 Money Magazine



735
 Art Directors: Milton Glaser
 Walter Bernard
 Designer: Walter Bernard
 Artist: Julio Fernandez
 Writer: Julie Baumgold
 Publisher: New York Magazine

**What to Do
 If You're Fired**



Looking for a job is a brutal search.
 Here's how to survive your current situation and find a new one.

In the new time period, the search for a job is a brutal search. It's not just the fact that there are so many people looking for work, but the fact that the economy is so weak that there are so few jobs available. The search for a job is a brutal search. It's not just the fact that there are so many people looking for work, but the fact that the economy is so weak that there are so few jobs available. The search for a job is a brutal search. It's not just the fact that there are so many people looking for work, but the fact that the economy is so weak that there are so few jobs available.

734

735



There's nothing more humiliating than being fired. It's not just the fact that you've lost your job, but the fact that you've been publicly humiliated. The search for a job is a brutal search. It's not just the fact that there are so many people looking for work, but the fact that the economy is so weak that there are so few jobs available. The search for a job is a brutal search. It's not just the fact that there are so many people looking for work, but the fact that the economy is so weak that there are so few jobs available.

400 pages

740

... Colombo turned out to have a mind of his own after all, and some of his radical ideas eventually scandalized his mentor ...

... Colombo turned out to have a mind of his own after all, and some of his radical ideas eventually scandalized his mentor ...

VII. The Russian War
 When, in 1917, the Russian Revolution broke out, the United States was in the midst of a period of intense political and social change. The Russian Revolution was a turning point in the history of the world, and it had a profound impact on the United States. The Russian Revolution was a turning point in the history of the world, and it had a profound impact on the United States.



740 Gold Award
 Art Directors: Milton Glaser
 Walter Bernader
 Designers: Walter Bernader,
 Rochelle Udell
 Artists: Paul Davis
 Mark English
 Burt Silverman
 Publisher: New York Magazine

741
 Art Director: Neil Shakery
 Designer: Neil Shakery
 Artist: Roger Hane
 Publisher: Saturday Review
 Saturday Review of the Arts

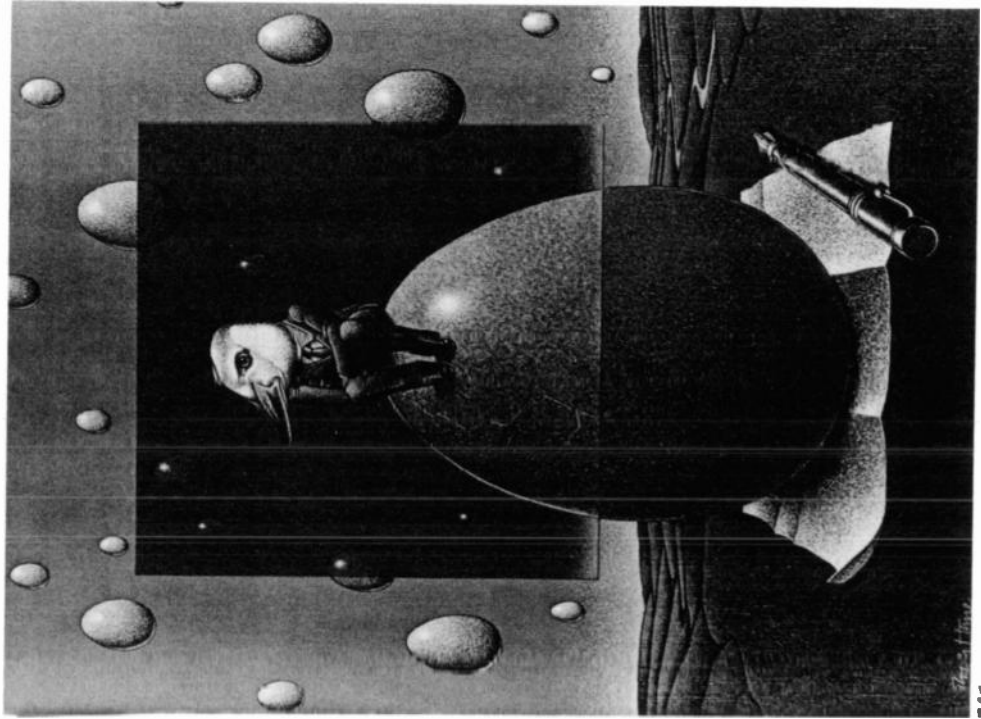
742
 Art Director: John B. Mastroianni
 Designer: John B. Mastroianni
 Photographer: James Smith
 Copywriter: Marilyn Van Saun
 Agency: Aetna Life & Casualty
 Client: Driver Education Services
 Magazine



THE REFORMATION OF PEARL
 ...



THE KILLING OF JOE BELL
 ...



741



742

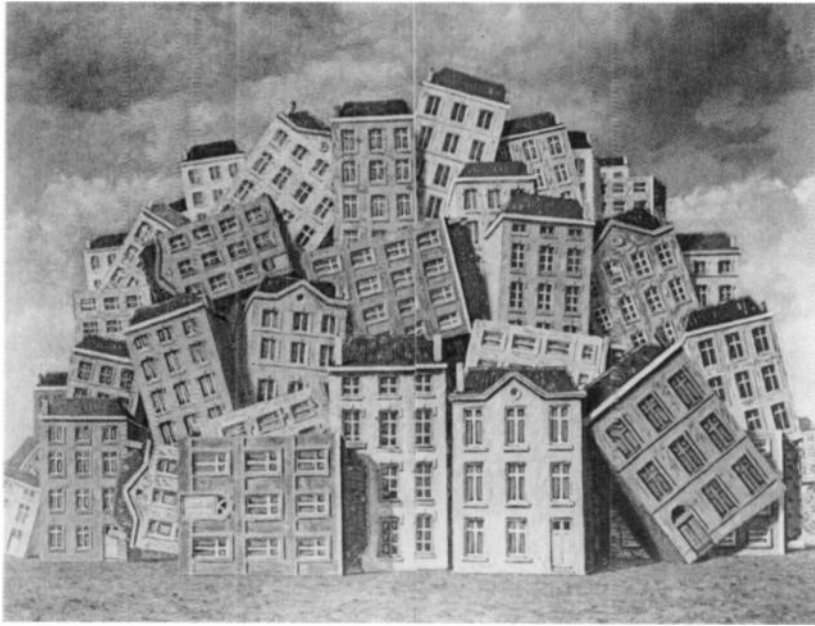


Young Johnson Wins Prize

The young man, Johnson, who is a member of the school's athletic team, has won a prize for his performance in the recent competition. He is standing in the center of the group, holding a trophy. The other members of the team are standing around him, some with their arms around his shoulders. The scene is outdoors, and the background shows a grassy field and some trees.

749

Art Director: Dick Hess
Designer: Marleen Adlerblum
Artist: Rene Magritte
Publisher: United Nations Assoc.
Vista
Agency: Richard Hess Inc.



750

Art Director: Arthur Paul
Designers: Arthur Paul
Kerig Pope
Artist: George Roth
Publisher: Playboy Enterprises, Inc.
Playboy Magazine



Who Speaks For Whom?

749

750

riviera idyl

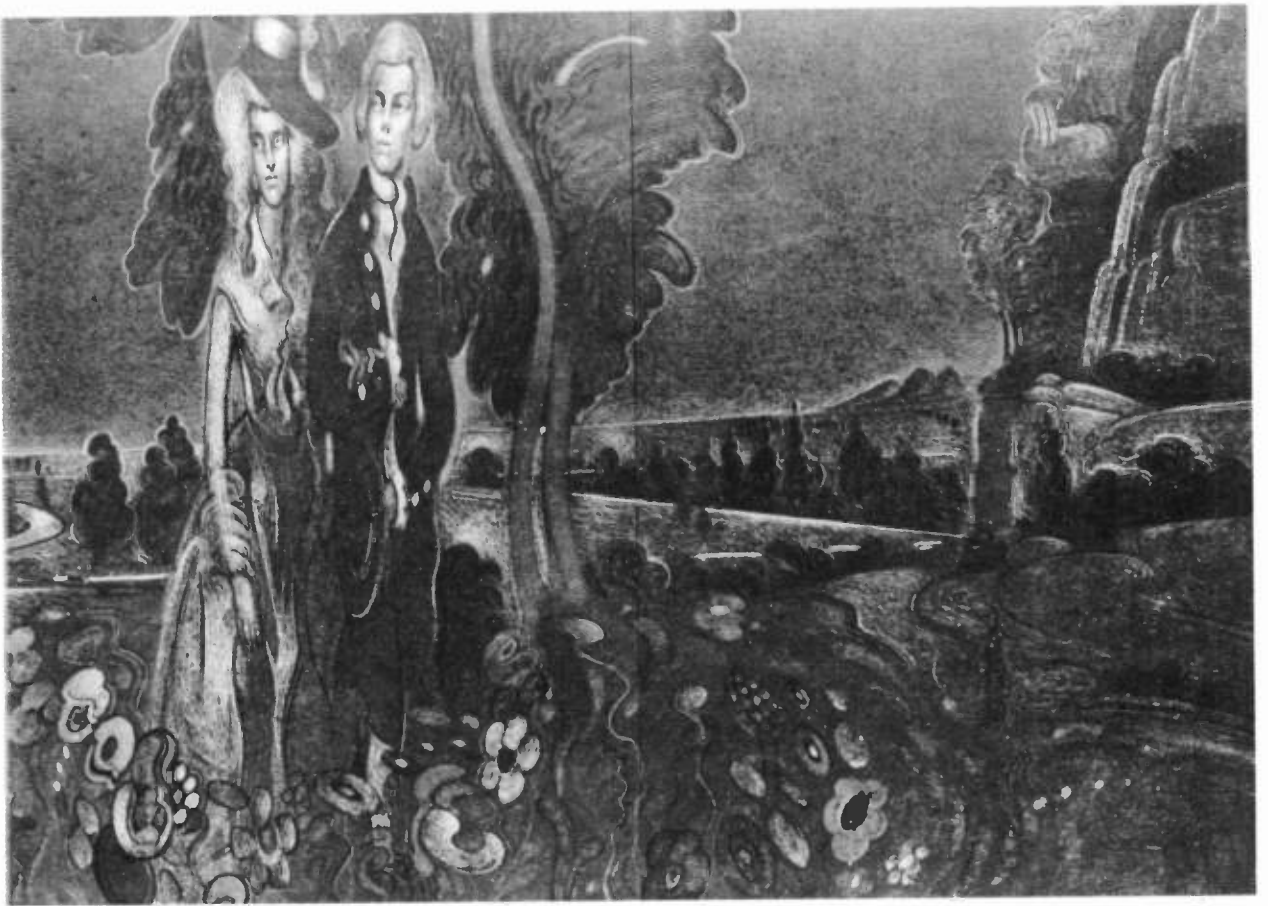


*who was the mysterious old clown whose comedy
had made two grown-up children happy?*

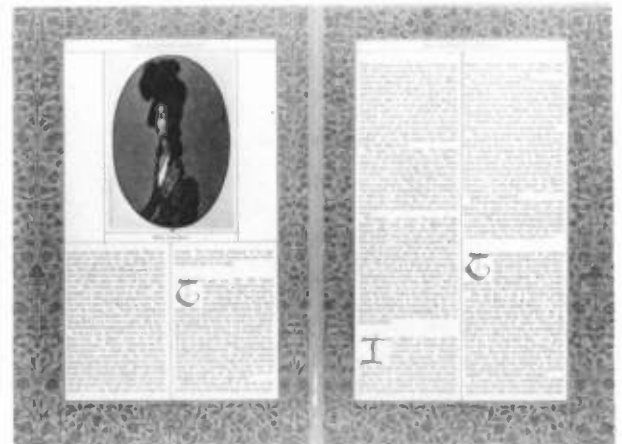
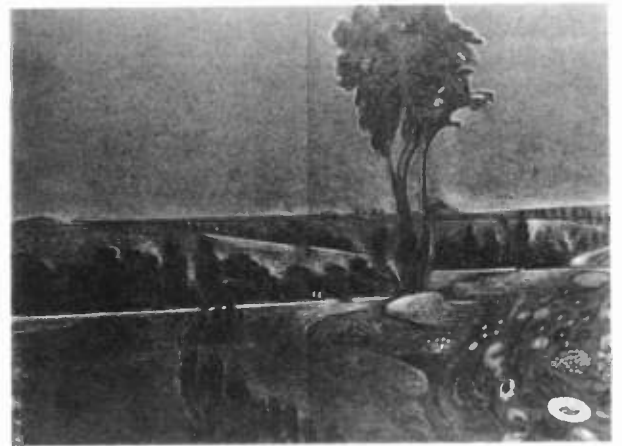
fiction By WILLIAM FIFIELD ALL OUR PRETTY WORLD, so carefully built, collapsed in a day. Her husband in Paris assumed that she was with relatives in Lyons; my wife in London believed that I was working out details of a contract in Milan. As for us, we were supposed to be looking, from our villa balcony in Garmisch, at the diamond glitter of Monte Carlo and Nice savoring the wet darkness of the coast—and we were meant to say the appallingly things that all lovers say: *How can you, woman, such a woman, amuse me so much?* An hour after we had unpacked, the rain began. Another hour later, we had our first serious quarrel.

Early the next morning, I took a lonely walk in the desolation. I came across an abandoned quarry in the hills, strewn with rotting caravans, and I saw a beautiful, amber Pagan cat chewing at the throat of a dead rat. A melancholy seemed to rise from the ground as I walked on. The smell of promise became insidiously sweet. The coast line had disappeared in a vast silver smog, and up some Ventimiglia in the pre-Alps, the tourists had flooded. They came together in a torrent at the bank in the *continued on page 254*





751



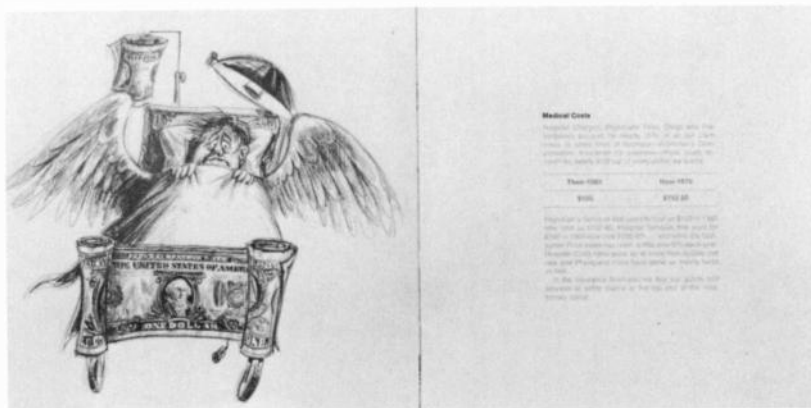
The Whisperliner. There's more to it than meets the ear.

Whisperliner
A 2-4-2 aircraft with a low-wing configuration, featuring a wide fuselage and a large cabin. The aircraft is designed for high-speed, low-noise flight.

EASTERN The Wings of Man.

753

754



Advertising, Design Art/B/W

753

Art Director: Ed Bianchi
Designer: Ed Bianchi
Artist: Ted Lodigensky
Copywriter: Chet Lane
Agency: Young & Rubicam International, Inc.
Client: Eastern Airlines

754

Art Director: Ford, Bryne & Brenan Staff
Designer: Ford, Bryne & Brenan Staff
Artist: Wally Neibert
Agency: Ford, Bryne & Brenan
Client: Insurance Company of North America

755

Art Director: Dolores Gudzin
Designer: Dolores Gudzin
Artist: Gilbert Stone
Agency: National Broadcasting Company
Client: National Broadcasting Company

756

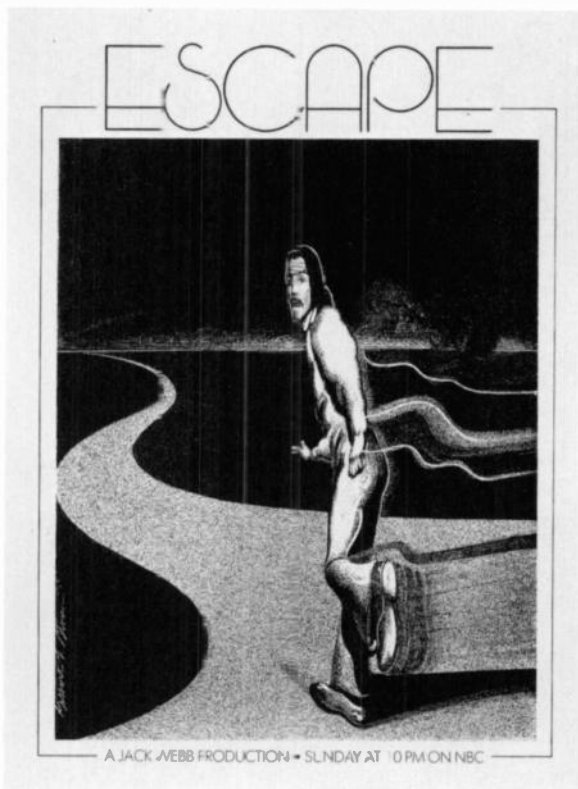
Art Director: Jim Uhlir
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Copywriter: Mabey Trousdell
Agency: Foote Cone & Belding, Inc.
Client: International Harvester

757

Art Director: Lou Dorfman
Designers: Lou Dorfman
Ira Teichberg
Artist: John Alcorn
Copywriters: Lou Dorfman
Peter Nord
Agency: CBS/Broadcast Group
Client: CBS Television Stations Division

758

Art Director: Frank Biancalana
Designer: Frank Biancalana
Photographer: Tim Lewis
Copywriter: Ethan Revsin
Agency: Lee King & Partners
Client: GATX



755

**Guess who runs
the nation's
biggest business?**

The farmer. And if you think of him also
that, here's another idea:
Farming is the biggest industry in
the country. Capital assets two-thirds as
big as an U.S. corporation combined.
Farming is growing. It's not changing
V.I.P. to an A's.

