The
50th Annual
of Advertising
Editorial &
Television Art & Design
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Wellington Baughman, Inc.

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Algin Press

FOIL ENDPAPERS
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BINDING
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ART DIRECTOR: Arnie Arlow
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COPYWRITER: Arnie Arlow
AGENCY: Martin Landey Arlow Advt.
CLIENT: Lucien Piccard

ART DIRECTOR: Tom Tieche
DESIGNER: John Holmes
PHOTOGRAPHERS: M. Halberstadt, Cailor/Resnick
COPYWRITER: Patrick Kelly
AGENCY: McCann-Erickson, Inc.
CLIENT: Del Monte Corporation
If you can see what's wrong with this peach, your standards are up to ours.

If you can see what's wrong with this green bean, your standards are up to ours.

If you can see what's wrong with this tomato, your standards are up to ours.

If you can see what's wrong with this pineapple, your standards are up to ours.
Is the economy trying to tell you something?

If you've hesitated about buying a new car because of the economy, maybe you should look into the economy of buying a new Volkswagen.

To begin with, while the average new car sells for about $3185, a new VW sells for only $1839*. That saves you about $1300. Then, while the average car costs 10.9 cents a mile to run, a Volkswagen costs only 5 cents. That saves you about another $700 every year for 12,000 miles you drive.

And in just one year, it can bring your total savings to $2000. In two years, $2700. In three, $3400. Happy days are here again.
It takes you to extremes.

It takes you to extremes. From 40 below so 140 above. From the snows of the Arctic to the sands of the Soho. No other car model in history has conquered the strange looking car shown above. It does very well in Finland where gasoline costs $0.28 a gallon. A VW doesn't use much gasoline. It's a big hit in Angola where oil is hard to get and crude dollars: A VW costs 70% of all money of suits. In China, people pay over $3,900 for a new VW because they believe only the very rich can own it. In the Sahara, the only desert where the Sandrises actually live, they pay 100% of all money. A VW doesn't use much gasoline. And in the U.S., where last year 127 million gallons of automotive oil were sold, the car that doesn't use oil has become a household word. After all, a still makes a certain amount of noise. It's the number one car in Sudan where the Sudanese actually drive over 16 million miles every year. In Alabama, there was one VW. And the owner had just bought it when he was 60 years old. And yet, there are still people who just can't see it. Most of them, up to their family, have a brand new model. But at $0.28 a gallon, a VW does it. To buy a bug, you have to go from one extreme to the other.
The Eskimos used to freeze their old people to death. We bury ours alive.

The Eskimos were very much like us in that they buried any old people, usually some of their weak ones, to save the others. But they were more brutal in their methods than we are. They froze them to death. We bury ours alive.

There is nothing to do today in an old people's home, the Medicare-approved home existed of one room and one wing and a scoop near the side of the building. Insanitary conditions, superhuman neglect, sometimes deliberately cruel, sometimes just ignorance. It is the age of old people in this country. Just as the age of the young is the parents' responsibility, the age of the elderly is the responsibility of the state and the law. Who's to blame? That's a question that Medical World News set out to explore in an article on nursing homes. The answer, there are many, of course, many reasons, not the least of which is the lack of responsibility for the health of the elderly.

The young are expected to work and to fight, to buy, to spend, to give. If they fail to live up to expectations, they are viewed with dissatisfaction. The old are expected to do nothing but to work, to fight, to spend, to give. They are expected to live in any of the conditions under which their parents lived in the middle of the century. If they fail to do those things, they are viewed with dissatisfaction. The young are expected to do one thing and one thing only: expect. The old are expected to do one thing and one thing only: accept.
Harold celebrates his 16th birthday today. With horror. There is no part hero. Not even his parents. Some day his mother may learn about Harold's addiction, maybe when she finds him dead in the toilet, with the needle still in his arm.

The way some other mothers have found their 13-year-olds.

And some 10-year-olds, too.

It doesn't matter where a kid grows up today. Maybe when parents find out their child is hooked, they often don't know where to turn for help.

You can help Federation take care of the multitude of problems one and one half million people present to our 130 agencies in the city and suburbs every year. Help can't wait. Help Harold live to see 18.

FEDERATION OF
JEWISH PHILANTHROPIES
He increased his chances of dying by 500%.

Another American is about to die for his rights.

Are you going to your folks for Christmas? Or are they coming to you?

Drive carefully. We want you to live.

Mobil

How is the driver of the first car going to kill the driver of the second car?

Another American is about to die for his rights.

Are you going to your folks for Christmas? Or are they coming to you?

Drive carefully. We want you to live.

Mobil

He didn't want to spoil his mother's Thanksgiving dinner by being late.

Mobil

We want you to live.
This clothes dryer worked twice as well in Life as it did on television.

In claiming that Life ads come closer to delivering twice the recall of television commercials, Life is not suggesting that the copywriters and art directors invent the commercials. By trying to duplicate a press conference in the showplace of mass communications, Life is discovering a new twist to old techniques. The Life recall has become a checking device for everyone. No, it's not that Life is trying to prove the ads are twice as good as television. The Life ads are twice as good as television, but Life is trying to prove the difference and the Life recall has become its measuring stick.

"COMMERCIAL? WHAT COMMERCIAL?"

Ask people about a commercial they saw last night and they'll tell you it was a silly advertisement. Be sure to ask people about a Life ad.

And it doesn't have to make much difference what kind of test you perform. It's the same for the well-known "roll-up" dryer, the "cloth dryer" and the "mending" section. In none of the tests conducted for Life by Grudin, Appel/Haley, a predominantly female audience was used.

But with either a male or a female audience, TV commercials are not getting the attention they deserve.

Whereas a male audience can easily remember the name of a product, a female audience is more likely to remember the name of the artist. This is important because the name of the product is all most people will remember when they try to order a Life ad.

As a result of Life's research, the copywriters and art directors are working harder. The Life ads will be twice as good as television commercials, but the Life recall is twice as good as television commercials.

And that's why Life thinks you can't go wrong in converting at least part of your TV budget into a Life budget.

PAY THE $1.50

It's possible that your agency's favorite director is hung up on four-color bleed. Doesn't matter. After all, it's still probably the case you have the TV date. In tests against the regular magazine readers, the number of different ad creatives were divided by the number of different ad creatives per dollar for TV.

And that 10% figure doesn't even take into account the regular audience. The 10% figure allows for the regular audience is your ideal market. People with incomes over $10,000. And that's something worth taking into account.

THE EVIDENCE

The documentation grows.

Besides the Grudin Appel/Haley research on recall, there's the research completed recently by one of the ten biggest advertisers in the country. Their report shows that of 5 products tested for sales and consumer attitude changes, only one did better on TV than in the "general" magazines.

Your Life salesman has copies of both reports.

We guarantee that you won't fall asleep while you're looking at them.

Come to Life. The tables are turning.
Grandma was a softie. Always ready with milk and cookies and, sometimes, even yummy, nutty fudge. Where she found the time, though, we'll never know.

Because Grandma was also the lady merchant of McKeesport. Founder and chief of a friendly little shoppe she started 'way, 'way back in 1872 with a flock of pretty hair ribbons, a flair for creating millinery masterpieces, and a knack for making a customer feel right at home.

That was Cox's No. 1, Grandma's pride and joy (next to her family, of course). Funny thing is, we got to feel the same way about it (next to Grandma and her fudge, of course). So we naturally took up where she left off, 'cause now—President Robert is much like Grandma except that he can't make fudge, of course.

And today, well, we've just sprouted another Cox's, No. 7, the newest branch of what we like to call Grandma's family tree. Founded on the proposition that shopping should be fun. And personal. Very, very personal.

Cox's. Full of wonderful surprises from all over the world. From our family to yours.

Grandma Cox's family tree.

