The 49th Annual of Advertising, Editorial & Television Art & Design
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The Art Directors Club of New York is fifty years old. Since the Twenties its members have worked and lived along the streets of New York, observing and absorbing its multifaceted culture, and in return using the marketplace to sell not only to the city but to the country at large. For fifty years of changing styles and trends, the Art Director—at the beginning called the Art Superintendent—has had to reflect and project each change visually for client and country. The following pages are not so much a cavalcade of advertising history as a sentimental journey through a half century of American life.

Produced by Tony LaRotonda, text by Herbert Kupferberg and prepared by Parade magazine's editorial staff.
"The street" was the place to be in the Twenties, and that didn't mean Wall Street, either. It meant Bleecker, Canal, Delancey or Mulberry, where there was action all the time—buying, selling, playing, fighting, loving—you name it.

There was uptown, too, far from the pushcarts and tumult—high-class shopping on 34th Street, high-class living on Park Avenue. The subway was the best way to get anywhere (still is), and for a special treat there was the open-top Fifth Avenue bus, which charged a dime (a dime!) but guaranteed you a seat. And don't forget, around the corner, the hot dog man...
"Women's Lib" was a few years ahead, but these gals were doing things their grandmothers didn't know about. Like the Charleston. Or voting (Progressive, yet). Or trying for the big time via the chorus line. There was Texas Guinan and her showgirls. Her line was "Hello, sucker!"

If you couldn't make it into one of the fancy clubs there always was your neighborhood speakeasy.
New York has never lacked heroes. In the Twenties they included Jack Dempsey, Babe Ruth and Charles A. Lindbergh, who flew the Atlantic in solitude to Paris, then rode triumphantly up Broadway to City Hall. Other heroes have since had other ticker-tape processions including some who've flown all the way to the moon.
Everything kept going higher all the time—buildings, stock market quotations, high society. If you couldn't be sure of meeting an Astor or a Vanderbilt every time out, you could easily gawk at an anonymous dandy or two out for a stroll or attending an opening. And dandiest of all was Mayor Jimmy Walker who never missed a civic function, or a sporty occasion, or a chance to blarney the voters. Rougher days were ahead for him and everybody else, but who knew it, or cared?
The Twenties were a ball, all right, but the Thirties were singing "After the Ball Is Over"—not to mention "Brother Can You Spare A Dime?"

Men (and some women, too) sold apples in the street, and a good job was working for the WPA. Grass wasn't exactly growing in the streets, but sometimes gang warfare erupted there.

Still, there were signs of progress, growth and an upward climb—like Al Smith's Empire State Building, which grew taller and taller, with a dirigible mooring mast that was never used. Nearly everybody got to the top of that, including King Kong.
The Empire State was an edifice; Rockefeller Center was a complex—buildings, concourses, shops and statues. Atlas began staring across Fifth Avenue at St. Patrick's, and has been doing it ever since. The city also added a new kind of Mayor who was equally at home riding a fire engine or a horse, conducting a symphony orchestra or a budget hearing. They called him Butch, Fiorello, the Little Flower, and he loved practically everything about New York. Except maybe organ-grinders. Or burlesque.... Ah, well, Newark was just across the river.
Life could be exciting... stimulating... terrifying.

Nelson Rockefeller, in his pre-political era, helped make the Museum of Modern Art healthy, wealthy and famous. Benny Goodman kept them dancing in the aisles and screaming in their seats at the Paramount. Out in Flushing Meadow there was a Trylon and Perisphere to symbolize a World's Fair and the hoped for progress of the future. New York also heard the sound of Bundists marching but most people turned their ears to the likes of Fibber Magee and Molly, Inner Sanctum and the Shadow.
THAT GOVERNMENT OF THE PEOPLE SHALL NOT PERISH FROM THE EARTH

BUY DEFENSE BONDS AND STAMPS NOW!
For many, World War II really seemed to mean that lights had gone out all over the world. To New York, it at least brought a blackout, or brownout, or dimout—or whatever you chose to call that eerie time of low-burning lights and dark shades and curtains. Signs of war were all over town, from slogan-draped Grand Central to the gold stars in sad windows of all five boroughs. Stage-door canteens and servicemen’s centers sprang up in unexpected places, civil defense helmets and armbands appeared on unlikely looking people, everybody hung on radio news bulletins and newspaper casualty lists. But mostly, it was the servicemen themselves that made it a town at war; New York was a Port of Embarkation, and the streets were filled with soldiers, sailors and marines, some having their last fling at life...
In '45 they began coming home by the thousands—Kilroy and Goldberg, Iannucci and Diaz—to bands, parades, speeches and, most cherished of all, the warmth of a family welcome. What kind of town did they find? On the surface, at least, it was the same, with a Mayor as energetic and spectacular as ever. But post-war problems weren't long in surfacing. When LaGuardia read the comics to the kiddies on the radio, for instance, he did so because there was a newspaper strike—the first of many... tune in tomorrow for news of the latest strike, breakdown and power blackout.
But the more it changes, the more it remains the same. . . . New York during the 1950’s would have been recognizable to New Yorkers from many other decades . . . Kids playing ball in the park and cooling off at street hydrants . . . .

Parades on St. Patrick’s Day, Columbus Day, Pulaski Day and many another Day . . . The stores were crowded and tourists poured in by train, bus, car and plane . . . . The street was still a great place to play in, and you could still find a sidewalk photographer who could preserve a bit of childhood forever.
New York has always been a world center for the lively arts, but the cultural explosion really rocked the town in the fifties. Broadway musical shows boomed—and their prices skyrocketed—as never before. At the Radio City Music Hall the Rockettes somehow never got older no matter how the audience aged. The old Metropolitan Opera on 39th Street—at last on its way to demolition, though nobody quite believed it yet—glittered brilliantly as the Johnson regime yielded to the age of Bing. Things were humming at Carnegie Hall and City Center, too. And at the Museum of Modern Art, Edward Steichen put on one of the most famous of all photography shows, “The Family of Man,” delivering a graphic message that’s still very much alive.
In the city the great outdoors means the Park, and the Park is many things—a sleighride for kids, a hansom cab for lovers, a jungle for nature-lovers, a theater for Shakespeare or for Streisand, a haven for Sunday afternoon nappers... a place where you can turn off the rest of the city.
In the sixties youth took over—or tried to. The city was a sea of thighs and tresses, with girls providing the former and boys the latter. Styles in thinking changed as much as styles in dress. The old vice squad would have had apoplexy at what was to be seen in the movie houses and off-Broadway—not to mention those Times Square "bookstores." Confrontation was the order of the day, from campuses to construction sites, with issues that left the town divided as never before: race, poverty, Southeast Asia....
The list of problems is almost endless—congestion, pollution, unsightliness, drugs, inflation, crime... The richer we got, the more harried we became. But New York had learned to cope ever since it had to contend with Indians lurking in the woods. On a brisk and sunny day there still was no place like it in the world, even if you sometimes weren’t certain which piper to follow.
And eternal values were always there, as a quiet afternoon at The Metropolitan Museum would show. So perhaps nothing has really changed. You can still get that nickel hot-dog from the man at the corner. ... even though it may cost you 30 cents.
It's ugly, but it gets you there.
What have you done to your country lately?

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

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

Now you can visit your Shell dealer when your tank is empty, or when your ash tray is full. That way you not only keep a tidy car. You get a tidy country to drive it in.

Please keep this in mind: if we keep throwing trash away on the streets and highways, we’re throwing something else away. A nice place to live.

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

Art Director/Designer: Bert Huebener
Photographer: Frank Cowan
Copywriter: Milton Schwartz
Agency: Kenyon & Eckhardt Advertising, Inc.
Client: Shell Oil Company
Even the mightiest of men is no match for a metal zipper that doesn't zip.
So we made a zipper that does.
The Talon Zephyr® nylon zipper is designed not to bind, stick, slip or break.
So that felling trees will bring on perspiration.
Not frustration.
"What will you be getting ready to do the next time your zipper breaks?"

"The not so good old days."

"Last night Mrs. Mary Powers opened on Broadway."

"A prominent New York stockbroker just went south."

"With the help of a group of junior ladies, another movie is in the works."

"GOLD MEDAL AWARDS 41"
Joey is dying of a skin condition.

Hatred, prejudice, violence, ignorance and stupidity are squashing a whole new generation of black kids.

On the outside, many people seem to have accepted blacks as equals, but deep down they "wouldn't want a nigger to marry my daughter, or have a beer next door."

The only way we're going to start getting rid of prejudice is by talking things out. The way we do in True Story.

People to people, in real situations, in real language that readers can understand.

6,000,000 readers say we're doing the right thing. They come to us every month to learn about life through experiences of others. Because once you start past our sensational headlines, you'll find that we've told a truth of life. With a moral every story.


So if you're an advertiser, there's something you should start discussing: How come you're not advertising in True Story.

True Story
The vanishing American.

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

Art Director/Designer: Thomas Tawa
Artist: Charles White III
Copywriter: Thomas Hansen
Agency: Edward H. Weiss & Company
Client: General American Transportation Corp.
In Port Antonio, you'll hear about the
catered bath and surreal births...
Radfahrer sind heute Menschen, die symbolisieren einen Fortschritt in der Entwicklung von Automobil zu höheren wie die Minimier-

... von der Fahrzeugbewegung auf eine neue Art aufzubauen.
THE SIXTIES

OUR UNBELIEVABLE DECADE

THE GENERATION CAUGHT BETWEEN VIOLENCE AND EUPHORIA

THE LUNAR CONFIDENCE, THEIR DREAM AND THE EXPLOIT

THE FINAL IMPROBABILITY MAKE TRACKS ON THE MOON
GOLD MEDAL AWARDS

IAT RAE AND FALL OF CAMELOT
CAME CRkSHiNG DOWN BUSTED DREAMS AND THE BIRTH OF ArowFUL NBA; PAPE

Art Director/Designer: Allen Hurlburt
Artist: Norman Rockwell
Publisher: Cowles Communications, Inc / Look Magazine
Wintersberger
und Sohn:
Nestwärme ohne Plüschtier
Black Theatre: The American Tragic Voice
by John Lurie

The black playwright voice from the south's destiny was a specialty and a choice. The writers of history's black playwrights have shown us the tragic voice and position of society.
599
Art Director: Sal Auditore
Director: N. Lee Lacey
Writer: Charlie Ewell
Producer: Joanne Ruesing
Agency: Jack Tinker & Partners, Inc.
Production Company: N. Lee Lacy
Client: Miles Laboratories/Alka-Seltzer

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

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

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

(SFX: Voices)

Annr: Once in a while, we all overeat.

I. Maxwell E. Snively, hereby bequeath

(SFX)
GOLD MEDAL AWARDS 53

(SFX: Slamming of cup)  
Alka Seltzer, Alka Seltzer.

(SFX: Slamming of cup)  
Alka Seltzer, Alka Seltzer.

Alka Seltzer ...

Fixed something special ...

And everything that's been through it.

T.V. Voice: Uhl is still trailing.

To my business partner Jules ...

Finally, to my nephew Harold ...

I leave my entire fortune ...

(Cracker Jack)  
Cracker Jack  
Regular and big Pass-Around Pack

(SFX)  
(SFX)  
You can still taste them.
723
Art Director: Sam Scali
Director: Jacques Letellier
Writer: Edward A. McCabe
Producers: Scali/McCabe
Agency: Scali, McCabe, Sloves, Inc.
Production Company: Televideo
Client: Volvo, Inc.

Volvo in Saudi Arabia has a tough life.

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

Father: be sure your water is hot.

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

Animals wear leather all their lives.
Volvo paint inspectors come here

Put on a lot of lather.

Losing their hides, trouble starts.

Volvos in Lapland

When you work over here, be careful.

Union Carbide took Glutaraldehyde...

A nice place like this...

This thing is a styptic pencil.

...Why should it shrink on your back?
Complete Advertising Unit 57
Hertz introduces
the exclusive grand tour
of the grape.

Champagne

Cote de Rhone

Bordeaux

Gîte de France

Bâle

Burgundy

Alsace

There is a surprise for the two of you, too.

Hertz introduces the exclusive grand tour of the French wine country.

For as little as $3920 for 2 weeks or $4431 for a week, you can take a tour of the French wine country that includes 4 nights of hotel accommodations, gourmet meals, and winery tours. Call your local Hertz office or contact our toll-free number for details. 

Hertz rents Ford and other good cars worldwide.

THE HERTZ TOURS OF THE FRENCH WINE COUNTRY.

Please circle up for free copy of "Gourmet Holidays, New Tours of France by Rented Car" and information on the tours.

Name
Address
City 
State 
Zip

Send coupon to GOURMET HOLIDAYS
407 North Fifth Street, St. Louis, Mo. 63101

58
Premier Kosmin, we'd like to give you a free tuxedo.

Your kind of clothes do not make you look silly.

Now we, at After Six, are beautiful, sophisticated clothes. They are not a<br />
back bone to make people laugh at your.<br />

There's a good looking dinner jacket. Our party accessory.

We make clothes that make people look at you.

So when the Kosmin, wear the best<br />
that money can buy at After Six.

We would like to give everyone of<br />
you children's clothes, or a very<br />
expensive dinner jacket<br />
free of charge.

As in the line of all our clothes we try<br />
to show that money can buy. If you<br />
will excuse our enthusiasm you can<br />
probably make a big point here. As<br />
this line has been made for the<br />
upper, smarter end of the market. We<br />
now have a very fine line of<br />
children's clothes. We can<br />
make clothes that make people<br />
look at you.

So when the Kosmin's wear the best<br />
that money can buy at After Six.

Quaker State your car to keep it running young.

Traffic signals can be murder on motor oil.

But Quaker State has a natural ability to resist harmful effects of stop-and-go driving. It's refined by lubrication specialists from 100% Pure Pennsylvania Grade Crude Oil, the world's choicest.

Then it's fortified for extra protection against the rust, acid and varnish caused by an idling engine.

You can't avoid those short trips. But with the right oil, you can make more of them.

Quaker State your car to keep it running young.
On the Ides of March, 44 BC, Julius Caesar, standing on the steps of the Senate, saw Brutus approaching. Assuming his friend would like a refreshing drink of ice-cold Coca-Cola, Caesar called out, "Et to Brute?" meaning, "You want some, too, Kiddo?" Unfortunately, Brutus had flunked Latin, and, thinking he'd been leached, immediately slew Caesar, spilling the immortal words, "Et in Arcadia Ego Coke," a translation of which appears below.

"Things would have gone better with Coke."

Nobody's baby.

That's why it makes sense to take over the management of that new, exciting toothpaste. It's sure to be a hit, just like this year's "Coca-Cola." That's why it makes sense to take over the management of that new, exciting toothpaste. It's sure to be a hit, just like this year's "Coca-Cola."
Our hopes for America.

We at After Six have a vision of a better happier America. A place where courtesy and beauty reign supreme in all the states, even the west. 

Art Director/Designer: Dick Levy
Photographers: Richard Noble, Arnold Beckerman
Copywriter: Don McCaig
Agency: Gilbert Advertising Agency
Client: Talon, Inc.
It's ugly, but it gets you there.
Peace on earth.

Once you start using Gillette Super Stainless Injector Blades it's very hard to stop.

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

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

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

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

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

18 Art Director/Designer: David Clark
Photographer: Carl Fischer
Copywriter: Rudy Fiala
Agency: Doyle Dane Bernbach, Inc.
Client: Gillette
After 30 Volkswagens, Father Bittman still believes.

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

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

The only thing standing between you and a home of your own is a down payment of $5000. With $1240 a year, you can profit from that. Pay it off in two years. Or $3240 a year, and you'll have the same. A Volvo.

Of course we don't guarantee that every Volvo will do that well. But then you don't have to keep a Volvo anyway, right?
Fast Eddie Fagesurom was there. So were Wimpy Daughuty and NaIle Fats and Hiemoekets Danny Johnson. He was the flat annual Poplar Dme pod hustlers tournament. Aod rsdve never seen sod, Jawing aod needling and attempted larceny in your hfr. This is what ow -nitres Brow Oh, some people will tell you wick pool table is all about. pool ss a gentleman's game. Yon invite a few purple overBur don't you believe d. We've been making pool tables since 1845. And before you know it you've got your sleeves and yaps hustkr in eserylaxly. came% money down, ting fee Brurunvicic yout life in a gamed .aghbBall ea So -eight Pool. Km.blimitide,ftealbelmmew.Conatebilleallebluit).

At a Portuguese bullfight they don't kill the bull. In Portugal it is different. The sport is in the life of the bull, not in his death. So he leaves the ring alive. And in Portuguese culture, the lights dim and people fall silent for the singing of the fado. Love ballads or tender that move tears. In America, fado has disappeared. So, to an American, the valley of the Douro River might seem hard to believe. It is tucked neatly away in the pastel mountains of the North. Where storybooks become real. There is a palace. Its name is Mateus. Where ruling lenitly over his valley, from a coast. People in bright colors dot the slopes. They turn alarms to showers. And showers to sunshine. All for the valley of the Douro. Out of this fantasy comes something very real. The lifework of the people who live there. A wine aptly named after the palace by the valley. Mateus. It is a rose wine. Made from the red grapes of the vineyards of the palace. The people of the valley have always lived with the grapes. For centuries they have known what to do with them. 

DO THIS OR DIE. Is this all kind of trick? No. But it could have been. And at least that point was a die or do decision for American business. We in advertising, together with our clients, have all the power and skill to trick people. Or so we think. But we're wrong. We can't fool any of the people any of the time. There is indeed a twelve-year-old mentality in this country; every nine-year-old has one. We are a nation of smart people. And most smart people ignore most advertising because most advertising ignores smart people. Instead we talk to each other. We debate endlessly about the medium and the message. Honeymoon, in advertising, the message itself is the message.

DOYLE DANE BERNBACH INC.
Santa Claus is dead.

Automobile safety number 36256 is last year was the father of nine children.

Last Christmas was quietly given to many.

This Christmas won't be much better.

How would it be for your family if you were driving a car?

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

That's not Childsplay, you know. Because everywhere in Santa Claus is something, you've been taught to speed to get somewhere or somewhere else. In the time of your dreams, your dreams are punctuated with people and not revolving around the store steps signal. That light is often red. That chills are often chilly. That.

And the story we've been reading Santa Claus doesn't end with broken cars. Right in your path.

When that happens, (and you'd better hope it's a long way off) when you're out enough to stop but without skill thing, it means driving with headlights and putting lights on after dark. And making sure those lights (and your windows) are free of snow and grime.

And if you must, belly for the curb, if you're sleepy, you're safe driving is in your car.

Safe driving is the time of your dreams.

You needn't be aware of the street. You needn't be aware of the street.

By the way, if you must be drinking and you think of it as party, then you'll be thinking of something else. And that might mean stopping instead of driving. Of course, your safe driving will be more than protect pedes.

This is, that if you are (let's hope, you'll be making sure your hands get past what they're supposed to be placed on Christmas tree.

Mobil
We want you. in. life.
A warning to people who make obscene phone calls.

You're sick. And you're not even sorry. Because the calls you make aren't nice. They're obscene. By local law.

Congress has just recently passed a bill that says if you and your friends are found guilty of making obscene phone calls, even if you're not present when they're being made, you can be sentenced to 8 months in prison, and convicted.

Congress has just recently passed a bill that says if you and your friends are found guilty of making obscene phone calls, even if you're not present when they're being made, you can be sentenced to 8 months in prison, and convicted.

And you will be. Because now, the law is clear.

We can say that because, as General Telephone, the second largest telephone operating company in the country, we know what's happening now.

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

And don't think you can beat it by keeping your call short, either. Because it can also prevent you from disconnecting. As long as the party you call doesn't hang up, the line will remain open. No matter what you do.

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

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

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

And if that isn't enough to stop you, remember this: the next time you get an obscene phone call.

We haven't lost your reputation.

General Telephone & Electronics

When people start a revolution, what are they really revolting against?
In Jamaica you'll find
Black Rivers, Red Hills,
Buff Boys, Cool Life,
Maroon people,
and brown Brownns.

We know a land where the streets are paved with gold.
So do the Russians.
What have you done to your country lately?

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

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

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

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

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

A nice place to live.

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

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JAMAICA

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

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38

39
"Books are dangerous. I know what I'm talking about."

About Margaret Atwood: all tough on the treatment.

Page turns that books (or, more generally, poems, songs and novels) that dogs chime, children so deep out of crowd and words in obvious deep of life.

Three true people with some capital important.

Our chief idea is that we might talk a little.

He that has a handle to something that is, just having less of a meaning. Others, down right, having, much of a built up.

For there, the art of creating is one way of being that says, making a long story short.

And in many that just red, memory, forgetting people and habits and words long in the details. Particularly, there's no way to go in making that can mention these minds. And (on) not, where poverty.

Large bookends

It seems so long today, but for years, we hardly would. The most different type one could make on the really hand tested. After all, they could always read the other famous.

Page, one side technical problems that are, the only, large type book would not seem as much space as normal books. They, too, above would mean the impossible.

Pages have that they are not just talking, with the imagination, the imagination. There was no kind of an idea that was made. It's just used to shape us, a shape. It's what is used to define us, a shape. It's really used to define us, a shape. It's really used to define us, a shape. It's really used to define us, a shape.

At the moment, the idea of large type is just beginning to gather many in the future. Waylite will be hanging in and some large type books a lot earlier.

"Prestige paper, designed

JAMAICA

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

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

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

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

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

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

44
Art Director/Designer: Joe Phair
Photographer: Joe Ruskin
Copywriter: Arthur Tuohy
Agency: Ketchum, MacLeod & Grove

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

46
Art Director/Designer: George Euringer
Photographer: Dick Richards
Copywriter: Jerry Hubschman
Agency: Carl Ally, Inc.
Client: Investors Overseas Services
It's a shame so many people have seen San Juan and have never been to Puerto Rico.

These people are negotiating for a better way of life.
Go to Puerto Rico again and see it for the first time.

I'd love to see Puerto Rico again and see it for the first time. It's a beautiful place with white sandy beaches, crystal-clear waters, and lush greenery.

The accent is different, but the people are friendly, and the food is delightful. I would love to try some of the local dishes, like tamales and mofongo.

The landscape is breathtaking, with mountains, valleys, and rivers. It's a paradise for nature lovers.

I'd love to go on a hike and explore the rainforest, and maybe see some wildlife.

Puerto Rico is a tropical paradise, and I would love to return and experience it again.
Shakespeare gives you five acts of drama. We give you nine.

As a kid, if you spent as much time at the track as you did reading Shakespeare you might really know something. There's plenty of evidence that picking the daily double is harder than picking the outcome of Hamlet. And if you need a little bit of luck you'll know that the seventh race is always the feature race, the one in which the big-name horses compete for big money. And in any given day, by the time the tenth and last horse is run, chances are you know the odds of winning and the agony of being second by a 3 to 1 longshot. But it's never late to put down your Shakespeare and pick up for track.

Let us entertain you.
Belmont Park - Aqueduct

Shakespeare gives you five acts of drama. We give you nine.

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

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

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

Art Director/Designer: Mel Platt
Photographer: Henry Sandbank
Copywriter: Charles Burch
Agency: Leonard Sacks Advertising
Client: Alexandra de Markoff
American industry can no longer be an asylum for illiterates.
Some girls have
developed a lot more than
just their minds.

We're all for the opinion of our girls' brains.
Beautiful, too, for a moment, to show the expansion of all other matters.
It appears, more and more, than small girls are getting bigger and
bigger. In certain places, that is, in fact, not in all instances.

You'd think, for example, that young girls suddenly would be losing
weight. The reverse is true: girls, you're never too young to
be healthy. And strong.

The reverse is true: girls, you're never too young to
be healthy. And strong.

We're a little for the expansion of
our grey matter.

It appears that more and more small girls are getting bigger and
bigger. In a few places, that means, not in all instances.

If we're all for the opinion of our girls' brains, Roxanne
will fit you snug enough at the bosom and full enough at the
hips to keep everything that belongs in the suit in the suit.
If we're all for the opinion of our girls' brains, full enough in the
bosom and round enough in the A part.

Now, if we're all for the opinion of our girls' brains,
fit you snug enough at the bosom and full enough in the hips.
No matter what your size or shape, no matter what your figure.
It is the only swimsuit that makes the most of every pretty part.

Roxanne Swimsuits
A, B, C, D
bra-sized.
If you won't hire her, don't complain about supporting her.

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

Remember the 5th grade before the new math, microscopes and earth sciences?

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

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

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

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

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

What makes a Steinway such a blue chip investment? Work. Experience. Care. Work. Using mortised joints where butt joints could get by. Making each individual hammer instead of buying them from someone else. Voicing each piano for 8 full hours. A thousand other details. It takes a full year of this kind of work to complete one Steinway grand. A year that pays dividends in tone, touch and power year after year after year.

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

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

For more information write to John H. Steinway, Steinway Hall, 120 West 37th St. N.Y. N.Y. 10018.

Steinway & Sons

If Africa, Asia and South America go communist, don't blame him.
It takes this many men to inspect this many Volkswagens.

Because your front wheels do different things than your rear wheels do.

A tire for the front of the car. A tire for the rear of the car.

The Uniroyal Masters
What both Volkswagen wrought this year?
A longer-lasting engine, that's what.
It's more powerful than the old engine. (Top speed, 81 mph vs. 78 mph.)
It has better acceleration.
But most important, it doesn't have to work as hard to get you where you're going.
Thus, according to every calculation known to man, it will last even longer.
And just to make sure the engine and every other VW part leads a long, happy life, we have another surprise for 1970:
The Volkswagen Diagnostic Checkup.
Now before the name scares you away, listen to what it is:
VW Diagnostic is an exclusive free service checkup by trained technicians using special diagnostic equipment.
The equipment is faster and more thorough than any mechanic alive.
And it's so advanced, it can actually tell you when you have a problem early, before it becomes a real problem.
When you buy a new VW, you're entitled to four of these checkups free.
Of course if a problem due to defective workmanship at the factory is spotted during the first 24 months or 24,000 miles, whichever comes first, we'll end up footing the bill. Not you.
During this period, when we do make those repairs free, the parts will be free, the labor will be free, the diagnostic checkups will be free.
What could be a better deal than that?
You buy a bug.
We take care of the bugs.
When serving Chivas Regal, do you suddenly become exceedingly generous with your ice cubes?

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

Look at this man.

You might lose a bottle of Chivas Regal to a few friends.

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

Naturally, Chivas Regal makes the world go round in the right direction.

However, there were no more problems about it from the man.
Art Directors/Designers: Jim Brancaleone, Frank Camardella
Photographer: Tony Petrucelli
Copywriters: Hans Kracauer, Ray Myers
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

67 DISTINCTIVE MERIT AWARD
Art Director/Designer: Kurt Haiman
Photographers: Leonard Nones, Alan Brooks
Copywriters: Richard Earle, Mary Jo Clayton, Michele Byrd
Agency: Grey Advertising
Client: National Institute of Mental Health
If someone's selling you sacks of diet pills, he's not in business for your health.

A Pot Primer for Parents.

Know enough facts about marihuana with your own children about

As a parent you're concerned. You read that college

high school, even junior high students smoke or snort drugs. What about your son or daughter? If they tried it? Would they tell you? Do you just keep quiet and hope—do you talk?

Your youngsters may say, "It's your own health that matters, good enough to talk about it—tell him?"

And finally, as about other important matters, with tact

and make sure, your concern for him, and

what happens to him, shows.

Who uses pot, and why?

Most boys than girls. Not all are likely to try if they

have friends who smoke. A majority of young people have not tried it, but never thought of trying it. A number have tried it once or twice out of curiosity or boredom. A smaller number have tried it just once, to see what it's like. A small percentage become "heads"—their lives centered around marihuana or other drugs, with very little interest in anything else.

What you want to know about pot.

1. Individuals react very differently to pot, depending on their

behavior in smoking marihuana, whether it is done alone or in groups, with others who smoke or not. A small percentage become "heads"—their lives centered around marihuana or other drugs, with very little interest in anything else.

2. Involvement with drugs is illegal under federal and local

laws. In many states, it is a felony for possession, or even for

being in the company of someone who possesses marihuana or other drugs, or being in possession of marihuana or other drugs. This may make your child feel that there are no laws that apply to him.

3. There aren't any. If your children ask, "What about pot being legal under the law?" 

"If a law is passed?" they'll hear. "Or is it?"

Individual reactions vary, depending on the amount of marihuana smoked, whether it is done alone or in groups, with others who smoke or not. A small percentage become "heads"—their lives centered around marihuana or other drugs, with very little interest in anything else.