And international investment is growing
by setting the pace in farming.

Example: Farmers use more
international investment resources than
any other major field. We've just
introduced a new tractor line.

Big M-6 engines, also hydro-utility
applications - close for all
international requirements.

See more reason international
investor in the big name in farming.
And will continue to be.

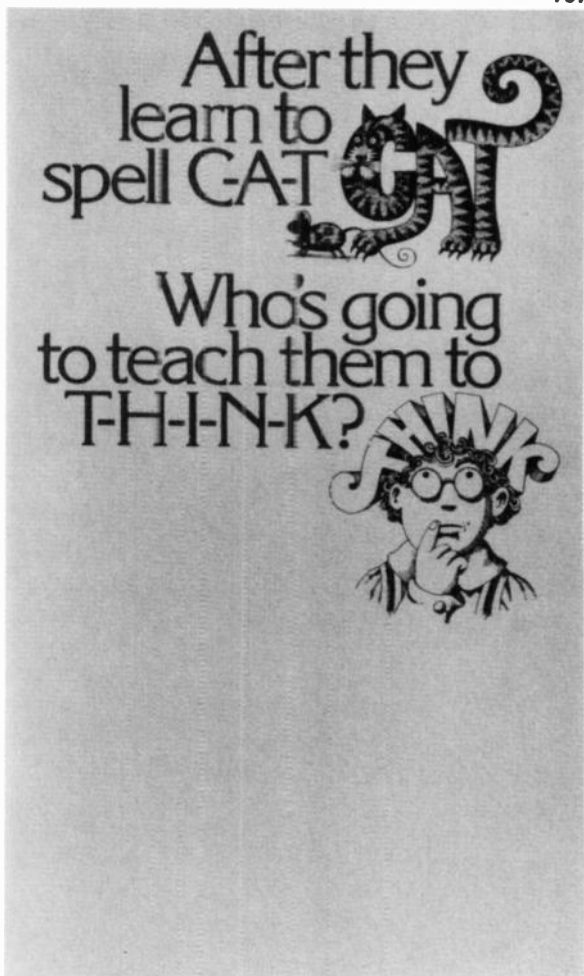
IBM International Observer



756

757

758



We don't want you to remember us as the tank car company. But we don't want you to forget us, either.

With more than 75 years of experience, it's not surprising that our name is practically a household word in the tank car leasing business.

And that's terrific. We're very gratified to be Number One. But with more than \$2,120,000,000 in total assets, much of our business is not even in tank car leasing.

For example, with our terminal storage facilities in major North American ports, plus Europe and Asia, we're the biggest in the world in that, too.

Our Marine Transport Lines, with a fleet of 44 ships ranging in size up to 228,000 deadweight tons, makes us a major factor in ocean-going charters.

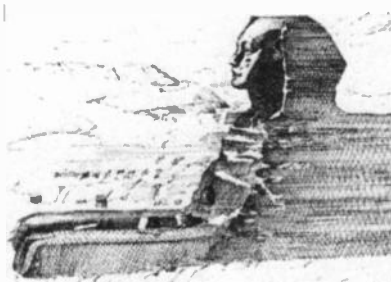
Our finance leasing business had its most profitable year ever. With our experience in service leasing we're quickly building a reputation of expertise in finance leasing of capital equipment, from office machines to jet aircraft.

You should also know about our industrial equipment group. It includes the Fuller Company with its broad line of engineered products; the steel mill equipment and erection services of the Plate and Welding and Custom Fabrication Divisions; plus the research and development activities of our GARD Division. All showed strong profit growth.

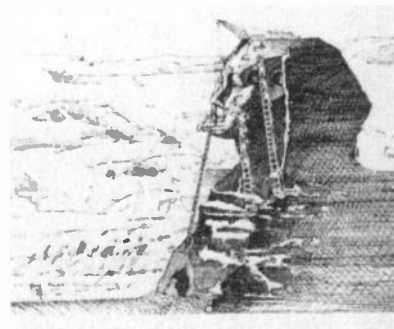
And our other activities, including construction and real estate financing, insurance and banking, round out our balanced world-wide offerings.

By now you see the point we're trying to make. So please, if you must think of us as the tank car company, think of us as the one with millions in non-tank car assets, as well.

GATX 75
Specialized Leasing Company
 General American Transportation Corporation, Chicago, Ill. 60601



Monumental study indicates



Persadox provides rapid, discernible relief



to patients with severe acne.

42% improvement in reducing acne lesions in only six weeks.

A double-blind, randomized trial of 100 patients with moderate to severe acne was conducted to measure the efficacy of Persadox in reducing acne lesions in only six weeks.

Results of the study indicated that Persadox significantly reduced the number of acne lesions in only six weeks. The graph on the right indicates the results of the study.

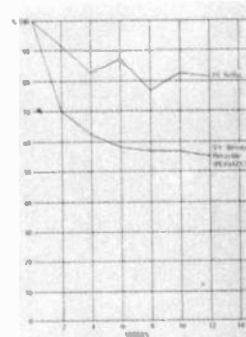
• Within 6 weeks, 42% improvement

in acne lesions was observed. Persadox is a new product. The only active ingredient is benzoyl peroxide and the percentage of benzoyl

Persadox

is the patented drying ingredient of benzoyl peroxide, in both cream and lotion form.

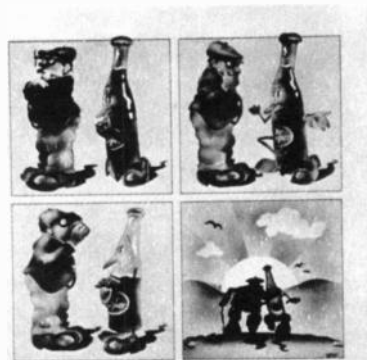
*A complete list of side effects and contraindications is available in the Persadox literature. Name "Persadox"



Percentage change in severity of acne lesions based on greatest reduction in number of lesions. See typical study above.

759

760



All we needed was a little understanding.

Just a few short years ago, not many people understood Dr Pepper. Even though we seemed so big and out of the world, we didn't ask for charity or a handout. Instead, we asked for a chance to tell our story. We got it.

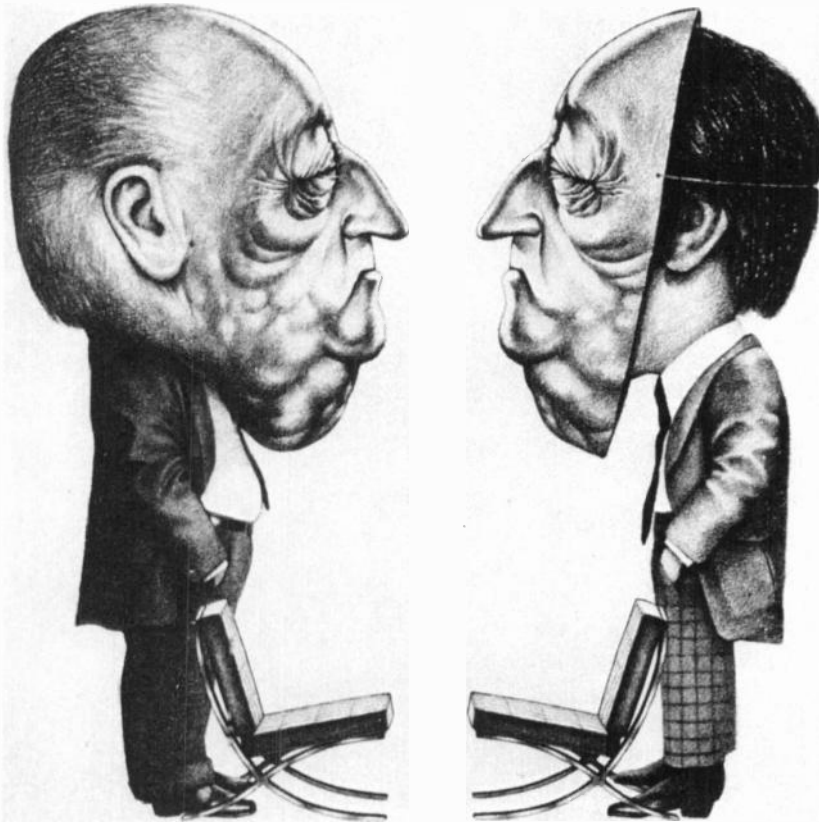
People began to listen. Our sales have more than doubled over the past 5 years. And what appeared a cold, steel world suddenly became warm and friendly.

This week to make sure all those people who haven't don't forget about us, we'll be working harder than ever with more advertising and more promotions. It's our chance to shine, you don't know it.

If you don't understand what all this means to you, just give Dr Pepper the support it deserves. It'll all become crystal clear the moment you start sipping on our soft, special.



LOREY



Behind every great furniture design
is a great furniture designer,
or reasonable facsimile thereof.



761

762



**Farmer
in a hard hat**

A future 40,000,000 will witness the
birth of a new farming — the country's biggest
business.

Three of every ten non-farm jobs are
in some way related to farming.
Farming is growing. It's ever-changing.
Watch it all of us.

And International Harvester is growing
by selling the best in farming.

Examples: we've just introduced
a completely new kind of planter
with only three moving parts. It starts
almost any kind of seed singly or
barreling all faster and more
accurately than any planter before it.

One more reason International
Harvester is the big name in farming.
And will continue to be.

IH International Harvester

759

Art Director: Tom Knott
Designer: Tom Knott
Artist: John Cook
Copywriter: Dick Baker
Agency: The Bloom Agency
Client: Texas Pharmacal Company

760

Art Director: Guy Noerr
Designer: Guy Noerr
Artist: Chris Corey
Copywriter: Allen Salisbury
Agency: Young & Rubicam International, Inc.
Client: Dr. Pepper

761

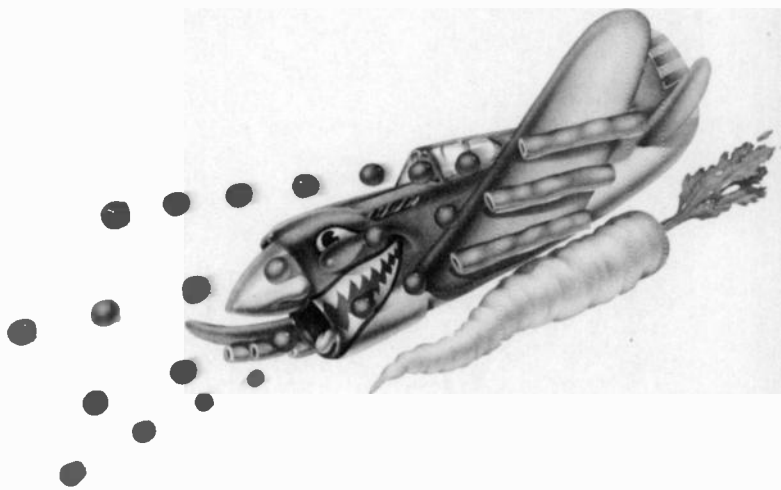
Art Director: Pete Coutroulis
Designer: Pete Coutroulis
Artist: Joe Saffold
Copywriter: Howard Krakow
Agency: Jim Weller & Partners
Client: Fisher Office Furniture, Inc.

762

Art Director: Jim Uhlir
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Copywriter: Mabey Trousdell
Agency: Foote Cone & Belding, Inc.
Client: International Harvester

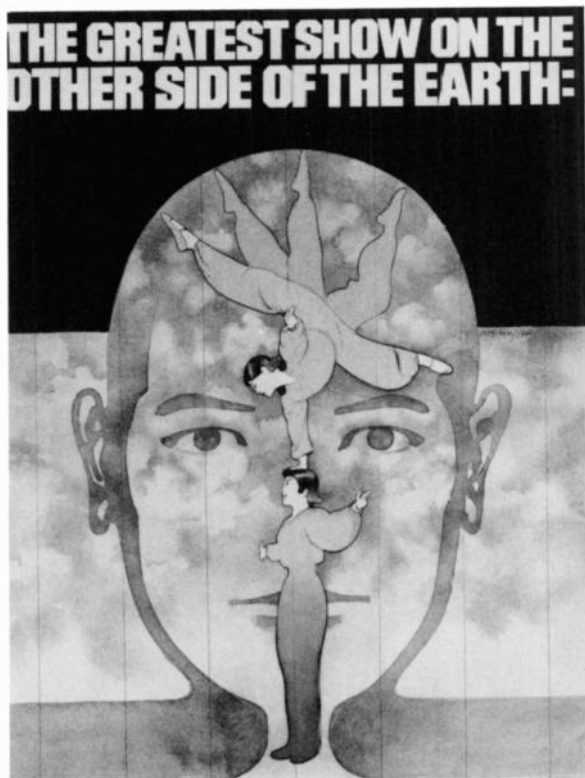
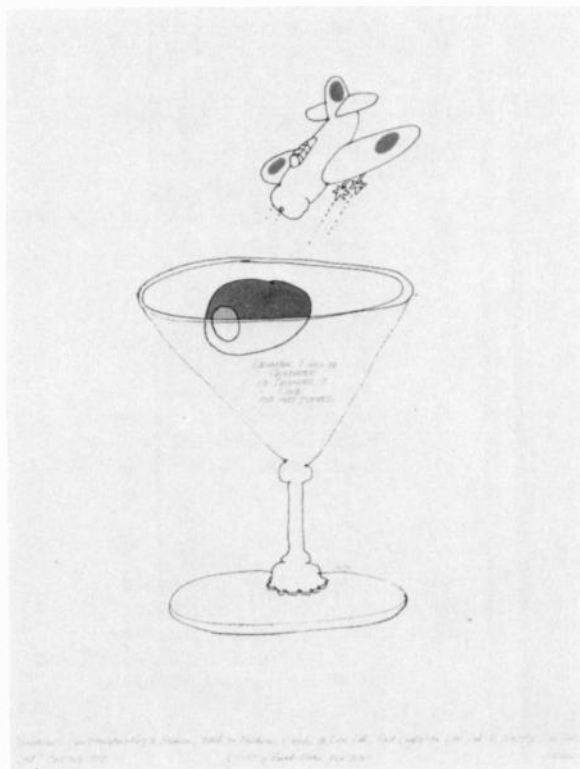