MONROEVALE MALL/EAST HILLS/NORWIN/WASHINGTON/CHARLEROI/MCKEESEPORT/BEAVER VALLEY MALL
ART DIRECTOR: William R. Tobias
DESIGNER: Bob Pellegrini
PHOTOGRAPHER: Ryszard Horowitz
COPYWRITER: James Dunaway/Shareholder Perspectives Inc.
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Richton International

Richton International Corporation, Annual Report 1970
ART DIRECTOR: J. Michael Davison
DESIGNER: Carol Taback
ARTIST: Arnold Varga
COPYWRITER: Margot Manley
CLIENT: John Wanamaker
ART DIRECTOR/DESIGNER
PHOTOGRAPHER/CLIENT: Bill Stettner
Die schmerzhafte Tätowierung: modernes Meteo an neuer Stelle...
ART DIRECTORS: Don Weller, Dennis Juett
DESIGNER: Don Weller
PHOTOGRAPHERS: Dennis Juett, Gary Kruger, Don Weller
COPYWRITERS: Ron and Phyllis Patterson
AGENCY: Weller & Juett Inc.
PUBLISHER: Art Directors Club of Los Angeles
The Pittsburgh National Christmas Club makes some of our customers pretty smug this time of year.
THE CRADLE OF JAZZ

New Orleans, with its French influences, its Spanish tinge, its marching band and Mardi Gras tradition, with its lazy Mississippi shaping its current, and an elegant restaurants district, "Even jazz typing in New Orleans means — you know everyone he know where you go!" says a friend. "In the best event in the land. (Mrs. Goo, "Rampart St. Blues.")

And that's the reason why was invited to the early part of the century. Everyone from New Orleans can really play the thing," young Louis Armstrong boasted. And after a week of where they were produced:之间的, Oliver, Bunkie, the Doodle brothers, Jelly Roll Morton, Louis Armstrong, Jimmy Johnson, George Lewis, among many more others. Uniting announcement, they spread the jazz gospel across the country, around the world.
426
ART DIRECTOR: Bill Tobias
DESIGNER: Bob Pellegrini
PHOTOGRAPHER: Ryszard Horowitz
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Richton International Co.

432
ART DIRECTOR: Don Kubly
DESIGNER: Jim Odgers
PHOTOGRAPHER: Geoffrey Fulton
COPYWRITER: Rosalie M. Stapleton
CLIENT: Art Center College of Design
569
ART DIRECTOR: Alan Wolsky
DESIGNER: Blaine Lemert
ARTIST: Associated Designers & Art Service
COPYWRITER: Frank Nardi
AGENCY: Alan Wolsky & Friends
CLIENT: ABC Radio

613
ART DIRECTOR/ARTIST: Lou Dorfsman
DESIGNERS: Lou Dorfsman, Ira Teichberg
ARTIST: Nick Fasciano
PHOTOGRAPHER: CBS Photo Department
COPYWRITER: Jim Byrne
AGENCY: CBS/Broadcast Group
CLIENT: CBS News
Like the rays of the sun
as it settles softly into the clouds,
the butter oozes gently through
the whiteness of the mashed potatoes.

But as soon as you near Chicago
going West, they start to serve
potatoes, hash brown with your breakfast.
Crisp and hot, sliced thin,
with just a touch of salt.

Tomatoes are cheaper.
Potatoes are cheaper.
Remember?
Now's the time to fall in love.
503
ART DIRECTOR: Merv Lefkowitz
DESIGNER: Herb Lubalin
ARTIST: John Alcorn
AGENCY: Young & Rubicam, Inc.
CLIENT: Liggett & Myers, Inc.

511
ART DIRECTOR/DESIGNER/
COPYWRITER: John D. Brooke
ARTIST: Sam Kobayashi
AGENCY: Creative Partners
CLIENT: Wool Bureau of Canada Limited
ART DIRECTOR: Roy Grace  
DIRECTOR: Howard Zieff  
WRITER: Evan Stark  
PRODUCER: Lou Florence  
AGENCY: Doyle Dane Bernbach, Inc.  
PRODUCTION COMPANY: Zieff Films  
PHOTOGRAPHER: Ted Pahle  
CLIENT: Miles Laboratories

Jack: Mama Mia that'sa some speecy...

Jack: Meecy, micy, balsy, balsy...

Director: O.K. Let's break for lunch.
This is the fastest animal in the world.

By the time he's 3 years old...

A Thoroughbred Racing at Aqueduct and Belmont Park.

Aqueduct and Belmont Park.
Honey, he must be a drunk.

He's sick. I've got to get to a phone.

(Comes to broken, vandalized phone.)
ART DIRECTOR/DESIGNER/DIRECTOR: Robert Gage
WRITER: Marvin Honig
PRODUCER: Phil Bodwell
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: George Silano
CLIENT: Miles Laboratories/
Alka-Seltzer

She: Our first home-cooked meal.

He: I've never seen a dumpling that big.

She: Poached Oysters.
Dear clumsy bellboys, brutal cab driver.

Careless doormen. Ruthless porters.

Have we got a suitcase for you.
739A
ART DIRECTOR/DESIGNER: Ben Spiegel
DIRECTOR/PRODUCER: Lee Tredanah
WRITER: Camille Larghi
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Cinemetric
PHOTOGRAPHER: Tibor Hirsch
CLIENT: Jamaica Tourist Board

It's mysterious...

It's hot...

It's cool. That's Jamaica.
Anyone can make a mistake.

We make Cool Whip ready to serve.

If it works for him, it'll work for you.
Man: The star of the 1949 Auto Show...

Not to keep in style with the times...

We at Volkswagen kept our promise.
My name is Peter. I'm a hemophiliac.

My name is Charles. I can't afford it.

We're so close, yet so far.
National Hemophilia Foundation

100 hemophiliacs can. 100,000 can't.
ART DIRECTOR/DESIGNER/DIRECTOR: Jeffrey Metzner
WRITER/PRODUCER: Ray Lofaro
PRODUCTION COMPANY: Gaffney, Metzner, Lofaro
PHOTOGRAPHER: Richard Shore
CLIENT: Dept. of Cultural Affairs of New York City

"You have to be Irish, Italian . . .

The People Yes. Central Park Mall.

It's a party thrown by the city of N.Y."
ART DIRECTOR/DESIGNER: Joseph H. Phair
DIRECTOR: Joshua Logan
WRITER: Arthur X. Tuchy
PRODUCERS: John Salay, Arthur X. Tuchy
AGENCY: Ketchum MacLeod & Grove
PRODUCTION COMPANY: MPO Videotronics
PHOTOGRAPHER: Leonard Hirshfield
CLIENT: National Urban Coalition

(Song: “Let the Sunshine In”)

(Song: “Let the Sunshine In”)

Love.
It comes in all colors.

NATIONAL URBAN COALITION

(Song: “Let the Sunshine In”)

(Song: “Let the Sunshine In”)

(Song: “Let the Sunshine In”)
Complete
Advertising
Unit
1 ART DIRECTOR/DESIGNER: Emil Dispenza
ARTIST: Doug Liss
PHOTOGRAPHER: Rudy Legname
COPYWRITERS: Doug Liss, Jeff Wolf
AGENCY: Spade & Archer
CLIENT: Norcliff Labs

2 ART DIRECTOR/DESIGNER: David Deutsch
PHOTOGRAPHER: Ben Someroff Studios
COPYWRITER: Sue Citron
AGENCY: David Deutsch Assocs. Inc./Conklin, Labs & Bebee, Inc.
CLIENT: Oneida Silversmiths

3 ART DIRECTOR/DESIGNER: Ben Kuwata
PHOTOGRAPHER: David Langley
COPYWRITER: Paul Solovay
AGENCY: J. Walter Thompson
CLIENT: RCA

4 ART DIRECTOR/DESIGNER: Reinhold Schwenk
ARTIST: Wesley B. McKeown/Parke Studios
COPYWRITER: Glen Hetrick
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: American Airlines

5 ART DIRECTOR/DESIGNER: Julio Di Iorio
ARTIST: Julio Di Iorio
PHOTOGRAPHER: Harold Krieger
COPYWRITERS: Faith Popcorn, Stuart Pittman
AGENCY: Smith/Greenland Inc.
CLIENT: Sau-Sea Shrimp Cocktail

6 ART DIRECTOR: Joseph Nissen
DESIGNER: John Buchner
PHOTOGRAPHER: Carl Fischer
COPYWRITER: Edwin Hanft
AGENCY: Chalk, Nissen, Hanft, Inc.
CLIENT: Jules Jurgensen
We can help stop the same thing from happening in the skies.

The trouble-finding plane is just one of the many things we're doing to try to prevent accidents before they happen. We're after causes, not just effects, so that when something goes wrong, we can fix it before it gets out of control.