4. An adult who is smoking pot is illegal under federal and local

laws. In many states, it is a felony for possession, or even for

being in the company of someone who possesses marihuana or other drugs, or being in possession of marihuana or other drugs. This may make your child feel that there are no laws that apply to him.

5. "What about the people who say pot is not dangerous?"

"If they say it's not dangerous, they're right. We haven't found any studies showing that pot is dangerous, but it has been found to cause dependence and addiction in some people. It is illegal under federal and local laws. In many states, it is a felony for possession, or even for

being in the company of someone who possesses marihuana or other drugs, or being in possession of marihuana or other drugs. This may make your child feel that there are no laws that apply to him.

6. "What about the people who say pot is just for fun?"

"If they say it's just for fun, they're right. We haven't found any studies showing that pot is dangerous, but it has been found to cause dependence and addiction in some people. It is illegal under federal and local laws. In many states, it is a felony for possession, or even for

being in the company of someone who possesses marihuana or other drugs, or being in possession of marihuana or other drugs. This may make your child feel that there are no laws that apply to him.

For more detailed facts about marihuana and other drugs, write for a booklet to:

National Institute of Mental Health

Box 1080, Washington, D.C. 20013
MEDAL AWARD
Art Director/Designer: Paul Jervis
Artists: Paul Davis, Arnold Varga
Photographers: Callor/Resnick, Horn/Griner, Tony Petrucelli
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

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

LAST NIGHT MRS. MARY POWERS OPENED ON BROADWAY.
When you buy a sanitary napkin, a guy behind the counter is the least of your problems.

The thought of being caught in a situation where you'd have to change your sanitary napkin is already a worry even before you've had your first "period." You're afraid to call attention to yourself.

You can't help but feel conceited, but it's not the fault of sanitary napkins. You feel the way you do because the way you buy your sanitary napkins is a matter of honor. You want to "keep it clean." You want to "keep it private." 

You need Modess. Modess is a sanitary napkin that's all one piece. It's soft, comfortable, and protected. It's washable and reusable. It never rustles, never shows, never leaks. It's Modess. Modess is as private as you are.
Books are dangerous. I know what I'm talking about.

Do you fly?

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

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

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

American industry can no longer be an asylum for illiterates.
Art Director/Designer: Lee Epstein
Photographers: Tony Elliot, Carl Fischer, Dick Richards, Allan Hancock Foundation, Henry Sandbank
Copywriter: James Lawson
Agency: Doyle Dane Bernbach, Inc.
Client: Olin

DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board
When people start a revolution, what are they really revolting against?

They're revolting against the fact that they don't have a stake in the success and prosperity of society. And because they feel they have no chance of owning a car, owning a home, owning a business, they want to be part of it.

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

We believe the answer is through business. Private enterprise.

Entrepreneurial enterprise is the key to a healthy economy, in any nation. A healthy economy means more jobs and better pay for more people. With more buying power, people can afford the products that will give them a better quality of life.

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

And well, it's a way for the man in the street to get away from the factory to the factory in the street.

To accomplish that, for business to be healthy and productive, it must create a constant flow of both opportunities for new enterprises and the means to start new businesses and enter the world for profit.

And we don't mean just people who have million-dollar portfolios with us. We are also talking about the small business owner, the man who has never married and the man who has never worked.

If the vast source of potential investment capital can come toSmall, RSA, and our entire economic well-being is in the hands of millions of people with a stake in the world's economy.

And, very importantly, we are committed that we will continue to provide a place in the world for the entrepreneur and the small business owner, where, almost by product, profit leads to perhaps the most effective deterrent to nineties.

Right now, IOS does business on six continents—in real estate, small business, holding, investment management, insurance, and real estate. In the 12 years we've been in business, more than 400,000 people have invested more than one billion dollars through us.

IOS is proud to do business in every country in the free world and to continue to grow and make people invest in businesses all over.

IOS

When people start a revolution, what are they really revolting against?
A Javelin for the track.

A Javelin for the road.

American Motors

A leading car magazine reveals the essential difference between the VW, the Maverick and the new Hornet.

Some people like it for what it is. Some like it for what it can be.

American Motors' Javelin

The little rich car.

An unfair comparison between the M-60A1 and the Javelin.
Thank goodness some things never change.

Remember when you were little and it was winter? How your Mom would bundle you all up? But your nose still ran? And how your stomach muscles ached from belly-flopping on your Flexible Flyer?

Don't you wish your child could have that same kind of fun?

He can as far as Flexible Flyer is concerned.

We're still selling the same basic sled we invented in 1889. No exploding rockets or SST wings. Just the simple old Flyer with the big Eagle painted on.

Why not do a favor for someone little this Christmas. Make Flexible Flyer part of their childhood, too. Their children will love you for it someday.
THE MAYSLES BROTHERS' NEW FILM

SALES MAN

Opening in New York City in Mid-March at the 68th St. Playhouse

MAGAZINE ADS: LESS THAN FULL PAGE  95
A mouse has already been saved from leukemia.
Help us save a man.

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

American Cancer Society
Get lost in Italy for $360.

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

- a list of motels all over Italy that you can stay in for nothing, and two weeks to find your own way around. Just send us the coupon.

Other Super-Value-Vacation Tours.
- Super-Value-Vacations in Italy, Portugal & Spain, 3 or 4 weeks, from $315.

Extra-Value-Vacations.
- European Shrines, 2 weeks, from $299.

Journey's End in Italy for $360.

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

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Journey's End in Italy for $360.

For $360 we'll give you a car, a thousand kilometers worth of free mileage, a lot of miles all over Italy that you can stay in for nothing, and two weeks to find your own way around. Just send us the coupon.
If a company has a thing about haircuts, well tell you.

Looking for a new job? Start at the top.

The things we say about you:

No one is better than anybody.

Anybodies seldom meet your job requirements. They're a waste of your time.

Never sending anybodies has been the Snelling and Snelling policy since we started.

And it's worked. We're the largest employment service. With hundreds of offices, thousands of Professional Employment Counsellors.

Who personally interview 50,000 job applicants every month.

Who have one million applicants on active file.

Who successfully place twice as many people as the next largest service.

So it's not often that we have to send you no one.

Snelling & Snelling, the people people.

World's Largest Professional Employment Service
The 1970 Cavett
(takes you further)

- Fast back styling
- Dual shock absorbers
- Optional
- All new action mouth for faster pickup

- Bigger than a bread box
- Standard wide-tread suede for quicker takeoff

- High performance equipment with injected charm
- "Schtick" shift for commercial breaks
- Luxurious, padded upholstery
- Overall width 38" for easy handling
- Beautiful interior
- Wider seat
- Shapelier silhouette lower, hugs closer to the ground
- Solid frame construction will not buckle
- Exposed plug

On view in your living room tonight
The Dick Cavett Show premiere 11:30

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

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

For a late-night lift take the 1970 Cavett
The Dick Cavett Show 11:30
Mother Nature is a nice old lady, but she needs help when it comes to growing greenhouse tomatoes. Sylvania knows how to help her grow bigger and healthier greenhouse tomatoes. We know how to time their growth, too, so your tomatoes get to market when you want them.

We lend Mother Nature a hand by controlling the radiant energy spectrum. The far-red radiation combined with the red and blue radiation of Sylvania's Wide Spectrum Grow-Lux lamp is the best kind of light for tomatoes. And for other high-energy greenhouse crops as well. We've also discovered that when Sylvania's Grow-Lux lamps are applied to a greenhouse atmosphere enriched with extra carbon dioxide, you get tomatoes that make Mother Nature working alone look very tired indeed.

In one greenhouse experiment, tomatoes grown this way, with natural sunlight during the day, weighed, on the average, about twice as much as tomatoes grown in natural sunlight alone and with a normal amount of carbon dioxide.

In another greenhouse, tomatoes were grown under purer atmospheres enriched with extra carbon dioxide. Sylvania is recognized as the Mother who knows best.

That's why, among people who grow greenhouse crops, Sylvania is recognized as the Mother who knows best.
Portrait of a man headed for a stroke.

How to get around the 60-second cut off.

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

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

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

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

Art Director/Designer: Bob Czernysz
Photographer: Walter Iooose, Jr.
Copywriter: Richard Olmsted
Agency: Young & Rubicam, Inc.
Client: Sports Illustrated
IF OUR FOLDERS COST FIVE TIMES MORE THAN ORDINARY FOLDERS, WE'D BETTER HAVE SOME DAMN GOOD REASONS WHY.

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

2. Because Pendaflex Hanging Folders are also sliding folders, the effort involved in filing and finding papers is not effort at all.

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

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

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

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

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


But for a country that didn't exist until 1948, there's a lot of past. For example, you can travel through Roman ruins that date back to the time when Herod governed Judea. Or visit Beth She'arim, a strange underground city of the dead that was alive 1800 years ago. Or spend a day floating in the Dead Sea. And whether they're Christian, Moslem or Jewish, they can worship in the old city of Jerusalem.

And, yes, UAL, the airline of Israel, flies to Israel 13 times a week. 7 non-stop; 6 direct.
It's not hard for a disadvantaged kid to get in trouble. But it's about next to impossible for him to get a job. Especially a summer job. This summer, a new program will be looking for summer jobs for kids from 16 to 21 years of age in Westchester and Rockland counties. To them, a summer job might be just the encouragement they need to stay in school. And maybe even go on to college. And when they graduate, the boys or girls you hired for the summer might be just the ones you'd want to hire full-time. So you're not only investing in their future, but your company's too. We know some disadvantaged kids who'd like to work for you this summer. Please call (914) 41 90 3141 and ask to speak to Charles Mahoney.

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

National Alliance of Businessmen: 901 North Broadway, White Plains, NY. 10603

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

Whatever else you've heard about them, policemen are still human beings. And when they're being pelted with garbage, a curse, or a stone, they aren't always kept on the other side. Besides, policemen have their own rules and principles and prejudices. Just like anybody else. But they also have their guns and clubs and tear gas. Which puts them in a very awkward position. A position made even more awkward by people at both ends of the political spectrum who are either shoving them into action or holding them back. This production is a program that gives you some idea of what it's like to be in that kind of position. The program is called "The Blue Minority." It was shot in a typical American city. Boston. And it shows some typical American city policemen at work in an American city slum. It also shows them at play and at rest. What emerges is a picture of policemen as people. Not as pigs or gels. "The Blue Minority" is one of 52 prime time specials Group W is presenting this year. It was produced by Group W's Urban American Program which focuses on the things that make today's cities no such nice places even to visit. Maybe if some of our programs can get people to start looking at each other as not symbols, everybody's life will be a little easier.
Every Sunday afternoon
millions of Americans worship in
the temple of their choice.

---

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

You can offer your clients any number of whirlwind tours of Britain and Europe. Have them flying from city to city, darting in one museum and out the other. You might tell them about BOAC's Combinations of Holidays in Britain and Europe. The difference? We'll show them a lot for their money, but we'll also show them restraint. After all, we both want them to come back strong.

With our Combination Holidays in Britain & Europe, you have the choice of one week in London followed by two weeks motor touring through the most scenic parts of England, Scotland, and Ireland. Packages start at $315.

With our Pageant Holidays in Britain, you will have a selection of packages that give your client the full sweep of Britain - London, the Lake District, Shakespeare Country, Devon, Edinburgh. Starting at $842, including air fare, for 10 days.

With our Bonanza Holidays in Britain, they start in London, where you can offer your clients the choice of a Hertz car for two weeks, unlimited mileage, or three weeks with 1,000 miles to roam the countryside. Or unlimited rail transport on last. Everything included for as low as $350.

With our London-Paris-Rome Tour, you can offer your clients a program of city visits in Rome, Florence, Paris, and London, with one week spent in each city and no overlapping. A world for ERO's initialed.

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

With our Super Show Tour, the mod. mod. whirl of London that sold out last year has even more to offer this year. Special dining and shopping discounts have been added to the list. This year's ticket to 8 hit shows, the guest membership in an exclusive sporting club and the Library. A world for ERO's initialed.

With our Europe-wide Radiance in Rome, you should always have something up your sleeve for those with a particular interest in art, architecture, music. This year, it's a program of ballet and opera, but we also added 3 weeks in Rome. You can offer your clients the chance to see four of the six ballets and three operas of the season. It's a world for ERO's initialed.

If you need additional brochures detailing our Spring Summer Holidays, let us know.
The S.O.B. At Holiday

There are a hell of a lot of bad things going on in the world right now. But there are some good things going on, too. The things that are going on in the world right now are the things that are going to change the world. If it weren't for him, kids would probably get more toys.
If pro soccer had a little more violence, it might not be a $15,000,000 loser.

Forbes: capitalist tool

LAST NIGHT MRS. MARY POWERS OPENED ON BROADWAY.
The Mafia's new numbers game.
"My fly used to open 50 times a day."

By Bob Veder

Every day the guys at work would take bets on how many ups and downs I'd have before lunch.

Till I finally bought a pair of pants with this special Talon 42 zipper in the fly. See, the Talon zipper has this built-in gizmo called Memory Lock, that won't let a guy's zipper do anything he don't want it to.

Like slide and slip all over the place when he's sliding and slipping all over the place.

Man, I never knew how easy it was holding a pavement-pounder till I was able to use both hands.

Even a policeman can get stuck in traffic.
107
Art Director/Designer: Paul Jervis
Photographer: Cailor/Resnick
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.

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

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

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

What's bad for the goose is bad for the gander.

A prominent New York stockbroker just went public.

It's bad enough when the market takes another dive. But when your stock price jumps down, you lose another kind of security. So for your own good, look for the "Talon Upshot." This new super stock is one that should move up. Or down. The button signer is designed not to bump or jog. And a little device called "Memory Lock." It makes sure your investment doesn't go elsewhere. It's one sure way to get your own...
Isadora Duncan was the first great modern dancer. Her dancing was, to say the least, an anachronism. But some consider it as good a comparison to her private life. Back in the twenties she led a life that would make headlines today. And this kind of living was reflected in her dancing.

You'll see what we mean when you read "The Life and Loves of Isadora." It's one in a series of 51 programs produced by Group W and distributed this year. We're doing a different special every week - some to inform, others to enlighten. Some to entertain.

We think it's part of a broadcaster's responsibility to bring interesting subjects into people's homes. And we think it's even more interesting that someone who, 42 years after her death, is still ahead of the time.

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

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

YIELD  STOP  NO U TURN

STOP  YIELD  NO U TURN

NO U TURN  STOP  STOP

YIELD  STOP  YIELD

STOP  STOP  STOP

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

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

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

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

It comes in a Modular System that's easy and economical to install. Its 12 ft. sections use metal posts that bolt right onto the existing guard rail supports.

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

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

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

Wheeling Glare Barrier System
In fifteen minutes, Russia set Communism back twenty years.

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

They were enjoying freedom of the press, freedom of worship, and freedom of expression. In fact, they were doing something a Communist country never does. Thinking for themselves.

A fatal mistake as far as Russia was concerned.

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

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

Each week, we'll be bringing you specials that aren't carbon copies of every other television special. For example, we'll be showing you parts of our country you're not likely to see. We'll be exposing you to problems you probably didn't even know existed. And we'll be introducing you to ways only television could.

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

Our machine doesn't only make tests. It marks them.

We have machines which can do the marking, one of the things that's keeping them from being used. We've designed these machines to mark your test sheets automatically. And this is how it works. You place the student's completed test where you would normally have them ready to be marked. Then you align the machine's marking heads with the correct answers to the test questions. Mark the test sheets and the machine automatically marks the correct answers. It's a simple way to get marking done. Now, let's go back to the old days.

The not so good old days.

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

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

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

114 Art Director/Designer: Paul Jervis
Photographer: Tony Petrucelli
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.
While some girls are making money in an office, some girls are making it glamorous in bed. And these "career girls" don't all come from the tenements in the slums. Many of them come from the mansions in the suburbs.

The girls don't understand why they're doing it. Neither do their parents. The sex is what we can do. We have real people talking in a very matter-of-fact way about their problems. Like prostitution, rape, abortion, and divorce.

We can't be wrong in discussing these problems because we have over 4,000,000 faithful readers every month. Readers who come to us to learn about life through the experiences of others. And once you get past the front cover you'll find True Story is more a textbook of life than it is a novel.

And when one of our readers isn't reading through True Story, she's shopping for 66% of the country. Buying Food. Detergents. Cosmetics. Toiletries. Appliances. You name it.

So if you're an advertiser there's something you ought to start discussing. Why you're not advertising in True Story.

True Story: she's shopping for 66% of the country.
It took a beautiful Indonesian girl 5 years to grow this beard.

Forbes: capitalist tool

Polaroid Sunglasses give complete protection for those long summer days.
Maybe you should give your son a guitar
instead of a college education.
A broken zipper can turn the holidays into a disaster.

"What's done cannot be undone."
Their music hath charms. About $14 million worth.

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

For our Liberty/UA records division, they cut "Aquarius," hit song from "Hair," and sold 3 1/2 million singles, albums and tapes. (One million puts you in the big time.)

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

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

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

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

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

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

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

And ours.

John R. Beckett
Chairman of the Board
Transamerica Corporation
Where will you be when your laxative starts to work?

With Phospho-Soda you can actually plan where you want to be, because you adjust the dosage and time of administration to fit your own schedule. For gentle relief from constipation, ask for regular or flavored Phospho-Soda.

WARNING: Do not use when nausea, vomiting or abdominal pain is present. Frequent or prolonged use of this preparation may result in dependence on laxatives.

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

Phospho-Soda
Buffered Laxative
While in Europe, pick up an ugly European.

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

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

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

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

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

Volkswagen of America, Tourist Delivery Dept. V-3, Englewood Cliffs, N.J.

Please send me your illustrated brochure and a price list.

Name
Address
City State Zip

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

Then you know the way too well,
because driving an old familiar motor can make you 
unweary, even if you've had plenty of sleep.

If that happens on your way home 
for Thanksgiving, pull over, take a break, 
and take two NoDoz®. It'll help you drive home 
with your eyes open.

NoDoz, No car should be without it.
"My fly used to open 50 times a day."

Which twin has the girdle?

"What's bad for the goose is bad for the gander."

The not so good old days.

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

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

130
Art Director/Designer: Paul Jervis
Artist: Don Puchatz
Photographers: Stanford Smilow, Tony Petrucelli
Copywriter: Bob Veder
Agency: DKG, Inc.
Client: Talon, Inc.
Adolf Hitler vs. Tania Savich

THE FLYING RABBI

(Must it come to this?)

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

Granada says, no.

Take our formula which in past series: "End of the Beginning" used special effects, spurious facts and Bongo Bongo. In Bellissimo an international prince escapes from execrable prison through an avalanche. The grand climax? He gets killed by his own Anglo-Welsh dogs. People the world over have stopped watching live TV as soon as the first "errybody blast off."

At Granada, we try to make television that people will want to watch every hit as much as you." As Granada, we try to make television that brings the audience to television instead of forcing them to "serious" programs that are "light" programs that work.

But exciting television that brings the audience intelligent programming with a healthy amount of entertainment.

We have a whole lot of programs like that. And, if you must have something with a lot going on, give us a call.

GRANADA INTERNATIONAL PRODUCTIONS

Call us back in New York for Jean Mose, Buddha and Mohammed, make room for L. Ron Hubbard.

And we, you can ask, if we're religious.

But the question of religion.

As we say, religious in full measure or anything else is a subject that interests you. Among other things, we'd like to have the public, why are you interested in religion? Religion in all of its forms. Religion is the subject of "The Shrinking World of L. Ron Hubbard."

We Grandes have made a film about this man called "The Shrinking World of L. Ron Hubbard." We found Hubbard to be one of the greatest people on earth and a man who has a unique and enlightening view on the subject of the world. We think you are the people that should see this film in your station because it is with great pride that we offer you this program for sale.

If you're interested give us a call. We're happy to sell you a program that could be a unique experience on television. We also have other programs for sale that are less unique but in the same category. If you're interested give us a call. We might be able to sell you a program that is in some precious way you were looking for.

Granada International Productions
How to improve your horseshoe game.

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

Art Director/Designer: Bob Czernysz
Artists: Blake Hampton, William Mullins, James McMullan, Edward Sorel, Phil Hays, Rubinstein & Chanler Studio
Copywriter: Richard Olmstead
Agency: Young & Rubicam, Inc.
Client: Sports Illustrated
A former Police Chief in Reading, Pennsylvania courageously exposed one of the leading crooks in town: Himself.

You support eight million people on welfare.

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

Originally, welfare was a solution to a problem. Today it is a problem in itself. It has reached the point where if a person is born on welfare, he will probably die on welfare. And ten years from now, things could be worse.

That is why Group W's Urban America Unit prepared the 90 minute documentary, "The Shame of Welfare." First, it clears up some popular misconceptions. For instance, the majority of Americans on welfare are not black. They're white.

Then, the documentary shows how the present system has become obsolete over the years. But we do more than show the ugly side of welfare. Much of the program is spent discussing solutions to the problem.

"The Shame of Welfare" is just one of 52 prime time specials Group W is presenting on its five television stations this year. We've undertaken this kind of programming because there are a lot of problems facing this country. And we believe a broadcaster's responsibility is to be part of the solution.

In fifteen minutes, Russia set Communism back twenty years.

There are good reasons why garbage shouldn't be dumped in the ocean. There are even better ones as why it should.
133
Art Directors: Howard Benson, Joe Genova
Photographers: Peter Papadopolous, Lincoln Center Library, Marlborough-Gerson Gallery, Tony Petrucelli
Copywriters: Flora Goldenson, Neil Drossman
Agency: DKG, Inc.
Client: Westinghouse—Group W

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

Like the Miami district judge, we judge in the court of public opinion, and set a value on life through the neglect. The dead-end kid is one who, in the court of public opinion, is given no chance to prove his case. It is the court of public opinion who determine the fate of the dead-end kid. It is the court of public opinion that sentences him to be the loser.

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

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

And in an article in the Youth magazine, Davey Crockett talks about the day when his school was replaced by a horse and buggy school. He said, "My teachers were very strict, but they were fair. And they knew how to help the students."

The decline and fall of the American neighborhood.

And that is why the schools fail. They are not the place where the students can learn and grow. They are places where the students are punished for their mistakes. And the teachers are not the ones who teach the students. They are the ones who judge the students.

The fire that destroyed this building began in 1947.
Renault reluctantly welcomes the Ford Maverick.

Frankly, Maverick with the engine in the front and the driving wheels in the back. We realize that it would be difficult to change over to something smaller, so we reluctantly welcome Ford Maverick, you are a little small.

First off, unlike your bulky brethren, you are SMALL. Just like most parking places.

Second, you are ugly. That you are cheap. Only two hundred dollars more than our own Renault 16.

Maverick, apparently you have learned some things from us and VW. And we would not be lie about it if we were not proud.

Still, we have been making good cars for many years now. And. Maverick, we would like to give you some Small Car to Small Car advice. Just one year, you will get it right.

1. Maverick, a small car should not get good mileage. That is bad manners. Your makers claim that you can get 25.2 miles to a gallon. Shame. If you can do as well as the Renault 10 (25 miles per gallon), consider the VW 2000 (26). 

2. And Maverick, we realize that your father is proud to produce cars of the old fashioned type. Cars with the engine in the front and the driving wheels in the back. We realize that it would be difficult to change over to something smaller, so we reluctantly welcome Ford Maverick, you are a little small.

Because without that ugly transmission bump you will have more room.

And you will feel proud of yourself because you are well designed.

3. Maverick, we do not mean to embarrass you, but your brakes are... well, they are not any great. Hey brother, Maverick. You need them for the kids, as well as for the adults.

Do not take our criticism too hard, Maverick. For your first try at it, you have not done badly. And you will have time to make improvements next year.

When, in the Detroit car show, last year's model becomes obsolete. See you next year.
There's no such thing as free love.
Tell him that you want to get into the booming restaurant business.
Tell him that you want to buy not just one but at least three restaurant franchise, which will elude an area exchange.
Tell him that you want to be the boss and although you know you can’t be in three places at once that’s OK because you can hire a man.
Tell him that buying and opening three restaurants is going to now you at least $100,000 each and require you to pay 350,000 to 500,000 within several years.
Tell him that sales volume in company-operated restaurants has averaged over $6 million dollars a year during the past five years and store profit before taxes of 13% to 15%. Tell him that you’re not talking about a drive-in restaurant franchise, people of all ages, workers, businessmen, students, anyone who likes good food, will all walk in and down to eat. And sell.
Tell him that the franchisees in Boston, real diurners for business, that the company is in the food and lodging industry.
Tell him that the franchisees are The Four Seasons. Brownstone. The London. The Paris Clubs, and Mamma Leone. Tell him that you’re a little uncertain of the fine manner in which the franchisees are run.
Tell him that the franchisor is Restaurant Associates Industries, that hot company in the food and lodging industry. The company that conceived such unique restaurants as The Four Seasons. Brownstone. The London. The Paris Clubs, and Mamma Leone.
Then take him to the best restaurant in New York City. That's us - Zum Zum. (Orin Boston, Philadelphia or Dallas.) Buy him a beer from the barrel. Hell Beer (light or Dunkel). Tell him that you want to buy not just one but at least three restaurant franchise.
Tell him that you want to be the boss and although you know you can’t be in three places at once that’s OK because you can hire a man.
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Tell him that the franchisor is Restaurant Associates Industries, that hot company in the food and lodging industry. The company that conceived such unique restaurants as The Four Seasons. Brownstone. The London. The Paris Clubs, and Mamma Leone.
The execution is different, but the concept is basically the same.

Both vehicles are very different, but the concept is basically the same.

However, the M.48 (at right) was built to withstand slightly meaner treatment than the Volvo 144 (at left). As a result, the M.48 weighs in at 88,000 lbs. And for all its bulk, carries only three men—in extreme discomfort we might add. It lams two gallons to the mile and won't go over 30 miles an hour. In other words, it's a tank.

The Volvo, on the other hand, weighs in at just 2,000 lbs. And for all its lack of bulk, carries five men—in extreme comfort, if you substantially lower your expectations and live just long enough to reach pillow cases. Which you have for not a strong.

In other words, a Volvo is strong in the way a tank is strong and has strengths where a tank has weaknesses. It has a low center of gravity and is so rigidly constructed that six steel pillars, boxed for 110,000 strength, support the roof. It's this kind of construction that led Car & Driver Magazine to make the following observation.

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

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

There is an obvious advantage to owning a car that's built like a tank. Once it's paid for, there's still something left to own. A Volvo can help you fight off the inflation that drives you into debt every few years. Because by keeping a car you can begin making payments to yourself instead of the finance company.

Of course, if you're not convinced in adding twenty or two coffins, you can sell your Volvo after three years. And delight in how little you lose.

Volvos depreciate as slowly as they disintegrate.
If cleanliness is next to godliness, then Bermuda is very close to heaven.

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

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

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

Georg Jensen, 6th and Fifth, New York City.
We finally come up with a beautiful picture of a Volkswagen.

At last, we hope it's Happy Birthday's driving out the "speed," although maybe take him it's about 25. He's maybe even more good, "beauty." He looks out to take more beauty. We're sure it's very much for him. We're sure it's very much for him. We're sure it's very much for him. We're sure it's very much for him.

"Happy 21st Birthday, Johnny"

As long as you have any, attention to your health... national or state...

So while you're up, you speed, your body and mind. Always try to decide how long to take without "speed." At this rate, if you live, you'll have to spend $2.50 for every hour of life, with the full stop.

National Institute of Mental Health, Bethesda, MD 20892

Does your baby sitter look better coming in, than you do going out?

What a little money can do at Ohrbach's.
THE SAME SEX

This book is about homosexuality. This book wouldn’t have been published a generation ago. This book is a volume of essays, edited by Ralph W. Weltge, candidly written by sex researchers, behaviorists, lawyers, and homosexuals themselves. A Pilgrim Press edition now playing at your favorite bookstore.
Bach never wrote a sonata for woofer and tweeter.

In those days, a loudspeaker was someone who didn't speak softly. A stylus was an instrument used for writing. And a record was a list you made of people who owed you money.

Now it's not that we're knocking Twentieth Century technology. It's just that most everything nowadays is pre-recorded. From the television you watch, to the three-second delay in radio broadcasts, to your stereo.

So, every once in a while it's nice to hear something live for a change.

We can't bring back Bach. But we can bring you Peter Pears and Benjamin Britten. Performing Britten's songs and those of Schubert and Schumann. And if we may blow our own horn, they're coming to America just to perform at Hunter. Not once, but for two great concerts.