764

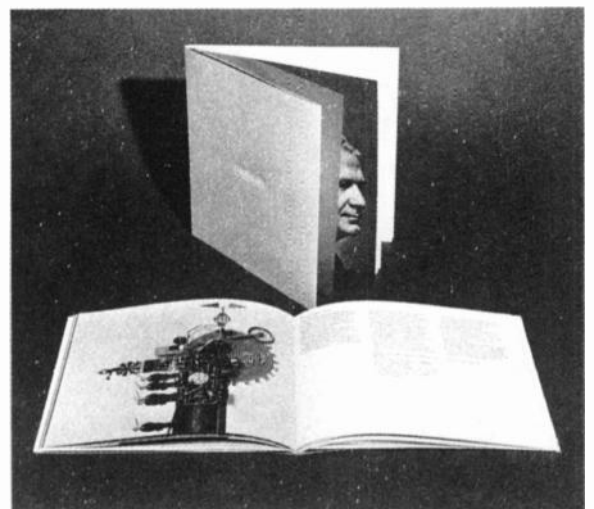
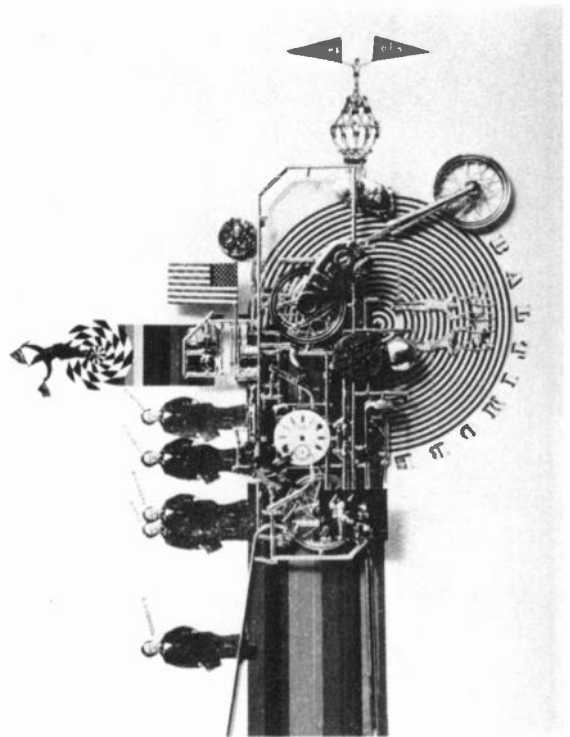
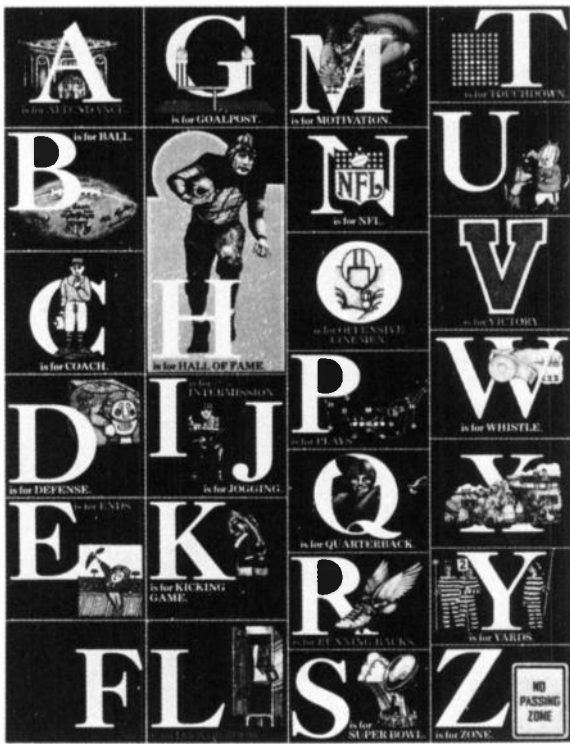


765

766



The
ABC
 of NFL Football
 A Primer



Advertising, Design Art/Color

772

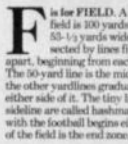
Art Director: Mike Gaines
 Designer: Mabey Trousdell
 Artist: Mabey Trousdell
 Agency: Mabey Trousdell Inc.
 Client: N.F.L. Properties



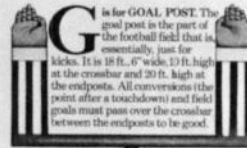
H is for HALL OF FAME. The legends of the past are a part of the Hall of Fame in Canton, Ohio. Seventy-four men have been honored and a selection committee makes yearly additions. The impressive building also holds memorabilia from pro football's most notable games, featuring some of the sport's great teams.



E is for ENDS. For the past decade and a half or so, most pro teams have used three ends or receivers. The flanker actually is the fourth member of the backfield and, so each, must remain one yard behind the line of scrimmage. Like the flanker, the wide receiver also is split out, but he lines up on the line of scrimmage with the rest of the offensive line. The tight end, usually a big, strong man, lines up next to a tackle.



F is for FIELD. A football field is 100 yards long and 53-1/2 yards wide. It is bisected by lines five yards apart, beginning from each goal line. The 50-yard line is the midpoint and the other yardlines graduate out on either side of it. The ten lines that are slightly more than 20 yards from each sideline are called hashmarks. They are one yard apart and each series of plays with the football begins either within them or directly on them. On each end of the field in the end zone, which is 10 yards deep.



G is for GOAL POST. The goal post is the part of the football field that is, essentially, just for kicks. It is 18 ft. 6" wide, 10 ft. high at the crossbar and 30 ft. high at the endposts. All conversions (the point after a touchdown) and field goals must pass over the crossbar between the endposts to be good.

773

Art Directors: Barry Tucker
 Ernie James
 Designer: Ernie James
 Artists: Barry Tucker
 Ernie James
 Ray Condon
 Editor: George Doszla
 Agency: Tucker & James
 Client: Sandoz Australia Pty. Ltd.

774

Art Director: David Krieger
 Designer: David Krieger
 Artist: Tim Lewis
 Agency: Davis Fried Krieger Inc.
 Client: Chess/Janus Records

775

Art Directors: Frank Perry
 Art Christy
 Designers: Frank Perry
 Art Christy
 Artist: Gordon Kibbee
 Copywriters: Frank Perry
 Mitch De Groot
 Clem Bittner
 Art Christy
 Agency: Fuller & Smith & Ross Inc.
 Client: Mobil Oil Corporation

M is for MOTIVATION. Psychological impetus is a vital part of pro football. Often times skill and talent aren't enough. Not if there isn't motivation behind them. A player or a team must set goals for a career, for a season, for a game, for a day. With those determined, the effort usually is productive. Coaches motivate players in different ways—some by shouting, some by gentle reasoning, some by saying nothing.



N is for NFL. The National Football League was founded in 1920. The charter members were the Akron Stars, Buffalo All-Americans, Chicago Cardinals, Chicago Tigers, Canton Bulldogs, Cleveland Panthers, Columbus Panhandles, Dayton Triangles, Decatur Staleys, Detroit Herads, Hammond Pros, Rochester Jeffersons and Rock Island Independents. The beginning was so modest they didn't even keep track of wins and losses the first year. Pro football has come a long way since those days. The American Football League began play in 1960. A merger was consummated with the NFL in 1966 and in 1970 the two leagues completed the final blending. This is the way the conferences and divisions break down today, with year of founding in parentheses.

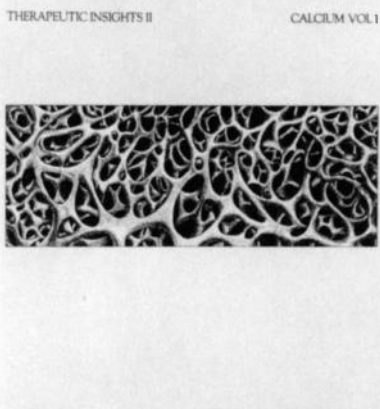


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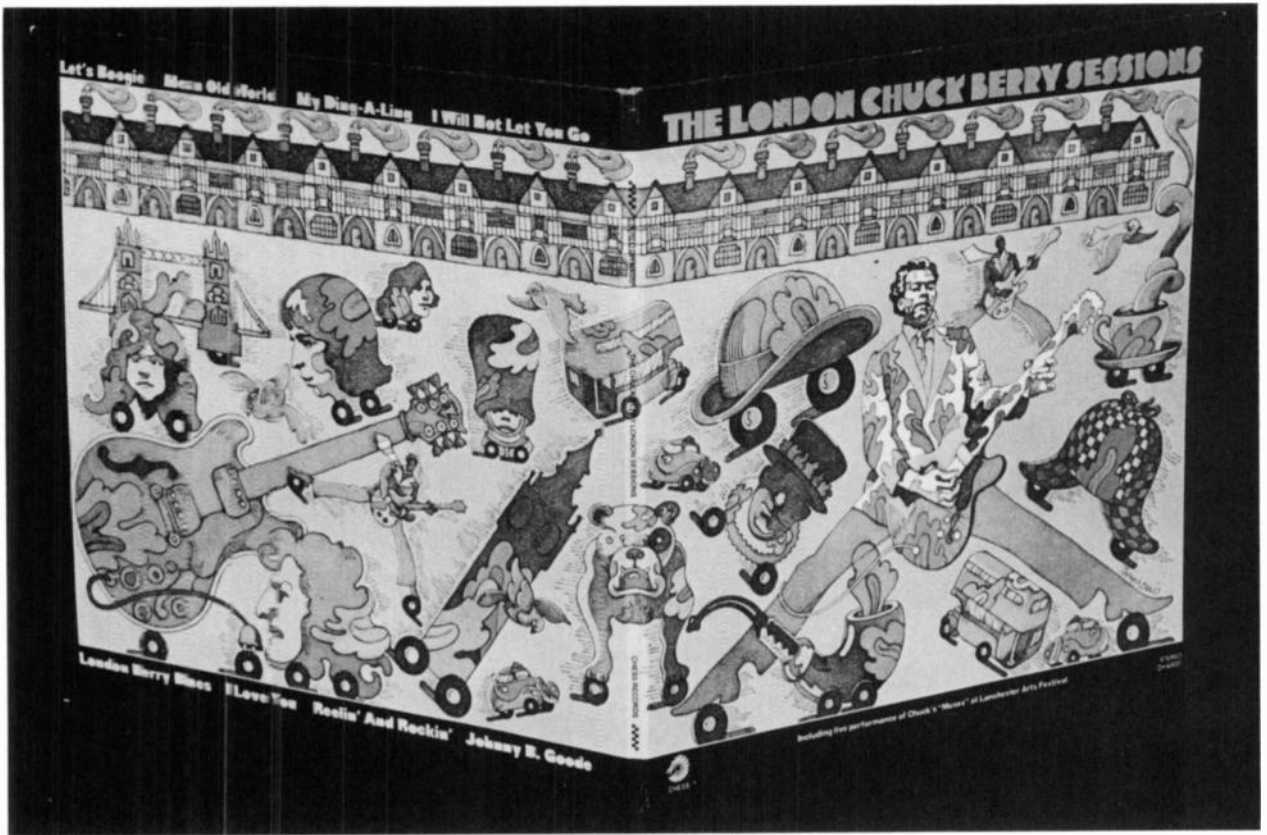
Art Directors: Frank Perry
 Art Christy
 Designers: Frank Perry
 Art Christy
 Artist: Etienne Delessert
 Copywriters: Frank Perry
 Mitch De Groot
 Clem Bittner
 Art Christy
 Agency: Fuller & Smith & Ross Inc.
 Client: Mobil Oil Corporation

772

773



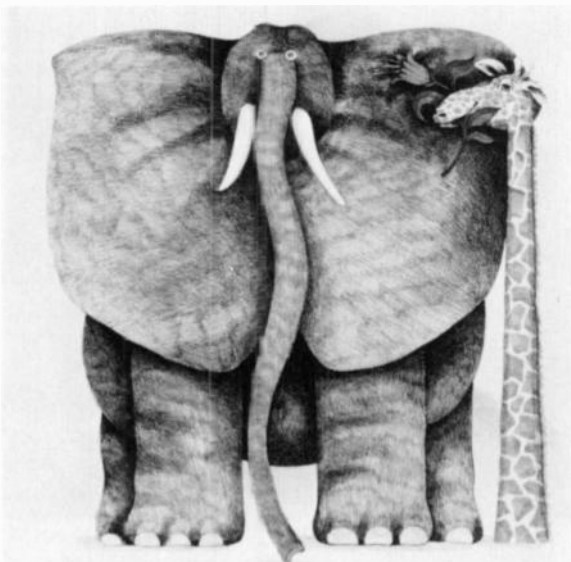
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Butane	1.00	1.00	1.00
Gasoline	1.00	1.00	1.00
Oil	1.00	1.00	1.00
Electricity	1.00	1.00	1.00
Water	1.00	1.00	1.00
Coal	1.00	1.00	1.00
Wood	1.00	1.00	1.00
Food	1.00	1.00	1.00
Shelter	1.00	1.00	1.00
Transportation	1.00	1.00	1.00
Healthcare	1.00	1.00	1.00
Education	1.00	1.00	1.00
Entertainment	1.00	1.00	1.00
Religion	1.00	1.00	1.00
Government	1.00	1.00	1.00
Business	1.00	1.00	1.00
Science	1.00	1.00	1.00
Art	1.00	1.00	1.00
Music	1.00	1.00	1.00
Sports	1.00	1.00	1.00
Travel	1.00	1.00	1.00
Communication	1.00	1.00	1.00
Technology	1.00	1.00	1.00
Environment	1.00	1.00	1.00
Law	1.00	1.00	1.00
Politics	1.00	1.00	1.00
Philosophy	1.00	1.00	1.00
History	1.00	1.00	1.00
Geography	1.00	1.00	1.00
Mathematics	1.00	1.00	1.00
Science	1.00	1.00	1.00
Art	1.00	1.00	1.00
Music	1.00	1.00	1.00
Sports	1.00	1.00	1.00
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Communication	1.00	1.00	1.00
Technology	1.00	1.00	1.00
Environment	1.00	1.00	1.00
Law	1.00	1.00	1.00
Politics	1.00	1.00	1.00
Philosophy	1.00	1.00	1.00
History	1.00	1.00	1.00
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Law	1.00	1.00	1.00
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Sports	1.00	1.00	1.00
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Science	1.00	1.00	1.00
Art	1.00	1.00	1.00
Music	1.00	1.00	1.00
Sports	1.00	1.00	1.00
Travel	1.00	1.00	1.00
Communication	1.00	1.00	1.00
Technology	1.00	1.00	1.00
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Politics	1.00	1.00	1.00
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Mathematics	1.00	1.00	1.00
Science	1.00	1.00	1.00
Art	1.00	1.00	1.00
Music	1.00	1.00	1.00
Sports	1.00	1.00	1.00
Travel	1.00	1.00	1.00
Communication	1.00	1.00	1.00
Technology	1.00	1.00	1.00
Environment	1.00	1.00	1.00
Law	1.00	1.00	1.00
Politics	1.00	1.00	1.00
Philosophy	1.00	1.00	1.00
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Geography	1.00	1.00	1.00
Mathematics	1.00	1.00	1.00
Science	1.00	1.00	1.00
Art	1.00	1.00	1.00
Music	1.00	1.00	1.00
Sports	1.00	1.00	1.00
Travel	1.00	1.00	1.00
Communication	1.00	1.00	1.00
Technology	1.00	1.00	1.00
Environment	1.00	1.00	1.00
Law	1.00	1.00	1.00
Politics	1.00	1.00	1.00
Philosophy	1.00	1.00	1.00
History	1.00	1.00	1.00
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Science	1.00	1.00	1.00
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Communication	1.00	1.00	1.00
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Environment	1.00	1.00	1.00
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History	1.00	1.00	1.00
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Mathematics	1.00	1.00	1.00
Science	1.00	1.00	1.00
Art	1.00	1.00	1.00
Music	1.00	1.00	1.00
Sports	1.00	1.00	1.00
Travel	1.00	1.00	1.00
Communication	1.00	1.00	1.00
Technology	1.00	1.00	1.00
Environment	1.00	1.00	1.00
Law	1.00	1.00	1.00
Politics	1.00	1.00	1.00
Philosophy	1.00	1.00	1.00
History	1.00	1.00	1.00
Geography	1.00	1.00	1.00
Mathematics	1.00	1.00	1.00
Science	1.00	1.00	1.00
Art	1.00	1.00	1.00
Music	1.00	1.00	1.00
Sports	1.00	1.00	1.00
Travel	1.00	1.00	1.00
Communication	1.00	1.00	1.00
Technology	1.00	1.00	1.00
Environment	1.00	1.00	1.00
Law	1.00	1.00	1.00
Politics	1.00	1.00	1.00
Philosophy	1.00	1.00	1.00
History	1.00	1.00	1.00
Geography	1.00	1.00	1.00
Mathematics	1.00	1.00	1.00
Science	1.00	1.00	1.00
Art	1.00	1.00	1.00
Music	1.00	1.00	1.00
Sports	1.00	1.00	1.00
Travel	1.00	1.00	1.00
Communication	1.00	1.00	1.00
Technology	1.00	1.00	1.00
Environment	1.00	1.00	1.00
Law	1.00	1.00	1.00
Politics	1.00	1.00	1.00
Philosophy	1.00	1.00	1.00
History	1.00	1.00	1.00
Geography	1.00	1.00	1.00
Mathematics	1.00	1.00	1.00
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Technology	1.00	1.00	1.00
Environment	1.00	1.00	1.00
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Politics	1.00	1.00	1.00
Philosophy	1.00	1.00	1.00
History	1.00	1.00	1.00
Geography	1.00	1.00	1.00
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Politics	1.00	1.00	1.00
Philosophy	1.00	1.00	1.00
History	1.00	1.00	1.00
Geography	1.00	1.00	1.00
Mathematics	1.00	1.00	1.00
Science	1.00	1.00	1.00
Art	1.00	1.00	1.00
Music	1.00	1.00	1.00
Sports	1.00	1.	