To make matters worse, the RCI system also helps us spot and correct manufacturer's defects before they can cause accidents. That's why we're able to offer a warranty on every new airplane we build.

In the picture above, you can see a RCI airplane in flight. The pilot is flying smoothly over a highway, with his hand on the control stick. The engine is running quietly, and the air is smooth.

To find out more about our RCI system, just write to us at:
RCA
300 North Michigan Avenue
Chicago, Illinois 60674

$200 worth of Hawaii free.

10% discount on a first class ticket on American Airlines

$200 worth of Hawaii free.

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It's good to know you're on American Airlines.

Jules Jürgensen. He didn't get to be 230 years old with a burn tider.

Jürgensen, based in Switzerland, produces fine watches for the man with a purpose. His watches are made to be worn, not bought. Each one is handcrafted, with a precision and a quality that can only be achieved by a master watchmaker. The result is a watch that is not only beautiful, but also functional.

Jürgensen's watches are not just timepieces, they are works of art. Each one is a testament to the skill and craftsmanship of the master watchmaker. They are not only watches, they are statements of style and individuality.

Jürgensen's watches are not just timepieces, they are works of art. Each one is a testament to the skill and craftsmanship of the master watchmaker. They are not only watches, they are statements of style and individuality.
How to measure your baby for a nipple.

The Evenflo Nipple on the right doesn't get in the baby's way because it is only wide enough to spread his lips to the natural sucking position. And the stem is long enough, and firm enough, to keep him in the natural sucking position. And part of the base is made of thin rubber so he can suck the nipple in and out naturally.

Of course, unless the nipple is properly designed he could get air with his milk. And cry a lot. Well, the Right Nipple has a patented Sure Seal on the base, to help prevent air swallowing. It also has features to keep the milk flowing freely. And to adjust the flow to the needs of your baby. And when your baby decides to take a short break, that ball shape on the top gives him something to hold on to while he's resting.

Of course, at Evenflo we make everything you need to nurse your baby: disposable nursers, disposable bottles, plastic bottles you can boil, glass bottles and so on. Products to help you nurse your baby any way you like. But what they all have in common is the Right Nipple. Evenflo.

Obviously, this brief tour won't make you a nipple expert. But if it helps you make a wiser decision, we'll be happy. We'll also be happy to have your baby measure our nipple.

evenflo

Relied upon by more new mothers than all other brands combined.

A Questor Company
The year the Boston Strangler killed 7, asthma strangled 4,137.

More will continue to deaden the real surfaces. Boston Strangler, a deadly and much despised character, has been replaced on our streets by the Boston Strangler, asthma. His methods are brutal and his victims defenseless. He is not deterred by any obstacle or opposition. He is relentless in his quest to eliminate all that is alive. He is the ultimate enemy of life. He is the Boston Strangler of asthma.

Help loosen asthma's grip.
Give to CARIII, Denver, Colorado 80210.

Dear American Tourister:
You'll never believe this one.

We believe it, not because it happened exactly at American Tourister, but because it happened in the world today. It's true, it's true, it's true.

To prove it, we'll send you a free American Tourister bag, and if you don't believe us, you can return it for a full refund.

American Tourister:

The world of Tourister luggage is yours for the asking. We've been making it for over 50 years, and we're not going to stop.

American Tourister:

Dear American Tourister:

You'll never believe this one.
The new color portable that won't give you a hernia.

It's a dazzling new concept in color portables: portability. Most color portables can be moved, if absolutely necessary. But man, unlike his sofa, does not live in the living room alone. So Sony made a color portable man can live with.

That man can take to his bedroom. That man's wife can take to the kitchen. That man's children can take and watch TV in color in any room of the house.

And, man, what color Trinitron. It's a different system. No one else has anything like it. Because, in 19 years of color TV, Sony's the only one to invent a new and better way of getting a color picture on the screen.

(In this particular instance, a brighter, sharper 9" picture, measured diagonally.)

And, of course, the Sony KV-9000U is all solid state. So it's not just small.

Man does not live in the living room alone. To see ills to love it. To lift it is to believe it. For $309.95 you can have color TV in every room in the house.

So if you want to see a lot more color TV, get a little less set.

Trinitron
SONY COLOR TV

Your picture is finished when a little cheer goes up.

(12)

Your picture is finished when a little cheer goes up.
Because backs don't conform, they need an extra-firm mattress that does.

Aa4:41i0

licautvmst Bark Care by Simmons

ENJOY LIFE

The extra protein oat cereal from Quaker to prevent crunch life squashes

That's our message. And this is the new box we put it in.

Is nothing sacred?

Scotch For Fathers Day Abon 'to

It costs a lot, but so did you.

search for fathers day abon-10.
18
ART DIRECTOR/DESIGNER: Joan Niborg
PHOTOGRAPHER: Tony Petrucelli
COPYWRITER: Adrienne Cohen
AGENCY: Young & Rubicam, Inc.
CLIENT: Eastern Airlines

19
ART DIRECTOR/DESIGNER: Marvin Lefkowitz
PHOTOGRAPHER: Henry Sandbank
COPYWRITER: Robert Elgort
AGENCY: Young & Rubicam, Inc.
CLIENT: Liggett & Myers/EVE Cigarettes

20
ART DIRECTOR/DESIGNER: Ted Shaine
PHOTOGRAPHER: Mike Cuesta
COPYWRITER: Louis Delmarter
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Kitchens of Sara Lee

21
ART DIRECTOR/DESIGNER: John Baeder
COPYWRITER: Stuart Pittman
AGENCY: Smith/Greenland Inc.
CLIENT: Somerset/Johnny Walker Black Label

22
ART DIRECTOR: Sam Cooperstein
PHOTOGRAPHER: George Elliot
COPYWRITER: Boris Eserkis
CLIENT: Proctor & Gamble

23 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Mike Eakin
PHOTOGRAPHER: Curt Cole Burkhardt
COPYWRITER: Ray Thiem
AGENCY: Rink Wells & Associates
CLIENT: Brunswick Corporation
CONSUMER MAGAZINE ADS, SINGLE PAGE

The Temptation of Brother Domenico.

Take the coupon to your grocer
10¢ Sara Lee Devil's Food Cake

Nobody Liketh Not Sara Lee

Give your baby something you never had as a baby.
A drier bottom.

Give your baby something you never had

There's a little bit of hustler in all of us.

Honor thy self

Pamper's

Brunswick

The Hustler. True to his name. Brunswick made him the way he is.
If you die from T.B.
it's your own damn fault.

Tuberculosis. A disease that should be non-existent. A disease easy to detect. Easy to cure if you catch it early. And yet some people are still dying from it. They die because they don't go to the doctors. They don't go because they don't think they are sick. They don't think they are sick because they have been told by people in their families that they are other people's business. They have been cut off like they were cutting themselves off and they have been told that if you take a good look at the world you are standing in today you will see a disease that should be non-existent. A disease easy to detect. Easy to cure, if you catch it early. And yet people are still dying from it. Tuberculosis is caused by a germ breathed into the lungs. It is estimated that 30 million people have T.B. germs living in their bodies. Some people will be strong enough to fight the germs off without the help of medicine. But too bad for the ones who can't. The germs are not like a virus and by the time symptoms such as a cough and fevers appear serious damage may have already been done.

The best way to protect yourself against T.B. is to have a chest x-ray every year. These tests are given free in many locations. Next time you set a mobile unit, get in line. Or see your doctor. And help kill a dying disease.

The mother got over her rubella in three days. Unfortunately, her unborn child didn't.

We believe there's more to good health than just paying bills.

The last thing that happens after you die is to have your pictures put up on the wall. Then the world goes on as if you weren't there. And the world is the world that you made for yourself. The world is the world you were born in. All the world is the world you were born in. The world is the world you were born in. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world that you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself. And you are just a visitor in the world you have built for yourself.
Take this ad to lunch

The next time you think you're dying for something to eat, think about some people who really are. Ten million people. In New York, Mississippi, Texas, California and every other state. Ten million red, white and black Americans who are so damned poor they can't even afford the $30 a month minimum to buy government food stamps.