For more information check our other ad in this section. Or call us at 535-5350. Or write us at 695 Park Avenue. Or show up the morning of the concert. We leave 5% of the box office unsold until then.

Come and hear brilliant music at Hunter. You can stamp your feet, laugh and cry at the music, yell "Bravo" until your throat hurts, and applaud until your hands go numb. No woofer or tweeter can make that statement.

Hunter
The lively concert hall

If you call Bruno's, and somebody answers "yeth," it isn't Bruno's.

Bruno. Of Bruno's Institute of Hairdressing.
366-4242

"Just because a guy wants to be a hairdresser doesn't mean he's a fag."

*Bruno. Of Bruno's Institute of Hairdressing.
366-4242

Jim Brown makes love to Raquel Welch in the movie that exceeds the wildest dreams of Abraham Lincoln.

In the April Pageant Sheilah Graham takes you behind the screen of the most sensational interracial love story ever filmed. Read what America's black and white sex symbols really felt for each other. This is the real photo-story, the one you won't get in the movie magazines.

Read it along with 19 other fascinating articles including one on a new wonder drug that has cured arthritis but is banned by the FDA. All in the April Pageant. Now on sale.

PAGEANT
THE MAGAZINE THAT READS PEOPLE
153
Art Director/Designer: Michael Uris
Artist: Stan Mack
Copywriter: Jane Talcott
Client: Hunter College Concert Bureau

154
Art Director/Designer: Dave Wiseltier
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: Bruno's

155
Art Director/Designer: Dave Wiseltier
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: Bruno's

156
Art Director/Designer: Ted McNell
Artist: John Dedolchow
Copywriter: Jon Connelly
Agency: Daniel & Charles
Client: MacFadden Barrell Media

157
Art Director/Designer: Richard Trask
Artist: Ewald Brewer
Copywriter: Sid Mehring
Agency: Don Wise & Co., Inc.
Client: S. Freirich, Inc.

158
Art Director/Designer/Artist: Richard E. Manzo
Copywriter: Richard N. Hughes
Agency: WPIX Inc.
Client: WPIX TV

Bangles with locks to go?

Boy & The Blind Bird
A child's tale of Thanksgiving,
Presented by Topper Toys,
11:00 AM Friday
WPIX TV

Thanksgiving. 
Boy & The Blind Bird
A child's tale of Thanksgiving, 
Presented by Topper Toys, 
11:00 AM Friday
WPIX TV
Marrying a virgin these days is something. Divorcing one is really something.

According to Dr. Marie Robinson, an incredible 40% of all married women are frigid. (Many of them might as well be virgins.) In the April Pageant she probes the causes of frigidity and outlines scientifically how the unfulfilled woman can be freed for her own and her husband's greater happiness.

You can read this and 19 other revealing articles including one on how to avoid bankrupting liability suits. Now in the April Pageant. Now on sale.

PAGEANT
THE MAGAZINE THAT READS PEOPLE

“I'll teach you how to make money, not other guys.”*

*Bruno. Of Bruno's Institute of Hairdressing. 366-4242
I don't have anything against negroes. I think every man should own one.

Understandably, some Negroes answer this kind of ugly white racism with ugly black racism. In the March Pageant, Jackie Robinson predicts racial holocaust unless we end this vicious cycle. You can also read why an eminent psychiatrist believes "Some married people should have love affairs," plus Keefe Braselle on TV's backstage morals and 20 other articles on everything from how to handle a crisis to Science and Medicine. All in the March Pageant. Now on sale.

PAGEANT
THE MAGAZINE THAT READS PEOPLE

Chicken Soup kills.

Get a stain on permanent press and it's ruined. But Scotchgard Brand Dual Action Fabric protector with soil release saves.

Ah choo!

We're here to help.
Jell-O believes you've taken enough lumps in your life.
165
Art Director: J. Michael Davison
Designer: Carol Tabak
Artist: Dennis Johnson
Copywriters: Margot Manley, Jan Zwiren
Agency/Client: John Wanamaker

166 DISTINCTIVE MERIT AWARD
Art Director/Designer: Bob Steigelman
Photographer: Lynn St. John
Copywriter: Alvin Hempel
Agency: Young & Rubicam, Inc.
Client: General Foods

167
Art Director/Designer: Jerry Whitley
Photographer: Bert Brandt
Copywriter: Leonard Reiss
Agency: Schwab, Beatty & Porter, Inc.
Client: Walter J. Black, Inc.

168
Art Director: J. Michael Davison
Designer: Carol Tabak
Artist: Carol Gangemi
Copywriter: Al Van Dine
Agency/Client: John Wanamaker

169
Art Director: Royston Evans
Designer: Carol Tabak
Artist: Dennis Johnson
Copywriter: Carol Shamonsky
Client: John Wanamaker

We open the biggest crowd-pleaser in our history tomorrow. Gather the gang and head to your nearest Wanamaker store for great 100th Anniversary Sale Savings. All stores open every night this week, Monday through Friday.
170
Art Director: Royston Evans
Designer: Lynne Evans
Artists: Royston and Lynne Evans
Copywriter: Megan Evans
Client: The May Co.

171
Art Director: Royston Evans
Designer: Carol Taback
Artist: Dennis Johnson
Copywriter: Jan Zwiren
Client: John Wanamaker

172
Art Director/Designer: Jack Parker
Artist: Eugenie Groh
Copywriter: Wayne Carley
Client: T. Eaton Co. Ltd.

173
Art Director: Royston Evans
Designer: Lynne Evans
Artists: Royston and Lynne Evans
Copywriter: Lillian Laughlin
Client: The May Co.

174
Art Director/Copywriter: Alden F. Schutte
Designer/Artist: Nancy Jo Smith
Agency: Rich Advertising Co., Inc.
Client: Seneca Mall
NEWSPAPER ADS

California Ices
Lickin' Good
By Max Factor

Make Santa look his Very Best
At your local Max Factor store now

Santa is anything but

California Ices
Lickin' Good

Santa in the newsletter

See it in the paper

Get Christmas coming by you Santa

Among tomorrow's Nix, 2nd at 7PM

Don't miss the time

Ad from Max Factor

Get Christmas coming by you Santa

Among tomorrow's Nix, 2nd at 7PM

Don't miss the time

Ad from Max Factor
Art Director/Designer: Rollin Binzer
Artist: Milton Glaser
Copywriters: Allan Katz, Howard Krakow
Client: Sportsman’s Park

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

Art Director/Designer: Jack Parker
Artist: Eugenie Groh
Copywriter: Vida Watson
Client: T. Eaton Co. Ltd.

DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist: Arnold Varga
Copywriters: James Spark, Nancy Haust, Al Van Dine
Client: Joseph Horne Co.
Have a ball.
Israel’s 6-Day Wars

We hear you, Israel. Give to the Israel Emergency Fund.

The Next War

The cease fire killed 246 Israelis last year.

We hear you, Israel. Give to the Israel Emergency Fund.

War and Peace

This is Israel today. Long after winning the 6-Day War, the people of Israel must face the fears, the fatigue and the frustration of battle. Renewed war has been promised. "We will fight to the last man," the Arabs have said, and Arab snipers and saboteurs strengthen that promise every time an Israeli soldier is shot down or an Israeli school bus is destroyed by a land mine.

All Israel’s energy, resources, money and young men and women must be spent defending against this constant battle. And so help for the human dilemmas her people face must come from somewhere else. From you. Help for thousands upon thousands of immigrants whose arrival in Israel requires vast funds for housing, language and vocational training.

Help for the sick, the handicapped and the aged.

Help for the young who need education but cannot begin to learn without classrooms and most important, teachers. These needs have historically been met by people who care.

Join the United Jewish Appeal in answering a call for help.

We hear you, Israel. Give to the Israel Emergency Fund.
Sports Illustrated announces a whole new ball game.

The name of the game is New York Giants Titans Bowl - The Giants vs. The Titans on July 15th at Yankee Stadium. It's a game for all ages, all cultures, all backgrounds.

Sports Illustrated • July 15th, 1954 • 1st Edition

You're never too old to learn a new field.

August 16, 1954. What's the record for the mile?

The Sportsword Puzzle
Sometimes it's a welcome wagon.

You wouldn't go in there for a million bucks. A cop does it for a lot less.

You try hiding behind it.

Police get much more than speeding tickets.

Can Patrolman Markle come out and play?

Delivery room.

If your 11 year old's not home by 9, what do you call by 9:30?
The 11th commandment: Thou shalt make a profit.

Maybe you should give your son a guitar instead of a college education.

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

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

181 DISTINCTIVE MERIT AWARD
Art Directors: Jim Markle, Dick Posan
Designer: Jim Markle
Artists: Curilla & Assoc., Gene Silverton, Bruce Bendelow
Photographers: Jim Nugent, Howard Levant, Mike Ditlove
Copywriters: Joan Kriikku, Ken Tinman
Agency: Griswold-Eshleman Company
Client: Motorola

182 Art Directors/Designers: Jon Guliner, Aurelio Sica
Artist: Louis Glanzman
Photographers: Dan Rubin, Dick Richards, Peter Papadopolous, Alan Brooks
Copywriters: Neil Quinn, Joann Mond, John Farris
Agency: Campbell-Ewald
Client: Forbes Magazine
The most dangerous defect in today's cars.

Here, at a time of remembrance, is our monument to the monumental folly of automobile drivers. Dead in a massacre that has taken 1,700,000 lives since 1906 and continues unabated today. Think about it.

The body count of American soldiers who have died in battle since 1775 stands at 638,603. And in 69 short years, motorists have surpassed that daunting figure by over a million, men, women and children. All of them dead, violently dead, agonizingly dead, and for what?

For the sake of an extra martini? To save 15 seconds by lumping a light? Before this year is over, one out of four Americans will be involved in an accident. The lucky occupants will get a scare and go through the arduous process of filling out insurance forms, getting repair estimates, and putting their cars in a body shop for a few days. They also won't get to where they were going in such a hurry.

Some people simply don't have the guts to imagine themselves in such a plight. We're asking you to imagine it every time you get into your car. It's nothing compared to the possible alternative. Because without any reasonable concern to do any of the things that can prevent the tragedy, like using your seatbelts (they save lives), keeping a rag in the car for cleaning your windows and headlights (I never even saw him stir another once), and having your brakes checked regularly and replacing worn tires. And doing all the little things you know about and don't bother about. Aren't you worth the bother?

Please drive safely.

Mobil
We want you to live.

What if that car should stop?

At 60 mph, what if that car should stop?
Are you afraid to have your boyfriend meet your roommate?

What a little money can do at Ohrbach’s.
Polaroid announces a new generation of cameras.

Cameras that beep and buzz to tell you the instant your picture is perfectly developed.

Color for $29.95

Electronic flash camera. Stops action at 1/1000 second. And never runs out of bulbs.

The last word from Polaroid.

Now Polaroid takes the next step.
Man On The Moon

Top a slice of melon with a dollop of Cool Whip. Make a face in it with raisins.

Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.

Chocolate Mouse

A bowl of chocolate ice cream. Top with Cool Whip.

Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.

Ounce Cake

A very small piece of pound cake topped with a huge helping of Cool Whip.

Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.

Upside Down Cake

Fill a dish with Cool Whip and layer in a piece of chocolate cake.

Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.

Devil Undoing

Cut a square of chocolate cake horizontally and put Cool Whip in between the layers.

Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.

Upset Applecart

A dish of ice cream with a dollop of Cool Whip on top.

Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.

Rose Colored Glasses

Blend a few drops of red food coloring into Cool Whip and put on top of strawberry ice cream.

Cool Whip non-dairy topping comes already whipped and ready to serve, but tastes like you went to a whole lot of trouble.
Heinz pickles will not be silenced.

The big noise in pickles.

Heinz. The crunchy one.

Heinz. The crunchy one.

Heard any good pickles lately?

Heard in the best homes.

Heinz. The crunchy one.
Polaroid Corporation Presents Leonard Bernstein Conducting the New York Philharmonic Young People's Concert: Bach Transmogrified (Turned On) Sunday, March 30, 1969/4:00-5:00 P.M. CBS Television/Channel 5, Boston.
Smirnoff... Have Brunch with a Czar.

It takes this many men to inspect this many Volkswagens.
help.

be a cop.

THE SILENT MAJORITY
There is only one child in the world and the child's name is all children.

- Art Director/Designer: Marvin Rich
- Copywriter: Len Alaria
- Agency: McCann-Erickson, Inc.
- Client: San Francisco Police Dept.

193 DISTINCTIVE MERIT AWARD
- Art Director/Designer: Primo Angeli
- Photographer: Lars Speyer

194
- Art Director/Designer: Timothy Bent
- Photographer: Ken Heyman/Meridian
- Copywriter: Martin Solow
- Agency: Solow/Wexton, Inc.
- Client: ILGWU

195
- Art Director: Ivan Debel
- Designer/Artist: Christoph Blumrich
- Copywriter: Joel Blattstein
- Agency: deKrig Advertising Studio
- Client: Harper's Magazine
In Germany, Wimpys are devoured by Hamburgers and Frankfurters alike.

Beekman Theatre December 8

Sunday Will Never Be The Same.

BEGINNING OCTOBER 5TH GIRLS WITHOUT BRASSES ADMITTED FREE EVERY SUNDAY AT THE ELECTRIC CIRCUS, SAINT MARKS PLACE, EAST VILLAGE.

THE ELECTRIC CIRCUS

[We want your feet.]
In Kenya, they devour a fair share of Wimpys. Hopefully before a lion arrives for his.
201
Art Director/Designer: Helmut Krone
Photographer: Dick Stone
Agency: Case and Krone Inc.
Client: Sportsworld Communications Corp.

202
Art Director: Joe Schindelman
Photographer: Alan Dolgins
Copywriter: Jerry Silverman
Agency: Scali, McCabe, Sloves, Inc.
Client: Wimpy International, Inc.

203
Art Director/Designer/Artist: Bruce Withers
Agency: Bruce Withers Graphic Design Inc.
Client: IBM Office Products Division

204 DISTINCTIVE MERIT AWARD
Art Director/Designer/Copywriter: Thom Williams
Artist: Tomi Ungerer
Agency/Client: Electric Circus

In Spain, Wimpys are devoured mainly plain. And with relish.
The Electric Circus: The Ultimate Legal Entertainment Experience
It took Mayor Lindsay 3½ years to convince the politicians to put on a 4th platoon. Before you beat the crooks, you have to beat the system.

Vote for Mayor Lindsay. It's the second toughest job in America.

Mayor Lindsay added more rock, more people, more classics, more protection, more operas, more pools, more pop. Our parks never sounded so good.

Vote for Mayor Lindsay. It's the second toughest job in America.

When the landlords raised the rent, Mayor Lindsay lowered the boom.

Vote for Mayor Lindsay. It's the second toughest job in America.

Mayor Lindsay was being practical when he introduced half fares for senior citizens. After all, his job can age any man overnight.

Vote for Mayor Lindsay. It's the second toughest job in America.

This air-conditioned bus is brought to you by Mayor Lindsay. A man who's been in the hot seat too many times to ignore the sufferings of others.

Vote for Mayor Lindsay. It's the second toughest job in America.

Mayor Lindsay reduced the deadly sulfur dioxide in our air by 30%. That's 100% more than any mayor did for us in the past.

Vote for Mayor Lindsay. It's the second toughest job in America.
205
Art Director/Designer: Edward Bianchi
Copywriter: Judah Alper
Agency: Young & Rubicam, Inc.
Client: Lindsay Mayoralty Campaign

206
Art Director/Designer: Bob Watkins
Artists: Joe Bommarito, Bill Coppock
Copywriters: Bob Watkins, Hal Riney
Agency: Batten, Barton, Durstin and Osborne/S.F.
Client: Pacific Telephone
Lily Neilsen, Wilhelmina. Hairpieces Reid-Meredith, Inc.
207 MEDAL AWARD
Art Director/Designer/Artist: Andy Langer
Photographer: Robert Freson
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board

208
Art Director/Designer: Charles Torosian
Photographer: Arthur Beck
Copywriter: Bettina Schwimmer
Agency: Edward H. Weiss & Co.
Client: Thomas J. Lipton Co.

209
Art Director: Bob Kuperman
Photographer: Phillip Leonian
Copywriter: Irwin Warren
Agency: Doyle Dane Bernbach, Inc.
Client: New York Racing Association
Take your wife to an off Broadway show.

When you don't have a $5000-a-night-a-couple bachelor party and you can't bring your wife to something at Theater Aspen because of the kids, why not bring her to an off Broadway show? The theater is on 42nd Street. The tickets are $15.00. The act is a parody of a Shakespearean play. The seats are comfortably soft. And the doors don't slam shut at 11 o'clock. That's why they call it off Broadway. Even the mimes take their hats off.

Let us campaigned you.

Richard F. Appleby
You talk so much your voice is changing.
In a few weeks this striped bass will die of water poisoning.
In a few decades your grandchild may die the same way.

Art Director/Designer: Bob McDonald
Photographer: Philip Leonian
Copywriter: William Rindfuss
Agency: Young & Rubicam, Inc.
Client: General Dynamics Corp.

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

Art Director/Designer: Ernie Smith
Photographer: Ira Cohen
Copywriter: Sarah Brown
Agency: Stuart Williams Associates Inc.
Client: A. H. Robins Company
217
Art Director/Designer: Ernie Smith
Photographer: Ira Cohen
Copywriter: Sarah Brown
Agency: Stuart Williams Associates Inc.
Client: A. H. Robins Company

218
Art Director: Willy Fleckhaus
Photographer: Walter Blau
Client: Kodak Aktiengesellschaft

219
Art Director/Designer/Photographer: Henry Wolf
Copywriter: Steve Herz
Agency: Trahey/Wolf Advertising, Inc.
Client: Ogden

220
Art Director: Willy Fleckhaus
Photographers: Hans Lechner, Sven Andersson
Client: Kodak Aktiengesellschaft
Next?

Kodak, den Namen der Firmen, die sich für die künstlerische Formgebung und technische Entwicklung von Filme und Fotografie verdient gemacht haben, bietet Ihnen eine Auswahl von Motiven für Ihre Werbung. Die neuen Farben und Bilder, die von Kodak kommen, sind so lebendig, dass sie die Welt anreizen, sich zu bewegen. Und das, was Kodak bietet, ist nicht nur Fotografie, sondern auch die Möglichkeit, Ihre Ideen auf lebendige Weise auszudrücken.
Art Director/Designer/Artist: Henry Wolf
Copywriter: Jane Trahey
Agency: Trahey/Wolf Advertising, Inc.
Client: Olivetti-Underwood

Art Director: Jerry Siano
Designer/Artist: Jacqui Morgan
Copywriter: Diane Leety Dunn
Agency: N. W. Ayer & Son, Inc.
Client: De Beers Consolidated Mines, Ltd.

Art Director: Ray Litzenberger
Artist: Jean-Michel Folon
Copywriter: Richard Golden
Agency: N. W. Ayer & Son, Inc.
Client: American Telephone & Telegraph Co., Inc.
Art Director/Designer: Robert Cole  
Artist: Murray Tinkelman  
Copywriter: Leane Clark  
Agency: Benton & Bowles, Inc.  
Client: Allied Chemical Corporation

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

Art Director/Designer/Artist: Arnold Varga  
Copywriter: Tony Wake  
Client: John Wanamaker
ADVERTISING ART

INDUSTRY WEEK BRINGS YOU
THE SECOND INDUSTRIAL REVOLUTION

How you see them, how you don't.
227 DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist: Arnold Varga
Copywriter: Al Van Dine
Client: Joseph Horne Co.

229
Art Director/Designer/Artist: Henry Wolf
Copywriter: Steve Herz
Agency: Trahey/Wolf Advertising, Inc.
Client: Ogden

230
Art Director/Designer: Stephen Phillips
Photographer: Carl Fischer
Copywriter: Stanley Bendetson
Agency: Young & Rubicam, Inc.
Client: Cluett, Peabody & Co.
reading, writing and arithmetic
Take SI's big first annual Football Fluency Test.
234
Art Director/Designer: Jack McKee
Artist: John Larrecq
Copywriter: Patrick McInroy
Agency: Dancer-Fitzgerald-Sample, Inc.
Client: Interstate Brands Corp.

235
Art Director/Designer: David Wiseltier
Photographer: Harold Kreiger
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: Macfadden Bartell Media

236
Art Director: Joan Niborg
Designers: Joan Niborg, Henry Quell
Artist: Charles Santori
Copywriter: Jeremiah Harmon
Agency: Young & Rubicam, Inc.
Client: Eastern Air Lines, Inc.

237
Art Director: Joan Niborg
Designers: Joan Niborg, Henry Quell
Artist: Charles Santori
Copywriter: Jeremiah Harmon
Agency: Young & Rubicam, Inc.
Client: Eastern Air Lines, Inc.
We can jet 963,000 lbs. of auto parts South. Tonight.

That’s a lot of automobile or machine parts. Or other types of cargo you want to get to your customers. Our jet freighters travel from New York, Newark, Miami, Orlando, Atlanta, Charlotte, St. Louis, and other points every night, ready to deliver shipments by the next morning South.

We have daily service to your Puerto Rico customers. And our interchange service to South America is available.

One phone call resolves everything. We guarantee on-time pickup and delivery. Eastern’s jet freighters leave weekly to have your cargo delivered tomorrow morning South.

We have daily service to Puerto Rico customers. And our interchange service to South America is available.

One phone call resolves everything. We guarantee on-time pickup and delivery. Eastern’s jet freighters leave weekly to have your cargo delivered tomorrow morning South.

We can jet 849,000 lbs. of dresses North. Tonight.

The technical illustration in this ad is courtesy of Mr. H. Stowe, Advertising Agency. Mr. Stowe is a freelance illustrator known for his fine caricatures.

Eastern Jet Freight service is available to the leading manufacturing centers of the country. Eastern is a wholly-owned subsidiary of American Airlines, Inc. For information on services, call your local representative or call your nearest office:

New York 621-6666

We can jet 963,000 lbs. of auto parts South. Tonight.

That’s a lot of automobile or machine parts. Or other types of cargo you want to get to your customers. Our jet freighters travel from New York, Newark, Miami, Orlando, Atlanta, Charlotte, St. Louis, and other points every night, ready to deliver shipments by the next morning South.

We have daily service to your Puerto Rico customers. And our interchange service to South America is available.

One phone call resolves everything. We guarantee on-time pickup and delivery. Eastern’s jet freighters leave weekly to have your cargo delivered tomorrow morning South.

We have daily service to Puerto Rico customers. And our interchange service to South America is available.

One phone call resolves everything. We guarantee on-time pickup and delivery. Eastern’s jet freighters leave weekly to have your cargo delivered tomorrow morning South.

We can jet 849,000 lbs. of dresses North. Tonight.

The technical illustration in this ad is courtesy of Mr. H. Stowe, Advertising Agency. Mr. Stowe is a freelance illustrator known for his fine caricatures.

Eastern Jet Freight service is available to the leading manufacturing centers of the country. Eastern is a wholly-owned subsidiary of American Airlines, Inc. For information on services, call your local representative or call your nearest office:

New York 621-6666
We know, we know.
Just about the time you got really comfortable with the old Cox's, we changed it.
There should be a hall of fame for fine old shows, wiped after their millionth function.
For thirty-year-old coffee with tubes that glow changes in the face. For venerable overstuffed chairs that sag, where father@include(140,159),(609,882) and I sag, where father sits.
For lifelong sewing machines, framed favorite books, ancient, room-hanging clocks, patient oil lamps that were unlit but not yet long after they inspired motion, and stones as familiar now known where the floor bounces back.
Old things are best—until you want a more stylish shoe. Old things have been stories for ever sewing, at a pace to match your new hat. Or a shoe that has all the good old things plus some new ones, in brighter, more cheerful, more enjoyable surroundings. It’s like a new book by an old favorite author.
Get the best of both worlds. Come in and enjoy the new Cox’s. Then—when nobody is looking—get used to it.
238
Art Director: Don Trousdell
Designers: Don Trousdell, Ron Mabey
Artist: Warren Weber
Copywriter: Mabey/Trousdell
Client: Jim Hess

239
Art Director/Designer/Artist: Arnold Varga
Copywriter: Al Van Dine
Client: Cox’s

240
Art Director: Alexander Mohtares
Artist: Saul Steinberg
Agency: Chirurg & Cairns, Inc.
Client: The New Yorker
My name is Sholem Aleichem. Maybe tonight you could spare me an hour? Burlington Experiment in Television On NBC, Channel 4, 8:11PM, Saturday.
241
Art Director/Designer: Norman Tanen
Artist: Robert Ziering
Copywriter: David Saslaw
Agency: Doyle Dane Bernbach, Inc.
Client: Burlington

242 DISTINCTIVE MERIT AWARD
Art Director: Alexander Mohtares
Artist: Saul Steinberg
Agency: Chirurg & Cairns, Inc.
Client: The New Yorker

243
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase, Inc.
Photographer: Hugh Bell
Copywriter: Byron Barclay
Agency/Client: Zebra Associates
Art Director: Leonard H. Siennick
Designer/Photographer: George Tscherny
Copywriter: Thomas F. Gavin Jr.
Client: General Dynamics

Art Director/Designer/Copywriter: Bill Page
Photographer/Client: Bob Barclay

DISTINCTIVE MERIT AWARD
Art Director: Tony Russell
Photographer/Client: Phillip Leonian
Copywriter: Edith Leonian
Agency: Russell & Hinrichs, Inc.

Art Director/Designer: Peter Coutroudis
Photographer: Victor Skrebneski
Copywriter: Howard Krakow

Art Director: Chad Hall
Client: Christa Peters
PHILLIP LEONIAN MOVES HIS NEW STUDIO IS AT 170 FIFTH AVENUE NEW YORK. THE NUMBER IS YU 9-7670.
ZABAWKI

Jedna z naszych planów leczniczych dla dziecin, które w okresie Świąt albo w dniu imienia obejmuje się pakietem - jako małe i duże - i wówczas ostatecznie utrzywane się owała kierunkowych zabawek, takich jak biegaczów, pasaców, klocków, miódów. Zawieją wtedy, jak i dziś, nie jest ważne, czy zabawka jest kosztowna czy tania, bo co ważne wywołujące emocje, jak zaś przypada zrobiono z zapałek, czerwonych kropel, czy też z zabawek wykonanych z gąszczu. Wystarczy, że dziecko wskazuje na coś, czym się przejęto, i to jest wystarczające. Wszystko, co dotyczące imienin, to imieniny. Imię należy upamiętnić, bo jest to dla każdego dziecka takie jak dla szkolnika, jak dla dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jako źródło podstawowych informacji. Imię to stanowi podstawę dla każdego dziecka, które jak...
249
Art Director/Picture Editor: Lee Battaglia
Designer: Joseph Morgan
Photographer: David Attie
Editor: John Jacobs
Publisher/Agency: U.S. Information Agency

250
Art Director/Designer/Photographer: Lawrence Zink
Publisher: Franciscan Fathers

251
Art Director/Designer: Herb Lubalin
Artist: Pablo Picasso
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

252
Art Director/Designer: Al Greenberg
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly

253
Art Director/Designer: Al Greenberg
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly
254
Art Director/Designer: Herb Lubalin
Artist: Pablo Picasso
Agency: Lubalin, Smith, Carnase
Publisher: Avant Garde

255
Art Director: Roger Schoening
Designer: Gregory Chislovsky
Artist/Photographer: Alen Macweeney
Copywriter: Robin Watt
Publisher: Condé Nast Publications, Inc./Mademoiselle Magazine

256
Art Director: William Cadge
Designer: Bob Ciano
Photographer: Harold Krieger
Publisher: Redbook Magazine

MLLE'S NEXT WORD.

christmashine

It's just beginning to feel like it may start in earnest tomorrow.
In next week. You can't really avoid it even in the
turbulent era of patterns and compromises and change.
Suddenly something—a shift—lightening one's
perspective and knowledge, a sudden reminder from
Christmashine, a reminder of what's worth remembering
in the wake of the norm—like Christmashine. In the excitement and
ambition, and hope of Christmas.
Who would want it any other way?
COLLECTOR'S CHOICE

EDITORIAL SPREAD 195

The collector's choice of these dressing accessories is designed to show many ways a collection can be worn. They are made from materials that are versatile and can be adapted to the wearer's own style of dressing. The collection itself comes from the studio of a renowned fashion designer, and it is the effect that counts. The items can be individually or collectively worn, providing a wide range of possibilities for creating a unique and personal style.