774

775

776



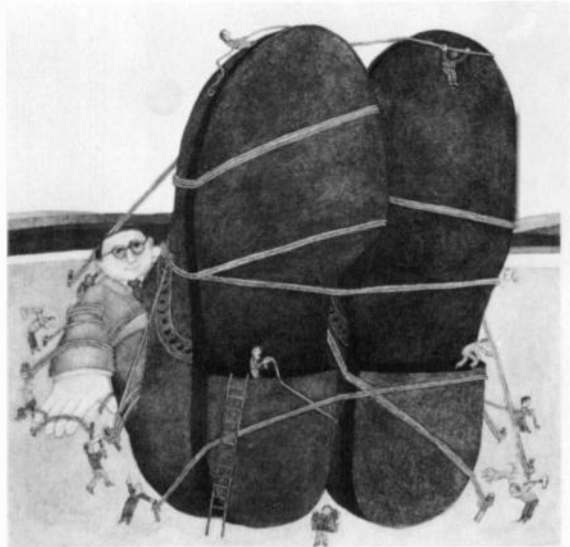
After we stick our nose in, we stick our neck out.

That's what makes us a different from other companies selling insurance to you. We're not just any insurance company. We're the only insurance company that we stick our nose in to make sure we can find a way to help you solve your problem. We stick our neck out to help you solve your problem. We stick our neck out to help you solve your problem.

Insurance for one year. From the moment you sign your policy, we'll be there to help you solve your problem. We'll be there to help you solve your problem. We'll be there to help you solve your problem.

about \$12,000 worth of labor costs. You can't lose. So call W. A. Mowbray at (212) 863-3814 and ask him to stick our nose in—and get stuck out. Or write him at Mobil Oil Corporation, 150 East 42nd Street, New York, N.Y. 10017.

Mobil
We sell more by selling less.



We hammer away at your problem, then you nail us down.

There are plenty of oil companies around that say they can save you money. Increase, promise. At Mobil, we not only make good on our word, we put them in writing. That's the big difference between us and the other guy. At Mobil, we have to live up to the promises we make. We work out with

you. A year later we'll let you know exactly how much you saved in dollars and cents. Again in writing. These savings usually add up to more than our products cost. And basic accounting tells you that's worthwhile. For example, we receive by itself a great manufacturing company a shipping \$1.68 per barrel. And their total outlay for

insurance from us is usually \$20 per barrel. So let us take a swing at your problems. Chances are we'll hit the nail right on the head. Mobil Oil Corporation, 150 East 42nd Street, New York, N.Y. 10017.

Mobil
We sell more by selling less.



783

Advertising, Design Art/Color



784

783

Art Director: Bob Steigelman
 Designer: Bob Steigelman
 Artist: Paul Davis
 Copywriter: Ray Dempsey
 Agency: Young & Rubicam International, Inc.
 Client: New York Telephone

784

Art Director: Tom Gilday
 Designer: Tom Gilday
 Artist: Arnold Varga
 Copywriter: Joyce Spetrino
 Agency: Griswold-Eshleman Co.
 Client: Penton Publishing Co.

785

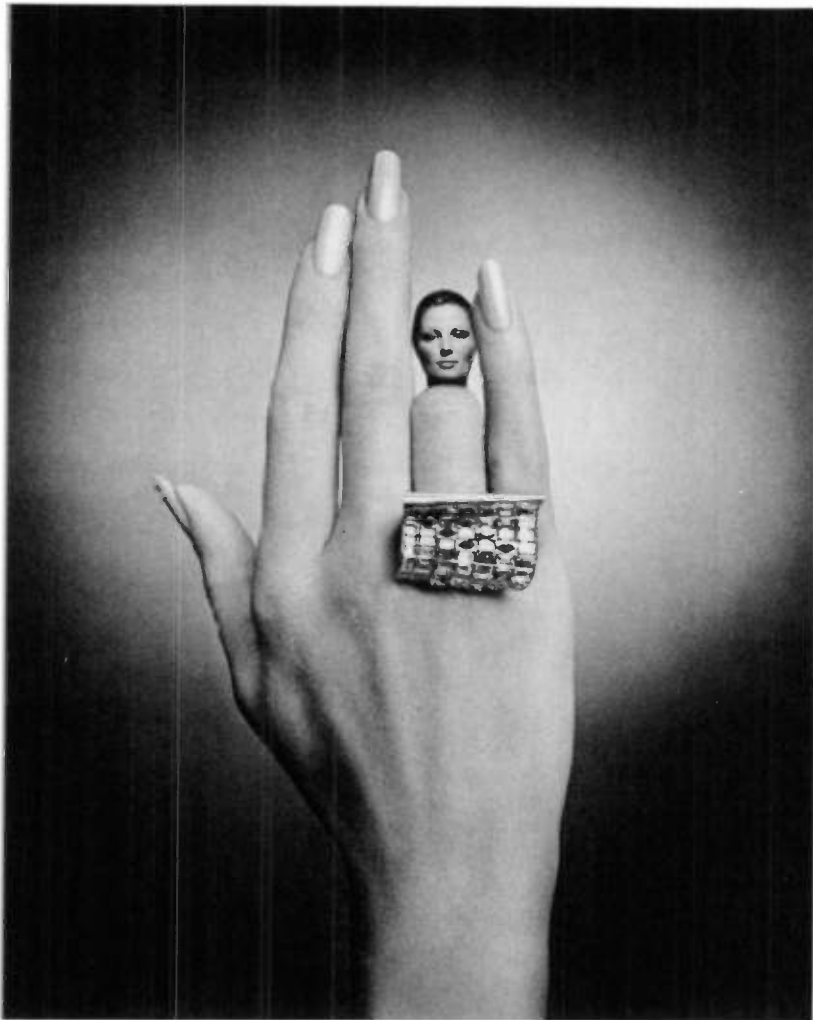


785

Art Director: Amil Gargano
 Artist: Rick Meyowitz
 Copywriters: Jim Durfee
 Bob Kaplan
 Agency: Carl Ally Inc.
 Client: Pan American Airways

786

Art Directors: Howard C. Grant
 Richard P. Ritter
 Designers: Howard C. Grant
 Richard P. Ritter
 Photographer: Ryszard Horowitz
 Copywriter: Diamond Information Center
 Agency: N. W. Ayer & Son, Inc.
 Ayer Design
 Client: De Beers Consolidated Mines, Ltd.



786

787

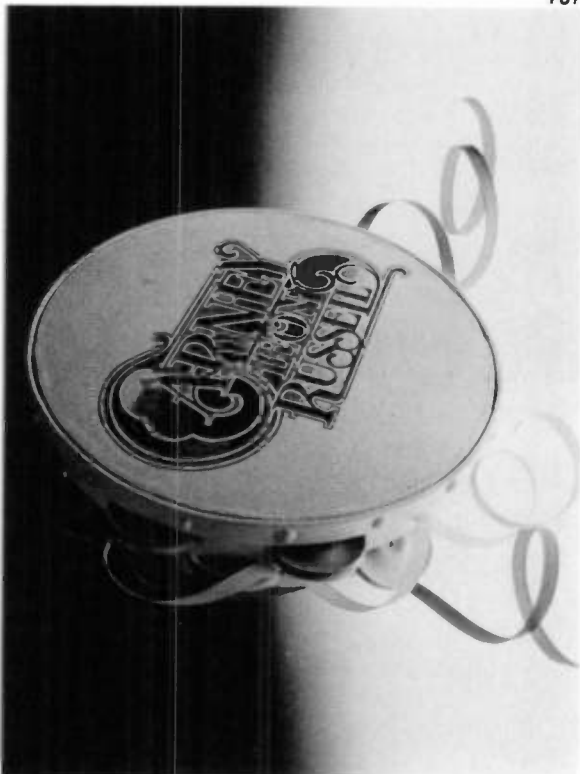
Art Directors: Gene Brownell
John C. LePrevost
Designer: John C. LePrevost
Artist: Marilyn LePrevost
Photographer: Gene Brownell
Agency: Gene Brownell Studio
Client: Shelter Records

788 Gold Award

Art Directors: Howard C. Grant
Richard P. Ritter
Designers: Howard C. Grant
Richard P. Ritter
Photographer: Ryszard Horowitz
Copywriter: Diamond Information Center
Agency: N. W. Ayer & Son, Inc.
Ayer Design
Client: De Beers Consolidated Mines, Ltd.



787



788



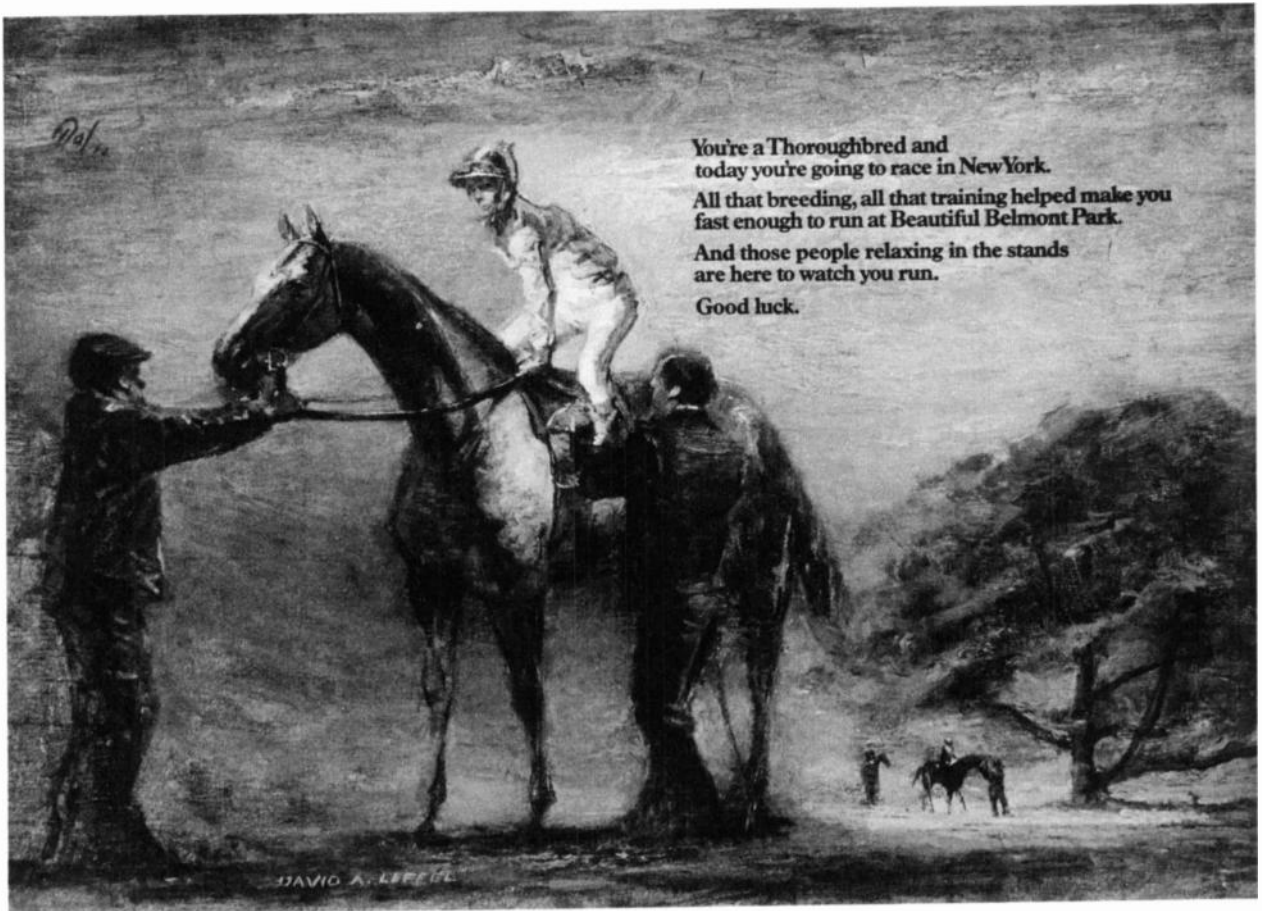
Advertising, Design Art/Color

789

Art Director: Harvey Gabor
Designer: Harvey Gabor
Artist: David Leffel
Copywriter: Pacy Markman
Agency: McCann-Erickson, Inc.
Client: New York Racing Association

790

Art Director: Walter Kaprielian
Artist: J. McCaffery
Designers: Walter Kaprielian
Peter Welsch
Harold Florian
Katsuji Asada
Arton Associates, Inc.
Copywriter: Arthur X. Tuohy
Agency: Ketchum, MacLeod & Grove, Inc.
Client: Newark District Ford Dealers



789

790



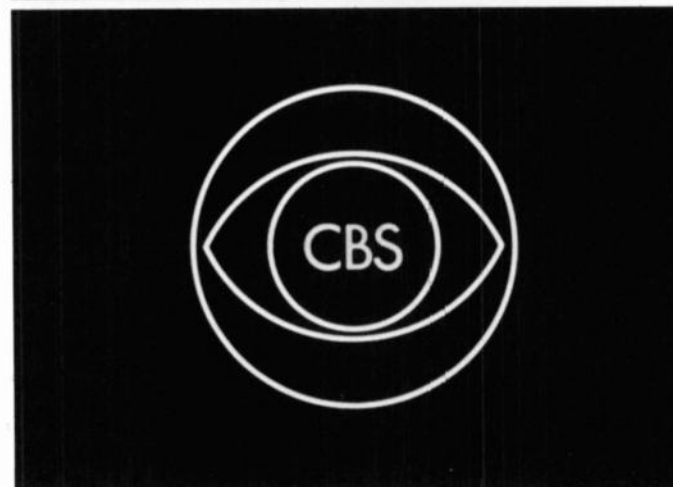
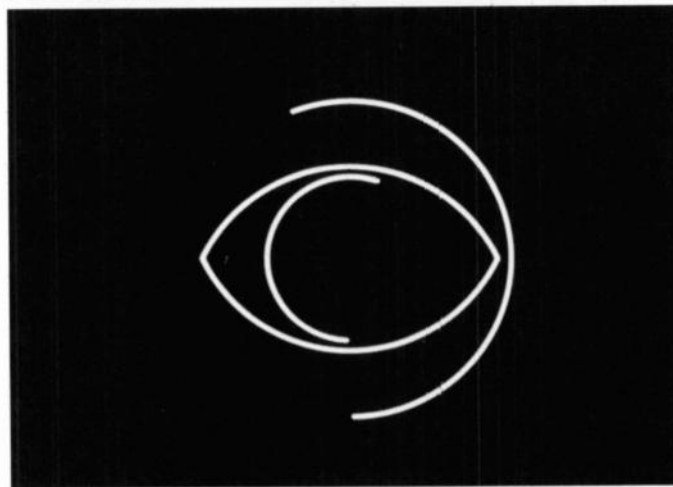
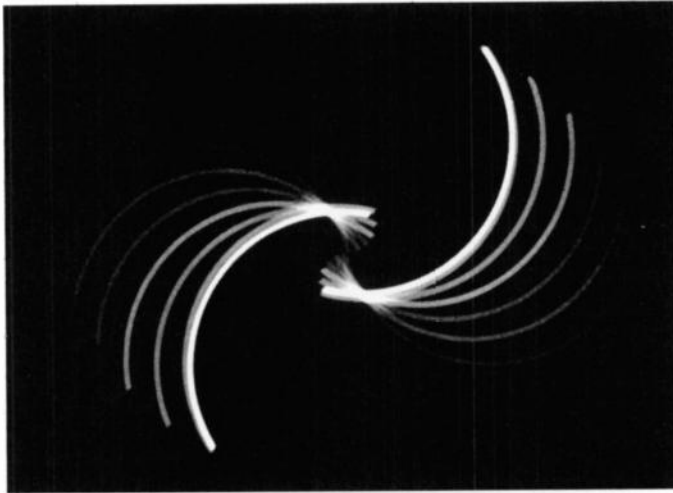
FILMS AND TELEVISION

Station I.D.'s
Station or Network Promotions
Program Promotions

Station IDs

791

Art Director: Lou Dorfsman
Designer: George McGinnis
TV Directors: Lou Dorfsman
George McGinnis
TV Producer: George McGinnis
Production Company: Edstan Studio
Agency: CBS/Broadcast Group
Client: CBS Television Network



CBS 'Eye' Logo

5-second

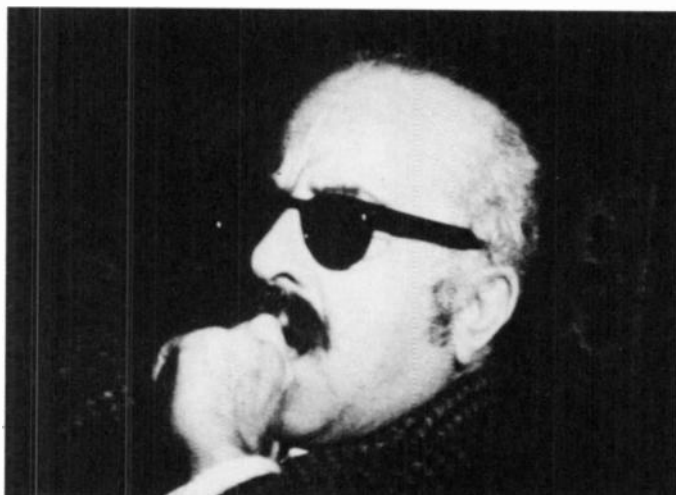
MUSIC ACCOMPANIES THE ART

Station, Network Promos

792 Silver Award

Art Directors: Ernie Smith
Herb Lubalin
Annegret Beier
Copywriters: Ron Aigen
Gil Perlman
Designers: Ernie Smith
Herb Lubalin
Annegret Beier
Artists: Marie Michal
Tony DiSpigna

TV Directors: Herb Lubalin
Gil Perlman
TV Producers: Lawrence K. Grossman Inc.
Production Companies: Sel Animation
July Studio
Merlin Studio
Agency: Lawrence K. Grossman Inc.
Client: Public Broadcasting Service,
Washington D.C. and WHA-TV



The Freeloader Analyzed

60-second

PSYCHIATRIST'S OFFICE, PATIENT LYING ON COUCH

DOCTOR: This guilt . . . you feel it only in the evening?