Chronically undernourished mothers are giving birth to babies too small and weak to suck. Babies with only 40% of the normal number of brain cells and no hope of ever catching up. Scrawny little American kids are suffering from weird foreign diseases like rickets, pellagra, marasmus and even deadly kwashiorkor. We're telling you all this because we're mad. And we want you to get mad. So mad you'll help us rid America of starvation forever. First, get yourself involved in 'Hunger' groups in your region. And don't think there can't be starvation where you live. Some of the richest counties in America are burying the poorest people. Then sit down and send a card or letter to every senator and congressman you can think of. Send them copies of this ad. Or just tell them how disgusted you are.

Third, when you go to lunch today, instead of ordering a steak, ask for a grilled cheese. Then send the money you save to people who are actively involved in fighting hunger, like the ones we've listed here. We know we're asking you to do a lot. But God knows, ten million starving American people have got to be worth it.

Send your contributions to:
Southern Regional Council
5 Forsythe Street, N.W.
Atlanta, Ga. 30302
Attn: Advisory Committee for Hungry Americans
Appalachia Volunteers
120 Court Street
Prestonburg, Kentucky 41653

Stephen J. Granger
Box 125
R.D. 2
Purcellville, Virginia 22132

Barron Youth Project, Inc.
1201 South First Ave.
Phoenix, Arizona 85003

This ad created by
Vanlante Douglas & Co., Inc.
The North Charles St.
Baltimore, Md. 21201
28 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER: Ted Shaine
ARTIST: A Good Studio
COPYWRITER: Tom Yobbagy
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen

29
ART DIRECTOR/DESIGNER: Jim Handloser
PHOTOGRAPHER: Charles Gold
COPYWRITER: Sara Bragin
AGENCY: Della Femina, Travisano & Partners
CLIENT: American Home Assurance Co.

30
ART DIRECTOR/DESIGNER: Frank Camardella
PHOTOGRAPHER: Art Kane Studio, Inc.
COPYWRITER: Helen Nolan
AGENCY: DKG, Inc.
CLIENT: Julius Schmid

31 DISTINCTIVE MERIT AWARD
ART DIRECTORS: Robert Wilvers, John Danza
PHOTOGRAPHER: Joel Meyerowitz
COPYWRITER: Edward A. McCabe
AGENCY: Scali, McCabe, Sloves, Inc.
CLIENT: Volvo, Inc.
CONSUMER MAGAZINE ADS. CAMPAIGNS

THINGS ARE TOUGH ALL OVER.
Fortunately so are Volvos.
Volvos are so tough, in fact, that 9 out of every 10 registered here in the last eleven years are still on the road. Things being what they are, we can't guarantee the Volvo you buy will survive for eleven years. But in this cruel world, your best defense is a strong offense.

YOU FIND THEM IN ALL THE WORST PLACES.

IT DOES 60 TO 0 IN 4 SECONDS FLAT.

VOLVO'S LAST A LONG TIME. ISN'T THAT BAD FOR BUSINESS?

ONTO EVERY CAR A LITTLE RAIN, SNOW, OR SLEET MUST FALL.
"I coughed up blood, lost my taste for food. My eyesight was getting strange."

"Conscience, not the Pope, is the last word."

"My name is Fred, and I am an alcoholic."

"This is a robbery. There are two of us. One has a gun pointed at you."

"The girl was clubbed before she could get up."

"It's a cemetery. No lights, no police. Only rats, and all kinds of them."

"The issue is white men's roads through black men's bedrooms."

"Let's put the power suckers up against the wall."

Another student joins his voice to the revolt against the administration of higher education. A campus is threatened once again with chaos and disorder.

Another episode in the spreading conflict between student radicals and the men who guide American universities. Another story of our times recorded in the particular, personal view of the National Observer.

"My name is Fled, and I am an alcoholic."

"The Ohms clubbed before she could get up."

"If's a cemetery. No lights, no police. Only rats, and all kinds of them."

The Observer is the weekly newspaper for thoughtful people. Over 1,500,000 readers who demand more than a dull listing of facts, readers who expect the news written with flair, full of quotes and full of action.

It is the kind of reporting that makes The National Observer a growing, vital communications medium -- a growing, vital advertising medium -- THE NATIONAL OBSERVER.
Skip the pity. It's your business they want.

They deserve it. Not because the places that employ handicapped people are doing a good thing. Even, of course, they are. But because they also do good work.

You see, "sheltered workshops" are establishments run for people with various kinds of disabilities. However, if "disability" often "ability," then "handicap" is simply a handicap. So sheltered workshops that create jobs for the handicapped do just as good work as the more-valuable places of business.

The State-Federal Rehabilitation Program wants to let you know the HURRAH, which stands for Help Us Reach A Rehabilitate America's Handicapped.

The HURRAH program invites you to send us your name and address without obligation, of course, if you might be interested in letting a sheltered workshop compete for work that your firm farms out. Naturally you get doing if you give a sheltered workshop that chance. But that's not the point. The point is, you'll find they do nice work.

The blue of blue chip of them all. HURRAH

He used to have a handicap.

I used to have a handicap.
ART DIRECTORS/DESIGNERS: George Euringer, Ron Barrett, Bill Mason
PHOTOGRAPHERS: Joel Meyerowitz, Carl Fischer, Joe Toto, Alan Mac Weenie
COPYWRITERS: Steve Smith, Baxter Lindsay, Jerry Hubschman
AGENCY: Carl Ally Inc.
CLIENT: IBM/OPD

35 DISTINCTIVE MERIT AWARD
ART DIRECTORS: Paul Jervis, Howard Benson, Mike Withers
ARTISTS: Charles White III, Arnold Varga
PHOTOGRAPHERS: Bob Veder, Califor/Resnick, Horn/Griner, Peter Papadopolous, Frank Cowan, Steve Horn
COPYWRITERS: Bob Veder, Flora Goldenson, Ellen Simons
AGENCY: DKG, Inc.
CLIENT: Talon

When was the last time you saw the top of your desk?
Your people may be so busy working they don't have time to do their jobs.
Who says you can't keep a good man down?

All the competent help you need may already work for you.
Working late used to be the way to get ahead in business. Now it's often the only way to keep up.
CONSUMER MAGAZINE ADS, CAMPAIGNS

What else you felt like the last time your zipper broke?

If you want to start feeling more like a human being again, look for the Talon Zipper® zipper in all the stores you see. Our zipper is designed to be strong, waterproof, and tearproof, too.

It wasn't just those wedding bells that were breaking up that old gang of mine.

Talon would like to congratulate and
the great U.S. Open.

If your best hope will help your best friend winning your heart on grape through.
ARE YOU AFRAID TO TAKE YOUR CAR ON A LONG TRIP?

Some cars destroy themselves in the mere act of carrying themselves around. Burdened with tons of chrome and huge expanses of sheet metal, it doesn't take long for a car to collapse under the strain.

So in building a car that will live a long time, you must begin by acknowledging one basic fact. Fat on cars, as on people, can be fatal.

VOLVO. THE FAT-FREE CAR.

When we designed the Volvo, a lot of superfluous stuff was dropped. A Volvo doesn't have five feet of trunk hanging out behind the rear wheels. Instead of a long, low trunk, it has a short deep one. It holds more than a Lincoln. Do you think your car has to be that wide? No. It's only that wide because a designer wanted it to look low. We make a Volvo wide inside. By curving the sides of the body, including the windows. A Volvo doesn't need a six-foot hood because it doesn't need a gigantic gas-guzzling engine to push all the fat around.

We use a smaller engine, chop off the hood and move the wheels out to the corners of the car for better handling. Like on a racing car. That way we can also make the passenger compartment bigger. And end up with more front leg room than a Cadillac. More rear leg room than the biggest Buick made.

VOLVO LIVES!

Unfettered by fat, Volvos live to ripe old ages. We don't guarantee exactly how long that will be. But we do know that 9 out of every 10 Volvos registered here in the last eleven years are still on the road. If you don't believe us, look around. You can't miss an eleven year old Volvo. It looks a lot like a 1948 Ford. Only not as fat.
"I reside wherever there is a good fight against wrong."

35 Years ago Social Security replaced the tin cup.

"My husband always believed that women should do anything they liked that was good..."

So she joined the union. Mother of twelve children, Mrs. George Rodgers brought her youngest with her to the union convention. Together with other delegates, she posed for a photograph. It was to let everyone know that women were members of the Noble and Holy Order of the Knights of Labor—the federation of unions of a century ago.