The pieces include a variety of beads, feathers, and lace, which can be combined in different ways to create a unique look. The designer suggests using the beads in various ways, such as adding them to a fabric, creating a statement piece, or using them as a base for a new design. The collection also features a range of accessories, including scarves, belts, and jewelry, which can be used to complement the beads and add an extra touch of style to any outfit.

The designer recommends experimenting with the pieces to create new looks and styles. The beads can be used in a variety of ways, such as creating a statement necklace, adding a pop of color to a simple outfit, or using them as a base for a new design. The collection is designed to be flexible and adaptable, allowing the wearer to create a look that is unique and personal.

The designer also suggests using the pieces in combination with other accessories to create a cohesive look. The beads can be paired with lace to create a soft, feminine look, or used with feathers to create a more dramatic effect. The collection is designed to be versatile and can be used in a variety of ways to create a unique and personal style.
Die teuersten Strümpfe der Welt
Um es genau zu sagen: Diese Strümpfe, konnten 540 Mark. Teurer geht es überhaupt nicht mehr. Sie sind allerdings auch die schönsten, die wir je sahen! Silbergewirkt mit Silberornamenten rankt sich der „Königswert des Haushalts“ herum, mit Pailletten geschmückt. Valentino erfand, was Mädche von morgen brauchen.
260
Art Director: Willy Fleckhaus
Photographer: Frank Horvat
Publisher: Redaktion twen

261
Art Director: Willy Fleckhaus
Photographer: Tassilo Trost
Publisher: Redaktion twen

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

263
Art Director: Willy Fleckhaus
Photographer: Erich Hartmann
Publisher: Redaktion twen

264
Art Director: Willy Fleckhaus
Photographer: Erich Hartmann
Publisher: Redaktion twen
NOTES ON
THE NEW SNOBBERY
OF SOAP

W
Das Sport-Trikot: Ihr neues Mini-Kleid

Art Director/Designer/Photographer: William Cadge
Publisher: Redbook Magazine

Art Director: William Cadge
Designer: Bob Ciano
Photographer: Phil Marco
Publisher: Redbook Magazine

Art Director/Designer: Al Greenberg
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly

Art Director/Designer: Einar Vinje
Artist: Donna M. Brown
Copywriter: Stuart Gilman
Publisher: McGill Reporter

Art Director/Designer: Al Greenberg
Artist: Marilyn Hoffner
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly
Life in death: the immortal Mao

by Mary C. Wing
New faces for $50 and under

The watch you buy them
no doubt serves you well in a friendship,
it may be for yourself or to give as a gift
for someone you care deeply about.
For that every time as your hand
will tell the time that you are needed.
For that every time at your hand
will tell the time that you are wanted.

The watch is a partner that
the watch is a partner that
is always there for you.

For that every time at your hand
will tell the time that you are needed.
For that every time as your hand
will tell the time that you are wanted.

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For that every time at your hand
will tell the time that you are wanted.
AN EDITORIAL STATEMENT BY NOBEL LAUREATE GEORGE WALD

AMERICA IN DISTRESS

BEASTS IN LOVE
THREE POEMS BY J.L. LAVROFF

THE ELEPHANT IS SLOW TO MATE

The elephant, the huge old beast,
the elephant who is slow to love
in the beam's humble, they show no haste, he will
for the complicity in their panting hearts
slowly to move
as they sitter along the snow-bound
end dark in past through the brake of river's, with the herd
and they to massive silence, and wake
so slowly the great but elephant hearts
grow ball of dust,
for the full recess
oldfist they are and the renown of heart
as they move at last,
how to wait for the decades of heart,
for the full region
they do not reach, they do not rise;
and moves at the same delay, near, more near,
still they reach to flood.
WHY I PREFER IT FOR COLOR

By NORMAN ROTHCHILD

There are many advantages to photography in black and white. The absence of color allows the photographer to concentrate on the composition and the quality of the light. It also gives a more dramatic and moody effect. However, color photography has its own unique advantages.

Color photography allows the photographer to capture the full spectrum of colors in the scene. It also allows for greater tonal range, making it easier to create a balanced composition. Color photography is also easier to view and edit, as the colors can be easily separated and manipulated.

There are also many advantages to using color film. For example, color film is more forgiving when it comes to exposure and development. It also offers a wider range of contrasts, which can be used to create dramatic effects.

In conclusion, there are many advantages to both black and white and color photography. The choice of which to use depends on the photographer's personal preference and the desired effect.

YOUR POINT OF VIEW IS MOST VITAL ELEMENT

INANIMATE OBJECTS COME TO LIFE WHEN SEEN THAT WAY

club cinema
Old as lune, new as today—the spirited shapes and patterns of Africa's creative craftsmen preserve traditions in design that have irresistible appeal to modern Americans. Among the most splendid—and perishable—of adornments are the fragile grass necklaces of the women of Timbuktu in Mali. The one worn here is from the collection of Ambassador and Mrs. Moussa Keita of Mali.

**Art Director/Designer:** George N. Soppelsa  
**Photographer:** Paul Farea  
**Publisher:** Ziff-Davis Publishing Co./Popular Photography

**Art Director/Designer:** Thomas Huestis  
**Photographer:** Art Kane  
**Publisher:** Venture Magazine

**Art Director/Designer/Photographer:** Thomas Huestis  
**Publisher:** Venture Magazine
"A new commandment I give unto you. That ye love one another." John 15:12
Binders Keepers

by Eugene and Salome Novack, Etched, Mixed Media, Lithographs
Photographs by Tam LaPerry

"One way to tell a real outdoorsman and adventurer is to ask him what knot he knows, how to use it, and the right time and place to use it."

—The Boy Scout Handbook
286
Art Director/Designer: William Hopkins
Photographer: Paul Fusco
Publisher: Cowles Communications, Inc./Look Magazine

287 MEDAL AWARD
Art Director/Designer: Allen Hurlburt
Artist: Norman Rockwell
Publisher: Cowles Communications, Inc./Look Magazine

BEYOND SURVIVAL
A Chance to Begin
The Highest Human Adventure

A Planet washed by tidal mysteries.

The page contains an image showing a landscape with two figures walking through a grassy field, with text overlaying the image. The text reads: "A Chance to Begin
The Highest Human Adventure" and "BEYOND SURVIVAL..."
THE SIXTIES:
OUR UNBELIEVABLE DECADE!

THE GENERATION CAUGHT BETWEEN VIOLENCE AND EUPHORIA

THE ULTIMATE CONFESSION: THE FLOWER AND THE SWINEY

THE END: BEAUTY STOIC IN LOVING YEARS

THE RISE AND FALL OF THE HOUSE OF KENNEDY

THE ULTIMATE IMPOSSIBILITY: MAN'S STRUGGLES ON THE MOON
DRESSED TO TAKE THE PLUNGE
Hold in your mind that a moment by unattended vision of rising sea and impending storm at the join of an elemental powers. If it closes, it will cut off life in sublime Venice. There, so far were five centuries, the glorifying art of the Renaissance stands a Renaissance house raised by Renaissance men at the heart of God's best happens. And there, useful to behold, a new friend that art need not endure. Like an old dog of great dignity, is too to toss out, an ancient remembered. Venice stands, each on its island as it was around, truly Venice. The stone breads and thick in the city are. Unlike some plane under, their old, pollutions that transparent mysteries and distant public, venice the Pantheon of St. Mark's, reigns, will leave only memories for the Adriatic water and water front.

V

enice was a trading who discovered centuries back ordered beasts to appear all around them. Maybe water was never better spent. The de Andrea Palladio's present house took shape in the church of San Giorgio Maggiore novel. Tintoretto and Carpaccio can be seen there, and Titian and Tintoretto marked more the opulent passion nearby. Merchants' most valued old Venice mostly as the faded gate, her large ships pass on the way in Marghera, the compelling industrial part a few more miles inland. Once Murfana was proud capital of rolling, suburbs, but it is now blinded by mans for all that find Venice. Others know that the prevailing sea knows god for it smokes the other way, and that most of the damage in Venice can be traced to fires of its own fires.
290 DISTINCTIVE MERIT AWARD
Art Director/Designer: William Hopkins
Photographer: Art Kane
Publisher: Cowles Communications, Inc./Look Magazine

291
Art Director/Designer: William Hopkins
Artist: Kim Whitesides
Publisher: Cowles Communications, Inc./Look Magazine
292
Art Director/Designer: Michael Gross
Photographer: Bud Lee
Copywriter: Alice Turner
Publisher: Hearst Publications, Inc./Eye Magazine

293 DISTINCTIVE MERIT AWARD
Art Director: Bea Feitler
Designers: Bea Feitler, Ruth Ansel
Photographer: Hiro
Publisher: Harper's Bazaar
Waves of captured light: Mediterranean-inspired color, warm, vibrant and sun-kissed, combined with a bright, believable beauty.
A Vision of the Human Revolution

[Image description: A person in a meditative pose, surrounded by natural elements.]

[Image description: Various photographs of individuals in dynamic poses, possibly representing the theme of Human Revolution.]

[Additional text and images related to the theme of Human Revolution are present on the page.]
Start Something

ART DIRECTOR/DESIGNER: WILLIAM HOPKINS
PHOTOGRAPHER: ART KANE
PUBLISHER: COWLES COMMUNICATIONS, INC./LOOK MAGAZINE

ART DIRECTORS: ANTHONY OLIVETO, PASQUALE DELVECCHIO
ARTIST: SEYMOUR CHWAST
PUBLISHER: THE McCALL PUBLISHING CO./McCALL'S
THE FIRST YEAR

FATHER TO SON

3 SUNDAY

4 POOR CHARLIE
ON TOP OF THE WORLD

These shoes, by Shoes of the World, are made of high-quality materials and designed to give comfort and style to the wearer. The shoes come in various colors and are available in sizes to fit all feet. The heels are perfectly balanced to provide stability, and the soles are made of durable rubber to ensure comfort and grip.

Shoes of the World is a leading manufacturer of shoes that are known for their quality and durability. They offer a wide range of shoes for men and women, including formal, casual, and athletic shoes. The shoes are made using the latest technology and are designed to meet the needs of modern lifestyles.

These shoes are perfect for any occasion, from work to play. They are comfortable, stylish, and easy to wear. Whether you are looking for a pair of shoes for yourself or as a gift for someone else, Shoes of the World has something for everyone.
We can't ignore the way the environment interacts with the human experience. The way we feel, think, and act are all influenced by our environment. It shapes our thoughts, emotions, and behaviors. Whether it's a natural landscape, a cityscape, or a man-made structure, the environment has a profound impact on us. It can evoke feelings of joy, serenity, or even anxiety. It's a constant reminder of the interconnectedness of all things. As we navigate through life, we can't help but be influenced by the world around us.
The Amazing 1865 Moon Shot of Jules Verne

Art Director/Designer: William Hopkins
Photographer: Burk Uzzle
Publisher: Cowles Communications, Inc./Look Magazine

Art Directors: William Hopkins, Neil Shakery
Designer: Neil Shakery
Publisher: Cowles Communications, Inc./Look Magazine
A REDBOOK GUIDE TO KITCHEN RANGES
NEW MODELS, NEW FEATURES, NEW WAYS TO COOK

The kitchen is often called the heart of the home, and the range the heart of the kitchen. Whether you’re looking to replace your old range with a new one or merely improve your current range, this section will help you make a wise selection that suits your particular needs. Whether you are replacing your old range from the old home or if you expect to find only the best in your new home, you’ll want to make sure you choose a range that is designed to suit your needs. Many modern ranges are available with features such as automatic timer settings, electronic controls, and even built-in grills. Some ranges even come with a variety of colors and styles to fit any style and taste.

The new ranges are available in a variety of styles, sizes, and colors that are designed to suit all homes. From traditional to contemporary, there is a range to suit every taste. The new ranges are also designed to be energy-efficient, which can help you save money on your energy bills. Some ranges even come with built-in fans to help keep the kitchen cool and comfortable. Whether you are replacing your old range or simply improving your current range, this section will help you make the right choice for your home.
309  DISTINCTIVE MERIT AWARD
Art Director/Designer: Al Greenberg
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen’s Quarterly

310  Art Director/Designer: William Hopkins
Artist: Daniel Schwartz
Publisher: Cowles Communications, Inc./Look Magazine
In the most dramatic account of a crime since "In Cold Blood," two New York reporters, with exclusive access to secret police files, retrace the story of the murders of Janice Wylie and Emily Hoffert, and the strange aftermath.

By Bernard Lefkowitz and Kenneth C. Gross
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Gunter Rainbow
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

Art Director/Designer: Herb Lubalin
Artist: Etienne Delessert
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Wilton S. Tifft
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

AMERICAN MILITARISM

DOWER

GEN. EARLE G. WHEELER
Chairman
General Dynamics

THE POWER PEOPLE

GEN. EARLE G. WHEELER
Chairman
General Dynamics

MR. EDWARD ADAM
Secretary
General Dynamics

MR. WILLARD A. WARD
Assistant Secretary
General Dynamics

ROGER LEWIS
President and Chairman
of the Board
General Dynamics

SHUT OF SNUFF
SHEET STOOD TO CONQUER

THE LAST ACT
BY ROALD DAHL

DESERTED ISLAND
A PHOTOGRAPHIC ESSAY
BY WITKIN S. IFFT
315
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Leonard Freed
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

316
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Thomas Weir
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

317
Art Director: David Moore
Designers: Dorothy Fall, Bob Banks, Joseph Morgan, David Moore
Artist: Paul Salmon
Picture Editor: Lee Battaglia
Editor: John Jacobs
Publisher/Agency: U.S. Information Agency/America Illustrated Magazine

THE VIRGIN FOREST
PHOTOGRAPHS BY THOMAS WEIR

ISRAEL CAPTURED
THE PASSION AND PURPOSE OF ITS PEOPLE IN THE PHOTOGRAPHS OF A GREAT PHOTOGRAPHER
THE PRIVATE PHOGRAPHS OF A PEOPLE FOREVER IN A SATISFYING PHOTOGRAPHIC NARRATIVE

photographs by thomas weir
Art Director/Designer/Artist: Andrew Kner
Copywriter: Martin Fox
Publisher: R. C. Publications/Print Magazine

Art Director/Designer: Einar Vinje
Artists: Donna M. Brown, Rick Schreiter
Photographer: Chris Payne
Copywriters: Harry E. Thomas, Stuart Gilman
Publisher: McGill Reporter
there will be Shakespeare

KARL DEUTSCH ON NATIONALISM IN QUEBEC

there will be revolution
THIS SPECIAL ISSUE OF AVANT-GARDE IS DEVOTED ENTIRELY TO ONE SUBJECT: A SERIES OF EROTIC GRAVURES, OR ENGRAVINGS, BY PABLO PICASSO, THE PRE-EMINENT ARTIST OF OUR TIME. THEY ARE INTENDED TO STAND AS PICASSO HIMSELF HAS SAID, 'AS AN ABIDING CELEBRATION OF LIFE ITSELF.'
322
Art Director/Designer: William Hopkins
Photographer: Pete Turner
Publisher: Cowles Communications, Inc./Look Magazine

323
Art Director: John Gerbino
Designers: Bea Feitler, Ruth Ansel
Photographer: Hiro
Publisher: Hearst Publications/Harper's Bazaar

324
Art Director: David Moore
Designer/Photographer: Henry Wolf
Editor: John Jacobs
Publisher/Agency: U.S. Information Agency/America Illustrated Magazine

325
Art Directors: Bernard Quint, Anthony Oliveto
Photographer: Les Carron
Publisher: The McCall Publishing Co./McCall's Magazine


AMERICA THE BEAUTIFUL? How we destroy it. What we can still save. Why time is short.

TOM JONES He sings. He sweats. He turns women on.

LOOK 50 CENTS

CHRISTMAS: 88 PAGES OF LIGHTNING IDEAS THAT VIBRATE WITH EXCITEMENT LET THE SPIRIT SHINE
ZABAWKI

Zabawki zbudowane z różnych elementów można składać na różne sposoby, co powoduje, że fasada sklepu nie jest zawsze identyczna. Na uwagę zasługuje, że zabawki są produkowane z różnych materiałów, takich jak drewno, metal, szkło, a także z użyciem technik ręcznych. Na przykład, w sklepie "Stanton" można znaleźć zabawki wykonane z drewna, które są nietypowe, ale wyróżniają się swoją estetyką i jakością wykonania.

Na astępnich stronach prezentujemy zdj. wykonane z pacz. nowojorskich firm F.A.O. Schwarz, najstarszego i najstarszego w Stanach sklepu rahlwarskiego. Ntektore, jak chodba widoczna powylet lupy, zaprojektu to a wyearne mySmie o detach dydaktycznych, wlyksrwit jednak wytecznic dla roarywki. Ale i roar yska kwottcs, wabommajec wyobrarnic sinecka i zapoznajec je otaczajecym Swinton.

Lalki, oczywiście, od najstarszych czasów są najpopularniejszymi zabawkami. Chociaż są one bardzo drogie, warto znać, że eventualne lilkie potrzebę "wumpę" i "chowę". Znaczenie niektórych zasobów technicznych, takich jak komputer, jest nieznane i mogą być używane jako urządzenia w różnych zastosowaniach.

Zabawki – prezentująca się w rzeczywistości – jest posiadana.
DISTINCTIVE MERIT AWARD
Art Director/Designer: George Lois
Photographer: Carl Fischer
Agency: Lois Holland Callaway Inc.
Client: Esquire Magazine

Art Director/Designer: Robert Hallock
Photographers: Chuck Nicklin, Jr.,
Douglas Faulkner
Publisher: Local One, Amalgamated
Lithographers of America/Lithopinion

Art Director/Designer: Eric Gluckman
Artist: Gene Calogero
Publisher: Technology Communication, Inc./
Innovation

Art Director/Designer: Alex Macleod
Artist: TDF Artists Ltd.
Publisher: Stimulus Publishing Co. Ltd.
Art Director/Designer: Alex Macleod
Artists: Will Davies, Roger Hill, Alex Macleod
Photographers: Tim Saunders, Arnaud Maggs
Copywriter: W. R. Dalgleish
Publisher: Abitibi Paper Co. Ltd.

Art Director/Designer: Kelsey Murphy
Photographers: Kelsey Murphy, Ben Larobee
Copywriter: Clark C. Abt
Publisher: Abt Associates Inc.

Art Director/Designer: Murry Gelberg
Artist: David Baker
Photographer: Peter Koch
Copywriter: Susan Dooley
Agency: Tasi Gelberg Pesanelli, Inc.
Publisher: Volunteers in Service to America
Art Director: Charles Magistro
Designer/Artist: Tom Jones
Photographer: Look Magazine
Copywriter: Red Skelton
Publisher: Virginia Commonwealth University

Art Director: Tom Clemente
Designers: Seymour Chwast, Milton Glaser
Artist: Old Woodcut
Copywriter: Steve Sohmer
Publisher: Bureau of Advertising

Art Director/Designer: Harry Redler
Photographer: Students and Faculty of Famous Photographers School
Copywriter: Famous Photographers Magazine Staff
Publisher: Famous Photographers School
Art Director: Charles Magistro
Designer/Artist/Photographer: Katherine Reuter
Copywriters: Leonard Cohen, Timothy Leary
Publisher: Virginia Commonwealth University

Art Director/Designer: Murry Gelberg
Artist: David Baker
Photographers: Mike Mitchell, Tasi Gelberg Pesanelli, Inc.
Copywriter: Susan Dooley
Agency: Tasi Gelberg Pesanelli, Inc.
Publisher: Volunteers in Service to America

Art Director/Designer: Robert Hallock
Artist: Mario Micossi
Publisher: Local One, Amalgamated Lithographers of America/Lithopinion
341
Art Director/Designer: Don Trousdell, Gene Wilkes
Artists: Christy Sheets, Janie Wright, Warren Weber, Gene Wilkes, Bonna Johnston, David Dobra
Copywriter: Don Trousdell
Studio: Mabey Trousdell
Agency/Client: Graphics Group, Inc.

342
Art Director: Murry Gelberg
Designers: Murry Gelberg, David Baker
Artist: David Baker
Copywriter: Susan Dooley
Agency: Tasi Gelberg Pesanelli, Inc.
Publisher: Volunteers in Service to America

343
Art Director/Designer/Artist:
Raymond Perlman
Photographer: University of Illinois Photo Service
Copywriter: Rudy Berg
Agency: Engineering Publications
Publisher: University of Illinois Press
y. We almost had a nervous breakdown every week.
We began to feel the heat of the sun, and then
we realized that we were in a dream.

Q: Are you afraid of the future?
A: No, but I'm not afraid of anything.

We'll show you that a hundred feet of sky are not enough to stop a hundred feet of earth.

The community of our own backgrounds, our own way of looking at things, our own sympathies, our own concerns. Our little world.

And yet, we are all in this together.

The Department of Computer Science
University of Illinois

342
HARLEM ON MY MIND
CULTURAL CAPITAL OF BLACK AMERICA
1900-1968
EDITED BY ALLON SCHÖNER
PREFACE BY THOMAS P. F. HOVING
INTRODUCTION BY CANDICE VAN ELLISON
METROPOLITAN MUSEUM OF ART EXHIBITION
344 DISTINCTIVE MERIT AWARD
Art Director: Harris Lewine
Designers: Herb Lubalin, Ernie Smith
Artists: Lubalin, Smith, Carnase
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Random House

345 DISTINCTIVE MERIT AWARD
Art Director: Charles Magistro
Designer/Artist/Photographer/Copywriter: Bill Nelson
Publisher: Virginia Commonwealth University

346 Art Directors: Jane Bobczynski, Samina Quraeshi
Copywriter: Marjorie Blake Noyes
Publisher: Yale Arts Association

347 Art Director: Charles Magistro
Designer/Artist/Copywriter: Marion White
Publisher: Virginia Commonwealth University
"Litton Now and Tomorrow," reviews Litton as it is today and sets forth the basis on which advancing technology will create the products and systems of tomorrow.

Litton today is a manifestation of applied science — the creativity, initiative and energy of a broad group of people, which, in 15 years, has built a multinational industrial organization having self-generating and continuing growth potential for the future.

Fundamental to Litton's philosophy for growth is the conviction that the creatively-apt scientists and technologists of yesterday are facing technologists who are interconnecting their applications. Out of such evolving relationships flow not only new business opportunities but the solutions to the complex problems and needs of men.

In the early 20th century, economies of production scale enabled industry to greatly reduce unit manufacturing costs, thus making widely available the basis for a substantially improved level of living.

Today, economies of technological scale — from whole new technical solutions and innovations that come from many multi-disciplinary endeavors across multi-industry fields — offer equally dramatic potential for the years ahead. Indeed, new approaches of such scale hold promise as the only effectual means for solving such massive problems as those of modern urban living, environmental pollution, health and education, as well as the declining per capita world production of food.

For this reason, a company — which possesses a breadth of interesting and complementary technologies, together with the management techniques to interrelate those technologies — is uniquely qualified to be fully responsive to the challenges and opportunities of the future.

Litton is thus distinguished from companies with narrowly oriented product lines and also from firms comprised of elements joined only by a financial relationship. We believe, in fact, that industrial evolution inevitably will cause many of today's narrow product-line companies to become interrelated elements of tomorrow's high-velocity, yet unified, organizations, creating new values for an ever-demanding society.

Litton believes that tomorrow's most promising opportunities will occur in our existing marketing fields — Business Systems and Equipment, Professional Services and Equipment, Industrial Systems and Equipment, and Defense and Marine Systems. In each of these areas, described and illustrated in this report, we foresee "Systems of Tomorrow." Through a fusion of technology, we anticipate that these systems will offer a higher order of service and performance than is possible today.

One of numerous examples in Litton's unifying approach to complex marine transportation systems, to plan and build these systems we are using advanced management techniques to meet the need for a new, complementary Litton capability in electronics and automatic materials handling with the proven, broad-based Litton capabilities in electronics and systems management. To plan and build these systems, we foresee "Systems of Tomorrow." Through a fusion of technology, we anticipate that these systems will offer a higher order of service and performance than is possible today.

As we identify relevant new opportunities, Litton directs necessary capabilities and energy to developing and capitalizing upon them. Our accomplishments are the product of our past efforts, and we are ceaselessly planning to achieve tomorrow's goals. Our accomplishments in the present represent but steps toward the greater achievements of the future.

As we identify relevant new opportunities, Litton directs necessary capabilities and energy to developing and capitalizing upon them. Considered as a coherent goal, such opportunities represent a continuing stimulus to Litton's momentum. Our activities of the future will share the common bond of technology and the systems-management approach directed toward productive and profitable ends.
352
Art Director: Wayne Webb
Designers: Joe Hutchcroft, Wayne Webb
Artist: Joe Hutchcroft
Copywriter: Robert Knaus
Agency: Robert Vogele, Inc.
Publisher: Gould-National Batteries, Inc.

353
Art Director/Designer: Leonard Fury
Artist: Arnold Varga
Agency: Corporate Annual Reports
Client: Sterling Drug Inc.
We've done the work of animals.
We've done the work of machines.

DISTINCTIVE MERIT AWARD
Art Director: David Barnett
Designers/artists: David Barnett, Ray Behar
Photographer: Gregory Sharko
Client: Pratt Institute

Art Director/Designer: Theo Dimson
Artists: Michael Baker, Gerry Sevier
Copywriter: Billy Edwards
Agency: Reeson Dimson & Smith Limited
Client: Province of Ontario Council for the Arts

Art Director/Designer: Alan Peckolick
Artists/Copywriters: Various Ghetto Children
Agency: Alan Peckolick Graphic Design
Client: Hawthorn Books Inc.
"When you're small you get hurt."

357
Art Director/Designer: David H. Spreng
Artist: Irena Osmolowski
Photographer: David Leveille
Copywriter: Victoria Liner
Agency: Hutchins Advertising Co., Inc.
Publisher: Monroe Lithograph
Client: Hillside Children's Center

358
Art Director/Designer/Photographer: James Cross
Agency: James Cross Design Office, Inc.
Client: Tracor, Inc.

359
Art Director: Harris Lewine
Designer: Milton Glaser
Artists: Elmyr de Hory, Amedeo Modigliani

360
Art Director: Harris Lewine
Designer: Seymour Chwast
Artist: Old Lithograph
Handlettering: George Leavitt
Art Director: Ken Deardoff
Artist: Seymour Chwast
Publisher: Grove Press/Evergreen Review

Art Director: Bea Feitler
Photographer: Alberto Rizzo
Publisher: Hearst Publications/Harper's Bazaar

Art Director/Designer: William Hopkins
Artist: Fred Otnes
Publisher: Cowles Communications, Inc./Look Magazine

Art Director/Designer: Thomas Huestis
Photographer: Fred J. Maroon
Publisher: Venture Magazine
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ALL THAT 4.41111AGE?

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and celery SW., SMI sesfood shah notster. crab, stairm), neat tones and
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la I

372 Art Director: William Hopkins
Designer: Philip Sykes
Photographer: Paul Fusco
Publisher: Cowles Communications, Inc./Look Magazine

373 Art Director: Robert B. Clive
Designers: Robert B. Clive, David Stech
Photographers: Paul Schutzer, John Olson
Publisher: Life Magazine

374 Art Director: William Hopkins
Designer: Philip Sykes
Photographer: Paul Fusco
Publisher: Cowles Communications, Inc./Look Magazine
Along and bitter undeciphered war in a small and far-off land spilled our blood and split the notice.

A mother shielding her wounded baby because the explosion of a bomb during a battle in the city. The baby, as usual, sat in a stroller.
THE WATERS OF VENICE

DISTINCTIVE MERIT AWARD
Art Director/Designer: William Hopkins
Photographer: Art Kane
Publisher: Cowles Communications, Inc./Look Magazine

Art Director/Designer: William Hopkins
Photographer: Art Kane
Publisher: Cowles Communications, Inc./Look Magazine
Wintersberger
und Sohn:
Neswärme
ohne Plüschi
377 MEDAL AWARD
Art Director: Willy Fleckhaus
Artist: Lambert Maria Wintersberger
Photographer: Guido Mangold
Publisher: Redaktion twen

378
Art Director/Designer: John Vogler
Photographer: Richard Davis
Publisher: Life Magazine

379
Art Directors: William Hopkins, Neil Shakery
Designer: Neil Shakery
Photographer: Lord Snowdon
Publisher: Cowles Communications, Inc./Look Magazine
Speed Is of the Essence
382
Art Director: Russ D'Anna
Designer/Artist: Dan McClain
Publisher: Scholastic Magazines, Inc.