PATIENT: I think so.

DOCTOR: How do you spend your evenings?

PATIENT: Watching TV, mostly . . .uh, Masterpiece Theatre . . . Hollywood Television Theatre . . . William F. Buckley . . .

DOCTOR: Very interesting.

PATIENT: Why?

DOCTOR: They're all *public* television programs?

PATIENT: Well, sure. That's my favorite station.

DOCTOR: May I ask you a very *personal* question?

PATIENT: How personal?

DOCTOR: Have you sent a check to your public TV channel?

PATIENT: Well, no. Most of my extra money is spent on this couch.

DOCTOR: Yes, I know. But it's quite possible that your guilt stems from watching public TV programs and not helping to *pay* for them . . . Face it: You're a free-loader!

(SFX: "BOING!")

ZOOM IN ON PATIENT'S FACE . . . THE "BELL" HAS RUNG IN HIS HEAD

PATIENT: Am I cured? -

SUPER: SEND US A CHECK. OR A NOTE FROM YOUR DOCTOR.

Keep Television Beautiful

60-second

May Is Bustin' Out All Over

60-second

Station, Network Promos

793

Art Director: Ted Andresakes
Designer: Ted Andresakes
Artist: Ted Andresakes
TV Director: Karl Fischer
Production Company: Pumpernickel Inc.
Agency: CBS/Broadcast Group
Client: CBS Television Network

CBS Christmas Deer
20-second

MUSIC ACCOMPANIES THE ART



Season's Greetings
CBS®

194 Gold Award

Art Director: Barry Vetere

Copywriter: Jan Zechman

TV Director: Joe Sedelmaier

TV Producers: Jan Zechman

Barry Vetere

Production Company: Sedelmaier Film Productions, Inc.

Agency: Zechman Lyke Vetere, Inc.

Client: KMOX-TV



Bob Buck

10-second

OPEN ON BATHROOM. BOB BUCK ENTERS. WALKS JAUNTILY TO SINK, UP TO MIRROR

ANNCR. (VO): We've always insisted on 24 hour-a-day sportscasters.

BUCK PICKS UP TOOTHPASTE TUBE AND HOLDS IT LIKE HAND MIKE

BUCK: (A LITTLE LIKE HOWARD COSELL) Hello sports fans!

IN HIS ENTHUSIASM, BUCK SQUEEZES THE TOOTHPASTE ALL OVER HIS HAND AND PAJAMA TOP

ANNCR. (VO): What have we done?

SUPER: NEWS SERVICE
6 & 10 P.M.



Jim Bolen

10-second

Max Roby

10-second

Tom Jones

10-second



Program Promos

795

Art Director: Morton Goldsholl
Copywriter: Jerry Chodera
Designer: Morton Goldsholl
Cameraman: Tom Freese
TV Director: Morton Goldsholl
TV Producer: Jerry Chodera
Production Company: Goldsholl Associates
Agency: Campbell-Mithun, Inc.
Client: Accent International



The Honeymooners

5-minute

SCENE 1: INTERIOR AL AND GERT'S SMALL APARTMENT, 1890 CONVERTED BROWNSTONE, SEEDY. MID MORNING. CU CHUBBY HAND AND NEWSPAPER. HAND GROPES FOR CAN OF BEER. AL DRINKS

SCENE 2: GERT, NEWLY-WED, AL'S MATE, CHUBBY, LOVABLE. ENTERS LIVING ROOM FROM KITCHEN IN ROBE AND CURLERS. THEY LOOK AT ONE ANOTHER, BORED

SCENE 3: MONTAGE CUTS: AL AND GERT AROUND APARTMENT, AIMLESSLY LOOKING OUT OF WINDOW AT BRICK WALL

SCENE 4: GERT TURNS ON RADIO. IT WON'T PLAY. A WHACK

(SFX: NEWS PROGRAM COMES ON)

(SFX: AL BELCHING FROM BEER)

SHE SIPPS COFFEE

(SFX: RADIO PLAYS ACCENT JINGLE)

GERT LOOKS AT AL. (EYES GET SOFTER)

SCENE 5: FANTASY MONTAGE: LS, SLOW MOTION SKY, AL RUNNING, ARMS OUTSTRETCHED TO SCREEN

CUT TO APARTMENT. AL GETTING INTERESTED IN GERT

MONTAGE: GERT RUNNING TOWARD CAMERA, ARMS OUTSTRETCHED, HAPPY. BACK IN APARTMENT AGAIN, THEY COME CLOSE TOGETHER

SCENE 6: MORE FANTASY MONTAGE

MORE SCENES IN APARTMENT WHERE THEY NUZZLE, PLAY HANDS, GETTING CLOSER

MANY INTER-CUTS UNTIL IN APARTMENT THEY AT LAST ARE SO CLOSE BELLIES COLLIDE. THEY BOUNCE BACK, EMBRACE MADLY

SCENE 7: (SFX: FIREWORKS)

BOLD COLOR FIREWORKS FINISH

796

Art Director: Lou Dorfsman
Designers: Lou Dorfsman
George McGinnis
TV Directors: Lou Dorfsman
George McGinnis
TV Producer: George McGinnis
Production Company: Edstan Studio
Agency: CBS/Broadcast Group
Client: CBS Television Network



Thursday Night Movie
30-second

MUSIC ACCOMPANIES THE ART

Program Promos

797

Art Director: Lou Dorfsman

Designers: Lou Dorfsman

George McGinnis

TV Directors: Lou Dorfsman

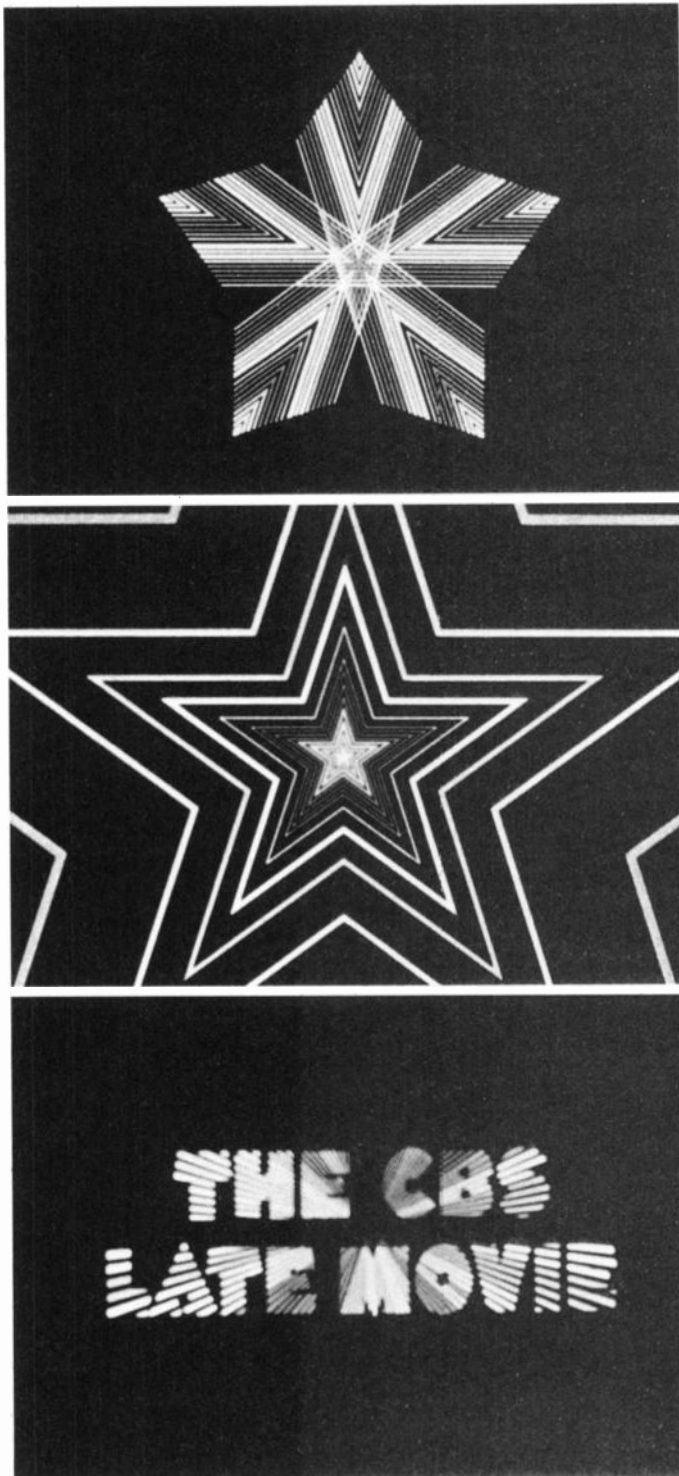
George McGinnis

TV Producer: George McGinnis

Production Company: Edstan Studio

Agency: CBS/Broadcast Group

Client: CBS Television Network



Late Movie Opening

38-second

MUSIC ACCOMPANIES THE ART

798

Art Director: Lou Dorfsman

Designers: Lou Dorfsman

George McGinnis

TV Directors: Lou Dorfsman

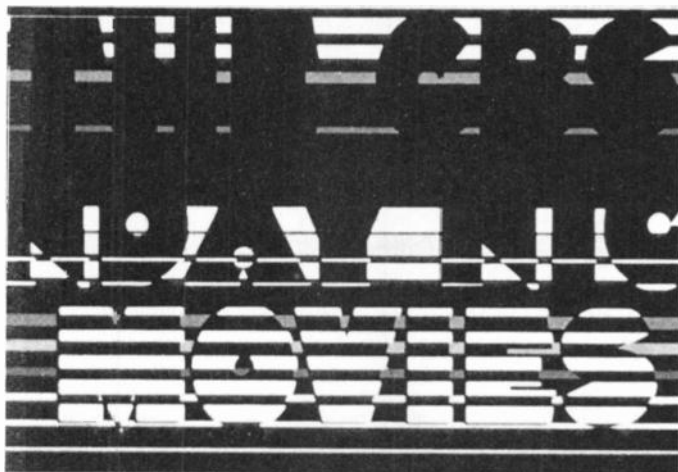
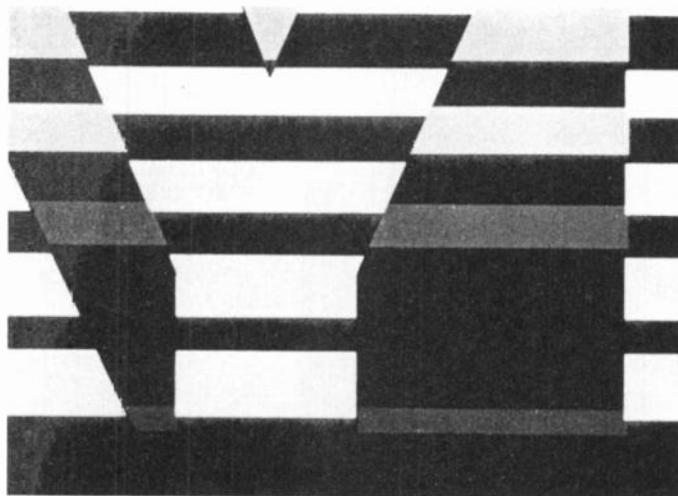
George McGinnis

TV Producer: George McGinnis

Production Company: Edstan Studio

Agency: CBS/Broadcast Group

Client: CBS Television Network



Sunday Movie

38-second

MUSIC ACCOMPANIES THE ART

Program Promos

799

Art Director: Elinor Bunin

Designer: Elinor Bunin

Cameraman: Jim Walker

TV Directors: Elinor Bunin

Robert Young

TV Producers: Elinor Bunin

Chiz Schultz

Production Company: Elinor Bunin Productions

Client: Chiz Schultz, Inc.



J.T.

24-second

IN THIS TITLE SEQUENCE FOR A SERIES, THE CAMERA FOCUSES THROUGHOUT ON A SOLE SMALL BOY IN HARLEM. HE IS PREOCCUPIED DRAWING HIS INITIALS, J.T., ON A CLOUDY, WINTRY WINDOW

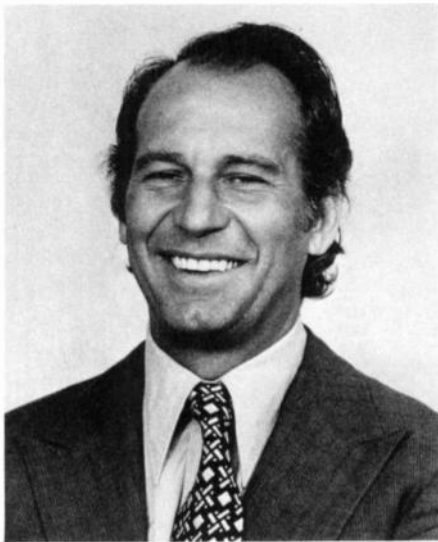
WOMAN'S VOICE (CALLING EXCITEDLY): J.T. . . J.T. . .

J.T. QUICKLY RUBS THE WINDOW CLEAR, REVEALING AN ENDEARING, EXPECTANT FACE

FINISH CLOSE



THE ART DIRECTORS CLUB



1971-1973

George Lois
Dave Davidian
Dave Epstein
Gene Federico
George Krikorian
Bill McCaffery
Gene Milbauer
Bob Reed
Arnold Roston
Ernie Scarfone
Bob Wall
William Cadge

Words between the outgoing

With the creative partnership of the Art and Copy Clubs in a new Show this year, a new significance has been brought to The Art Directors Club's awards system that records the good and great work done over the past 52 years. The history of the creative forces involved in our business is contained in our 51 awards show annuals and has helped inspire the people in our business to produce work of which we all can be proud.

The inception last year of The Art Directors Hall of Fame has awakened in us the need to understand the past and to study and know the great pioneers of our crafts. The history of design in our country has generally been neglected and, with the continuing research into people deserving of our Hall of Fame, our Club can teach and give incentive to the new talent continuously coming into our business.

The better an art director searches and understands the past, the better an art director he or she can become.

Along with that search, from 1971 to 1973, The Art Directors Club has been involved in making important changes in direction. One of the Club's most important functions was and will remain our awards show, but the understanding that our membership can influence and cause progressive change in our business and in our educational system sets us on a path that can make The Art Directors Club take its rightful place as the most meaningful professional club in the world.

The vast majority of the membership (now happily with the beginning of an influx of women) wants our club to be more than a meeting place with a bar, to do more than give an occasional scholarship. Last year's "Making New York Understandable" show, lauded by Ada Louise Huxtable for its foresight, was an initial way of "getting our feet wet" in trying to help solve the problems of our city. With the aid and partnership of The Copy Club, we can even do more to help make our business one that does credit not only to ourselves, but brings honor to those who want to work in our business and lead useful, creative lives.

Our new President is Herb Lubalin—one of the great pioneers in the graphic arts and a man who knows how to get things done. He and a gung-ho executive committee, along with the Club's advisory board, want and need the involvement of every member to keep the Club going in the right direction.

Nothing much nicer could happen to The Art Directors Club than to have Herb Lubalin and his new board at the helm. Give em' hell, Herb!