Today there are many women union members. For instance, eighty per cent of the International Ladies' Garment Workers' Union—founded 70 years ago—are women. Over seven decades, ILGWU members have not only worked to provide a better living for their families, but have helped improve conditions of all working people, without regard for race, religion, origin or sex.

You can help in this long crusade. When you buy women's or children's apparel, look for the union label. It is a symbol of progress made—and more to come.
ART DIRECTOR/DESIGNER: Bernie Zlotnick
PHOTOGRAPHERS: Carl Fischer, Mike Cuesta, Dick Richards, Tony Petrucelli
COPYWRITER: Stanley Bendetson
AGENCY: Young & Rubicam, Inc.
CLIENT: Cluett, Peabody/Sanforized Div.

ART DIRECTOR: Henry Wolf
PHOTOGRAPHER: Richard Avedon
COPYWRITER: Jane Trahey
AGENCY: Trahey Wolf Advertising
CLIENT: Great Lakes Mink Assoc.
ART DIRECTOR: Frank Ginsberg
PHOTOGRAPHER: Melvin Sokolsky
COPYWRITER: The Marschalk Company, Maureen Myers
CLIENT: Glenoit

ART DIRECTORS/DESIGNERS: Bob Kuperman, Roy Grace, Ted Shaine
ARTIST: A Good Studio
PHOTOGRAPHER: David Langley
COPYWRITERS: John Noble, Bob Levenson, Tom Yobbagy
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen
Is nothing sacred?

The engine is a revolution, masterpiece, cast out of aluminum-magnesium alloy. It sits in back, over the drive wheels. The tradition that never was.

The engine is cooled by air. You never think about water. No? Hardly any more. Golf. About 36 miles per gallon of regular. The Volkswagen's suspension is like a sports car. It feels like a Limousine. Always somewhere you find the world, a VW has been before. Its funny shape has become the international symbol of quality and integrity. Never change it. Just keep it. And when we long the cars of yesteryear...
42 GOLD MEDAL AWARD
ART DIRECTOR: Tom Tieche
DESIGNER: John Holmes
PHOTOGRAPHERS: M. Halberstadt, Cailor/Resnick
COPYWRITER: Patrick Kelly
AGENCY: McCann-Erickson, Inc.
CLIENT: Del Monte Corporation

43
ART DIRECTOR: Helmut Krone
PHOTOGRAPHER: Manuel Gonzalez
COPYWRITERS: Gene Case, Dick Kahn
AGENCY: Case and Krone Inc.
CLIENT: Arpege Perfume

If you can see what's wrong with this peach, your standards are up to ours.

If you can see what's wrong with this tomato, your standards are up to ours.

If you can see what's wrong with this pineapple, your standards are up to ours.

If you can see what's wrong with this corn, your standards are up to ours.

If you can see what's wrong with this green bean, your standards are up to ours.

(Blush on face of peach is not red. Peach meant to be yellow and brown. Not acceptable for Del Monte.)
Here, uncensored, are the 17 Arpege Promises for lovers.

(Promise her anything but give her Arpege.)

This Christmas give her an Arpege Promise. Just pick a promise. Write it on a card. And wrap it up with a gift of Arpege. Arpege and promises go together.

They always have. There are 44 Arpege gifts from $2.50 to $500.

1. I promise not to be so jealous.
2. I promise that some day you won’t have to turn your ring around when we check into a hotel.
3. I promise you’ve made me forget you—now who.
4. I promise that if you stop pointing out happily married couples, I’ll stop pointing out unhappily married couples.
5. I promise to stop grilling you about your past.
6. I promise to respect your moral code even if it hurts.
7. I promise I’ll stop seeing , if you’ll stop seeing .
8. I promise not to kid around on the side.
9. I promise that since I’ve met you even my wife likes you better.
10. I promise to look into one of those new machine washable toupees.
11. I promise to love your psyche as well as your physique.
12. I promise you can have lunch with men who are just friends.
13. I promise you’re the only one (ed. note: may be used more than once).
14. I promise to stop bragging about my former conquests.
15. I promise to be gentle.
16. I promise I’ll scoot right over when you’re ready. I’d like to be the first.
17. I promise that if it ends, we’ll always be friends.

An Arpege Promise

Dear Betty,
I promise you’ve made me forget you—now who.

Love, Ralph
As you can see, you can’t see our new telephone lines.

Right now, we already have over 50% of our homes with underground, and we’re going to have about 75% of them set up by next year. It’s a very efficient way to get the phone lines down there and it’s also good for the environment. We’re planting trees on the ground and giving them some space so that they won’t be too crowded. We’re also planting some flowers and bushes around the area to make it more natural.

We’ve been working on this project for several years now, and we’re really excited about it. We want to make sure that everyone in the area can enjoy the new telephone lines without any hassle. We’re really proud of what we’ve accomplished so far, and we’re looking forward to continuing the work in the future.

General Telephone & Electronics
Eat your next soft drink.

The Beat Generation:

A lot of people who come to the new Miami Beach spend all day every day just doing nothing but lying in the sun, when they could be golfing or tennisning or watching the horses run or skin diving or water skiing or sailing or sightseeing.

Why?

Maybe with four new titanic discoteques, one with a plastic mountain to climb, and a whole new hotel for Playboys, and 521 other places to play every night, you wouldn't feel much like volleyball either.

The New Miami Beach

Please trust it. It's the only camera on earth that will speak to you.
ART DIRECTOR/DESIGNER: Lee Epstein
PHOTOGRAPHER: Harold Krieger
COPYWRITER: James Lawson
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Olin

GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER/ARTIST: Roy Grace
PHOTOGRAPHER: Dave Langley
COPYWRITER: John Noble
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen

DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER/ARTIST: Hal Nankin
PHOTOGRAPHER: Carl Fischer
COPYWRITER: Richard Vitaliano
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: General Telephone

DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Allan Beaver
PHOTOGRAPHER: Cailor/Resnick
COPYWRITER: Richard DePascal
AGENCY: DKG, Inc.
CLIENT: Remington Electric Shaver Division/Sperry Rand Corp.

Can Americans survive a four-day work week?

It takes you to extremes.
Take a good look at that barbed wire disaster area some morning.

Poor guy, in his day it was the "safety" razor or nothing. And while it gave him a close shave, it was also making his beard tougher. Which of course made shaving tougher.

But all his suffering isn't in vain, if you learn something from it.

Even if you've been shaving 6 or 7 years, it's not too late to break your beard in right. Start shaving our way and your beard will be just as shaveable in 10 or 20 years as it is today.

But as you've heard your father say a thousand times, electric shavers don't shave that close.

That was until the Remington Lektro Blade™ shaver.

Its blades are honed to such a fine edge, they have to be replaced. Like the blades in a razor. (Suggested price for replacement blades, $1.95.)

Thanks to this disposable blade concept, the Remington Lektro Blade™ shaver gives you every bit as close a shave as you get with a razor.

Without the discomfort of a razor.

So get our electric shaver before you end up with a face like your father's.

Class dismissed.
ART DIRECTOR: Al Beckerman
DESIGNER: Ron Gallo
PHOTOGRAPHER: Devaney Stock Photo
COPYWRITER: Alan Hamburger
AGENCY: Ries Cappello Colwell
CLIENT: Western Union

ART DIRECTOR/DESIGNER: Larry Osborne
PHOTOGRAPHER: Steve Horn
COPYWRITER: Bill McCullam
AGENCY: DKG, Inc.
CLIENT: Group W/Westinghouse

ART DIRECTOR/DESIGNER: Stan Kovics
ARTIST: Don Trousdell
COPYWRITER: Jack Byrne
AGENCY: Jack Byrne Advertising
CLIENT: Barney's Clothes Inc.

ART DIRECTOR: Norman Siegel
PHOTOGRAPHER: Phil Marco
COPYWRITER: Dick Tarlow
AGENCY: Martin Landey Arlow Advt.
CLIENT: Rhodia, Inc.

Send them a piece of your mind for 90¢.

Telegram help legislators, governors, even the President, to form opinions and policies. Or change them.

If you have something to say, fill out the form at right and bring it down to a Western Union office. Every office has a complete list of state and federal representatives. Or call Western Union.