383 DISTINCTIVE MERIT AWARD
Art Director/Designer: Herb Lubalin
Artist: Guy Bourdin
Agency, Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

384
Art Director: David H. Stech
Designer: Robert B. Olve
Photographer: Arthur Rickerby
Publisher: Life Magazine

385
Art Director/Designer: Thomas Huestis
Photographer: Art Kane
Publisher: Venture Magazine
386
Art Director: William Cadge
Designer: Carol Mendizza
Artist: Kim Whitesides
Publisher: Redbook Magazine

387
Art Director: Arthur Paul
Designers: Arthur Paul, Bob Post
Artist: Bob Post
Publisher: HMH Publishing Co. Inc./Playboy

388
Art Director: Arthur Paul
Designers: Arthur Paul, Bob Post
Artist: Charles Bragg
Publisher: HMH Publishing Co. Inc./Playboy
389
Art Director: William Hopkins
Designer: Philip Sykes
Photographer: Richard Noble
Publisher: Cowles Communications, Inc./
Look Magazine

390
Art Director: Willy Fleckhaus
Photographer: Chad Hall
Publisher: Redaktion twen

391
Art Director/Designer: Herb Lubalin
Artist: Jim Spanfeller
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde
Europe's New Look

by Clyde Farnsworth

393

Art Director: Jerry C. Demoney
Designer: Joe Sinclair
Artist: Robert Weaver
Copywriter: David K. Shipler
Publisher: The New York Times/Book and Educational Division

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

395  Art Director/Designer: Thomas Huestis  
    Artist: Hans-Georg Rauch  
    Publisher: Venture Magazine

396  DISTINCTIVE MERIT AWARD  
    Art Director/Designer: Irwin Glusker  
    Photographer: Bruce Davidson  
    Publisher: Life Magazine
GALLERY

397
Art Director/Designer: William Hopkins
Artist: Robert Grossman
Publisher: Cowles Communications, Inc./Look Magazine

398
Art Director: Irwin Glusker
Designer: Robert B. Clive
Photographer: T. Tanuma
Publisher: Life Magazine
McCarthy Talk

The poet from Minnesota crouns off a scatter of targets
by JOSEPH ROSSIN

399
Art Director: Al Greenberg
Designers: Al Greenberg, Harry Coulionos
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly

400
Art Director: Kenneth R. Deardoff
Artist: John Wagner
Publisher: Grove Press/Evergreen Review

401
Art Directors: William Hopkins, Neil Shakery
Designer: Neil Shakery
Artist: David Levine
Publisher: Cowles Communications, Inc./Look Magazine
402
Art Director: Willy Fleckhaus
Artist: Oliver Williams
Publisher: Redaktion twen

403
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Thomas Weir
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

404
Art Director/Designer: Herb Lubalin
Artists: Lubalin, Smith, Carnase
Photographer: Wilton S. Tifft
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde
ISRAEL CAPTURED

THE PASSION AND PURPOSE OF ITS PEOPLE ARE PRESERVED FOREVER IN A SET OF MEMORABLE PHOTOGRAPHS

It is likely that the only way to learn all that has been written about the Middle East is to read the newspapers. But it is possible to see the region itself through the eyes of a photographer who has been there and who has taken the time to capture the essence of its people and its culture. In this set of memorable photographs, including works by renowned photographers such as Leonard Freed and others, you will find a glimpse of life in the Middle East as it is today. The images are powerful and moving, and they capture the spirit of the people and the land. They are a testament to the rich history and culture of the region, and they are a reminder of the importance of understanding and respecting other cultures.

Art Director/Designer: Herb Lubalin
Photographer: Leonard Freed
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

Art Director/Designer: Kenneth Deardoff
Photographer: Thom Lafferty
Publisher: Grove Press/Evergreen Review

Art Director/Designer: Herb Lubalin
Artist: Milton Glaser
Agency: Lubalin, Smith, Carnase, Inc.
Publisher: Avant Garde

Art Director: Al Greenberg
Designers: Al Greenberg, Harry Coulianos
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly
The elephant, the huge old beast,
Is slow to meet
He finds a female, they show no haste,
They wait
For the sympathy in their vast, shy hearts;
They pass along the river bank,
As they follow along the other bank
And drink in mimicry, through the brake
Of trees, with the herd,
And step in measure, close, out-wide together, without a word,
And slow they guess a elephant knows
Great tales of danger,
And the great headed man to scorn at first,
Taking their fires.
Oldest, they are, and the oldest of hearts
As they know at last,
Here to wade for the insurance of tenure,
They do not waste, they do not tear;
Their massive hands
Move at the moon's side, ever, more near,
Still they reach to food.
Art Director/Designer: Thomas Huestis
Artist: Etienne Delessert
Publisher: Venture Magazine

Art Director/Designer: Al Greenberg
Photographer: Leonard Nones
Copywriter: Idabelle Schiefer
Publisher: Esquire, Inc./Gentlemen's Quarterly

Art Directors: Willy Fleckhaus/Halden
Artists: Hans-Ulrich, Ute Osterwalder
Publisher: Redaktion twen
Art Director: Jerry C. Demoney
Designers: Arnold Varga, Jerry C. Demoney
Artist: Arnold Varga
Copywriter: Peggy Durdin
Publisher: The New York Times/Book and Educational Division

Art Director/Designer: Al Greenberg
Photographer: Leonard Nones
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly

Art Director: Henry Epstein
Designers: William Duevell, Dan Pezza, David Palm
Artist: Alan E. Cober
Copywriter: Ralph Broitman
Agency: ABC Television Network

Art Director: Al Greenberg
Designers: Al Greenberg, Harry Coulianos
Photographer: Alan Kaplan
Copywriter: Ron Alexander
Publisher: Esquire, Inc./Gentlemen's Quarterly
Dusty and the Duke
A CHOICE OF HEROES

Want your own Britt Ekland? Make yourself one in May.

CALIFORNIA. HERE IT COMES!

STUDIA GROSSI

CAESAR GROSSI
421  DISTINCTIVE MERIT AWARD
Art Director/Designer: Eric Gluckman
Artist: Gene Calogero
Publisher: Technology Communication, Inc./Innovation

422
Art Director/Designer: Herbert M. Rosenthal
Artist: Vin Giuliani
Photographer: Jeremiah Bean
Publisher: Institutional Investor Systems, Inc.

423
Art Director/Designer/Artist: Myrna Sebastian
Photographer: Bob Arnold
Copywriter: Lois Wyse
Agency: Wyse Advertising
Client: U.S. Realty Investments
The World of Price Waterhouse
Information about a professional career in accounting.
424
Art Director/Designer: Bruce Withers
Artist: Alan Cober
Copywriter: Robert C. Reinhart
Agency: Bruce Withers Graphic Design Inc.
Client: Price Waterhouse & Co.

425
Art Director: Advertising Designers, Inc.
Designer/Artist: Detlef Hallerbach
Copywriter: Robert L. Steinle
Agency: Robert L. Steinle
Publisher: Seaboard Finance Company

426
Art Directors: Office of Charles Eames,
Darrel Conybeare, Richard Foy, Jehane Burns,
Ted Organ, Keith Hall
Client: National Fisheries Center & Aquarium
427
Art Director/Designer: Kenneth R. Deardoff
Artist: Ann Weisman
Publisher: Grove Press

428
Art Director: Lou Dorfsman
Designers: Lou Dorfsman, Ted Andresakes, Joel Azerrad
Publisher: CBS/Broadcast Group

429
Art Director: Jay Loucks
Designer: John Heck
Artist: George West, Middaugh Assoc.
Photographer: Thaine Manske
Copywriter: Anna Jane Wingfield
Agency: Goodwin, Dannenbaum, Littman & Wingfield, Inc.
Client: Fannin Bank

430 DISTINCTIVE MERIT AWARD
Art Director/Designer: Leonard Fury
Artist: Arnold Varga
Agency: Corporate Annual Reports
Client: Sterling Drug, Inc.
431
Art Director: Jim Jacobs
Designer/Artist: Larry Sons
Agency: Stan Richards & Associates
Publisher: Dallas/Ft. Worth Art Directors Club

432
Art Director: Niel Fujita
Photographer: Pete Turner
Agency: Ruder Finn Fujita
Client: LEASCO

433
Art Director/Designer: Will Martin
Artists: Don Weller, Dennis Tani
Photographer: Don Jim
Copywriter: Roy Carter
Publisher: Western Bancorporation
Leasco
Art Director/Designer: The Company
Photographer: Marv Lyons
Copywriter: Paul Spindler
Agency: The Company
Client: International Industries

Art Director: Robert Miles Runyon
Designer: Maurice Yanez
Photographer: George Meinzinger
Copywriter: Berkeley Baker
Agency: Robert Miles Runyon
Client: Teledyne Inc.

Art Directors/Designers/Artists/Agency:
Applebaum & Curtis
Photographer: William Farrell
Copywriter: Benjamin K. Sachs
Client: Vernitron Corporation
A marked development of our expanding industrial capacity is that energy consumption increases much more rapidly than the population. For example, in the past twenty years, the population of the United States has increased by about 30 percent, while the use of energy has increased by almost 80 percent. While satisfying projected future energy requirements of our expanding industry and maintaining a high degree of living standards is an urgent necessity, it is essential that enough new oil be discovered for the foreseeable future to meet energy demands and exploration programs be accelerated. Thus, the accelerated development of new sophisticated exploration equipment and techniques is necessary in order to solve the problem of maintaining our oil supplies. The task is further complicated by the high cost of drilling and the inability of currently known reserves to meet projected demands. Consequently, new reserves must be found to supply our needs in the near future.

The search for oil in the United States alone is expected to be 15 million barrels a day, and, at least as much as we now produce. In terms of exploration reserves this means that 60 million barrels of crude oil will have to be found in the next 20 years in order to meet the oil requirements of the United States. At present, exploration is the most effective means of obtaining new reserves, but much more exploration is needed.
437
Art Director: Ralph C. Wolf
Designers: Wolf von dem Bussche, Ralph L. Stout
Photographer: Wolf von dem Bussche
Copywriter: Charles P. Lecht
Publisher: Inter-ACT Corporation
Client: Advanced Computer Techniques Corp.

438
Art Director/Designer/Artist: Jim Jacobs
Agency: Stan Richards & Associates
Publisher: Dallas/Ft. Worth Art Directors Club
Art Director: Tom Clemente
Designers: John Sullivan, Roy Morton, Seymour Chwast, Milton Glaser
Artist: John Sullivan
Copywriters: Steve Sohmer, Hank Simons
Agency: Bureau of Advertising

Art Director: Cliff Gillock
Designer: Richard L. Garner
Artist: David Maloney
Photographer: John Mason
Copywriter/Client: Population Crisis Foundation of Texas

Art Director/Designer: Don Trousdell, Gene Wilkes
Artists: Christy Sheets, Janie Wright, Warren Weber, Gene Wilkes, Bonna Johnston, David Dobra
Copywriter: Don Trousdell
Studio: Mabey Trousdell
Agency/Client: Graphics Group, Inc.

Art Director: Miho
Designer/Artist: Grigg
Copywriter: Richard Fithian
Agency: Needham Harper & Steers
Client: Champion Paper
Xmas is Santa,
Art Director/Designer: Raymond Rotheroe  
Photographer: NASA  
Copywriter: Robert McGuire  

Art Director/Designer: Lou Dorfsman  
Artist: Joseph Schindelman  
Copywriters: John Anderson, Don Panzer  
Client: Columbia Broadcasting System, Inc.

DISTINCTIVE MERIT AWARD  
Art Director/Designer/Artist: Seymour Chwast  
Publisher/Client: Push Pin Studios

Art Director/Designer: Rollin Binzer  
Artist: Tom Daly  
Photographer: P. Michael O'Sullivan  
Copywriter: Mac Churchill  
Agency: Hurvis, Binzer & Churchill  
Client: Collins, Miller & Hutchings
The South
Art Director: Bob Versandi
Artist: Jerry Joyer
Copywriter: Nick Pronovick
Agency: Lampert Agency Inc.
Client: Strathmore

DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist/Photographer/Copywriter/Client: Victor Skrebneski
Publisher: The Ridge Press

Art Director/Designer: Jim Lienhart
Artist: Dave Anderson
Photographer: Tetsu Itahara
Copywriter: Robert Knaus
Client: Robert Vogle, Inc.
Art Director: Stavros Cosmopulos
Designers: Stavros Cosmopulos, Jim Sinatra
Photographs: Bettman Archives
Copywriter: Jay Hill
Agency: Hill Holliday Connors Cosmopulos Inc.
Client: IMS

Art Director: Don Trousdell
Designer/Copywriter/Studio: Mabey Trousdell
Photographer: Ron Mabey
Client: Carl Behl

Art Director/Designer: Rene Vidmer
Artists: John Kramer, Primm Farill, Wendy Probsheim
Copywriter: Lew Petterson
Agency: Hecht, Vidmer, Inc.
Client: Westinghouse Broadcasting Corp./Group W

Art Director: Joe Messina
Designers/Artists: Milton Glaser, Seymour Chwast
Client: Mead Library of Ideas
The Capuchins...
Followers of
St. Francis of Assisi

When Francis was praying in the abandoned church of San Damian near Assisi, the Crucified spoke to him, "Go, and repair my church."

The Franciscans have been on the go ever since. Subtle changes in the life of the Poverello's followers accompanied their growth over the centuries as they served the needs of the Church and the world around them.

In 1528, a separate group was formed within the Order, made up of friars who recognized the enduring value and spiritual vigor of returning to the original simplicity and poverty of Franciscan life. They are known as the Order of Friars Minor Capuchin (Capuchino).
Of Man and Woman

Paintings by Kurt Weihs

Art Director: Aubrey Lee
Designers: Daniel F. Bridy, William Schmidt
Artist: Daniel F. Bridy
Copywriters: Fr. Simon Conrad, Frank Haller
Client: Capuchin's Province of Saint Augustine

Art Director/Designer/Artist: Alan Wolsky
Photographer: Herb Sculnick
Copywriter: Marvin Korman
Agency: Alan Wolsky & Friends Inc.
Client: Screen Gems

Art Director/Designer/Artist: Kurt Weihs
Agency: Lois Holland Callaway Inc.
Client: Neil Lovisco

Art Director: John Massey
Designer/Copywriter: John Rieben
Agency/Client: Container Corporation of America
Art Director/Designer/Artist: William J. Lloyd
Photographer: Conrad Bailey
Copywriter: Ted Willis
Agency: N. W. Ayer
Client: Container Corporation of America

Art Directors: Marty Minch, Mort Rubenstein
Designer: Marty Minch
Photographer: Stettner-Endress
Copywriter: Elaine Lapidus
Client: Roche Laboratories

DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist: Richard B. Luden
Photographers: Eleonore Pepin, Richard Marx
Agency: Sweet & Co.
Client: Advertising Club of N.Y.

Art Director/Designer: William J. Lloyd
Artist: Mas Nakagawa
Copywriter: Anthony Marcin
Agency: N. W. Ayer
Client: Container Corporation of America

Art Director: John Scott MacDaniels
Designers: John MacDaniels, Nick Sidjakov
Artist: Nick Sidjakov
Copywriter: Ralph DeSalle
Agency: Geyer-Oswald, Inc.
Client: General Aviation Rent A Car System (HELCO, Inc.)

Ulcer attacks may be triggered here.
Two ways to get an Andy.

The easy way.

Cut this out.

The hard way.

Cut this out.
Model 2001

Accessories

- Interchangeable handles
- Lion head for formal dress up occasions and trips to Transylvania

Accessor with key to application,
1. Required in the foreign office
2. For all purposes good luck charm
3. A degree
4. The concealed shelf safely stores off and7able liquid refreshments keep in cool
5. Recommended for the dash wire
6. The secret weapon
7. The ultimate in utilitarian accessories
8. Highlight appearance
9. Assorted cloth covering
10. Petrol pipe (the above)
Optional: Balanced model
Optional: Gas Cylinder stand
200 page for applications
467
Art Director/Designer/Artist/Client:
Karen N. Bunde
Copywriter: Dale O. Zaret

468
Art Director/Designer: Jerry C. Demoney
Client: The New York Times Book
and Educational Division

469
Art Director/Designer: Merrick Gagliano
Artists: Merrick Gagliano, Nancy Neidhammer
Agency: The Cadwell Davis Company
Client: Perry H. Chipurnoi

470
Art Director: Ronald Peterson
Designers: Ronald Peterson, Jerry Dior
Client: The Corand Co.

471
Art Director: Euclides P. Theoharides
Designers: Euclides P. Theoharides, R. Parenio
Artist: J. Deli Carpini
Copywriter: James Kenney
Agency: Quorum V
Client: Federated Restaurants Inc.

472
Art Director: Thomas F. Coleman
Designer: Gary C. Springer
Copywriter: John Nyczyporenko
Agency: IBM Rochester Design Center
Client: IBM Information Records Division
473
Art Director: Ronald Peterson
Designer: Ronald Peterson, Jerry Dior
Client: The Corand Co.

474
Art Director: Thomas F. Coleman
Designer: Gary C. Springer
Artist: Steve Holler
Copywriter: Finley Wills
Agency: IBM Rochester Design Center
Client: IBM Office Products Division

475
Art Director/Designer: Roger Ferriter
Artist: Tom Carnase
Copywriter: Anne Haggerly
Agency: Dancer Fitzgerald Sample
Client: L'eggs Corporation

476
Art Director: Norman Kohn
Designers: Dow Flint, Norman Kohn
Artist: Paul Blakey
Photographer: Peter Hudson
Client: Human Development Institute, A Division of Bell & Howell

477
Art Director: Ken Parkhurst
Designer: Ken Rang
Client: United California Bank
Art Director/Designer/Artist: Marlon Chapman
Agency/Client: Joseph Magnin

Art Director/Designer/Artist: Si Friedman
Photographer: Bruce Elkus
Copywriter: Harold Levitt
Client: Si Friedman Assoc., Inc.

Art Director: George Lois
Designer: Tom Courtos
Copywriter: Ron Holland
Agency: Lois Holland Callaway Inc.
Client: Kenneth Beauty Salon

Art Director/Designer: Ira Schwartz
Artist: Charles Boyd
Agency: Schwartz/Wassyng, Inc.
Client: Faberge

Art Director/Designer: Matt Klim
Artists: Matt Klim, Don Martin
Copywriter: Charles Gordon
Client: Heublein Inc.
Art Director/Designer: Ira Schwartz
Artist: Charles Boyd
Agency: Schwartz/Wassyng, Inc.
Client: Faberge

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

DISTINCTIVE MERIT AWARD
Art Director/Designer: Ira Schwartz
Artist: Charles Boyd
Agency: Schwartz/Wassyng, Inc.
Client: Faberge

Art Director/Designer/Artist: Alan Mitelman
Agency: Design Coalition
Client: Lucidity, Inc.

Art Director: Peter Adler
Designers: Peter Adler, Georg Olden
Artist: Ray Oravetz
Agency: Adler, Schwartz & Connes, Inc.
Client: National Urban League

Art Directors/Designers/Artists/Agency: Eisenman and Enock
Client: Sam's Restaurant
Art Director/Designer: Peter Rauch
Artist: Carol Tritto
Photographer: Edstan Studio
Agency: Peter Rauch Inc.
Client: New Line Cinema

Art Director/Designer/Artist: Leonard Fury
Agency: Corpcom Services, Inc.
Client: Thomson & McKinnon

Art Director: Walter Lefmann
Designer: Susan Skoorka
Artist: Margaret Malast
Client: Time Magazine

Art Director: Herb Lubalin
Designers: Herb Lubalin, Mike Randazzo
Artists: Lubalin, Smith, Carnase
Agency/Client: Zebra Associates

Art Director/Designer/Artist: Eskil Ohlsson
Agency: W. H. Schneider, Inc.
Client: Kroma Lithographers, Inc.
Art Director/Designer/Artist: Richard E. Manzo  
Agency/Client: WPIX TV

Art Director/Designer: Herb Lubalin  
Artists: Lubalin, Smith, Carnase  
Agency/Client: Zebra Associates

Art Director/Designer: Wayne Webb  
Artist: George Hattendorf  
Agency: Robert Vogele, Inc.  
Client: Forum, Inc.

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

Art Director/Designer/Artist: Milton Glaser  
Client: Michel Folon
Art Directors/Designers: Crocker-Weinberg
Artists: John Crocker, Al Cohen
Agency/Client: Crocker-Weinberg

Art Director: Bernard Zlotnick
Designers: Herb Lubalin, Annagret Beier
Artist: Tom Carnase
Agency/Client: Young & Rubicam

DISTINCTIVE MERIT AWARD
Art Director: George Lois
Designer: Kurt Weihls
Artist: Dennis Mazzella
Copywriter: Ron Holland
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates Industries, Inc.

Art Director: Robert Esch
Designers: Robert Esch, Doug Baker
Artists: Gene Trama, Robert Esch
Photographer: Klaus Fischel
Agency/Client: Rochester Society of Communicating Arts

Art Director/Designer/Artist: Milton Glaser
Client: Maurice Albray
Art Director/Designer: Allen Weinberg
Artist: John Crocker
Agency/Client: New York Times
Sports Information Center

Art Director: Herb Lubalin
Designer: Mike Randazzo
Artists: Lubalin, Smith, Carnase
Agency: Lubalin, Smith, Carnase, Inc.
Client: Elbert Budin

Art Director: Herb Lubalin
Designer: Annagret Beier
Artist: Tom Carnase
Agency: Lubalin, Smith, Carnase, Inc.
Client: Good Book, Inc.

Art Director/Designer/Artist: Annegret Beier
Agency: Lubalin, Smith, Carnase, Inc.
Client: Annegret Beier

Art Director/Designer/Copywriter: Muts Yasumura
Agency: Young & Rubicam, Inc.
Client: Carolyn Stasenko
507
Art Director: Kevin Eggers
Designer/Artist: Milton Glaser
Client: Poppy Records

508
Art Director/Designer: William A. McCaffery
Agency: deGarmo, McCaffery Inc.
Client: South Lakes Stamp Co.

509
Art Director/Designer: Murry Gelberg
Artist: David Baker
Agency: Tasi Gelberg Pesanelli, Inc.
Client: Habitat, Inc.

510
Art Director: Dick Drayton
Designer/Artist: Don Weller
Agency: Don Weller's Office
Client: Blum's of San Francisco
511
Art Director/Designer/Artist: Arne Lewis
Agency/Client: The Fly

512
Art Director: Bernard Zlotnick
Designers: Herb Lubalin, Annegret Beier
Artists: Lubalin, Smith, Carnase
Agency/Client: Young & Rubicam, Inc.

513
Art Director/Designer/Artist: Kiyoshi Kanai
Client: Nippon Television Network Corp.

514
Art Director/Designer/Artist: Daniel Marshall
Copywriter: Robert Sturtevant
Agency: J. Walter Thompson Company
Client: The Copy Club of New York
515 DISTINCTIVE MERIT AWARD
Art Director/Designer: Richard Nava
Copywriter: Dennis Webster
Agency: deGarmo, McCaffery, Inc.
Client: Conrac Corp.

Art Director/Designer/Copywriter: Ron Mabey
Artist/Studio: Mabey Trousdell
Client: Donna Smith

Art Director/Designer/Artist/Copywriter:
Paul Sinn
Client: Melissa & Paul Sinn

Art Director/Designer/Copywriter:
Gennaro Trainello
Photographer: Vito Marretta
Agency/Client: Waterman Advertising

Art Director/Designer/Artist: John Heck
Copywriter: Anna Jane Wingfield
Agency/Client: Goodwin, Dannenbaum, Litman & Wingfield, Inc.

Art Director/Designer/Artist/Copywriter:
Felix Muckenhirn
Client: Felix and Zita Muckenhirn

EVENT OF THE YEAR - CONRAC'S FABULOUS PUNCH-IN
MADISON SQ. GARDEN
AT GALLERY OF ART/SPORTS HALL OF FAME
MON. MAR. 24TH 6 to 10 PM
MAIN EVENT - TO A FINISH
JACK DANIELS
The Tennessee Tornado
vs.
JOHNNY WALKER
The Highland Hurricane
Preliminaries: Sensational Card of Popular Smacks Including
The Swedish Meatball vs. The Chinese Egg Roll
and Other Favorites
LADIES & WIVES ARE INVITED
Promoter: CONRAC CORPORATION
Madison Square Garden, 31st to 33rd Street On 7th Avenue
(Take Escalator to Gallery of Art/Sports Hall of Fame)

EXTRA EXTRA EXTRA EXTRA EXTRA
FINAL San Jose Mercury
PEACE ON EARTH
To thank you for being our client,
We've put together a few
of our recent designs and
added facilities to make
your visit more enjoyable.
We appreciate your support
and look forward to
seeing you soon at our new
expanded and improved
facilities.
FOR AIRSICKNESS

AFTER USE FOLD TOWARD YOU.
CALL STewardESS FOR DISPOSAL.

Nancy Conn has flown to Spain for her summer vacation. She will return to the states in September.

season’s greetings
industrial design department
proctor

PARA MARED AEREO.

AL TERMINAR, DOBRELO HACIA USO.
ENTREGUELO A SU SOBRECARGO.

Nancy Conn ha viajado a España para su vacación del verano. Volverá a E. U. U. en el mes de septiembre.
Art Director/Designer/Photographer/Copywriter: Jim Donoahue
Client: Cooper & Beatty, Limited

Art Director: Werner Pfeiffer
Designer/Artist/Copywriter: Duncan Burke
Agency/Client: Pratt Institute/Industrial Design Dept.

Art Director/Designer/Artist/Copywriter: Roy Schlemme
Client: Nancy Conn

Art Director: Steven Bernstein
Designers/Artists/Copywriters: Sandi and Steven Bernstein
Client: Sandi and Steven Bernstein

Art Directors/Designers/Artists Agency: Eisenman and Enock
Client: Sam's Restaurant
On Friday 17 January 1969, John Priestman and Diana Stileker took an extra hour for lunch.

John and Diana Priestman
526
Art Director: Susan Rosner
Designer/Copywriter: Gene Rosner
Artist: David L. Burke
Agency: David L. Burke Design Corp.
Client: Pearl Drexler

527
Art Director/Designer/Artist/Copywriter:
Roy Schlemme
Client: The Castro Family

528
Art Director: Tom McCarthy
Designers/Copywriters/ Clients:
Tom and Marsha McCarthy
Artist: Marsha McCarthy
Agency: Hill Holliday Connors Cosmopulos
Clients: Tom and Marsha McCarthy

530
Art Directors/Clients: John Prizeman,
Diana Prizeman
Designer: Diana Prizeman
Copywriter: John Prizeman

531
Art Directors/Designers/Artists/Agency:
Eisenman and Enock
Client: The Ground Floor Restaurant

532
Art Director: George Lois
Designer: Kurt Wehls
Artist: Dennis Mazzella
Copywriter: Ron Holland
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates Industries, Inc.
Chase Manhattan’s Electronic Payroll Service

Chase gives you new payroll flexibility
Art Director/Designer: Rene Vidmer
Artists: Sean Harrison, Rene Vidmer, Hirschfeld
Agency: Hecht, Vidmer, Inc.
Client: Westinghouse/Group W

Art Director: Edward G. Infurna
Designer: Robert Williamson
Copywriter: Ed McCarthy
Agency: Mayo-Infurna Design, Inc.
Client: The Chase Manhattan Bank, N.A.

Art Director/Designer: Jack McKee
Artist: Steve Osborne
Copywriter: Michael T. Wright
Agent: Dancer-Fitzgerald-Sample, Inc.
Client: Foremost Foods Company

Art Director: Lou Dorfman
Designers: Lou Dorfman, Peter Bradford
Photographers: Sol Mednick, Ben Rose
Agency: CBS/Broadcast Group
Client: Electronic Video Recording
For this Fourth of July, a reminder that independence took more than a declaration; it took years of fighting. These military buttons are recollections in pewter from the originals found in Revolutionary redoubts near west point—the larger made for the continental artillery in 1775, the smaller a new york regimental design. But it was not the trappings of uniform that launched the republic. It was the spirit and decisions of men—ultimately it is the knowledge and judgment of today's citizens that sustain it. And to provide the information to preserve and advance this hard-won democracy is still, as it has been for decades, the principal purpose of TIME, the Weekly News Magazine.
542 DISTINCTIVE MERIT AWARD
Art Director/Designer/Artist: Louis Spina
Copywriter: Liz LeMay
Agency: Ted Bates & Company
Client: Ortho Pharmaceutical Corp.