George Lois

and the incoming presidents.

Them's kind words, and it has always been my feeling that the membership has never realized, or understood, its potential as a force for the social good.

This membership comprises more talent and more creativity, more ability to influence people and make them react than any other creative group I know of.

If all this affluence of ability could be harnessed for the betterment of social conditions in such areas as communications, education, living conditions, environmental conditions, philanthropic activities and—even in making each other better people by closer personal relationship—all of us would be the happier for it.

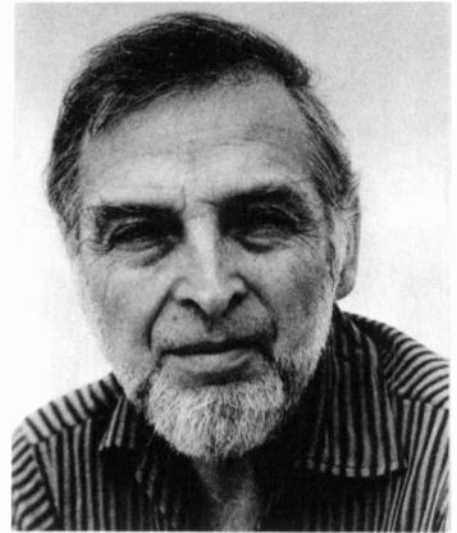
I'm glad to say that, during the past two years, the gap between promises and delivery has narrowed and the dynamism of this club has accelerated under the direction of George Lois and an admirable executive board. Because of an attempt to change the attitude of the club from that of a professional social organization to one that can play a more significant role in our society, a certain amount of controversy has come about, which is always inherent when new, untried ideas are explored. I am fully in support of these programs and will try my best, as the incoming President of the New York Art Directors Club to implement that which has already been started. It's my hope to add a few ideas of my own and those of the incoming board, a selection of talent I feel honored to be working with.

Additionally, I plan to call on the full membership to become participants rather than spectators. If every member contributed just a few hours of his time during the course of a year, the synergistic result could be overwhelming.

In brief, try to stop thinking of us as an organization that concentrates its total activity towards an exhibition—however good—a conference and an annual book extolling our glory—however unpretentious—as individuals in the fields of advertising and editorial art and design, and start thinking of us as an organization with the obligation to try to influence properly, people in the matters of government, education, business—our own profession. And, also, all those so-called "little people" out there who find it difficult to talk to one another.

If you're in sympathy with the direction we're taking, let us know about it. We want to hear from you. We can sure use all the help we can get. If you disagree, let us know that, too. We'll get together and talk about it. A fair exchange is never any robbery.

Herb Lubalin



1973–1974

Herb Lubalin
Jerry Andrezzi
Dave Davidian
Dave Deutsch
Lou Dorfsman
Gene Federico
Marilyn Hoffner
George Krikorian
George Lois
Gene Milbauer
Bill Taubin
Henry Wolf



The One Show



At the One Show judgings.



At the One Show awards dinner.





THE NEW YORK
ART DIRECTORS CLUB



At the One Show exhibition. Olivetti Building, New York City.



The One Show Credits

Staff Assistants: Melissa Merkling, Wendy Smith, Glenda Spencer, Jackie Weir

The One Show Call Pencil Concept: Alan Peckolick, Peter Nord

The One Show Medal: Kurt Weihs, George Lois

The One Show Certificates: Kurt Weihs

Olivetti Building Exhibition: Kenneth Walker Design Group
Dorothy Schuster, Project Director

Hanging Committee: Kurt Weihs, Chairman
George Lois, Charlie Rosner, Dorothy Schuster

TV Editor: Robert Smith

Radio Editor: The Mix Place

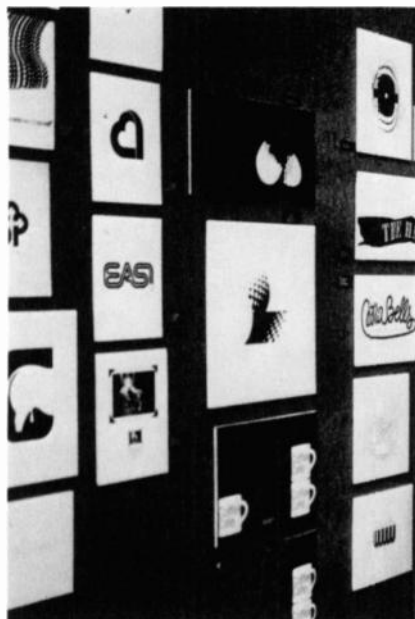
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TV Judgings Location: CBS, MPO Videotronics

Radio Judgings Location: Horn/Griner Productions

Awards Ceremonies: Shep Kurnit, Chairman

Photos: Jim Demetropoulos, Joe Corto





THE NEW YORK
ART DIRECTORS CLUB



A first event in the City. The proclaiming of "Communications Week." At the signing (from l.): councilman-at-large Kenneth Haber; in-coming ADC president Herb Lubalin; "Inside New York" conference chairman David Enoch; out-going ADC president George Lois; One Show Awards Dinner chairman Shep Kurnit; Copy Club president Ed McCabe; Advertising Age Creative Workshop director Bob Heady. Front and center: New York City Mayor John V. Lindsay.

Editor's note: This report covers activities from 1971 through 1973—with projection into 1974 activities.



THE NEW YORK
ART DIRECTORS CLUB

A few of 100 hosts.



Carl Fischer



Tony Schwartz



Bill Cadge

"Inside New York" credits
Art Director: Ralph Tuzzo
Secretary: Glenda Spencer
Assistant: Judy Schloss



Allan Hurlburt



Star Eisenman

David Enock



Peter Hirsch



Henry Wolf

"INSIDE NEW YORK"

This year's conference was designed to continue an idea that was started last year, bringing together people from all over the country and the world to visit over 100 of New York's most influential communicators. Groups of 6 to 15 visitors traveled around New York from office to office and spent an hour to an hour and a half with each host.

For the first time, *Advertising Age* held its Creative Workshop in New York City and for the first time, The New York Art Directors Club and *Advertising Age* joined together for a full week of communications programs. The *Ad Age* workshops ran from Monday to Thursday morning. The Wednesday workshops were coordinated with The Art Directors Club. Thursday and Friday were the visits to New York's offices.

The best way that one can assess the real value of this conference is to have been a visitor or a host. Being chairman this year gave me the opportunity to witness unanimous enthusiasm (visitors' and hosts').

Unfortunately, this enthusiasm does not always last beyond the actual experience. For this reason I feel we should continue to meet, exchange ideas, find out why we do things the way we do, explore problems of morality in advertising, budget problems, the attitude of the consumer, how to improve our profession and what part communication plays in our lives (for communication is "the essence of being human").

In fact, the "Inside New York" visits concept is so valuable I think New Yorkers should do this several times a year—among themselves.

The participation of the hosts helps to reinforce my belief in the validity of conferences which provide such personalized meetings.

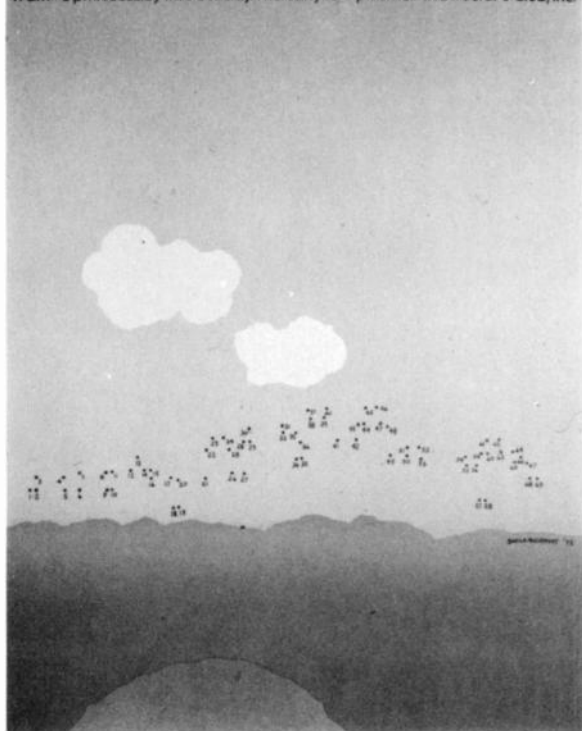
David Enock
Art Directors 18th Communications
Conference Chairman



THE NEW YORK
ART DIRECTORS CLUB

Making New York Understandable

September 6 thru September 27. New York Cultural Center, 2 Columbus Circle.
11 am-6 pm. Tuesday thru Sunday. Thursday to 9 pm. The Art Director's Club, Inc.



HOW TO GET DOWNTOWN FASTER THAN AN ANT

If the bus I get on gives me more Peter Max than destination or route information or just plain service, then I've really got a problem.

If the front pages of our dailies tell us about 000,000 of this and 000,000 of that and 000,000 of deaths and 000,000,000 of dollars and we can't comprehend the 000,000,000s, then we've all got a problem.

If you can't find a bathroom in Central Park or you don't know where to get (simply) a drink of water in New York on a hot day, then we're lost in more ways than one.

The more we learn, the more complex our society becomes. The more we develop our tools of communication, the harder it gets to make things clear. The decay of the city increases as it becomes less understandable to its citizens. Even that half-compliment, "It's a nice place to visit, but—" may no longer apply to New York.

Those of us who live and work in this growing confusion of a city can't sit back and expect a mayor or a governor or more policemen to solve our problems; particularly if we are art directors and designers and writers and photographers and

filmmakers—i.e., communicators. We're the ones who must face up to the responsibility of relating our work to the lives we live and the life we observe around us. We must apply our skills and tools to the job of giving form and order and meaning to urban processes. By making the city even a bit more understandable, we make it a bit more livable.

Efforts in this direction were presented in a major exhibition—"Making New York Understandable" at the New York Cultural Center. These ideas and solutions comprised part of our 17th annual communications conference.

Going to Paris won't make you a better artist, chatting in pubs won't make you a better novelist, and going to communications conferences won't make you a better communicator. What may be doing your thing where you live. So that's what we decided to do in New York. We thought we and everybody else in the city would benefit if we could come up with just a few good ideas that would help make New York understandable.

There was much enthusiasm for the project and lots of excited talk about it. Over a period of months I talked with a couple of hundred art directors and designers, and quite a bit of literature was issued on the subject of the kinds of contributions the communicator could make to clarify public information, etc. After all, that's supposed to be what it's all about. Except that when the show date drew near, only a few ideas had been completed by Club members.

Believing the overall concept to be important and viable, we went out looking for solutions beyond the membership and found that many already existed or were in the works, often in unexpected places. So, welcoming ideas from everyone, we put together a sort of starter set. In any event, it was the first show where communicators applied their skills in this area.

We hope the ideas interest you. More importantly, we hope they spur you to some kind of action on your own toward making your own home town understandable, whether it's New York or anywhere else.

You know, if life is the real issue, it could be that the real hope for all our lives is in making use of the powers we already have.

William McCaffrey
Art Directors 17th Communications
Conference Chairman

P. S. Since these events took place it has become increasingly clear that the lack of information being made public can affect all of our lives gravely. This was only a beginning.



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Information graphics were displayed.
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The New York Times, Sunday, September 24, 1972

DOING THE HARD THINGS FIRST

There is a very well intentioned and quite amiable little show at the New York Cultural Center called "Making New York Understandable," a theme close to this writer's heart. It is a timeless and open-ended subject, and the questions it raises will last long after the closing date of Oct. 11.

For nine years this fall, we have been struggling to make New York understandable, knowing that it is an impossible task. New York will never be understandable in anything except detail or microcosm; both its spirit and its physical facts are contradictory and evasive, full of the paradoxes of the too large, too tragic, too rich, and too real.

Reality, as New York puts it together, consists of nirvana and the lower depths with every gradation in between. It offers punishments and rewards of the body and soul that defy even the most sophisticated analysis.

The simplistic mind that demands reason and order and proper hues of black and white reduces New York falsely to its own level of inadequacy. Define humanity under pressure. Or civilization at its most brutal and complex. Or survival, primary and profound. At best one only senses New York, given revelatory glimpses of its scale, processes and meanings, beauties and enormities. Equally, understand the workings of the universe.

Madison Avenue Mall model.



Vestpocket park ideas.



Nevertheless, the kind of understanding that the exhibition at the Cultural Center seeks is both laudable and logical. It takes the form of a sampling of the devices used to give information about the city to city dwellers—to clarify their surroundings, to aid them in their daily lives, to reveal the city's services and form. It proceeds from basic graphics—in posters, street and subway signs, publications and films—to the necessities and amenities of public transportation and vest pocket parks, right up to the Olympian manipulations of the environment by planners in new-towns-in-town such as Welfare Island and Battery Park City.

The range is from the direct guide, as maps, to methods of making the city more livable and workable, as in the currently stalemated proposal for a Madison Avenue mall. There are models, photographs, films and books, and even a copy of New York's Master Plan.



Re-vamped subway signage.

The exhibition was conceived and assembled by the Art Directors' Club, in connection with its 17th annual communications conference, held in New York from Sept. 6 to 8. The idea came from William McCaffery, program chairman of the conference. Material included is the work of Art Directors' Club members and other designers, writers, filmmakers, architects, and planners, all with a stake in making the city visible, comprehensible, or better in some way.

"The decay of the city increases as it becomes less understandable to its citizens," Mr. McCaffery says. The entrance wall label calls for the city's "communicators" in visual and verbal fields to address themselves to the problem of communication between the citizen and his habitat.

The show, necessarily spotty because of its scope, is cheerful, even optimistic. But something else emerges from the casual assemblage of plans and projects. It goes beyond the pleasant, rational novelty of the model of the Prattaxi developed by Pratt students, or the Ginkelvan by Van Ginkel Associates for the city's Office of Midtown Planning and Development, or the promise of subway sense and style emerging from MTA chaos by MTA con-



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sultants Unimark International, or the eloquent plea for the care and handling of city trees by landscape architect Robert Zion.

Assembled in the most offhand way is the most solidly impressive evidence of the planners' work in New York on a very large and sophisticated scale, almost all in construction now.

The Bedford-Stuyvesant superblock, by landscape architect M. Paul Friedberg and Associates and architect I. M. Pei and Partners, is a completed and successful experiment in bringing urban amenity to the ghetto slums.

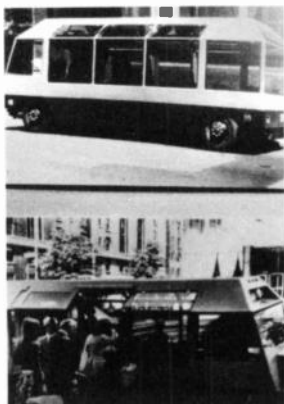
The Harlem River Bronx State Park, a 65-acre project of recreational open space with housing, schools, shops, pools, gyms, athletic fields, amphitheater, and marina, by Friedberg and Davis, Brody Associates, is currently rising on a desolate industrial riverfront site. The client is the State Park Commission for the City of New York.

Battery Park City, a 91-acre new community for 55,000 residents, designed by the team of Philip Johnson and John Burgee, Harrison and Abramovitz, and Conklin and Rossant, with active handholding by the city's planners, is going ahead now, under the auspices of the Battery Park City Authority.

Welfare Island, master-planned by Johnson and Burgee, with all of its well-aired troubles, has still managed to break ground for housing. With Ed Logue, a man of steely commitment and impressive achievement heading the State Urban Development Corporation, its construction is no real gamble.

In one of the most curious understanding gaps of all, New Yorkers fail to grasp that these massive schemes are going ahead; that these things are actually happening. Brought up on paper plans and no action, the people and the media maintain habits of easy cynicism.

A new idea for inner-city transportation.



New hospital signage promotes understanding.



Useful sidewalk solutions for residents and visitors.



The exception is the young. Raised on science fiction and the moon, in a world where anything can, and does, happen, their reality is broader. They carry the badge of New York cynicism like a cheerful flag, but they accept what their elders reject.

The day we visited the show, a high-school class on a cultural outing suddenly brought the galleries to sharp life, their reactions instinctive, totally New York. The girls, to a Ms, teetered on four-inch platform soles, with fingernails of black, silver and dried blood. The boys vied in rainbow sneakers. They didn't bother with wall labels. They wrote their own script.

"Welfare Island?" (Granny glasses, wide cuffed pants.)

"Is that what they're making now?" (Broad-brimmed black hat and glasses, six-inch cork platform soles.)

"You mean just for welfare recipients?" (Jean Harlow hairdo and blouse, rhinestone pin, wedgies.)

"Don't be crazy; it's the city of the future." (White stocking cap, jeans, red-white-and-green sneakers.)