And for just 90 cents you can get 15 choice words off your mind and into someone else's.

Over one million of our children are in for a unique educational experience this year.
The most important development since the beginning of men's fashion.

The world has its problems.
Many pesticides are too good at killing.
Polluted air is getting deadlier.
Sewage is mounting.
Millions of people in starving countries are getting hungrier every day.

This is our business: helping to solve some of the world's gigantic problems.
Our growth will match our answers.

For hungry people, there already exists high protein soybean meal and fishmeal. The trouble is, having too much can be a fate second only to starving. So we have developed artificial meat flavors that can take that soybean meal and fishmeal and actually make them taste like honest-to-goodness meat.

We are developing breakthroughs for polluted air. When you learn about them, you will breathe a whole lot easier.

We have developed Chemscreen for restricting bad industrial odors so that neighboring communities can live without them. Chemscreen answers this problem so well that a motel that had been going out of business because it was located next to a thriving disposal plant is now thriving itself.

We are perfecting pesticides that practice the art of selective killing. For example, our Zolone kills the bad guys (the mites) and lets the good guys (the bees) alone.

At the same time that we are attempting to solve some of the world's long-range problems, we are also solving immediate business problems.

We are deeply involved in perfumery. In fact, we supply almost every manufacturer of perfumes, cosmetics, and soaps with aromatic chemicals and compounds.

We are deeply involved in flavoring for all kinds of foods, beverages and candies.

We are the major supplier of base sheet for the production of quality eyeglass frames.

We are deeply involved in flavoring in foods, beverages and candles.

Plastics. We are the major supplier of plastics for the production of high-quality eyeglass frames.

Textile fibers and yarns.

Silicones.

Product reodorization—for example, eliminating the bad odors from household paints so you don't have to move out of the house when you paint it.

If your company has a problem in any of these areas, we would welcome a call.

Chances are we are already working on the answer.
ART DIRECTOR: Joseph Nissen
DESIGNER: Joseph Shansky
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Edwin Hanft
AGENCY: Chalk, Nissen, Hanft, Inc.
CLIENT: Book Find Club

ART DIRECTOR: Arnie Arlow
PHOTOGRAPHER: Jimmy Moore
COPYWRITER: Dick Tarlow
AGENCY: Martin Landey Arlow Advt.
CLIENT: Paragon Hair Goods, Ltd.

ART DIRECTOR/DESIGNER: Norman Tanen
PHOTOGRAPHER: Robert Freson
COPYWRITER: Camille Larghi
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Jamaica Tourist Board

ART DIRECTOR: Norman Siegel
PHOTOGRAPHER: Phil Marco
COPYWRITER: Steve Herz
AGENCY: Martin Landey Arlow Advt.
CLIENT: Rhodia, Inc.

ART DIRECTOR: Arnie Arlow
PHOTOGRAPHER: Phil Marco
COPYWRITER: Dick Tarlow
AGENCY: Martin Landey Arlow Advt.
CLIENT: Scannon Ltd.
From Scandinavia, health for his hair.

We buy philosophies, perhaps dreams, that says if they should look strong, firm, proud, young, healthy, to build a word.

But no matter this, we know that nature has ground a man body and soul, and it will be his fault if the hair does not look the same way.

And so, this opens the possibility of our prevented the conventional mind of men's hair care. We present the philosophy of men's hair care with Protein. Clear Hair Crown with Protein, Good Hair Care with Protein, Spray Hair, with Protein in regular and protein.

We offer hair care with nature that is full of protein and we will say what it will add to the hair care. It is the year, 1984, and we have health for them as well. Eye Conditioner, Eye Scrub, Eye Con, Body Rhythm, Yellow, Melon.

Also, we have health for them as well. Eye Conditioner, Eye Scrub, Eye Con, Body Rhythm, Yellow, Melon.

To make him feel, look, think, even... Things that will make him look like he has had his money, or be satisfied to be a child. Aven, considered for a good, hard habit that is followed, and a middle path. Also, considered for the middle path, against his face, followed by a good, unhappy.

And, of course, we have all the things he needs to be happy, without any need for a man's hair care. Here, we have some of the natural things that nature has given him, and we are not to make such a large statement without thought. Man's hair care, it is not the same, because the man is still there.

And this now actually comes in tune with the hair care, and we must put a "conception." And the hair will help his hair to help him build his man.

And his body and his hair, we have health for them as well. Eye Conditioner, Eye Scrub, Eye Con. Body Rhythm, Yellow, Melon.
Practise makes perfect.

And practice makes perfect.

Practice can be a costly business. It costs you time, money and energy. But it also pays off in the end. Because practice makes perfect.

It's true that you can't learn everything overnight. You need to put in the hours and keep practicing. But the results are worth it. You'll become more skilled, more efficient and more confident.

And that's why it's important to keep practicing. To keep refining your skills and honing your craft. Because practice makes perfect.
They're the same

but only to your dog.

To your dog, they're the same
because he can't taste them apart.

To you, one's better because
there's no inconvenience of a can.

To your dog, it's the fresh
water you place next to his food.

To you, it's the nice feeling
you get knowing you didn't lug
home all those cans full of
unnecessary water.

To your dog, it's the health
food he gets from a steady diet
of Gainesburgers.

To you, it's no stacking cans,
no opening cans, no refrigerating
half-empty cans.

Gainesburgers are the same
to him. So they're better for you.

Gainesburgers.
The canned dog food
without the can.

The city of Bruges in beautiful Belgium.

Take a boat-ride
into a 15th century
city of canals.

In the Middle Ages Bruges was a
second and the greatest market town
of Western Europe.

When the Hanseatic League reached its
comprehensive zenith, Bruges was
recognized as the center of the
Hanseatic League

Bruges today is
a city of narrow
alleys and canals.

The brussels canal network
is a 15th century
wonder of the world.

The canals of Bruges
are a place of
tranquility and
beauty.

The canals of Bruges
are a place to
explore on foot
or by boat.

The canals of Bruges
are a place to
enjoy the
Dutch atmosphere.

The canals of Bruges
are a place to
appreciate
the artwork
of the
Hanseatic
League.

The canals of Bruges
are a place to
appreciate
the
architecture
of the
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The canals of Bruges
are a place to
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The canals of Bruges
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What makes young Elcyin Whyte feel so pleased?
Her jaunty hat?
Her pretty dress?
The sunshine day?
You?

We're like this, we Jamaicans: we don't go around always act-
ing sunny and jovial. But we re-
act. Easily.

The sunshine brightens.
Someone is snapping her pic-
ture. And someone is smil-
ing back. (You can almost see a
picture of love.)
That's our way.

Let us tell you more about the
kind of people we are.

We're good listeners. In con-
versations with you. And maybe that's what called
our 'charm.'

But we're vivid talkers, too.
"We talk like rivers flow. Which
may be why a lot of our lawyers
and preachers. And why, every
cab is a Tour Conductor.

We're religious (more than 400
sects, including tambourine re-
velers),

and definitely married,
Mothers are our pillars. And our
Nanny Loving Care is famed.

We're quite artful. In our dres-
s (uncommon color pairings). And
paintings (we're not limited
even with license plates). And
in the way we often paint our
flowers.

The neck is involved. The nine.
The ears. The toes.

We are more lean than fat.

We're proud and courteous.

And, mostly, we're not magi-
ics. (Maybe we're called that?
These are a few psychiatric facts
but I don't think they do much
harm.)

For all about Coming to Know Us, see a travel agent or Jamaica
Tourist Board in New York, Los
Angeles, Chicago, Miami, Denver,
San Francisco, Toronto, Montreal.
Aspirin isn't best anymore.

Aspirin isn't best anymore.

"This is important evidence about pain relievers: In a major hospital study, it took more than twice as many aspirin tablets to give as much pain relief as Excedrin. Isn't it time you tried Excedrin?"

Why Miami Beach is changing:

For decades we've had a great thing going. With sunshine, warm sand and a hundred things to do a day.

But now Miami Beach is changing. For one reason, because people are changing.

There's a new breed who don't remember Sophie Tucker. Tuned into new sounds, new lifestyles, new clothes, new values.

For them it's the new Miami Beach.

With innumerable discotheques to turn on every rock generation from bubblegum to underground. Even one with a plastic mountain to climb. Because the fox trot doesn't let much soul hang out.