Art Director: Jim Miho
Artist: Edward Deniega
Copywriter: Richard Fithian
Agency: Needham, Harper & Steers
Client: Champion Paper

Art Director: John Berg
Designer/Artist: Henreitta Condak
Agency/Client: Columbia Records

Art Director/Designer: John Berg
Artist: Nick Fasciano
Agency/Client: Columbia Records
A Recording First!
Glenn Gould

plays
Beethoven's 5th

Transcribed for Piano by
Franz Liszt
SHAPE OF THINGS TO COME

GEORGE BENSON

Art Director: Sam Antupit
Photographer: Pete Turner
Agency: Hess and/or Antupit
Client: A&M Records

Art Directors: John Berg, Tony Lane
Designer/Artist: Ron Coro
Agency/Client: Columbia Records

DISTINCTIVE MERIT AWARD
Art Director: John Berg
Designer/Artist: Henricita Condak
Agency/Client: Columbia Records

Art Director/Designer/Artist: Joseph Stelmach
Photographer: Nicholas Sangiamo
Client: RCA Records

Art Director/Designer: John Berg
Photographers: Don Hunstein, John Berg
Agency/Client: Columbia Records
551
Art Directors: John Berg, Tony Lane
Designer: Ron Coro
Agency/Client: Columbia Records

552
Art Directors: John Berg, Tony Lane
Designer: Ron Coro
Agency/Client: Columbia Records

553
Art Director: Sam Antupit
Photographer: Pete Turner
Agency: Hess and/or Antupit
Client: A&M Records

554
Art Director: Nesuhi Ertegun
Designer/Artist: Jim Dine
Client: Atco Records

555
Art Directors: John Berg, Tony Lane
Designer: Ron Coro
Photographer: Don Hunstein
Agency/Client: Columbia Records
NAT ADDERLEY: CALLED OUT LOUD

BEST OF CREAM

MOONDOG
AN ESTABLISHMENT FOR THE INCREASE AND DIFFUSION OF KNOWLEDGE AMONG MEN

556
Art Directors: Ira Friedlander, John Berg
Designer: Ira Friedlander
Photographer: John Berg
Agency/Client: Columbia Records

557 DISTINCTIVE MERIT AWARD
Art Director/Designer: John Berg
Artist: Nick Fasciano
Photographer: Sandy Speiser
Agency/Client: Columbia Records

558
Art Director: Mark Schulman
Designer: Dino Danolli
Artist: Rene Magritte
Client: Atlantic Records

559
Art Director/Designer: Bernie Vangrin
Photographers: Harold Corsini, Richard Noble
Copywriter: Neil Fisher
Agency: Ketchum, MacLeod & Grove, Inc.
Client: Scott Paper Company

560
Art Director/Designer: Olaf Leu
Artists: G. Sobek, Th. Luetige, Hollenstein, R. W. Schlegelmilch, H. H. Bauman
Copywriter: U-J Philipp
Client: Roland Offset Maschinenfabrik
CALENDARS

561
Art Director/Designer: Edward Marson
Photographer: Stan Ries
Agency: Edward Marson Design
Client: The Museum of Modern Art

562
Art Director/Designer/Photographer/
Copywriter/Client: Sam Zarember

563 DISTINCTIVE MERIT AWARD
Art Director: Lou Dorfsman
Designers: Lou Dorfsman, Ted Andresakes,
Joan Costa
Copywriter: Jacques Sammes
Client: CBS Television Network

564
Art Director: John Pardo
Designer: Terry Petty
Artist: Peter Margulen
Agency/Client: Walter Dorwin Teague
Associates, Incorporated
565
Art Director: Dick Drayton
Designer/Artist: Don Weller
Agency: Don Weller's Office
Client: Blum's of San Francisco

566
Art Director/Designer/Photographer: Henry Sandbank
Agency: Henry Sandbank, Inc.

567
Art Director/Designer/Photographer: Henry Sandbank
Agency: Henry Sandbank, Inc.

568
Art Director: Barbara White
Designer: Stephan Onken
Photographer: Sam Zarember
Copywriter: John Mann
Client: Roche Laboratories
Impressions of Pregnancy
Art Director/Copywriter: L. F. Haverkost
Designer: Mike Smith
Artists: C. Passarelli; G. Colby, T. Kubit, K. Graning
Photographer: John Garvin
Agency/Client: Parke, Davis

Art Director: Alice Katz
Designer: Caroline Waloski
Artist: Cliff Condak
Copywriter: Ann Green
Client: Roche Laboratories
Art Directors: Harry Sehring, Alice Katz
Designer: Harry Sehring
Artist: Gilbert Stone
Copywriter: Al Sundel
Client: Roche Laboratories

Art Director/Designer/Artist: Kurt Weihs
Agency: Lois Holland Callaway Inc.
Client: Neil Lovisco

Art Director/Designer/Artist: Giuseppe Lucci
Agency: Gardner Advertising Co.
Client: Scott Printing Co.

Art Director/Designer: Alice Katz
Artist: Martin Lipsitt
Copywriter: Elaine Lapidus
Client: Roche Laboratories

DISTINCTIVE MERIT AWARD
Art Director/Designer/Photographer: Joseph Alpern
Client: Joseph Alpern Studios
"All of a sudden, I'm not sure anymore — not sure I want to be a lawyer — not sure I'm ready to marry, settle — not even sure I really belong in college. Maybe I can't decide what to do. I want to be a lawyer, anyone else? If I could just stop out of school for a while — put off making decisions for a year or two..."
576
Art Director/Designer: Miho
Artists: Glaser, Davis, Coiner, McMahon, Hogarth
Photographers: Kane, Marco, Wolf, Turner, Massie, Biever
Copywriter: Howard Foley
Agency: Needham Harper & Steers
Client: Champion Paper

577
Art Director: Don Ozyp
Designers: Ron Mabey, Pete Marks
Artist: Pete Marks
Copywriter: Jerry Lewicky
Agency: Jayme Organization
Client: B & K Instruments

578
Art Director: Lou Dorfman
Designer: Judy Perry
Artist: Gilbert Stone
Copywriter: John M. Wilkoff
Client: CBS Television Network
"I thought that once the children were older, things would improve. I'd certainly be calmer. And I'd have time to use my mind again... I might even go back and get my master's degree and amount to something. Somehow I still found myself chained to the range, the sink, the ironing board—the whole endless, unbearable routine! And then—one day—I just couldn't stand it any longer..."

Wellsprings of Anxiety
The Search for Identity
Stelazine® in Psychiatry
trifluoperazine HCl

579
Art Director/Designer: Alice Katz
Artist: Martin Lipsitt
Copywriter: Elaine Lapidus
Client: Roche Laboratories

580
Art Director: Salvatore Veuti
Photographer: Marvin Koner
Copywriter: Clem Bittner
Agency: Creamer-Colarossi
Client: Texaco

581 DISTINCTIVE MERIT AWARD
Art Director: Lou Dorfsman
Designers: Lou Dorfsman, Ted Andresakes, Joan Costa
Copywriter: Jacques Sammes
Client: CBS Television Network

582
Art Director: Alan J. Klawans
Designer: Margaret G. Hawley
Photographer: George Krause
Copywriter: Judy Kroeger
Agency/Client: Smith Kline & French
There were apple salesmen on every corner. Yet Eve had to buy a rotten apple from some smooth-talking snake. She paid a high price for it. Eve was dumb. But times have changed. Modern Eve knows where it's at. She's intelligent. Aware. A young woman with an ever-increasing need for goods and services. She's a vital force in our life and economy. Modern Eve is today's, young housewife — under 35. She may favor granny glasses, but her outlook is definitely mod. Her cover-up fashions of a few years back have given way to cut-outs, see-throughs, minis and bikinis. She's forever on the lookout for things new, things better, things dependable. For herself and her family.
Boulez conducts Stravinsky's 
Le Sacre du Printemps
The Cleveland Orchestra
587
Art Director: Kevin Eggers
Designer/Artist: Milton Glaser
Client: Poppy Records

588
Art Directors: John Berg, Tony Lane
Designer: Tony Lane
Artist: Etienne Delessert
Agency/Client: Columbia Records

589 DISTINCTIVE MERIT AWARD
Art Director: Kevin Eggers
Designer/Artist: Milton Glaser
Photographer: Elbert Budin
Client: Poppy Records
RECORD ALBUMS

590
Art Director/Designer: Richard Mantel
Artist: René Magritte
Agency/Client: Columbia Records

591
Art Director/Designer/Artist:
Etienne Delessert
Client: Caedmon Records

592
Art Director/Designer: John Berg
Artist: Milton Glaser
Agency/Client: Columbia Records

THE SPECTACULAR SOUND OF STRANGLY
Six Orchestral Showpieces
Conducted by the Composer

The CBC Symphony  The Columbia Symphony
Television and Multi-Media

389
593
Art Director/Designer: Robert Dion
Director: Robert Tuscaine
Writer: Irving Sonn
Producer: Jerry Jacobs
Agency: Needham Harper & Steers
Production Company: Wylde Films
Photographer: Fred Borne
Client: Kimberly-Clark Corp.

594
Art Director/Designer: Frank Camardella
Director: Bob Bean
Writer: Steve Gordon
Producer: Bertelle Selig
Agency: DKG, Inc.
Production Company: Wylde Films
Client: Talon, Inc.

595
Art Director/Designer/Writer: John Murray
Director/Photographer/Production Company: Horn/Griner
Producer: Jerry Jacobs
Agency: Needham, Harper & Steers
Client: Xerox Co.

596
Art Director/Designer: Peter Hirsch
Director: Fred Levinson
Writer: Neil Calet
Producer: Bertelle Selig
Agency: DKG, Inc.
Production Company: Wylde Films
Client: Carter-Wallace

(VO): Sleep can be filled with detours.
Ted is reinforced with nylon...

One sheet of Teri can finish any job.

New Teri is a pretty tough egg.

Actor: I'd like to marry the maid.

Mama: I'll ring for the hussy now.

(VO): Whoever said "The show must go on."

...Just press the send button.

Dial the person or office you want...

In just 6 minutes or less...

(VO): Let's have a talk tomorrow...

(VO): Nothing to worry about.

Wife: Murray, wake up, I heard a noise.
597
Art Director/Designer: Frank Camardella
Director: Dick Miller
Writer: Steve Gordon
Producers: Bertelle Selig, R. Mitrotti
Agency: DKG, Inc.
Production Company: Dick Miller Assoc.
Client: Talon, Inc.

598
Art Director: Carol Nelson
Director: Fred Levinson
Writer: Mike Drazen
Producer: Magi Durham, Telpac
Production Company: Wylde Films, Inc.
Client: Foster Grant Co., Inc.

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

600
Art Director: Jerry Andreozzi
Director/Photographer: Jerry Shore
Writer: Bob Schulman
Producer: Tim Newman
Agency: Wells, Rich, Greene, Inc.
Production Company: Libra Productions
Client: Philip Morris/Benson & Hedges

(MUSIC)

Senor Fellitini think you beautiful.

(SFX: Voices)

"Great Carnac"
He wishes to make you a big movie star.

Jill St. John behind Foster Grants?

"I just couldn't..."

"...handle the length."

"Wish me luck."
Girl: Uh, no, no thank you.


... and now it's all here...
Alexander Smith's New Age carpet.

(VO) : the carpet you don't worry about.

Waiter: ... potatoes in cognac sauce.

Walter: ... and unaches aching heads.

Koyalon mattress: gentle latex foam

Latex foam is non-allergenic ...

"Which would you rather sleep on?"

a saddle horse and mountain goat.

Trailbreaker can take you places ...
Anncr: How great it is to sew a dress.

"...Gentle enough for a baby."

(VO): Roar of Crowd

LOWREY Presents
Concerto For Finger And Fist

Concerto for Finger and Fist.

605
Art Director/Designer: David Wiseltier
Director: Jerry Kaufman
Writer: Lew Sherwood
Producer: Steve Roppolo
Agency: Daniel & Charles
Production Company: Pelican Films
Client: Simplicity Pattern Co.

606
Art Director: Howard Blume
Director: Mike Gray
Writer: Robert Mondlock
Producer: Ray Revis
Agency: McCann-Erickson, Inc.
Production Company: PGL, Mike Gray & Associates
Client: Swift & Company

607
Art Director/Designer: Dennis Bruce
Director: Howard Magwood
Writer: Copel Marcus
Producers: Copel Marcus, Dennis Bruce
Agency: MacLaren Advig, Co. Ltd.
Production Company: Rose Magwood Productions
Photographer: Ernest Capparros
Client: Bristol-Myers Canada Ltd.

608
Art Director: Don Ohlinger
Director: Mike Elliot
Writer: Steve Lehner
Producer: Gary Kaney
Agency: North Advertising Incorporated
Production Company: E. U. E.
Client: Chicago Musical Instrument Co.
Saleslady: Try on this two-piece.

"It should be nice to my skin."

Saleslady: It makes you look so slim.

"I think it should float."


"Soap?"

(VO): Even if you do your own wash

(VO): Laughing

(VO): Javex lets you laugh at stains.

AnnCR: A one finger clarinet . . .

A full orchestra

Lowrey's cassette tape recorder.
Pills for practically everything.

"Children love your Instant Pizza."

609
Art Director/Designer: Frank Stong
Director: Richard Perkins
Writer: Denis Higgins
Producer: Rick Ballard
Agency: Grey Advertising Company, Inc.
Production Company: Sandler Films
Photographer: David Butler
Client: Knudsen Creamery Company

610
Art Director: Jack Piccolo
Writer: Evan Stark
Producer: Ralph Borzi
Agency: Doyle Dane Bernbach, Inc.
Production Company: Televideo
Client: Buitoni

611
Art Director/Designer: Bob Gage
Director: Howard Magwood
Writer: Marvin Honig
Producer: Ernie Hartman
Agency: Doyle Dane Bernbach, Inc.
Production Company: Rose Magwood Productions
Photographer: Ernest Capparros
Client: Cracker Jacks

612 DISTINCTIVE MERIT AWARD
Art Director/Designer: Hal Nankin
Director: Harry Hamburg
Writers: Leon Meadow, Dave Cantor
Producer: Ernie Hartman
Agency: Doyle Dane Bernbach, Inc.
Production Company: VPI
Client: General Telephone
Knudsen Buttermilk calms you...

something to soothe a sour stomach...

Refrigerator door shuts...

"I love your cheese pizza."

"I love them all."

Buitoni: "Fantastic!"

(SFX)

(SFX)

(SILENT)
In country after country...

Chef: Today we make real Italian pizza.

Adriana. Do you like my little gift?

What would happen if you crossed...
mothers feed their babies Heinz

because there’s no better baby food.

... mother knows best.

Chef: "Mmm, this one is cheese."

Chef: ... the inventor of Instant Pizza.

Buitoni: "... buy my pizza."

Darling. It's adorable. A phone.

Michelle. Do you like my little gift?

A special phone just for the two of us.

With one of the world's largest--

You'd end up with a car that's...

The Volkswagen Squareback Sedan.
There has been a mistake.

When a young man's in love...

KATHY SHEIL, STEWARDESS
COUNTRY CLUB, SPRINGFIELD


Mr. Cow, how many licks...
Your first and your last mistake.

At Crocker we insure accuracy.

Silent

And that's not for a young man.

We make extension telephones.

They make growing up a little easier.

Kathy told us about a passenger

my grandma told me I'd find you . .

that's the American way.

Mr. Fox, how many licks . .

Mr. Turtle, how many licks . .

I can't stand a smart owl!
Introducing the Timex 3-Pack...

Welcome to the Volkswagen factory.

Barney: You gonna tell me about...

Les: here's Denny
for all her special occasions.

Now put them in a box. One, two, three,

Make up your own gift-pack.

Should it lose favor it will die.

After every single part has passed at

Volkswagen. Now let the games begin.

A new thing Volkswagen has.

George: Barney, get in the car.

It's as simple as (SFX) ...Ah ... uh ...
Ann: Once in a while, we all overeat.

It's the real thing . . .

This old Boston Hotel

This is the last pajama party.
Fixed something special...

And everything that's been through it.

T.V. Voice: Uhl is still trailing.

Coke is...

...the real thing.

Coca-Cola is Coke.

Jake's team was #1

Jake brought his beer up from New York

The #1 beer in America, Knickerbocker.

We are ladies. Now quiet!

Big ache in your little head?

You need Excedrin P.M.
Now it's Wednesday night

My name is Jerry Strom. I am deaf.

(Humming)

In between heartaches and crying...
Ask yourself these questions:

If you've answered "yes"

I want to thank Zenith . . .

(SFX) How about that!

calls you when your picture is ready.

(SFX)

It's so nice to have a Coke . . .

And I feel better.

Things go better with Coca-Cola . . .
We need to rent a baby.

We learned what it is to travel

QB drops back, is rushed...
chains on ... the Great Escapo.

Man: I don't think he ought to . . .

Man in crowd: there he is . . .

I could make you a big star.

We understand what it is to travel.

People come to rent a car.

A man alone and away from home.

We've learned to help the traveller.

We rent you a company.

N.F.L. Football in the sky.
American Airlines to California.

Travel Agents make life easier.

watching game on Astrocolor.

Stewardess: Is anything the matter?

American Airlines Makes Life Easier.
637  
Art Director/Designer/Producer: John Koelle  
Director/Photographer: Joe Sedelmaier  
Writers: John Koelle, Park Taylor  
Agency: Allen, Anderson Niefeld & Paley  
Production Company: Sedelmaier Film Prod., Inc.  
Client: Gibson Appliances

On steamy hot days ...

638  
Art Director/Designer: Mike Eakin  
Director/Photographer: Joe Sedelmaier  
Writer: Ray Thiem  
Producers: Ray Thiem, Mike Eakin  
Agency: Rink Wells & Associates  
Production Company: Sedelmaier Film Prod., Inc.  
Client: Denver U.S. Bank

Denver U.S. compounds interest.

639  
Art Director: George Lois  
Director: Nick Webster  
Writer: Ron Holland  
Producer: Ed Murphy  
Agency: Lois Holland Callaway Inc.  
Production Company: Saturn Pictures Corporation  
Photographer: Joe Coffey  
Client: Noxell Corporation

I’m your mother working day and night.

641  
Art Director/Designer: Jim Millman  
Director/Photographer: Horn/Griner  
Writer: Irv Weinberg  
Producer: Susan Smitman  
Agency: Young & Rubicam, Inc.  
Production Company: Horn/Griner Productions  
Client: Dr. Pepper Company

“Captain ... about the transfer.”
turn on a Gibson Air Conditioner.

Floats in cool, Fresh air.

A Gibson Air Conditioner.

Our savers get a little richer ...

every day at 2:59. (CUCKOO)

Something to look forward to each day.

She's our mother ...

... but I'll never be a grouch.

Lestoil gets housework done!

... ready to sell Dr. Pepper.

... you know it's all worthwhile.

"Here come the new recruits."
Art Director: Allan Buitekant
Director/Photographer: Mike Elliot
Writer: John Crawford
Producer: Deanna Stevens
Agency: Firestone & Associates
Client: Stella D’oro

Yes.

Not enough to have Ronzoni products

Wife: Ohhhhh, Hello--

The great Zandu levitates a Volkswagen.
Give him whatever he wants.

Yes, today.

Breadstick break. Better than pastry.

Moira made these meatballs.

Who likes their meatballs well done?

Ronzoni Spaghetti and Meatballs.

Husband: Let me talk to her.

Wife: She's more important than I am?

Ann. (VO): ... get an extension phone.

The crowd cheers.

But suddenly the car starts to fall.

Volkswagen can be fixed in a hurry.
646
Art Director/Producer: Allen Kay
Director: Bob Bean
Writer: Alan Fraser
Agency: McCann-Erickson, Inc.
Production Company: Wylde Films
Client: Burger Chef Systems, Inc.

647
Art Director/Designer: Maurice Mahler
Director: Harry Hamburg
Writer: Irving Weinberg
Producer: Roger Vaughn
Agency: Young & Rubicam, Inc.
Production Company: V.P.I.
Photographer: Chuck Roucher
Client: General Foods/Jello

648
Art Director: Bill Mason
Director: Dick Lowe
Writer: Jerry Hubschman
Producer: Bob Schenkel
Agency: Carl Ally Inc.
Production Company: Gomes/Lowe
Client: IBM Office Products Division

649
Art Director/Designer: Bill Smith
Director/Photographer: Carl Turk
Writer: Jan Zechman
Producers: Bill Smith, Jan Zechman
Agency: Rink Wells & Associates
Production Company: Turk Photography Ltd.
Client: Exchange National Bank
Mother: Remember your party?

Very nice of you ladies.

We at IBM have.

Husband: He'll never talk to us.

Husband: We don't have a name yet.

Mother: And just last Christmas . . .

Woman: Our special Jello

Secretaries hurry ... and make mistakes.

(The IBM Mag Card Selectric.

(VO): Start saving now . . .
Every night, on dark highways...

There comes a time in your life...

I, Maxwell E. Snavely, hereby bequeath...
The idea of the game...

That's it, you so-and-so, pass me.

(VO): Sylvania has come up with Superlite...

To fight a cough you need...

With a cough suppressant...

Vicks Formula 44.

To my business partner Jules...

Finally, to my nephew Harold...

I leave my entire fortune...
At some companies, you are on your own.

(White girl) When you tune a color tv

Singles vacation in the Bahamas.

I'm going to shave without any water.
We give you diagrammed maps.

Four blocks to Highland, turn right.

Hertz gets you where you are going.

(Black girl) Sylvania colors

(Yellow girl) So when you look at me

(Tan girl) your reds will stay red...

You need all you can get.

We include things to make your return easier. (Silent)

...makes my beard wet but: Rise.

I'm getting a smooth clean shave.

Rise with no water, Rise with water.
Art Director/Producer: Mike Koulermos
Director: Marty Goldman
Writer: Judy Raines
Agency: McCann-Erickson, Inc.
Production Company: Televideo
Cameraman: Stan Lazan
Client: Burger Chef Systems, Inc.

Art Director: Don Broder
Director/Producer: Jim R. Rogers
Writer: Jack O'Brien
Agency: Cargill, Wilson & Acree
Production Company: Jefferson Productions
Technical Director: Dan McDaniel
Client: Knight Publishing Company

Art Director/Designer: Bob Matsumoto
Director: Fred Levenson
Writer: Ed Smith
Producer: Jerry Gold
Agency: Doyle Dane Bernbach, Inc.
Production Company: Wylde Productions
Client: Volkswagen

Art Director/Director/Producer: Jack Wolfgang Beck
Writer: Roger Butler
Agency: Ogilvy & Mather, Inc.
Production Company: Filmways of California, Inc.
Client: Mercedes-Benz

(Limousine with motorcycle escort.)

SFX: Dawn Sounds.

(Toward Viewer Around Curve)
This is Burger Chef, right?

Anncr. (John Wayne imitation): It takes three years

Burger Chef Man: Right.

Supervisor: "Now take it apart."

(Limousine and Escort Drive Away.)

We're out to deliver a great newspaper.

(Away From Viewer Around Curve)
Annce: "Lack of money" Rabelais, 1534.

(Open on cheering Mexican Crowd)

If you're thinking of buying a new car
"Spend less." Samuel Johnson, 1776.

"No tickee, no washee." Lun Fung, 1849.

Laura Scudder's potato chips.

Wife: "Tortilla Chips."

Diplomat: "Uh . . . tortilla chips."

$2100 car worth only $1,000.

A car in '65 that didn't shrink

Okay, so you're not impressed . . . yet.
Through the Water

SFX: Helicopter engine accelerates

We've studied the wet bottoms problems

"Oh boy, is that an ugly thing ... wow!"
Over the Rocks

When you're in a helicopter...

Pampers covers the wet bottoms

Around the Obstacles

rotors automatically start spinning

helping to keep wet bottoms drier.

Made It!

great engineers at Borg-Warner...

Pampers

Burlington. Loop the loop.

"The Loop Top Stocking...

"Your legs will never blush again!"
More people use more Super Kem-Tone

"There's a whole new way of living."

You start out to save.
For a lot of reasons.

Anncr: Human skin doesn't pinch.

Now underwear is like that, from Hanes.

The biggest reason is this symbol.

Super Kem-Tone. Best in wall paints.

"Pepsi helps supply the drive ..."

"You've got a lot to live."

"Pepsi's got a lot to give."

First National City Bank

A wide choice of savings plans

You make the money; we'll save.
677
Art Director: Kong Wu
Director: Chris Eaton
Writer: Bill Brinkley
Producer: Don Schwab
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: V.P.I.
Client: Chrysler Corp.

678
Art Director: A. Normandia
Designer: B. Fox
Director: Jerry Shore
Writer: D. Joslin
Producer: K. Fischer
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Libra Productions
Client: Schaefer Brewing

679
Art Directors: Marvin Levy, Bob Walker
Designer/Director: Hal Silvermintz
Writer: Hal Friedman
Producer: Bert Mangel
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Perpetual Motion Pictures
Client: Wall Street Journal

680
Art Director: Tom Heck
Director: Ted Devlitt
Writer: Bob Schulman
Producer: Jerry Kreager
Agency: Wells, Rich, Greene, Inc.
Production Company: DVI
Photographer: Mike Murphy
Client: Menley & James/Love Cosmetics

Tell Judge Torbett I got me another'n!

When you're working on a thirst

Meet the Formosan Termite ...

"I detected the subtle odor of lemon."
Drivin' one o' them race cars.

Here, gal. Judge wants t' talk t'you!

...you could be Dodge Material!

that one beer won't make a dent in.

don't settle for any beer . . .

but Schaefer.

digests entire buildings.

This bug costs the economy millions.

Reported in the Wall Street Journal.

"Of all the women I have known . . ."

"I picked a lemon . . ."

Love's Lemon Cleanser.
681
Art Director: Tom Heck
Director: Art Kane
Writer: Bob Schulman
Producer: Jerry Kreeger
Agency: Wells, Rich, Greene, Inc.
Production Company: DVI
Photographer: Mike Murphy
Client: Menley & James/Love Cosmetics

682
Art Director/Producer: Stan Dragoti
Director: Howard Zieff
Writer: Charlie Moss
Agency: Wells, Rich, Greene, Inc.
Production Company: Howard Zieff Productions
Photographer: Larry Williams
Client: Trans World Airlines

683 DISTINCTIVE MERIT AWARD
Art Director: Larry Hammond
Director: Howard Zieff
Writer: Jeff Frey
Producer: Larry Spiegel
Agency: Wells, Rich, Greene, Inc.
Production Company: Howard Zieff Productions
Photographer: Ted Pahle
Client: American Motors

684
Art Director/Designer: Clifton Lee
Writer: John Annarino
Producer: Paul Shreve
Agency: Doyle Dane Bernbach, Inc. L.A.
Production Company: Televideo
Client: Jack in the Box

"My Girl's Lips..."
Skycap: "Just lean on ole Bud Jones."
Anncr: It doesn't cost a lot of money.
"Gee, Bernie, I didn't mean to..."
"Fresh as the morning dew..."
"Fresh as a bright summer day."
Announcer: "What inspires this poetry?"

"Stanley rush this man through"
Announcer: When one of our skycaps...
Skycap: "no job too big for Bud Jones"

It just looks like it does.
Mother: Joey, so fancy?"
Announcer: The Ambassador. That's class.

"Get Stanley a good meal."
(Silent)
"I'm not hungry Bernie"
Art Director/Designer: Maurice Mahler
Director: Harry Hamburg
Writer: Irving Weinberg
Producer: Roger Vaughn
Agency: Young & Rubicam, Inc.
Production Company: V.F.I.
Photographer: Chuck Roucher
Client: General Foods/Jello

Art Director: Berl Cattell
Designer/Director/Photographer: Conrad Bailey
Writer: James R. Johnston
Producers: Johnston/Cattell
Agency: Earle Ludgin & Co.
Production Company: Conrad Bailey Productions (Stars & Stripes East)
Client: Educational Resources, Inc.

Art Director/Writer: Jerry Bernstein
Designer: Joe Minnella
Director: Peter Thomson
Producer: John Roach
Agency: W. B. Doner and Company
Production Company: TDF Films
Photographer: Ted Pahle
Client: Tootsie Roll Industries

Art Director/Designer: Mike Lawlor
Director: Harold Becker
Writer: Mike Mangano
Producer: Lou Puopola
Agency: Doyle Dane Bernbach, Inc.
Production Company: Harold Becker Productions, Inc.
Photographer: Harold Becker
Client: Uniroyal

Guard: Next! Cook: Uum . . . uum.