"It's going to be our city?" (Purple body shirt, red-white-and-blue sneakers.)

"Sure. But don't worry about it. You'll be dead." (Hair and Aquarius deshabelle.)

Laughter. (All.)

All they really underestimated was the time it would take, but then, time is notoriously long for the young. We give it 10 years, and we expect to be around. The big dreams are the most real thing about this unreal city these days. They have the substance of money, law and steel. If there is another lesson in the show, it may be that it is easier to build immense, planned developments than to get a rational taxi or a clear street sign. We do the hard things first.

In New York, in fact, we only do the impossible. Understand a city like that?

Ada Louise Huxtable

"Making New York Understandable" credits
Exhibition: David Enock Photos: Ernie Costa



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**PUTTING YOUR MONEY
WHERE YOUR MOUTH IS**

If we are to influence and improve the quality of work, it really begins with what we do for the kids. Kids are disturbed about corruption in high places, disillusioned about our commercial society in general. Sixty percent of the people in a Harris poll believed that this corruption was a fact of life. Yet old people have been bellyaching about the kids. Everybody promises. Nobody seems to be telling it straight.

The point is—we can put our money where our mouth is. For this reason, the ADC in very recent years has increased its Scholarship Fund activities, finding money to give to talented and needy kids so that they can enter the field. The emphasis has been on the underprivileged. The record includes some innovations.

The Fund as an independent corporation was so organized due largely to the prescience of Arnold Roston a decade ago (he is still its active president). Traditionally, the ADC had given to young people over the years, but the Fund put it under one umbrella. Fund directors this year, who add their names to a prestigious list, are Dave Epstein, Marilyn Hoffner, George Lois, Herb Lubalin, and Arnold Roston.



Scholarship winners at ceremonies with Arnold Roston, George Lois, Joseph Papp.

For the directors it's engrossing but time-consuming work to select scholarship applicants. It means going to student exhibitions, corresponding with art and regular high schools, and then later reviewing portfolios.

This is from recent Annual Scholarship reports:

- The ADC Fund was among the first to come to the aid of the New York Public Library—to fight against its curtailment of services. (The Government had pledged monies if professional organizations would assist.) The ADC donated over \$3,000 to abate this library crisis. It was an important contribution for the Club because of the belief in our role as (simply) a 'citizen' of the City.
- Money was given to promising young people to attend Cooper Union, Pratt, Cornell, Parsons,

SVA, and other schools. Of the 14 scholarship recipients, nine happily were women (thus the Club could do its small bit to even the sex ratio among a.d.s!). The recipients: Julie Baron, Donna Chapin, Doris Chin, Ruth Fanelli, Diana Farrell, Talita Long, Jussara Luz Padillia, Joseph McDermott, Nancy Rapoport, Alex Rosenberg, Gale Saddy, Percy Scott, Stewart Suskind, Peter Voorhies.

Now how is all this money raised? Mostly through hounding companies, magazines, etc. Contributions don't, of course, always come with groans—agencies, art and type studios, and individual members have given generously out of their hearts. And, when there's money in the till, the Club donates separately to the Fund. Also, the Club sponsors special fund-raising events. This year, the Club raised close to \$600 at its wild and wonderful communications industry preview of "Slither," the first feature made by award-winning commercial director Howard Zieff.

To continue the report—

- Close to \$700 went to the Children's Art Workshop in the Public Theater Building (Joseph Papp's on Lafayette Street). This project, a cooperative venture with Cooper Union, has taken 40 young kids 'off the streets' and put them into graphics. (Not only did the kids buy and renovate a printing press, they're now into filmmaking.)
- The ADC answered a call for help from member George Halpern, who is Chairman, Commercial Art Department, N.Y.C. Community College. The problem: poor urban kids just can't afford art materials so they can't do their homework. The Club gave toward their purchase.
- The Club helped innovate a new program — giving the seed money for a new Art Therapy Program established by the Philadelphia College of Art in association with Philadelphia hospitals. Its goal: the training of therapists in one of the country's pioneer art therapy degree programs.

For some time we have known art can heal. This program—using art to aid the increasing numbers of mentally ill Americans—will combine medicine, education, and art. Today, there only are 235 practicing art therapists. Tomorrow, who knows?

Dave Epstein and Pratt class, ADC.





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MATCHING WORDS WITH ACTION

Education chairman Dave Epstein puts it this way: "What we have been doing is to break with the past to some extent . . . to stimulate more of our own members to 'give a damn' . . . to reassert a proper claim of leadership as far as the schools are concerned . . . it has taken an incredible number of man hours."

Working with him: Eileen Hedy Schultz, Bob Farber, Bill Brockmeier, Hoyt Howard, Lee Epstein, Steve Weinstein, Bill Bossert, Sandford Silverberg, Mike Perez, Charles Rosner, Stan Bloom, John Okladek.

This—from the education report:

□ A new course in art direction—taught by individual members or teams of members—is being devised for this school year at the request of Parsons School of Design. The course should have long-ranging, solid ramifications. (Notwithstanding an excellent education to be gotten in art schools generally beyond the freshman year, Epstein finds a gaping omission in the introduction and history of American advertising and visual communication for first-year students.)

□ The committee, at the request of some schools and in close liaison with all the schools, is working on formulating core curriculum for students entering the field. Teachers and professionals will give closer consideration to what it is about now—today. Not what it was we got out of school. And, by defining the basic requirements for professionalism, perhaps we can better profile the professional visual communicator for ourselves to contemplate.

□ A potpourri of activities—hosts at Art Career Day Expositions—pow-wows run by N.Y.'s School Art League. Art Directors, illustrators, architects rap with students, offering counseling and general direction . . . host to on-hand classes from Pratt and N.Y. Institute of Technology . . . host to graduates at special Portfolio Review sessions . . . aid to schools like Haaron High in re-vamping its publication . . . A sell-out program was an 'Encounter-Dialogue' so successful it will be run yearly. Panels of star talent were challenged by faculty and students. Some of what happened is here.

"The Magazine Malaise" encounter.



"Graphics Man (or Woman)—a cultural necessity?"—a dialogue to examine the role of the communicator in a society under stress. The panelists did much purging themselves, asking—are we needed, said Epstein . . .

What is the cultural commitment for the young person entering graphic arts, asked George Sandek, Cooper Union, and David Levy, Parsons.



"Conscience and Standards." George Lois reported the ADC had circulated the Council on Economic Priorities study on corporate ads. CEP's Alice Tepper Marlin said the public's need for truthful information is growing . . . "People in advertising have enormous power—to move clients. They can provide needed facts." . . .



TV commercials encounter.





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**ALL ABOUT WOMEN ART DIRECTORS . . . AND
OTHER NOTES OF IMPORT ON MEMBERSHIP**

If we aren't to be constantly renewed with new and emerging talents—who join because of what we've been up to—then all of this is so much sound and fury.

Happily—we report positive support. In three years, membership has grown close to 600—a mix of a small group of junior members (art directors for a minimum of a year), associates (from related creative areas), and non-residents.

The most important, timely news is about women members. The ADC began an active push for women two years ago (with a "Boy A.D. Meets Girl A.D." bash). A steady push has brought results: women members are up—over 30.

This from Marilyn Hoffner, who is secretary and was one of the earlier women members of the ADC, is a personal perspective on where women stand—for women in the Club and women readers in general: Marilyn remembers it was "big news when Cipe Pineles (now Burtin) became the first female member in the nearly-500 male group in the 50's . . . and feeling daring as the first woman to propose her husband for membership . . .

"Now we cover every field of design—in key positions at agencies, in publishing, throughout industry. No longer do we handle only feminine accounts, but the fight really isn't over. Our salaries aren't all equal and we still have account execs telling us that the lightline gothic caps and milano roman we plan to use isn't 'masculine' enough while the a.d. in the next office calmly uses the same types . . . but this too shall pass. And our female membership will grow to reflect our true numbers in the art world."

Membership chairman were (two men) Peter Adler and Eric Gluckman. They and their committees worked hard.

It's been a very good few years.

TOURING SHOWS

Under the auspices of the United States Information Agency, the ADC's Annual Shows of Advertising, Editorial and Television Art and Design have been seen by world citizens of every race and tongue. Yearly, shows are mounted in small museums and galleries, embassies, stores—good-will ambassadors for that special folk art-science-business known as American advertising and communications. It is interesting to wonder at the high popularity of the touring exhibits. The AD Club of Tokyo ran a double feature—their show

and our own last year, attended by over 3,000 in one week. People in Bogota, Budapest, Caracas, Prague, Paris, Paramaribo, Teheran have seen the shows in recent years. The One Show will continue the global tours (in its first two days at the Olivetti Building in New York, no less than six cities asked to have it!).

AD Club of New York shows with AD Club of Tokyo.



HALL OF FAME SPECIAL

Following its exhibit at New York's Cultural Center last September, the first Hall of Fame Exhibition was requested for showing by Syracuse University's College of Visual and Performing Arts—shown at their Lubin House Gallery, New York. This is from their publication honoring Dr. Agha, Lester Beall, Alexey Brodovitch, A. M. Cassandre, Rene Clarke, Bob Gage, William Golden, Paul Rand: "We have often acknowledged the genius of the media man, the art director, for his special cleverness. Today, the art director's success as creative artist, thinker, inventor concerns us." (Cynics of advertising please note.) "They have bridged the gap between art and commerce." . . . Helping the art-going public and educators to bridge the gap, Syracuse plans one-man retrospectives a season on each ADC famer.

SPEAKER, SPEAKER

What do Judith Crist, *New York* movie critic, Chico Hamilton, drummer, Immie Fiorentino, lighting impressario, Aaron Burns, type impressario, Jacqueline T. Robertson, Madison Avenue Mall (a project which the ADC supported), Frank Braynard, New York's South Street Seaport, Pat Caulfield, photographer-naturalist, Jim Henson, "Sesame Street's" muppets creator, Robert Clive, *Life* a.d. Gershon Kingsley, Moog fame, have in common? All were guests at Wednesday Speakers Programs—a partial listing at that. The varied programs were arranged by Bert Littmann and Meg Crane. Specials also included incisive panels—



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The lunch crowd.

one on "Opening Your Own Business," another on "How Magazine Economies are Affecting Creativity." The new events were part of the Club's expanded concept of exploring all of the disciplines that touch our lives. Evenings there were joint sessions of the American Society of Magazine Photographers and the ADC (sample discourses—"New Communication Between Art Director and Photographer" and "The New Pornography") . . . Tuesday noons Dick Ross' Dixieland Band played and Tuesday evenings the Modern Jazz Quartet . . . And more: "Free Movies" series included a preview of Bob Levinson's feature "Hail to the Chief," non-commercial and public service films by commercial-makers, student films . . . And: Felix Kent, one of the world's legal experts on advertising, ran, for the ADC, the industry's first 'course' on "Creating in the New Climate of Legalism."

MORE FOR SHOW

Bob Ciano, head of Clubhouse Exhibitions, and committee members Len Fury, Harvey Gabor, Carveth Kramer say this activity is ripe for expansion since the ADC space is ideal and not used to maximum. These shows, however, were heavily-trafficked—Arnold Varga (illustrations), Kiyoshi Kanai (type), corporate advertising, posters, selected photographers' works. Upcoming for 1974: Members Painting Show, set for Lever House, and "Freetime Photography Show," (members photos), Nikon House.

Judith Crist.



Chico Hamilton plays at the Club.





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Anthony, Robert
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Asano, Tadashi
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Campanelli, Rocco E.
Campbell, Stuart
Capone, Anthony
Cappiello, Tony
Carlu, Jean
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Charney, David H.
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Chessman, William O.
Chiesa, Alfred F.
Chin, Kay
Church, Stanley
Chwast, Seymour
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Clemente, Thomas F.
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Crane, Meg
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Crozier, John Robert
Crump, Frank
Cummings, Richard
Cupani, Joseph
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Danar, Nat
Dane, Norman R.
DaRold, Thierry L. H.
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Davis, Herman A.
Davis, Philip
Davis, Sy
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Delvecchio, Pat
Demner, Marius
Demoney, Jerry C.
Deppe, Florian R.
Deutsch, David S.
Dickens, Madlyn
Dickinson, Charles R.
Diehl, Edward P.
Dignam, John F.
Divet, Andre J.
Dixon, Kenwood
Doe, Gerald
Dolobowsky, Robert
Donald, Peter
Donatiello, Michael
Dorfsman, Louis
Dorian, Marc
Doyle, J. Wesley
Dubin, Morton

Duffy, Donald H.
Duffy, William R.
Dunning, Robert
Dusek, Rudolph

Eberman, Edwin
Eckstein, Bernard
Edgar, Peter
Eidel, Zeneth
Eisenman, Stanley
Elton, Wallace
Emery, Rod A.
Engler, Elliot
Enock, David
Epstein, David
Epstein, Henry
Epstein, Lee
Erikson, Rolf
Ermoyan, Suren
Essman, Robert N.

Farber, Bob
Farrar, Louis
Farrell, Abe
Federico, Gene
Fenga, Michael
Fernandez, George R.
Ferrara, Aniello
Fertik, Samuel A.
Finegold, Rupert J.
Fiorenza, Blanche
Firpo, Gonzalo
Fischer, Carl
Fitzgerald, John E.
Flack, Richard
Fliesler, Alan
Flock, Donald
Flynn, J. Walter
Fortune, William
Foster, Robert
Fraioli, Jon M.
Francis, Robert D.
Frankel, Ted
Frankfurt, Stephen O.
Franznick, Philip E.
Free, William
Freedman, Mel
Freyer, Fred
Friedman, Martin
Frohlich, L. W.
Frost, Oren S.
Fujita, S. Neil
Fury, Leonard W.