With scores of great restaurants and clubs where you'll feel just as comfortable in bells and Blax as the old grey bib and Tucker.

There's still a lot of the Miami Beach that always was. For our long-time friends who like it that way.

There's still the excitement of the great horses and greyhounds racing and jai alai and Broadway/South theatre and the big revues.

But this year begins the new Miami Beach. With a lifestyle all its own that somewhere between New York's campiest First Avenue birds and the great joy of old Havana.

Try on the new Miami Beach. It fits.

The New Miami Beach
68 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER/ARTIST: Jack Piccolo
PHOTOGRAPHER: Dick Richards
COPYWRITER: Mike Mangano
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Whirlpool Corp. of America

ART DIRECTOR/DESIGNER: William Wurtzel
PHOTOGRAPHER: Peter Levy
COPYWRITER: Roger Proulx
AGENCY: The Lampert Agency
CLIENT: Hanes Hosiery, Inc.

ART DIRECTOR: George Lois
DESIGNER: Tom Courtos
PHOTOGRAPHER: Tasso Vendikos
COPYWRITER: Ron Holland
AGENCY: Lois Holland Callaway Inc.
CLIENT: REA Express

ART DIRECTOR/COPYWRITER: Peter Evans
DESIGNER: Joe Ciccarone
PHOTOGRAPHER: Bob Sherman
AGENCY: Vladimir & Evans
CLIENT: SeaCraft, Inc.

Have you ever had the feeling the repairman was robbing you?

If so, you're not alone. A survey shows a third of repairmen overcharge.

With Whirlpool's Tech Care Cleaner, you can count on -
- never losing out.

Tech Care Cleaner never overcharges. It tells you what's wrong, and how much it will cost.

So why not call Whirlpool. 1-800-4-WHIRL. We'll arrange for a Tech Care Cleaner at your door.

For a repairman you can trust. Anywhere in the country. Anytime.

Whirlpool. 1-800-4-WHIRL. It's Guaranteed.
Hi-Yo, REA! Awaayay!

REA Express rides again!

The Nifty Gritty.
ART DIRECTOR: Helmut Krone
PHOTOGRAPHER: Manuel Gonzalez
COPYWRITERS: Gene Case, Dick Kahn
AGENCY: Case and Krone Inc.
CLIENT: Arpege Perfume

ART DIRECTOR: George Lois
DESIGNER: Tom Courtos
COPYWRITER: Ron Holland
AGENCY: Lois Holland Callaway Inc.
CLIENT: REA Express

ART DIRECTOR/DESIGNER: Sy Schreckinger
PHOTOGRAPHER: Metropolitan Life Archives
COPYWRITER: Bruce Goldman
AGENCY: Young & Rubicam, Inc.
CLIENT: Metropolitan Life Insurance Co.

ART DIRECTOR/DESIGNER: Sy Schreckinger
PHOTOGRAPHER: Dick Richards
COPYWRITER: Bruce Goldman
AGENCY: Young & Rubicam, Inc.
CLIENT: Metropolitan Life Insurance Co.

The 100
Arpege Promises for Christmas
(Please be working by now at Arpege)

"He left a Silver Bullet!
Who was that man?"

Everytime an REA Expressman delivers the goods,
he leaves behind a Silver Bullet
to help American business
keep him in mind.
Hi-Yo, REA! Awwway!
In 1909, we started teaching people how to do more about disease than die from it.

At the turn of the century, a great number of people died of disease rather than from it. Even then, most other preventable or curable.

Ironically, these developments led to the Metropolitan Life Insurance Company's turn to a new health care approach. Those who refused to accept the truth about the spread of medical knowledge

So we started a visiting nurse service for our policyholders and their families, to fight the spread of disease with the spread of medical knowledge.

By 1952, we had made over 100 million house calls. By 1955, Visiting Nurse Service had taken over from us in the field of nursing. Lending us others to other problems in the field of health.

This year, for example, we are working with a large medical center to investigate some of the more serious problems in the field of health.

As a life insurance company, we want people to live longer lives. We want them to live healthier lives.

Metropolitan Life

We will keep growing, but our business is life.
THINGS ARE TOUGH ALL OVER.

Fortunately so are Volvos. Volvos are so tough, in fact, that 9 out of every 10 registered here in the last eleven years are still on the road. Things being what they are, we can't guarantee the Volvo you buy will survive for eleven years. But in this cruel world, your best defense is a strong offense.
The brassiere and what your mother never told you about it.

Some bra lines change. The lines change for the better, not for the worse. Some bra lines change. The right breastline with the right molding and shaping of the right brassiere. It changes to something that is better, more comfortable, more beautiful. It is a true comfort brand.

If you're not getting uplift, tightness, the straps. True or false?

There are no straps. True or false?

The cup opening in the right brassiere. It changes to something that is better, more comfortable, more beautiful. It is a true comfort brand.

What's the answer?

The brassiere and what your mother never told you about it.

The brassiere and what your mother never told you about it.

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The brassiere and what your mother never told you about it.

The brassiere and what your mother never told you about it.
DO YOU HAVE WHAT IT TAKES TO SURVIVE IN NEW YORK?

Once you move to New York, you'll have to deal with the sur
and the noise. You'll have to live in.

But what are you thinking? You live in New York, you can
and you have to survive. That's why we've invented
of Manhattan. The power of the city, the pace of

Here, we've given you the chance to win a
to a... to the... to the... to the... to the...
to the... to the... to the... to the...

And that's why we've chosen to give you
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of the city, the pace of
What makes a car's wheels turn when you turn the steering wheel.

Most cars turn by means of a steering system called Recirculating Ball. Here's how it works:

When you turn the steering wheel, the steering column is turned. This rotates the spiral drive gear. Which moves the recirculating ball segment, Which moves the sector shaft. Which moves a lever. Which, through the tie rods, turns the wheels.

Sounds complicated? That's precisely our point.

What makes the Audi's wheels turn when you turn the steering wheel.

The Audi's wheels turn by means of a steering system called Rack-and-Pinion. Here's how it works:

When the steering column is turned, a pinion (which is basically a gear) is rotated. Which creates horizontal movement of the rack. Which, through the tie rods, turns the wheels.

Though you may not understand all the words, we're sure you can see how much simpler and more direct our system is. (And a consideration of the number of moving parts is the simplest steering system in the world.)

This simplicity and directness is why you get a better feel of the road with our steering system than you do with the others. And the better your feel of the road, the more control you have over the car—especially in those situations where split-second correction is so vital.

Rack-and-Pinion steering is just one of the Audi's many points of difference. It also has four-wheel disc brakes. Why this remarkable car even uses you differently than most other cars.

And as for the interior, well, it's just as advanced as the rest of the Audi. With posture-fitted seats specifically designed to help prevent fatigue. Vital controls located right on the steering column. And, well, why not come in and see for yourself? (You can find out where your nearest Porsche Audi dealer is by calling 800-553-9550 free. Or, in Iowa, call 319-242-1W collect.)

While you're down there, you'll have an opportunity to drive the Audi, too, naturally—and see that the things we say in our advertising aren't just things we say in our advertising.

Audi®

The revolutionary new car from Germany.

If you owned a farm in 1931, this could be the best thing that ever happened to it.

There should be the picture of a crack in a farmer's farm. In 1931 it could also be a picture of the beginning of your luck. And there should be a picture of the growth and the progress of the farm—people, crops, livestock. And there should be a shell of the world in 1931. In 1931, we figured that farmers had the strength, the guts, and the ability to win with their work. But they needed a hand to help them.

So we invented the Farm Credit System. It helped farmers to hold their own in face of the problems of 1931. It helped farmers to hold their own in face of the problems of 1951. It helped farmers to hold their own in face of the problems of 1971. And we've helped farmers to hold their own in face of the problems of today, 1982. So now, Metropolitan Life is proud to bring help to farmers, to the small farmers and to the big farmers. And we think you'll appreciate the help, too.
"I remember beating up a girl once."

"You be me, I'll be you."

"I wonder what it would be like to sleep with Frank."

"I'm afraid of being found out."

"I was never much of a lover."

"I'd like to belt you one!"

"That's a lot of crap."

John Mann wants you to join his encounter group.