This is Jimmy Smith.

Anncr: How many licks does it take

Royal Plus golf ball.
Don't keep his excellency waiting.
He is very particular about his food.
Jello Gelatin for dessert.

Jimmy's parents tried to help...
Educational Resources.
You can help your child help himself.

Angel: ...it's worth waiting for!
Devil: Don't listen to him kid....
Angel: You'll be a hero!

He's using the Royal Plus.
Royal Plus is the perfect golf ball.
(Silent)
689
Art Director/Designer: Jim Brown
Director: Ira Marvin
Writer: Floyd Stone
Producer: Dorothy Mills
Agency: Doyle Dane Bernbach, Inc.
Production Company: VIA Films
Photographer: Dick Shore
Client: General Telephone

690
Art Director: Sid Myers
Director: Jacques Letellier
Writer: Marvin Hoenig
Producer: Jay Eizenstat
Agency: Doyle Dane Bernbach, Inc.
Production Company: Televideo
Client: Thom McAn

691
Art Director/Director: Sid Myers
Writer: Evan Stark
Producer: Phil Worcester
Agency: Doyle Dane Bernbach, Inc.
Production Company: Directors Studio Inc.
Client: Miles Laboratories/Alka-Seltzer Plus

692
Art Director/Designer: Dave London
Director: Arthur Pembleton
Writer: Lisa Hughes
Producers: Dave London, Donna Solpa
Agency: Griswold-Eshleman Company
Production Company: Dillon Productions
Client: Sherwin-Williams Company

This is one of our pay phones.

(Music)

Ladies & Gentlemen this is the answer.

Everybody knows a guy who's not handy.
Set in the middle of nowhere.

(Music)

The answer to the question is...

Won't pay its way for years.

(Music)

It's a brand new cold tablet.

Still, it'll help somebody.

Thom McAn makes a soft soft shoe.

Is this the real commercial?

Sherwin-Williams house paint.

A cinch to get good even coverage.

Now admit it. Wasn't that easy?
693
Art Director: Stan Dragoti
Designer: Manny Gerard
Director: Howard Zieff
Writer: Charlie Moss
Producer: Barbara Michelson
Agency: Wells, Rich, Greene, Inc.
Production Company: Zieff Productions
Photographer: Ted Pahle
Client: Trans World Airlines

694
Art Director: Jerry Ranson
Director: Howard Zieff
Writer: Charlie Ashby
Producer: Larry Spiegel
Agency: Wells, Rich, Greene, Inc.
Production Company: Howard Zieff Productions
Photographer: Larry Williams
Client: American Motors

695
Art Director: Stan Dragoti
Designer: Manny Gerard
Director: Howard Zieff
Writer: Charlie Moss
Producer: Barbara Michelson
Agency: Wells, Rich, Greene, Inc.
Production Company: Howard Zieff Productions
Photographer: Gil Geller
Client: Trans World Airlines

696
Art Director: Carol Nelson
Director: Fred Levinson
Writer: Mike Drazen
Producer: Magi Durham/Telpac
Agency: Geer, DuBots & Co.
Production Company: Wilde Films, Inc.
Client: Foster Grant Co. Inc.

"Did you see the faces on those people"

"The Javelin is quite a car this year."

"When you see a customer, jump!"

A man can't afford...
"Joey, I told you a million times"

"Myron, you still got that St. Bernard?"

Three flights in under nine minutes.

"390 engine, ram air hood."

"What about a test drive?"

"And in the back there's . . .

TWA promised its people a bonus

"Remember, success has many fathers."

Rose, I told you never to call me here.

... to let the glare of the sun . . .

That's why Foster Grant makes clip-ons.

Some people can't live without them.
For every man who dreams

This year take a trip to the desert?

You've come a long, long way

Harry? I can't go on using your soap.
It's our flight training center

A city beyond description.

It's our flight training center

World's largest pilot training school

... and for its daylife.

World's largest pilot training school

Fly the friendly skies of United.

Virginia Slims.

You've come a long way, baby

You've got your own cigarette now baby

... to get where you've got to today!

We're beginning to smell alike.

I just want to be a girl.

Camay keeps the girls different from the boys.
701
Art Director: Roy Sandstrom
Director: Stan Johnson
Writer: Bruce Coe
Producer: Jack Warren
Agency: Leo Burnett Company, Inc.
Production Company: Audio Productions
Client: Schlitz Brewing Company

702
Art Director: Gene Hoefel
Designer/Director/Photographer: Bill Klaxton
Writer: Paul Synor
Producer: Helen Nelson
Agency: Leo Burnett Company, Inc.
Production Company: MPO
Client: Brown Shoe

703
"Wake up, wake up, wake up ..."

704
Art Director: Sig Rodziewicz
Designer: Milt Schaffer
Director: Rick Donner
Writer: Tom Rogers
Producer: Mac Ward
Agency: Leo Burnett Company, Inc.
Production Company: Film Fair, Chicago
Photographer: Andy Costykan
Client: Star-Kist Foods, Inc.

Woman: Morris! Surprise!
Oh, it's a very good year

Ann: (VO): Encore makes this...

Discover...Encore.

Walk wild in Risque shoes.

Designed for adventure.

Are you ready to risk Risque?

Kellogg's Rice Krispies

What a way to make a day start.

Kellogg's Rice Krispies

Morris: Dum-Dum hasn't learned...


Albert, you're not so dumb.
Most cold remedies like Chinese food.

Hai Karate's top-secret Lime Orchard.

I had a real problem with my mother.

...I'm Gertrude.
Not so with Contac cold capsules.

Relieves sniffles, sneezes, stuffy nose

Old Chinese saying: "get Contac."

Hal Karate Oriental Lime.

With instructions on self-defense.

Be careful how you use it.

She never let me have any fun.

But then ... she stopped bothering me.

Maybe she doesn't love me anymore.

Sylvania Blue Dot Flashcubes.

(He jumps up, snaps picture.)

If I can only get my camera back.
Art Director: Frank DeVito
Director/Photographer: Steve Horn
Writer: Betty Fitterman
Producer: Mike Schapiro
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner
Client: Johnson & Johnson

Art Director/Director: Sid Myers
Writer: Phyllis Robinson
Producer: Aaron Erlick
Agency: Doyle Dane Bernbach, Inc.
Production Company: Directors Studio Inc.
Client: Clairol/Nice & Easy

Art Director/Designer: Maija Veide
Director: Dick Rucker
Writer: Bill Appelman
Producer: Penny Hewitt
Agency: Doyle Dane Bernbach, Inc.
Production Company: Peterson Company
Client: Monsanto

Art Director/Producer: Fred Petermann
Designer/Animator: Mordi Gerstein
Writer: Larry Miller
Agency: Lakoche, McCaffrey & McCall, Inc.
Production Company: Summer Star Productions
Client: J. P. Stevens & Co., Inc.
Here's your room, Grandma.

Grandma, can I try some on you?

Johnson's Baby Powder...

Then there are other days.

It lets me be me.

(Silent)

Man found himself at odds.

Monsanto brings nylon era to a close.

Man and nylon carpet come to terms.

Stevens-Utica No-Iron Sheets.

Everything he touched wrinkled.

Stevens-Utica No-Iron Sheets.

They don't, can't, never wrinkle.
713
Art Director: Frazier Purdy
Designers: Neil Tardio, Frazier Purdy
Director: Andy Jenkins
Writer: Al Himelick
Producer: Neil Tardio
Agency: Young & Rubicam, Inc.
Production Company: Jenkins, Covington, Inc.
Cameramen: Andy Jenkins, Lennie Stark
Client: Eastern Air Lines, Inc.

714
Art Director: Bill Mason
Designer: Paul Ashley
Director: George Gomes
Writer: Charlie Ewell
Producer: Helen Marcondes
Agency: Jack Tinker & Partners, Inc.
Production Company: Comes/Lowe
Client: Miles Laboratories/Alka-Seltzer

715
Art Director/Designer: Alan Honig
Director: Bill Alton
Writer: Bob Mackall
Producer: Jay Eisenstat
Agency: Doyle Dane Bernbach, Inc.
Production Company: Alton/Melsky
Photographer: Ross Lowell
Client: Whirlpool

716
Art Director: Byron Gibbs
Designer/Director: Ken Walker
Writer: Catherine Williams
Producer: Don Harrington
Agency: Sullivan, Stauffer, Colwell & Bayles, Inc.
Production Company: Totem Productions, Inc.
Photographer: Bob Franz
Client: Noxell Corporation

Smiling faces, on Eastern.

Hey, mankind, it's the sun.

Whirlpool introduces . . .

Listen to the sound of an acne pimple.
A smile can make a big difference.

I don't like unsettling stomachs.

...Alka-Seltzer on the rocks.

Next time I get to be too much...

It compacts trash...

...in a neat, little bag.

(Silent)

Start with one dot...

Wipe out pimples.

Wipes out the last pimple.
717 DISTINCTIVE MERIT AWARD
Art Director: Raymond Baglietto
Director: Dick Stone
Writer: Mike Becker
Producer: Mike Ulick
Agency: Young & Rubicam, Inc.
Production Company: Stan Lang Prod. Inc.
Client: General Cigar Co./White Owl

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

719
Art Director: Amil Gargano
Director: Bill Alton
Writer: Elmer Skahan
Producers: Amil Gargano, Elmer Skahan, Irene Ludwig
Agency: Carl Ally Inc.
Production Company: Alton/Melsky
Client: Northeast Airlines

720
Art Director: Amil Gargano
Director: Bill Alton
Writer: Jim Durfee
Producer: Janine Marjollet
Agency: Carl Ally Inc.
Production Company: Alton/Melsky
Client: Carter-Wallace/Active Deodorant

To really appreciate our cigar...

With Northeast you relax with a fluffy pillow.

Silent.
ight: them both up

Puff on theirs. Puff on ours.

White Owl, our cigar.

(SFX)

(SFX)

You can still taste them.

You put on our travel slippers.

Northeast gives a soft, furry throw.

Northeast’s steaks are broiled right on the plane.

Silent.

Hairdressers run around . . .

Active helps.
Northeast Airlines has an announcement

Men loved Jean Harlow.

Volvo in Saudi Arabia has a tough life

... they named your car ...
for all who hate the middle.

(silent)

Women loved Valentino.

Bad men loved to fight Errol Flynn.

Magee for fussy somebodies.

Volvo paint inspectors come here

Volvos in Lapland

A nice place like this . . .

eating you out of house and home?

Trade it in on a Volvo.

. . . to protect you.
This is the Volvo report.

... All the labor saving conveniences.

My cellmate sleeps with his mouth open.

"What do you owe your great teeth to?"
Boy, are you Americans rotten...

You, more than anyone, need a car.

May we suggest a Volvo.

... Three happy children.

... He's given you everything...

(SFX)

His breath keeps me awake.

Tell "Mad Dog" he needs a breath mint?

So give him Life Saver Mints.

"Blubber."

"Could you make it in Walrus?"

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

Father: be sure your water is hot.

730
Art Director/Designer: Bob Matsumoto
Director: Dick Bailey
Writer: David Field
Producer: Melvin Kane
Agency: Doyle Dane Bernbach Inc. L.A.
Production Company: Time-Life, Inc.
Client: Laura Scudders

Open on cheering Mexican Crowd.

731
Art Director/Director: Bill Gold
Designer: Talivaldas Stubis
Writer/Producer: Charles Gold
Agency: B. G. Charles, Inc.
Production Company: DJM Films Inc.
Photographer: David Hoffman
Client: Warner Bros.

I'm a mother with a problem.

732
Art Director: George Lois
Director/Photographer: Timothy Galfas
Writer: Ron Holland
Producer: John Cholakis
Agency: Lois Holland Callaway Inc.
Production Company: Galfas Productions
Client: Braniff International

"There is beauty in soup cans...."
Put on a lot of lather.

Laura Scudders Tortilla Chips.

He never gets up until midnight.

Michelangelo couldn't imagine.

When you work over here, be careful.

Dead silence.

He's always carrying on so with girls.

Always fly Braniff.

This thing is a styptic pencil.

"Uh . . . tortilla chips."

... Excuse me while I go wake him up.

Braniff International
(When you got it—flaunt it)

When you got it—flaunt it.
Art Director: George Lois
Director/Photographer: Joe Coffey
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Saturn Pictures Corporation
Client: Merck & Company

Art Director/Designer: Hy Yablonka
Director: Victor Haboush
Writer/Producer: Paul Decker
Agency: Chiat/Day Inc.
Production Company: The Haboush Company
Photographer: James Dickson
Client: Western Harness Racing

Art Director: George Lois
Director/Photographer: Dick Richards
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Dick Richards Studio
Client: Redbook Magazine

Art Director: George Lois
Director/Photographer: Joe Coffey
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Saturn Pictures Corporation
Client: Noxell Corporation

Blue Danube Waltz—

(VO): “Harness racing ...”

... invention of the 20th century?

I'm in the Broadway musical "Hair".
CONSUMER PRODUCT COMMERCIALS

**Throat-Cote**

Waltz through pain with Throat-Cote

SFX: Horse whinny

(VO): "Tonight . . ."

(VO): "... at Hollywood Park."

"Diaper Service!!"

The most interesting parents are . . . .

Young Mamas!

I'm draft bait, and I have acne.

There's no miracle cure, but I use . . .

... Thera-Blem!

---

**My Mother Made Me Fat**

WOMEN TELL WHY THEY EAT TOO MUCH

SUCCESSFUL DIET 20000

WISE WOMEN HAVE USED

Young Mamas!

---

**Gulp, Gulp, Spritz, Spritz**

"Diaper Service!!"

The most interesting parents are . . . .

Young Mamas!

---

**Redbook**

What do we want? A break from... A break from... A break from...

Waltz through pain with Throat-Cote
Tougli words from Mickey Martie:

We're both in the musical "Hair".

This man has given up everything but...
At! We have acne and use Thera-Blem. We’re not the only kids ... Maypo, the hot cereal heroes cry for!

I want ... my Maypo!

We have acne and use Thera-Blem. We’re not the only kids ... Ask her! Ask him!

The Gillette Stainless Steel blade He is, in the most tragic sense, spoiled.

"I want my MAYPO" MAPLE BUTTERMILK

MAKE LOVE NOT DESSERT
Collision

I think I hate you

(Music): Sound of train

Only eight calories each.

---

741
Art Director/Director/Writer/Producer: Schweppes Creative Group
Designer: Seymour Chwast
Agency: Ogilvy & Mather, Inc.
Production Company: Elektra Film Productions, Inc.
Client: Schweppes Ltd.

742
Art Director/Designer: Verdun Cook
Director/Photographer: Philippe Halsman
Writer: Gregg Karriker
Producer: Marty Cohen
Agency: Griswold-Eshleman
Production Company: CPI
Client: Howard Clothes

743
Art Director/Designer: Peter Hirsch
Director/Photographer: Jerry Shore
Writer: Neil Calet
Producer: Henry Roth
Agency: DKG, Inc.
Production Company: Libra Productions
Client: Coty, Inc.

744
Art Director: Allan Buitekant
Director/Photographer: Mike Elliot
Writer: John Crawford
Producer: Deanna Stevens
Agency: Firestone & Associates
Production Company: E.U.E.
Client: Stella D’oro
CONSUMER PRODUCT COMMERCIALS

Getaway

A Short Short

Knockout

I think I hate you

I think I hate you

Rrrrrr...

(Music)

(VO): Paris, the city of love.

(Sound of train)

They almost float.

The cookies to eat...

Stella D’oro Dietetic Kichel.
Man: (VO): Hello, Gloria . . . Gloria?

They buy extra rich tomato paste.

Seaver, strike out that last man!

"At 8 AM you read your morning paper."
Anncr: (VO): Take Nervine

Woman: Elliot, it's me again.

(Silent)

They use twice as much meat.

There's a Ronzoni watching the pot.

Everyone watches us make commercials.

Mr. Hodges—I want my Maypo!

There's no time for that!

Maypo now makes instant oatmeal!

"At ten, a new expressway opens."

"At two, Congress votes on taxes."

Read all in The Chicago Daily News.
749
Art Director: Ed Dillon
Designer: John Alcorn
Directors: Paul Kim, Lew Gifford
Writer: Dick Mercer
Producer: Bernie Haber
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Kim & Gifford Productions
Photographer: Ani-Film Studios
Client: Campbells Soup Company

749 Kids—Campbell Up

Sound: The quiet sounds of night.

750
Art Director: Fred Hindel
Director: Don Leaver
Writer: Steve Lehner
Producer: William Conner
Agency: North Advertising Incorporated
Production Company: James Garrett
Client: The Paper Mate Co.

751
Art Director: Al Bensusen
Writer: Bruce Barton
Producers: Donn Resnick, Douglas Fithian
Agency: Kenyon & Eckhardt Advertising, Inc.
Production Company: Douglas Fithian & Co.
Client: Beecham Products Inc.

752
Art Director/Designer: Frank Siebke
Director: Paul Kim
Writer: Peter Lubalin
Producer: Gaston Braun
Agency: Leber Katz Pucccione, Inc.
Production Company: Kim & Gifford
Photographer: Charles Van Mannen
Client: U.S. Shoe Corp./Red Cross

751 Macleans worked in the clinic.

752 Fashions start in pretty wild places.
Butterfly Music

Rainbow—Like a Bowl of . . .

Sound: Cont'd.

Anngr: Flair writes with silence

Flair—the new to write.

Macleans works in the field.

Proved in the clinic.

Proved in the field.

With Cobbies a pretty wild shoe.

If your fashions start out wild . . .
You are too much!

Who's your favorite actress?

Art Director/Designer: Verdun Cook
Director/Photographer: Philippe Halsman
Writer: Gregg Karriker
Producer: Marty Cohen
Agency: Griswold-Eshleman
Production Company: CPI
Client: Howard Clothes

Art Director: George Lois
Director: Dick Richards
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Dick Richards Studio
Photographer: Dick Richards
Client: Redbook Magazine

Art Director/Designer/Writer: Peter Bonner
Director/Photographer: Les George
Producer: Elizabeth Hastings
Agency: MacLaren Advtg. Co. Ltd.
Production Company: New Studio of Film
Client: Canadian Govt. Travel Bureau

Art Director: Noel Thomas
Director: George Gomes
Writer: Jerry Gerber
Producer: John Capsis
Agency: Jack Tinker & Partners, Inc.
Production Company: Gomes-Lowe
Client: Carnation/Slender
You are too much!

"Sophia Loren"

"I think she's wonderful"

Interesting parents are Young Mamas!

(VO): More Nothing

(VO): At Peace

(VO): Come Up To Canada.
You've worked all your life for money.

(VO): Colonial History. Valley Forge.

(VO): "Harness racing..."

(VO): Ellen's baby has diaper rash.
It's time money worked for you.

Soldier: You oughta be President.

Washington: What's a President?

This Bologna is presented by Colonial.

SFX: Horse whinny

(VO): "Tonight . . ."

(VO): "... at Hollywood Park."

(VO): Diaparene for diaper rash.

(VO): So why lose any sleep over it?
Art Director/Designer: Howard Brody
Director/Photographer: Bill Alton
Writers: Don Marowski, Howard Brody
Agency: Crothers & Smith
Production Company: Alton/Melsky Productions
Producers: Howard Brody, Keith Gould
Client: Aunt Millie's Sauces, Inc.

Wife: I'll have the club sandwich ...

Art Director/Designer: Kenneth W. Paul
Director: Adrian Riso
Writer: Frank Visk
Producer: Heris Stenzel
Agency: Barlow/Johnson
Production Company: Tulchin Productions, Ltd.
Photographer: Jacques Demarecaux
Client: Dairylea Cooperative Inc.

“Folks, trade in your old Volkswagen ...

“Gimme a BLT down. Hold the mayo.

Art Director: Howard Brody
Director/Photographer: Bill Alton
Writers: Don Marowski, Howard Brody
Agency: Crothers & Smith
Production Company: Alton/Melsky Productions
Producers: Howard Brody, Keith Gould
Client: Aunt Millie's Sauces, Inc.

Art Director/Designer: Kenneth W. Paul
Director: Adrian Riso
Writer: Frank Visk
Producer: Heris Stenzel
Agency: Barlow/Johnson
Production Company: Tulchin Productions, Ltd.
Photographer: Jacques Demarecaux
Client: Dairylea Cooperative Inc.

“Folks, trade in your old Volkswagen ...

“Gimme a BLT down. Hold the mayo.

Art Director: Harvey Gabor
Writer: Anthony Hertz
Producer: Phil Messina
Agency: McCann-Erickson, Inc.
Production Company: Libra Productions
Client: The Coca-Cola Company
CONSUMER PRODUCT COMMERCIALS

... What kinda name is Aunt Millie? "ITA-A-A-LIAN!

Waiter. Waiter!

What'll you have, Frank. Frank!

Anncr: Be slim with Dari-Lean "99."

... on a brand new one.

(silent)

... is this the new one?

Adam and Eve on a raft . . .

Ordering two burgers medium.

Tuna rye, high and dry. Seaboard.
Art Director/Director/Writer/Producer: Shell Oil Creative Group
Agency: Ogilvy & Mather, Inc.
Production Company: WCD, Inc.
Client: Shell Oil Co.

Art Director: Allan Buitekant
Director/Photographer: Mike Elliot
Writer: John Crawford
Producer: Deanna Stevens
Agency: Firestone & Associates
Production Company: E.U.E.
Client: Stella D’oro

Art Director/Designer/Director: Bert Steinhauser
Writer: Chuck Kollewe
Producer: Ralph Borzi
Agency: Doyle Dane Bernbach, Inc.
Production Company/Photographer: Jerry Ansel
Client: Lever Brothers

Art Director/Designer/Director: Peter Modica
Writer/Producer: Joseph Stone
Agency: Berger Stone & Partners
Production Company: Gemini Films Inc.
Client: Chevrolet Dealers Assn.

Annct: (VO): Chevy has a better car!
Yes, today

Anncr: (VO): Not just for dinner

Stella D’oro Breadsticks. Anytime.

Never used in toothpaste before.

It contains a real mouthwash.

We call it Close-Up.

Who says so? The millions who... but Chevy...

...has a better car.
A Volkswagen always saves you money.

"I investigate accident claims."

DISTINCTIVE MERIT AWARD

Art Director/Designer: Hal Nankin
Director: Marcia Bell
Writer: Dave Langley
Producer: Don Wallace
Agency: Doyle Dane Bernbach, Inc.
Production Company: MPO
Client: American Tourist
26 miles to the gallon ...
The savings are so big ...
You get back almost all you put in.

SLO

Thick, rich Heinz

SLOWES

Still the slowest ketchup in town.

(Guy removes arms from casts.)
(Insurance man snaps picture.)
"Oww. I think I really hurt my arm!"

American Tourister
from $20
773
Art Director/Designer: Bob Tucker
Director/Photographer: Bill Garroni
Writer: Tom Yobbagy
Producer: Jerry Gold
Agency: Doyle Dane Bernbach, Inc.
Production Company: Directors Group Inc.
Client: Volkswagen

774
Art Director: Dave Larson
Director: Mike Cuesta
Writer: Richard Vitaliano
Producers: Dick Wotring, Karen Avakian
Agency: Doyle Dane Bernbach, Inc.
Production Company: Mike Cuesta
Client: Sylvania

775
Art Director/Designer: Ron Barrett
Director: Mordi Gerstein
Writer: David Altschiller
Producers: Ron Barrett, David Altschiller
Agency: Carl Ally Inc.
Production Company: Summer Star Productions
Artist: Peter Dakin
Client: Carter-Wallace

776
Art Director/Producer: Tom Yohe
Director/Photographer: Peter Cooper
Writer: George Newall
Agency: LaRoche, McCaffrey & McCall
Production Company: Peter Cooper Assoc.
Client: Leeming-Pacquin

Volkswagen introduces Medi-car:

Average bulb burned after 750 hours.

Man is civilized out, but primitive inside.

SFX: Exotic sounds of the spice market
You get four free check-ups.

Help extend your car's life.

It's a whole new way of life.

100 watt Blue Dot Bulb.

It burned after more than 1,100 hours.

Sylvania's Blue Dot bulb lasts longer.

When a man is nervous he perspires.

We've created Active.

It keeps the animal in you, in you.

This is "Excellent Person."

New Hai Karate Oriental Spice.

Be careful how you use it.
My name is David Humphries.

Please Ma, not another padded bra!

Tueros was born in Spain.
My predecessors were led astray.

I had an Accutron watch.

Accutron by Bulova.

Sara, suddenly your shaplier!

You mean it's only $\frac{1}{10}$ of an inch?

Daughter: Ma, meet Dr. Engel!

American Tourister
from $20$

Tueros knew patience and quality.

100% imported filler tobacco.

Tueros would have approved.
Art Director/Director/Writer/Producer: Shell Oil Creative Group
Agency: Ogilvy & Mather, Inc.
Production Company: WCD, Inc.
Client: Shell Oil Co.

Art Directors: Dick Thomas, Sam Michini
Director: Bill Claxton
Writer: Neal Rogin
Producer: Frank Spinozzi
Agency: N. W. Ayer & Son, Inc.
Production Company: MPO
Cameraman: Owen Roizman
Client: Scholl Manufacturing Co., Inc.

Art Director: George Lois
Director: Nick Webster
Writer: Ron Holland
Producer: Ed Murphy
Agency: Lois Holland Callaway Inc.
Production Company: Saturn Pictures Corporation
Photographer: Joe Coffey
Client: Noxell Corporation

Art Director/Designer/Director: Saul Bass
Writer: Hank Seiden
Producer: Saul Bass & Associates
Agency: Hicks & Greist, Inc.
Production Company: Saul Bass & Associates
Photographer: Leslie Kovacs
Client: American Can/Dixie Cups

Approaching Spike

“Shoes that pinch cause corns.”

I’m your working mother.
But you don't have to suffer ...  

"It protects against pain."

"The Zino-pad. By Dr. Scholl's."

She's our mother.

So don't scuff the floor.

Lestoil gets all my housework done.
785 DISTINCTIVE MERIT AWARD
Art Director/Designer: Paul Guliner
Director/Photographer: Phil Schultz
Writer: Jackie End
Producer: Pat Boyriven
Agency: Doyle Dane Bernbach, Inc.
Production Company: East West Productions
Client: Volkswagen/Karmann Ghia

786
Art Director: Mike Tesch
Director: Mike Cuesta
Writer: Baxter Lindsay
Producer: Irene Ludwig
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: Northeast Airlines

787
Art Director/Producer: Tom Yohe
Director/Photographer: Peter Cooper
Writer: George Newall
Agency: LaRoche, McCaffrey & McCall
Production Company: Peter Cooper Assoc.
Client: Leeming-Pacquin

788
Art Director: Amil Gargano
Director/Photographer: Horn/Griner
Writer: Elmer Skahan
Producers: Amil Gargano, Elmer Skahan
Agency: Carl Ally Inc.
Production Company: Horn/Griner Productions, Inc.
Client: Northeast Airlines
It's the most economical sportscar.

(Silent)

... into a seat and a half.

Nobody will be stuck in the middle ...

because there won't be any middle.

150 miles from the nearest female

So we shouldn't have any distractions.

New Hai Karate Oriental Spice.

are learning how to smile,

stewardesses on Northeast are learning

... how to cook.
789
Art Director: Mike Tesch
Director: Mike Cuesta
Writer: Baxter Lindsay
Producer: Irene Ludwig
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: Northeast Airlines

790
Art Director: Ralph Ammirati
Director: Howard Zieff
Writer: Richard Raboy
Producer: Irene Ludwig
Agency: Carl Ally Inc.
Production Company: Howard Zieff Productions, Inc.
Client: Northeast Airlines

791
Art Director/Designer: Bill Taubin
Director: Bill Alton
Writer: Dave Reider
Producer: Herb Strauss
Agency: Doyle Dane Bernbach, Inc.
Production Company: Alton-Melsky Productions
Photographer: Tibor Hirsch
Client: Gillette

792
Art Director: Helmut Krone
Writer: Gene Case
Agency: Case and Krone Inc.
Production Company: Telpac Management Inc.
Client: Sportsworld Communications Corp.
These economy class airline seats. You can turn it into a seat and a half ... because there won't be any middle.

offers a vacation for singles. And on the way back We're offering ice bags and alkalizers.

A miracle plastic coating blade. (SFX) Hey, that's a real sword.