Gabor, Harvey
Gage, Robert



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Gatti, David
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Germakian, Michael
Gertner, Richard
Giammalvo, Nick
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Gillis, Richard B.
Giuliani, Wendy Swensen
Giusti, George
Glaser, Milton
Glessmann, Louis R.
Gluckman, Eric
Glusker, Irwin
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Gold, William
Goldberg, Irwin
Goldgell, Hazel
Goldman, Edward
Golub, William
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Hanson, Thurland
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Havemeyer, Mitch
Hawkins, Arthur
Heff, Saul
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Heyman, Wesley F.
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Hirsch, Peter M.
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Holeywell, Arnold C.
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Howard, Hoyt
Hungerford, Robert
Hurlburt, Allen F.
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Irwin, William A.
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Jacobs, Harry M.
Jaggi, Moritz S.
Jamison, John
Joiner, James
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Jones, Dick
Joslyn, Roger
Jossel, Leonard
Julia, Christian
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Kanai, Kiyoshi
Kaprielian, Walter
Karsakov, Leonard
Katzen, Rachel
Kaufmann, M. R.
Keil, Tom S.
Kelly, Kenneth Roy
Kent, Seymour
Kenzler, Myron W.
Kittel, Frederick H.
Kleckner, Valerie
Klein, Gerald
Kner, Andrew
Knoepfler, Henry O.
Komai, Ray
Kosarin, Norman
Krauss, Oscar
Krikorian, George
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Lampert, Harry
Larkin, John J.
LaRotonda, Anthony
LaSala, Anthony C.
Lawler, Paul G.
Lazzarotti, Sal
Lenoff, Jerome H.
Leonard, Jack A. D.
Leslie, Dr. Robert
Leu, Olaf
Levine, David T.
Levinson, Julian P.
Leydenfrost, Robert
Lieberman, Alexander
Limeburner, Reeve
Lipsitt, Martin
LiPuma, Sal
Littmann, Bert W.
Lockwood, Richard
Lois, George
Longo, Vincent R.
Longyear, William L.
Lord, Richard
Lotito, Rocco
Louise, John
Lowry, Alfred
Lubalin, Herbert
Lucci, John
Ludekens, Fred
Luden, Richard B.
Luria, Richard
Lyon, Robert W., Jr.
- MacDonald, John
MacFarlane, Richard
Macri, Frank
Madia, Anthony
Madris, Ira B.
Magdoff, Samuel
Magnani, Louis A.
Malone, Martin J.
Mancino, Anthony
Manzo, Richard
Marinelli, Jack
Marshall, Al F.
Marshall, Daniel
Martin, Raymond M.
Martinott, Robert T.
Massey, John
Matyas, Theodore S.
Maximov, George
Mayhew, Marce
Mayshark, C. B.
Mazzella, Dennis
McCaffery, William A.
- McCallum, Robert
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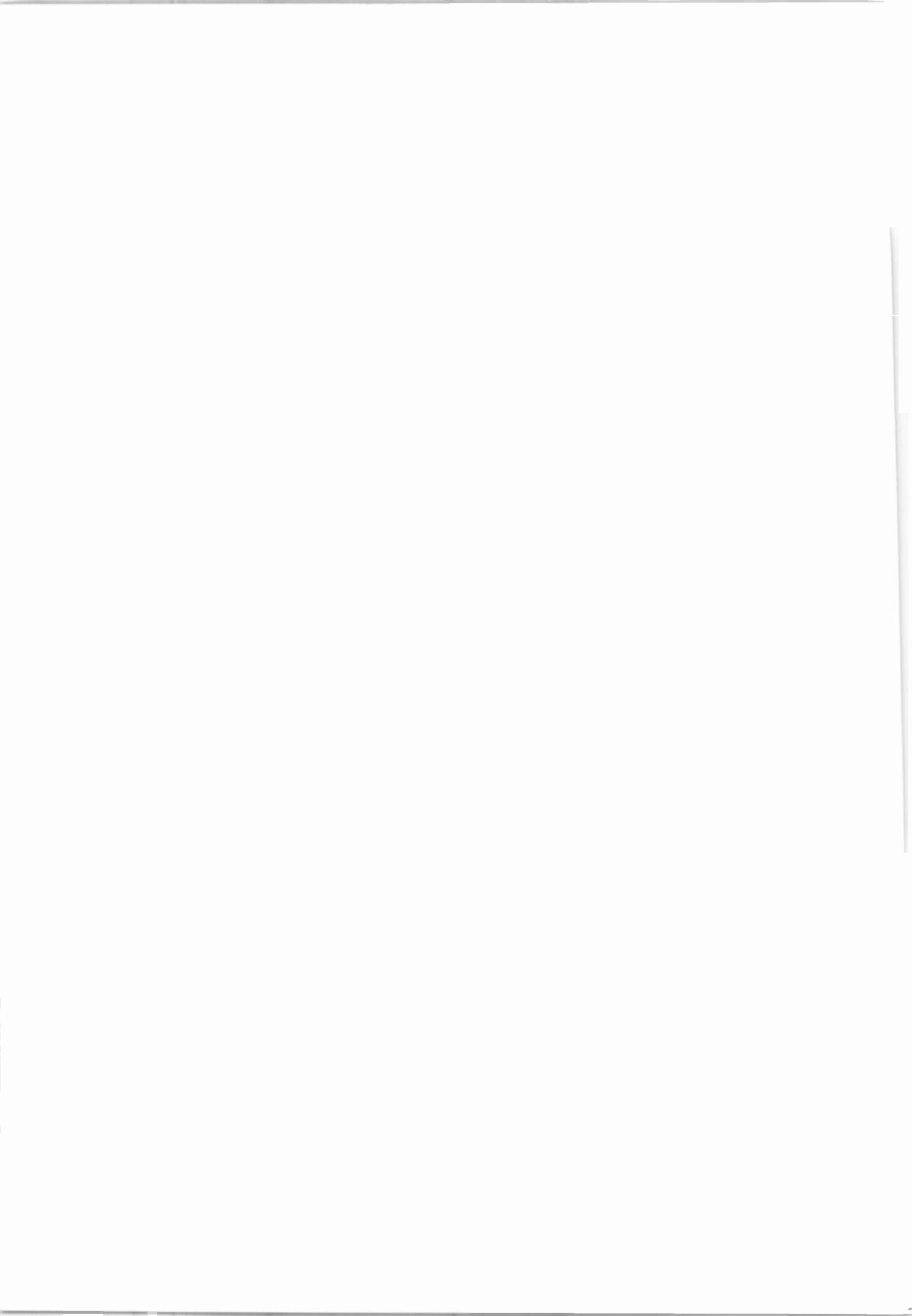
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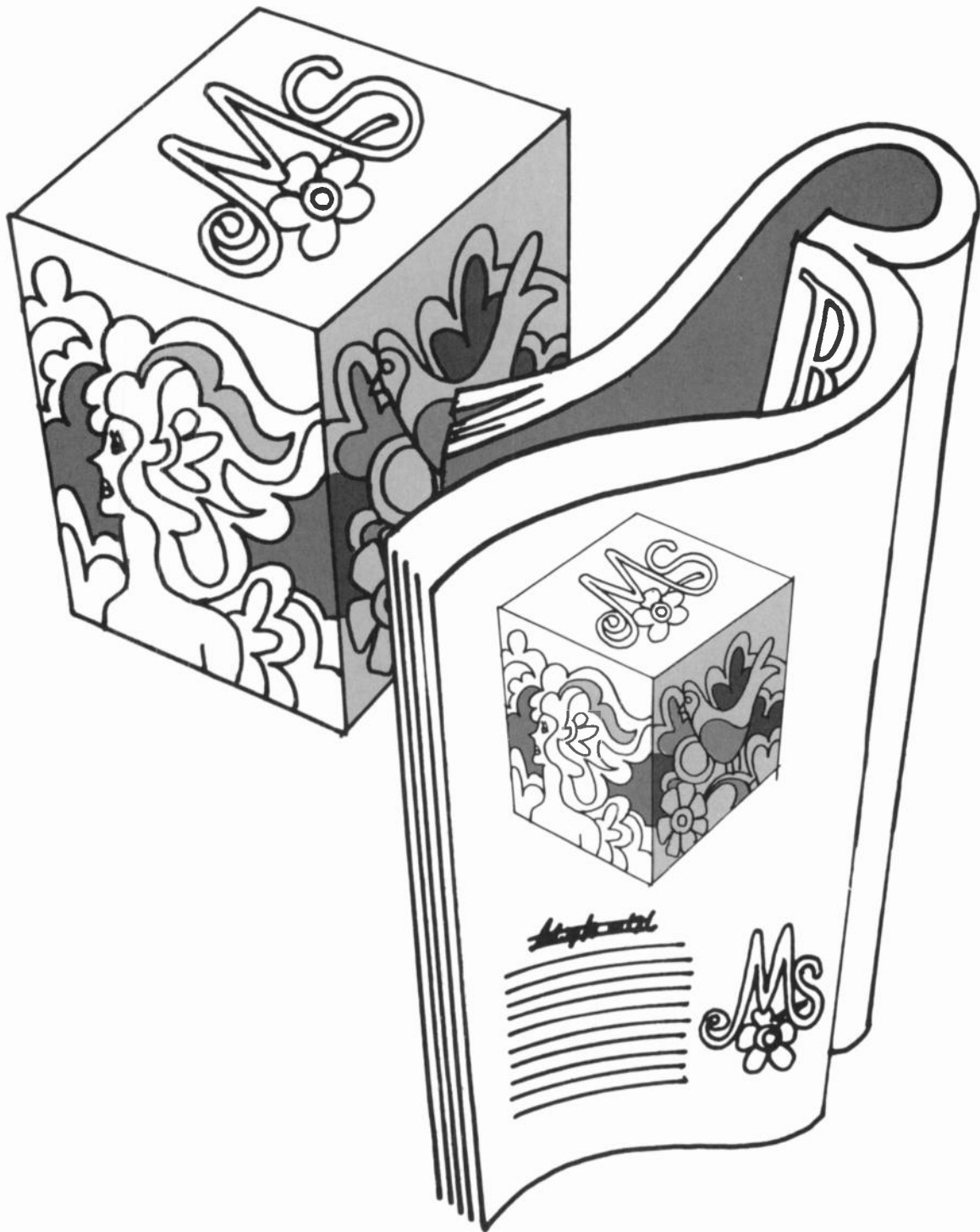
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Ukiyo-e was originally a Buddhist expression translated as "The every day world of sorrows and troubles" emphasizing the transitory nature of human life as opposed to blissful eternal life. As time passed the meaning of the expression changed and its religious and solemn overtones were replaced with a new emphasis on the pursuit of a pleasurable and lighthearted life and an interest in "now." The word ukiyo-e contains three characters. "uki" which means "floating" or transitory" —"yo" signifying "world" and "e" meaning "pictures". Translated, ukiyo-e becomes "pictures of the floating world." Today this term is generally applied to the prints and paintings of the latter part of the 17th century through the 19th century that were produced in the area of Edo (today called Tokyo). In its period ukiyo-e also applied to the other popular and stylish fads of the day, and was used as a prefix for activities devoted to daily amusements, whims and pleasures without any concern for tomorrow.

The ukiyo-e artist was the illustrator of his

day. He chose his subjects from the theatre, the "pleasure districts" and other everyday scenes. Morunobu (1618-1695) was the first artist to make use of woodcuts as an inexpensive means of reproducing drawings of the contemporary life of the people. The production of color prints flourished in the late 18th century after full range color printing was developed about 1765 and it was no longer necessary to hand color black and white block prints.

The beautiful results obtained by the outstanding ukiyo-e artists such as Harunobu, Shunsho, Kiyonaga, Sharaku, Utamaro, Hokusai, Toyokuni, Hiroshige, Eisen, Kuniyoshi, Kunisada and the last of their era, Kyosai and Yoshitoshi, are all the more wonderful when the methods of producing these prints are known. The artist's drawing was made with India ink and brushed on very thin rice paper. This was laid face down on a cherrywood block by the engraver. He then proceeded to cut the reversed design in relief on the block. Proofs were pulled from this block and the artist would specify the colors and positions on the proof. The engraver then cut a block for each color required. In order to register the blocks, the engraver cut a small line at the lower right hand side, and a corner cut in the top left hand side in the same position of each block. When the blocks were completed to the artist's satisfaction they were turned over to the printer. He inked each block with the proper color and pressed a sheet of paper that had been dampened slightly to the block, using a bamboo fiber mat as his press. He used the corner lines on the block as a guide, feeding the edges of the paper to these two register marks. The prints were produced and printed under the direction of the publisher. To a great extent the taste of the publisher and his marketing ability determined both the quality and commercial success of the final print. A combination of talents by the artist, engraver and printer was required to obtain a worthwhile print. Both the artist and publisher were extremely zealous in choosing engravers and printers who would interpret and produce the print to their satisfaction. Many poor prints were made by inferior craftsmen and also by running too

many impressions from worn blocks. Very often poor quality duplicate blocks were produced that bore little relationship to the original blocks.

Since the prints were used as illustrations for books in many cases, they inevitably assumed a political character. Important officials of the day were represented in various and unflattering ways. In 1789 the prints became subject to censorship. In 1842 the censor's personal seal appeared on all prints. In 1847 the censors worked in pairs with two seals appearing on the prints and in 1852 a combination date and censor's seal appeared. These seals did more to help collectors date the prints than restrict the subject matter, since artists and publishers found many ways to circumvent the censorship.

Prior to the works of Hokusai and Hiroshige most prints dealt with heroic subjects, the theatre and beautiful women. Hokusai perfected the color print as a medium for landscapes and Hiroshige within a few years rivaled Hokusai in this field only with less seriousness and with somewhat of a self-taught western influence and perspective. In 1849 the great Hokusai died, leaving Hiroshige the undisputed master in the landscape field. Hiroshige traveled extensively in search of material and turned out a large number of print series including the famous work on the To-kaido (eastern seaboard highway extending from Edo to Kyoto). He died in 1858 at the age of 62 during a cholera epidemic that raged through Japan and killed 28,000 in Edo alone. His farewell poem reads: "Leaving my brush on the Azuma (To-kaido) road, I depart to enjoy the wondrous sights of paradise."

In 1861, Kuniyoshi died, followed by Kunisada in 1864. This left Kyosai and Yoshitoshi (pupils of Kuniyoshi) as the only first rate artists among the mediocre artists of the Imperial Restoration period that began in 1868. This era marked the end of the ukiyo-e period. Chemical colors, over-refined engraving and printing methods and European drawing techniques eliminated the simple beauty of the ukiyo-e print. Among the impressions left on western painters by the Japanese print were Whistler's "Nocturnes" and the terrible copies in oil by Van Gogh of Hiroshige's "Ohashi Bridge" and "Plumblossom Garden". In 1861 Captain Sherard

Osborn, an English naval officer published a book reproducing Hiroshige prints. In describing one of his prints he writes "... our embryo Turner has striven hard to reproduce the combined effects of water, mountain, cloud, and sprays touched by the bright beams of a rising sun". Turner of course was acclaimed by the following generation of western art lovers as one of the greatest landscape artists of all time. Hiroshige undoubtedly belongs in this category as well.

The enclosed reproduction of an original Ukiyo-e 19th century Japanese print is presented to you by Pioneer-Moss, as part of its program of showing the role graphic arts innovations and inventions have had in developing cultural and educational as well as communication advances. The marriage of artistic techniques and abilities to those of graphic arts advances helped not only to speed the use of illustrations in daily newspapers, magazines and books but helped create a brand new art form which is as popular today as it was when it was first developed. In addition to its popularity, printmaking has gained recognition as an art form by art critics, museums and collectors.

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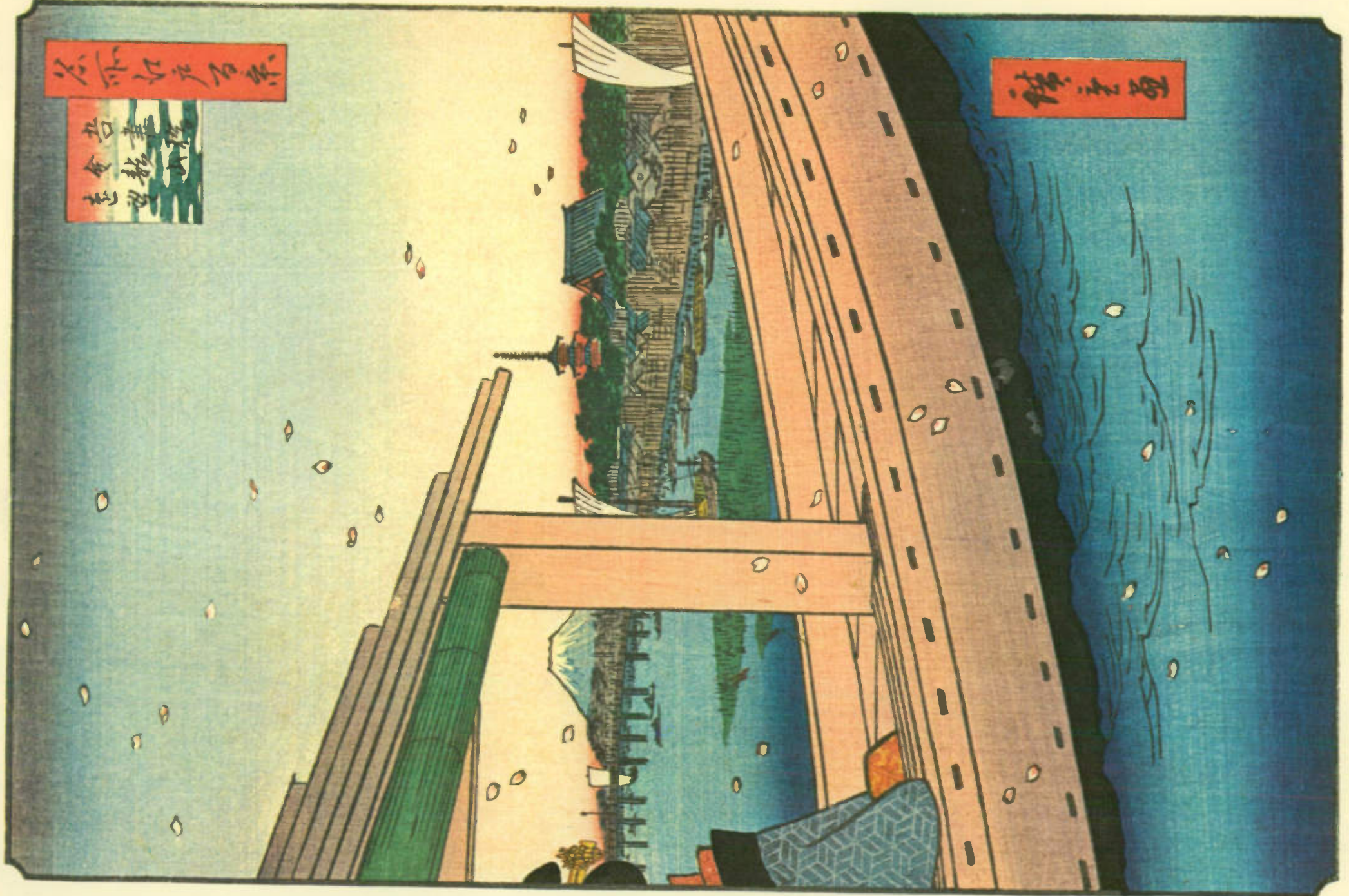
Hiroshige 1797-1858. Azuma Bridge and Kinru-Zan Temple from the series One Hundred Famous Views of Edo. 8¹⁵/₁₆ x 13³/₈ signed Hiroshige Ga published by Gyoei 1857

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