But I read JOCK.
793
Art Director: Rick Levine
Director: Mike Cuesta
Writer: David Altschiller
Producers, Rick Levine, David Altschiller
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: Hertz Corporation

794
Art Director: Mike Blatt
Writer/Producer: Stuart Hyatt
Agency: Gardner Advertising
Production Company: Alton-Melsky Productions
Client: Alitalia

795
Art Director: Charles Kornberger
Director: Frank Herman
Writer: Jack Springer
Producer: Adrian Lichter
Agency: Benton & Bowles, Inc.
Production Company: Televideo
Client: The Proctor & Gamble Co.

796
Art Director: Phil Snyder
Director: Herb Skoble
Writer: Ron Frankel
Producer: Alan Gordon
Agency: Benton & Bowles, Inc.
Production Company: Herb Skoble Assocs.
Client: E. F. Hutton
We rent 34 different cars.

At Hertz you get what you want.

I use Scope, this for you.

My breath is no problem ... it's fresh.

My broker says it's a good buy.

E. F. Hutton and Hutton says ...  

"We're more than just brokers."

Vuole controllare la mia acqua ...

Arrivederci amore ... arrivederci amore.

Green Phantom says: Scope does it.
Wally Buckley had a case of The Nubs!

SFX: Bogart: How you doin', sweetheart?

A new national past-time. Living.

"It's the Pepsi generation."
—what his razor couldn't get.

Try Gillette Techmatic Razor.

Boy, that was close!

Woman: Terrible.

Bogart: Relax. Here's one you can trust.

Woman: How can I ever thank you?

And making every second count.

You've got a lot to live.

Pepsi's got a lot to give.

“Comin' at ya, goin' strong...”

“You've got a lot to live.”

“Pepsi's got a lot to give.”
801
Art Director: Kong Wu
Director: Fred Levinson
Writers: John Bergin, Phil Dusenberry
Producer: Bert Mangel
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Wylde Films
Client: Gillette

802
Art Director: Bob Reitzfeld
Director/Photographer: Mel Sokolsky
Writer: Carol Ann Fine
Producer: Jerry Kreeger
Agency: Wells, Rich, Greene, Inc.
Production Company: Sokolsky Films
Client: Samsonite Luggage

803
Art Director/Producer: Ira Barkoff
Director: Dick Lowe
Writer: Richard Danus
Agency: Chalek & Dreyer, Inc.
Production Company: Gomes-Lowe
Client: Switzerland Cheese Association

804
Art Director: Stan Dragoti
Director: Howard Zieff
Writer: Charlie Moss
Producer: Ginger Dicce
Agency: Wells, Rich, Greene, Inc.
Production Company: Howard Zieff Productions
Photographer: Joe Marquette
Client: Trans World Airlines

We're sharing our cabinet with 2G?

SFX: Busy City street.

We made the original Swiss cheese

"Believe me, it's not the money."
He tells me about Right Guard.

Ours is Right Guard Anti-Perspirant.

Neighbor: Good morning!

SFX: Busy City street.

"Paris can be a tough little city."

"Fly Samsonite to Paris for $40."

European countries are copying us to make their cheese look like ours.

Original Swiss cheese from Switzerland.
We're going to drive home a point.

If Personna can shave me easy,

"So you'd like to work for us, hmm?"
New Anti-Leak Zerex Anti-Freeze. It stops most common radiator leaks. Write DuPont and get your money back.

Personna can shave you real easy, because my beard is tougher than yours.

"Well, uh, yeah, kind of."

Westinghouse has practice interviews. We teach techniques of finding a job.
... hamburgers would cost more.

All Close Up

Egg

It has filled man with dreams.
A bikini would cost more.

A compact economy car would cost more.

America's railroads. You need them.

Into the Water

Swimming

The Disposal of the Disposal Bikini

Egg in Cardboard Box

Fresh Egg in Package

Chicken

If only he could touch it.

If only man could fly.

"The wings of man"
813
Art Director: Chris Corey
Designers: Chris Corey, Dennis Powers
Director: Dick Miller
Writer: Bill Waites
Producer: Dennis Powers
Agency: Young & Rubicam, Inc.
Production Company: Dick Miller Assoc.
Client: Eastern Air Lines, Inc.

814
Art Director/Producer: Ira Madris
Director: Andrew Jenkins
Writer: Laurie MacDougall
Agency: McCann-Erickson, Inc.
Production Company: Jenkins-Covington
Cameraman: Leonard Stark
Client: Association of American Railroads

815
Art Director/Designer: Henry Holtzman
Director: Andy Jenkins
Writer: Bill Waites
Producer: Tom Denhart
Agency: Young & Rubicam, Inc.
Production Company: Jenkins-Covington
Client: Eastern Air Lines, Inc.

816
Art Director: Bob Giraldi
Designer: Mel Bourne
Director/Photographer: Steve Horn
Writer: Sue Ellen Gelman
Producer: Roger Vaughn
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner Productions Inc.
Client: Metropolitan Life Insurance Co.
An instinct passed on to us. It is a dream to follow the sun. Eastern Airlines. The wings of man.

And railroads moved fuel there. ... we might not yet be off the ground.

The dream of freedom. For to fly, is to be free. The wings of man.

Too much food leads to fat. Too much fat can cause heart disease. Eat a little less.
817
Art Director/Director/Writer/Producer: International Paper Creative Group
Agency: Ogilvy & Mather, N.Y.
Production Company: Jenkins-Covington
Client: International Paper

818
Art Director: Matt Basile
Director/Photographer: Jerry Shore
Writer: Austin Hamel
Producer: Robert Naud
Agency: Young & Rubicam, Inc.
Production Company: Jerry Shore Productions, Inc.
Client: Traveller's Insurance

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

820
Art Director: Dave Larson
Director/Producer: Aaron Urlieh
Writer: Leon Meadow
Agency: Doyle Dane Bernbach, Inc.
Production Company: Via Films Ltd.
Client: General Telephone and Electronics

If you've ever watched color T.V. —

Making the Board

Speak its language.

Animals wear leather all their lives.
Into the Surf

Catching a Wave

Really Moving

financial planning

Have it all translated for you by...

Traveler's financial planner.

Losing their hides, trouble starts.

Union Carbide took Glutaralde-Hyde .

... Why should it shrink on your back?

If you've ever made a phone call—

Then you're acquainted with our friend

Our corporate identity isn't stuffy.
People use more gas and electricity.

TWA sent experts on a secret mission.

Art Director/Designer/Writer/Producer: Hal P. Riney
Director: Jack Zander
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Pelican Films
Client: Pacific Gas & Electric

Art Director/Designer: Jerry Andelin
Director: Jim Rose
Writer: Howard Silverman
Producer: Dick Snider
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Rose-Magwood
Client: Pacific Gas & Electric

Art Director/Designer: Larry LeBlang
Director/Photographer: Horn/Griner
Writer: Hal Altman
Producers: Drew Andreotta, Michael Ulick
Agency: Wells, Rich, Greene, Inc.
Production Company: Horn/Griner Productions
Client: Trans World Airlines

Art Director: Sam Scali
Director: Harold Becker
Writer: Edward A. McCabe
Producers: Scali/McCabe
Agency: Scali, McCabe, Sloves
Production Company: Harold Becker Productions, Inc.
Client: Xerox Education Group
Hello there. I'm the gas.

I'm always here to serve you.

Hello there. I'm the electricity.

(Silent)

(Silent)

...whenever they get a chance.

Their job, to check out hotels.

Any airline can give you ...

With TWA you don't have to worry.

Ever since 1922 ...

It's time Susan and Rover were retired

And replaced by "Reading 360."
825
Art Director/Designer: Dom Marino
Director: Mickey Trenner
Writer: David Cantor
Producer: Harvey Greenberg
Agency: Doyle Dane Bernbach, Inc.
Production Company: Motion Associates
Photographer: Peter Passes
Client: General Telephone

826
Art Director/Producer: Ray Krivacsy
Director: Charles Dubin
Writer: Jay Heyman
Agency: Dancer-Fitzgerald-Sample, Inc.
Production Company: MPO
Photographer: Tony Brooke
Client: Con Edison

827
Art Director/Designer: Dom Marino
Director: Mickey Trenner
Writer: David Cantor
Producer: Harvey Greenberg
Agency: Doyle Dane Bernbach, Inc.
Production Company: Motion Associates
Photographer: Peter Passes
Client: General Telephone

828
Art Director/Producer: H. Randelman
Director: T. Mangravite
Writer: Jim Segal
Agency: Grey Advertising Company, Inc.
Production Company: East-West Films
Client: The Mennen Co.

... they're saving money.

Turn off a light and go to sleep.

The one who killed J. L. Perlaines is ...

I'm too tired to go out tonight.
You see, after seven the rates change. ... a dollar, for the first three minutes.

Vampire: Hello, Mama?

Turn on a light and go to sleep. ... which house would you rob?

To stop a thief, light a light.

SFX: Phone rings. She answers it.

(woman misses end of mystery)

Get an extension phone.

This stuff feels good. It's Tonik.

Hmmm! I like the smell.

I've changed my mind. Let's go out.
Let a hemophiliac live...

"I am a hemophiliac."

(Cigarette machine)
"It's still so expensive..."

"Every other hemophiliac is waiting..."

"We need your money."

"It's nothing serious."

"A year ago the hospital."

"It's expensive, we need your money."

Keep America Beautiful.

{Roulette wheel}

(Cigarettes in machine)

ANNCR: (VO): You lose.
Art Director: Sam Cooperstein
Designers: Howard Basis, Jerome Lieberman
Director: Arthur Petricone
Writer: Sandy Butchkiss
Producer: Bob Naude
Agency: Young & Rubicam, Inc.
Production Company: Ovation Films, Inc.
Photographer: Warren Kass
Client: American Cancer Society


Children's art done while prisoners.

Burning Tree
He gave it some horse power”

“He solved almost all of its problems”

Not enough luggage space inside

Audio: Music box running down.

Audio: Music box, completely run-down.

Audio: No sound.

View through barbed wire.

Ovens used for disposal of prisoners.

Jewish Chautauqua Society.

Charred Remains

Smoky Forest

What’s Left
You're aware of how much it takes . . .

National Kidney Foundation sells candy

“We walked around in a daze . . .”

. . . ashes to ashes, dust to dust.”
It turns into a cute hand puppet.

We'll sell candy to save lives.

"I hope we never have one again."

"Let us pray."

"The death rate for non-white babies—"

"It's still 1930 in the ghettos."

"Give a damn."
841 DISTINCTIVE MERIT AWARD
Art Director: Marvin Lefkowitz
Director/Photographer: Dick Miller
Writer: Bob Elgort
Producer: Neil Tardio
Agency: Young & Rubicam, Inc.
Production Company: Dick Miller Assoc.
Client: Lindsay Campaign

842
Art Director: Marvin Lefkowitz
Director/Photographer: Tony Lover
Writer: Bob Elgort
Producer: Dom Rossetti
Agency: Young & Rubicam, Inc.
Production Company: Liberty Studios, Inc.
Client: Lindsay Campaign

843
Art Director/Designer/Writer/Producer: Bill Feigenbaum
Agency: National Broadcasting Co.
Production Company: View Productions, Inc.
Photographers: Bill Feigenbaum, Randall Enos, Steve DeVita, Carl Stark, Lou Marcus
Client: National Broadcasting Co.

844
Art Director: Ron Barrett
Director: Mike Cuesta
Writer: Marty Puris
Producers: Ron Barrett, Marty Puris, Bob Schenkel
Agency: Carl Ally Inc.
Production Company: Mike Cuesta Productions
Client: CBS Television Stations

"I put 6,000 more cops on the street—"
Take the Lincoln Tunnel to . . .
High Speed Musical Fanfare.
And now, Miss Miller.
"I brought 225,000 jobs to town—"

Newark, N.J. . . . and you're there.

"I fought for three years to . . ."

Riot could have happened in N.Y.

This is the 2nd toughest job in America.

Sinister Voice Saying "Tonight!"

Loud Drumbeat.

Lindsay did all to keep the peace.

Here's a memory.

And here's a memory.

Watch his new show on CBS.
This is Miss Miller, the famous audience.

(VO): Miss Miller, drama critic...

What show do audience's recommend?
looked at Jack Paar: "this is charisma." A new star on the horizon.

The Merv Griffin Show, starring Merv Griffin.

The Merv Griffin Show makes me proud to have chosen audience.

The New Merv Griffin Show.

reviews the Merv Griffin Show on CBS. "I haven't stopped raving."

(Silent)

The New Merv Griffin Show on CBS. (Silent)

The New Merv Griffin Show.
849
Art Director: Dick Calderhead
Director: Bill Alton
Writer: Dick Jackson
Agency: Calderhead, Jackson, Inc.
Production Company: Alton/Melsky Productions
Client: Metromedia Radio

850 DISTINCTIVE MERIT AWARD
Art Director/Designer: John Sosnowski
Director/Photographer: Joe Sedelmaier
Writer: John Scott
Producers: John Scott, John Sosnowski
Agency: Rink Wells & Associates
Production Company: Sedelmaier Film Prod., Inc.
Client: ABC-TV

851
Art Director/Designer: Mike Eakin
Director/Photographer: Joe Sedelmaier
Writer: Jan Zechman
Producers: Mike Eakin, Jan Zechman
Agency: Rink Wells & Associates
Production Company: Sedelmaier Film Prod., Inc.
Client: WLS-TV

852
Art Director/Designer: Lou Dorfsman
Director/Producer: Dick Lowe
Production Company: Gomes-Lowe
Photographer: Allen Green
Client: CBS Television Network
Could I call you back?

300 and 50 ... 5 ... 355. Is that right?

Oooh. If you had called me later on ...

He could win a prize for his wife.

(SFX): Wife cheering. (VO): He did it!

The Anniversary Game.

A new concept in reporting ...

and finally from the arena of sports ...

Chicago's new choice for news ...
Little reason to mark this spring.

X Olympic Winter Games
"The World of Tomorrow".

Later, Senator Joe McCarthy . . .

Growing sophistication in all media.

Ski jumping

IBM officials at Chamrousse

Start of Men's Cross Country Race
MULTI-MEDIA

For the first time this year a multi-media category was added to the traditional judging categories in the Art Directors Exhibition. Jim Santandrea made his Melandrea Company facilities available for the displays, which were presented on film, slides, and graphics on constructions and environments. Limited to 15 minutes each, the entries were judged with the same electronic system of secret balloting.

855
Art Directors: Ken Saco, Curtis Lowey
Designer: Jeffrey Mitchell
Director: Curtis Lowey
Writer: Richard Bruner
Producers: Ken Saco, Curtis Lowey
Agency: N. W. Ayer & Sons
Production Company: Ken Saco Associates, Inc.
Photographer: Eric Maristany
Client: American Telephone & Telegraph

856 DISTINCTIVE MERIT AWARD
Art Director: Steve Singer
Editor: Woody Vasulka
Director/Writer/Producer/Photographer: Harvey Lloyd
Agency: Jack Tinker & Partners
Production Company: Harvey Lloyd Productions Inc.
Client: Cinemacenter Films

857
Art Director/Designer/Director: Jim Santandrea
Writer: Marcia Kaufman
Producer: Melandrea, Inc.
Agency: Advertising Club of New York
Production Company: Melandrea, Inc.
Photographer: Bill Hudley
Client: Advertising Club of New York

858
Art Director/Designer/Director: Jim Santandrea
Writer: Marcia Kaufman
Producer: Melandrea, Inc.
Agency: Botsford-Ketchum, Inc.
Production Company: Melandrea, Inc.
Photographer: Bob Bailin
Client: Japan Air Lines & Expo '70
During this past year, fifty years of dedication to our profession was closed out by The Art Directors Club, Inc. and the next fifty years was begun. Having the choice of celebrating the ending of one era or the beginning of the next, we choose the latter...the Club has always looked ahead, not back.

What started as an organization to raise the standards of the Art Director and his work, has become the world's leading representative of the communications business. This position, in a business where this morning's solutions are old by dinner, could only be maintained by constantly looking ahead.

The subject of the future of the Club, its activities, and the profession was never more sharply brought into focus than by the realization that new quarters had to be found. Countless meetings held over soggy sandwiches and cold coffee, over 150 pieces of real estate tirelessly considered, and a very long eight months were required before the lease for the penthouse of the Look Building was signed. The assistance of a dedicated Executive Board and Housing Committee made crystal balling into the next fifteen years less awesome. At this writing, with the opening bash targeted for Fall '70, the space layout has been approved and decorating plans are in process.

While this could easily be tabbed, "The Real Estate Year of The Art Directors Club", its other activities kept rolling on: The judges of the Annual Exhibition gave us the largest show in our history. The Communications Conference survived a national mail strike to ring the bell with an exciting theme of the youth market. A program was initiated to involve more of our profession in contributing to the Scholarship Fund. And the Fund awarded eleven scholarships to needy art students. Other educational activities included student seminars and a newly instituted Speakers Bureau. A catalog of available tapes of past conferences and luncheon speakers was also compiled. A film of the Awards Luncheon has been shown throughout Europe to design groups.

Internationally, we reaffirmed our reciprocal relationship with our friends in the London Club and established a liaison with the Japanese. The United States Information Agency is again touring our Annual Exhibition throughout Europe, Asia and South America, while nationally we have assisted our sister clubs when requested and have been asked by our government to assist in the planning of our country's bicentennial.

The first fifty years were great! The second fifty should be tremendous! The Art Directors Club's activities are educational. Education is planning for the future. With the new Club quarters providing a focal point, there is much to celebrate in this the beginning of a new era.

BILL BROCKMEIER
President
Gold Medal Award winners

Robert W. Sarnoff and John Peter
This year's Awards Presentation reflected rapidly changing times. The awards themselves mirrored the escalating role of the art director, and the extension of the visual communications field from print to film, and now to multi-media.

The program format was altered in an effort to cope with change. The standard raised speaker's platform was eliminated. The introductions were simple. Robert W. Sarnoff, Chairman of the Board, President, and Chief Executive Officer of R.C.A. Corporation, acknowledged his 1970 Management Award Medal with remarks both brief and pertinent. Nicholas Panagakos of NASA accepted the 49th Exhibition Jury's Special Medal to the Astronauts for their "out of this world" photography.

Jim Santandrea of Melandra, Inc., programmed the luncheon and created the multi-media space show spotlighting the award winning entries. The film format provided more adequate control of time, and responded to the increasing requests for awards screenings throughout the world. Twenty Gold Medals were presented by President Bill Brockmeier to winners assembled on stage for the closing ovation. The record 1,100 attendance from all sectors of the communications industry was a tribute to the winners, the awards, and the Club.

However, the changes of 1970 more than anything revealed the need for far more changes to adapt the presentation to now times. I have submitted to the Executive and Advisory Boards a recommendation for a total re-evaluation of the Awards format for the 50th Anniversary Presentation. We should celebrate our first half century with change and innovation.

JOHN PETER
Chairman Advisory Board
49th Awards Presentation

Occasionally an entry or group of entries in the Annual Exhibition is such an outstanding example of visual communications that the judges elect to recommend it for a special award. So was the case this year.

At the Awards Luncheon, The Art Directors Club took pride in honoring the Apollo Missions for the photographic excellence of their work depicting the lunar surface. We awarded our special medal to the National Aeronautics & Space Administration. Mr. Nicholas Panagakos, of the Goddard Institute for Space Studies, NASA accepted.

Never before has the world been so vitally aware of a series of visual images. Never before have they been scrutinized with such intense interest. With the help of these images, the unknown of centuries has been revealed to mankind.

It was the accomplishment of a group we honored. The art directors involved were surprised to hear that title applied to them. The photographers surely considered themselves amateurs in the photographic field.

But the results ... the results were truly professional. They were literally out of this world communications.

BILL BROCKMEIER
President
Fifty of the advertising industry's top creative talents began a full week of judging for the 49th Annual Art Directors Club Exhibition. So secret was their balloting that they did not see the show they created until the fifth and final night of judging was over, by which time an estimated 460 man hours were recorded. Top prizes in each of 36 categories are the famous Gold Medals by which the show is traditionally identified and distinguished from the many other competitions that take place in the industry. Officially, the competition is called "The 49th Annual Exhibition of Advertising, Editorial and Television Art and Design."

In order to accommodate an approximate 19,000 entries, three separate locations were used for the judging, which is usually held at The Art Directors Club itself. This year the New York/Phoenix School of Design hosted the print judging; television commercials were seen at facilities supplied by MPO and Multi-Media entries were judged at the studios of Mel-andrea, Inc.

Multi-Media is a new category, reflecting the increasing use of this kind of advertising toward the end of the sixties. Newspaper advertising is the category that shows the most marked increase over last year, especially single page ads, according to William P. Brockmeier, President of the Club and Design Director of Eastman Chemical Products, Inc. Other categories reflecting heavy entries were editorial sections, posters, packaging, sales promotion, letterhead, trademarks and campaigns. Also, more annual reports were submitted than previous exhibitions elicited.

Attended with as much secrecy as Hollywood's Academy Awards, judging took place Monday, Tuesday and Wednesday, employing a system of electronic balloting developed by The Art Directors Club. On Thursday a balancing committee did its act and Friday the final balloting took place. Every entry was judged three times during the week. Final winners of the coveted Gold Medals and the other awards were announced at the annual Awards Presentation which, this year, took place on April 22 at The Americana Hotel in New York City.

KURT HAIMAN
Chairman 49th Exhibition

MULTI-MEDIA COMES OF AGE IN ADCNY AWARDS COMPETITION

Back in 1965, one of the industry bibles, stating that "Advertising traces its origins to the first symbols man chiseled into rock," added: "When a new communica-
tions medium has been developed and succeeds, it is immediately adopted as an advertising medium." Two years later, a new communication technique began to evolve in business—multi-media.

In April, the Art Directors Club of New York acknowledged the success and permanence of this medium by including it as a regular category in their annual Exhibition of Advertising, Editorial and Television Art and Design. (The Club already has attested to the effectiveness of the medium by using it as a presentation format, as designed and directed by Jim Santandrea of Melandrea Inc., in two of the last three awards years.)

For its 49th awards presentation show, Santandrea again designed and directed. A member of ADCNY and a pioneer and prime mover in the industry, he played a strong part in the club's decision to include multi-media in the competition. Santandrea's own firm includes ex-print art directors Bill Reinecke (formerly of Kenyon & Eckhardt) and Hal Wallis (formerly of Sullivan, Stauffer) among the core of kinetic A.D.'s.

Santandrea estimates the multi-media industry as running at over a billion dollars annually, and cites a study made by market researcher Tom Hope, for the Society of Motion Picture and Television Engineers as backup; that study also predicts a tripling of this figure in the next ten years.
The theme of the 15th Communication Conference was "Communicate Together." The subject was the Television Generation...all those born with a TV set in their lives.

J. Marks, Bob Cato, Kay Corinth, Maurie Webster, Junius Griffin, George Leonard, Al Markim, George Mihaly, Bob Smith, Pete Turner, George Hinemann, Bert Littman, Willy Fleckhaus, and Ernest Fladell were the featured speakers who made the Conference.

The President's Medal was awarded to Alexey Brodovitch and accepted in his name by Richard Avedon.

The committee that organized "Come Together" was Mark Dorian, Wes Doyle, Arnold Holeywell, Will Hopkins, Raoul Settle, and Jerry Siano.

ROBERT REED
Chairman
15th Communication Conference

PUBLICITY

The Club's publicity program received a severe setback with the sudden death of our friend and valued aide, Ralph "Skip" Miller, in mid-year.

Operating under the dual handicap of filling Skip's shoes and curtailed clubhouse activities, our new publicity agent, Arnold Friedman, did an excellent job as proven by the superb coverage the trade press gave such club activities as the Annual Exhibitions, Awards Luncheon, Speakers Bureau, Scholarship Fund and Communications Conference.

Plans are already being readied for the big breakthrough events for next year that will lend themselves to more penetrating publicity on a broader base: The fall opening of our new Club headquarters, the special 50th Anniversary activities, membership expansion program, the renewed activities of Club luncheons, speakers program, social events, and the off-key, but triumphant return from musical exile of the Penthouse Pounders.

BOB GREENWELL
Chairman Publicity

SPEAKERS LUNCHEONS

The only way left for me to start my report is with an old cliché, "they're a tough act to follow." I refer to my predecessors Dave Epstein and Bob Greenwell who took magnificent turns at the chore of providing great speakers for Wednesday luncheons. However, give me a title and I'll follow you anywhere, and with this I plunged into the world of celebrities, quasi celebrities, local celebrities, almost celebrities and some pretty nice people.
"Communication" was the theme I worked around. Sometimes it hit the mark, other times it missed. An effort was made to get people to speak on communications as it applied to areas other than our immediate concern, namely advertising and creative graphics.

Our first guest, Rocky Graziano, was a rousing success and his ability to communicate was left unquestioned after he finished with his demonstration of selective vocabulary for all occasions.

We continued with more serious efforts as the year progressed. Though cancellations and occasional poor attendance marred our efforts, such speakers as Bill Gallagher of the Lighthouse—Jack Goodlord of "Goldeneye Productions"—Bob Blechman of the spirited wit—Len Steckler with his eye for beauty—Jay Watnick on financial matters—and Chico Hamilton who wowed us with his candid commentary on music in commercial TV, contributed greatly to our Wednesday affairs. As I look back, not a bad program at that. I will admit we could have been better represented at each lunch. Perhaps the new quarters will be just the incentive we need.

The first part of the year, however, left us with no club dining room where lunches might be held. The last major lunch was the "Secretaries Luncheon"—always a guaranteed success!

So our speakers season was cut short when efforts to meet in various restaurants proved impractical.

All in all, not too bad a season when you consider I really had a "tough act to follow."

DICK ROSS
Chairman Speakers Luncheons

MEMBERS EXHIBIT

"How do you submit a poster for the Members Exhibition?" I asked Bill Brockmeier. "First it is submitted to the Chairman who then presents it to the Executive Board", he replied. "And if they approve the Chairman will notify you." "Okay, who is the Chairman?" "You are...you have the Poster."

Despite this beginning, the 30th Annual Members Fine Arts Exhibition was held at Lever House from Sunday, February 1st to Sunday, February 15th.


DICK LUDEN
Chairman Members Exhibit
OFFICERS 1969-1970

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William P. Brockmeier

FIRST VICE-PRESIDENT
Robert Greenwell

SECOND VICE-PRESIDENT
Karl Steinbrenner

SECRETARY
Ernest Scarfone

TREASURER
Mahlon A. Cline

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John Peter

49th EXHIBITION
Kurt Haiman

49th AWARDS PRESENTATION
John Peter

49th BOOK
Anthony LaRotonda

15th CONFERENCE
Robert Reed

CONSTITUTION
John Jamison

EDUCATION
Charles Bua

ENTERTAINMENT
Dick Ross

MEMBER'S EXHIBIT
Richard Luden

MEMBERSHIP
James Joiner

SCHOLARSHIP
Roy E. LaGrone

SCHOLARSHIP FUND
Arnold Roston

SPEAKERS
Dick Ross

TRAVELING EXHIBITION
Gus Scheuer

MEMBERS

a
Ackerman, Richard S.
Adams, Gaylord
Adams, George C.
Adler, Peter
Adorney, Charles S.
Agha, M. F.
Albrektson, Evald J.
Aldorettta, Warren P.
Allen, Lorraine
Allner, Walter H.
Ammirati, Carlo
Andreozzi, Gennaro R.
Anthony, Al
Anthony, Robert
Arlow, Arnold
Asano, Tadashi
Aufricht, Gabor M.
Aymar, Gordon C.

b
Bach, Robert O.
Baker, Frank
Ballarino, Carmine J.
Bamman, Constance H.
Barkoff, Ira A.
Barron, Don
Bartel, Clyde W.
Bass, Matthew
Bass, Rudi
Bastian, Rufus A.
Batlin, Leon
Beck, Jack Wolfgang
Beckerman, Alvin
Bennett, Edward J.
Benson, Laurence Key
Berliner, Saul
Berry, Park
Bertulis, Frank
Binder, Joseph
Biondi, Aldo
Birn, James, Jr.
Blatt, Michael
Blattner, Robert H.
Bleiweiss, Herbert
Blend, Robert
Block, David S.
Blod, Francis
Blomquist, Arthur T.
Bloom, Stan
Bode, Robert W.
Boden, James J.
Bohman, Robert J.
Booth, George W.
Boothroyd, John Milne
Boroff, Sanford
Bostrom, Thor F.
Boudreau, James
Bowman, Harold A.
Bryan, Douglas
Braguin, Simeon
Brattinga, Pieter
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