Leaving behind the memories and masks of their everyday worlds, they talk together, live together, probe together through the long hours. And—slowly, painfully—they are revealed to each other and to themselves.

This is an encounter group.

GROSSMAN PUBLISHERS 125A East 19th Street, N.Y., N.Y. 10003

Psychologist John Mann, a professor at the State University of New York, has conducted many such sessions. Now he has set down a dramatic re-enactment that is illuminating, exciting, and real.

You will meet a minister's daughter, a sometime lesbian, a drug user. A young man hoping for an orgy. But, mostly, ordinary people hoping for fulfillment and growth.

As you are drawn into the group—watching them test limits and discover needs—you may even meet yourself. Which can be the most startling experience of all.

ENCOUNTER: A Weekend With Intimate Strangers
by John Mann
$6.95 at all book stores

"That's a lot of crap."
There's only so much a Jewish kid can learn in Akron.

Spend Hanukkah with 2½ million relatives.

Come to Israel. And spend the holiday where everyone will be celebrating. There'll be menorahs everywhere. And children playing with dreidels. There'll be potato latkes and jelly doughnuts. And there'll be parties all over. And you'll be welcome at them.

But first you have to get to Israel. Which is where we come in.

We've got more non-stop flights to Tel Aviv than any other airline. And during Hanukkah, we'll even be lighting the menorah and serving potato latkes on EL AL flights.

So call us, or your travel agent. And find out for yourself how it feels to celebrate Hanukkah with the biggest Jewish family in the world.

The Airline of Israel

There's only so much a Jewish kid can learn in Akron.

You can send him to Hebrew School. He can study history. He can learn all about the holidays. And all about his religion. But he could learn something else in Israel.

He could learn he has roots going back more than five thousand years. And he could see for himself places that have become important during those years. Like Jericho. And Safad. The Red Sea. And Jerusalem.

And in the process, he could learn other things too. That Hebrew, for example, isn't just a language for Friday nights and Saturday mornings. And that the Jewish community is something much larger than the congregation of his temple.

So call us, or your travel agent. And plan to bring your child to Israel.

He'll come home with a better understanding of his religion. And probably even a much deeper feeling for it.

And chances are, you'll come home feeling a little more too.

The Airline of Israel

After a lifetime of work a man can't just stop working.

There's only so much a Jewish kid can learn in Akron.

There's only so much a Jewish kid can learn in Akron.

There's only so much a Jewish kid can learn in Akron.

If you managed to read this headline, you're ready for Mirror Mania, our new game of illusions. You play it while looking through a maze of mirrors, all set into colored cubes at angles that reflect into each other.

Because the cubes can be moved or rotated, the paths of reflection are constantly changing.

To score, you have to sight on a series of pegs at the edge of the board. But getting a box on the right peg takes some doing. To help you find your way, there are arrows on top of the cubes. Later on you can turn the cubes upside down to hide the arrows. That makes it even more challenging and more fun. Mirror Mania - a playful reminder that seeing is not always believing.

Look for Stop Drag* and Turning Point**, two other strategy games from Mattel.

Mirror Mania Copyright 
1983 Mattel, Inc.

*Trademark of Mattel, Inc.

**Trademark of Mattel, Inc.
If you're not using your body, you're not using your head.

The more we use our heads, the less we use our bodies.
And that can lead to things like fat.
And fat can lead to heart disease, diabetes, strokes, high blood pressure.
And that can lead to death.
Maybe you're taking life too easy.
Maybe you should make things a little harder on yourself.
Walk instead of taking the bus.
Skip the elevator and take the stairs.
Ski, skate, smash a handball.
Jog, dance, do calisthenics.

Use your head.
Use your body.
We can help.
For information, pick up a pencil and write to us.
The walk to the post office is a start in the right direction.

The President's Council on Physical Fitness and Sports
Washington, D.C. 20201
Tueros introduces Pico Green.

Tueros and his brother were cigar makers. They started a great tradition in the 1890's. Today, the Tueros name has come to America. On cigars fine enough to bear the master's name: Tueros.

Tueros now introduces Pico Green. A cigar in the Tueros tradition with the popular light green candela wrapper. Pico Green is being introduced in response to the many requests from gentlemen who prefer a candela wrapper. Like all Tueros cigars, Pico Green has 100% imported filler tobacco.

The Pico is a long, slim panatela shape. Try a Tueros Pico Green very soon. You'll be smoking a new cigar with a history. 3 for 50c.

If your favorite cigar store doesn't have Tueros, please write Torres, Mx 1084, Westbury, Long Island, New York 11590.

Tueros. (Pronounced: Too-air-os.)

Today, the Tueros name has come to America. On cigars fine enough to bear the master's name. You won't find Tueros everywhere because, in the Tueros tradition, the tobacco must be carefully selected and the cigars carefully made, so production is limited.

Tueros are well worth looking for. The taste is a paradox: full and rich, yet uncommonly mild. Two shapes: Fiesta, a trim corona; Pico, a long slim panatela. 3 for 50c. Try Tueros. You'll be smoking a little history.

If your favorite cigar store doesn't have Tueros, please write Torres, Mx 1084, Westbury, Long Island, New York 11590.

Tueros. (Pronounced: Too-air-os.)

In the tradition of the Tueros family, we introduce two new small shapes: Tinos and Tips.

The Tueros family made cigars their life. They came from Spain to Cuba to Canada in the 1890s. Tueros conducted his business the same way he made his cigars: very carefully. Now, in this tradition, we introduce two new small cigars fine enough to bear the Tueros name: Tueros Tinos and Tueros Tips.

Tinos and Tips have the smooth, dark African Cameroon wrapper. The filler tobacco is 100% imported. New gentlemen who prefer a small cigar can enjoy the quality and mildness that has made the Tueros name famous.

Tinos and Tips have a history. 5 for 40c.

Tueros Tinos and Tips. New cigars with a history. 5 for 40c.

Tueros. (Pronounced: Too-air-os.)

Tueros and Christmas.

Two great traditions for cigar smokers.

Tueros was a stern father. Tueros taught his sons well. Tueros taught them the meaning of patience, of pride, of tradition, of not compromising when it comes to quality. Tueros taught them the principles in his business life, too. Tueros was a cigar maker who came from Spain to Cuba to Canada and became famous around the 1890's for his masterpiece: a cigar so fine he named it Tueros.

(Tueros. Pronounced: Too-air-os.)

Today, the Tueros name is in America. Cigars that brilliantly carry on the Tueros tradition. They are made of 100% imported filler tobacco. Their wrapper is the handsome dark African Cameroon leaf. Tueros's taste is a paradox: rich and full, yet uncommonly light and mild.

Taste a Tueros yourself. You'll be smoking a little history. Two shapes: Fiesta, a trim corona; Pico, a long slim panatela. 3 for 50c. Try Tueros. A new cigar with a history.

Tueros. (Pronounced: Too-air-os.)
Why American industry is just like a pineapple.

With a pineapple, the best part is the center cut. The same principle applies to American industry. The center contains all that is rare, peculiar, and unique to that area. An individual product or company can usually be found in one of the three major cells that includes:

1. Manufacturing. These are industries engaged in making or forming, assembling, and packaging. Typical industries are textiles, lumber, paper, and drugs.

2. Process. These are industries that require chemical processes. Plants engaged in refining and manufacturing include chemical, petroleum, and other industries. This group includes the production of paints, dyes, pigments, and drugs.

3. Service. These are industries that supply services rather than products. They include education, advertising, and public relations.

Your life. Most likely one of the three is in your field. If it's not, move on. If it is, make sure you go forward. The best place to live your career is in the process industries. A chemical plant will have more potential than a plant that makes paper or rubber, or a company that sells insurance. A $19.00 page reach of 63,000 key people in the chemical market is attractive to all the companies in the chemical industry. Each company has discovered that way.

Chemical Week delivers one-third of all industry deliveries.

RN reveals the painful facts about child abuse.

When it's partly cloudy, our weathermen say it's partly sunny.
The sexual revolution is spreading a lot more than love. It's spreading a lot of V.D.
96
ART DIRECTOR: Tom Ladyga
DESIGNER/ARTIST: Mabey Trousdell, Inc.
PHOTOGRAPHER: Jan Czyrba
AGENCY: Griswold Eshleman
CLIENT: Industry Week

97 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER: Clark L. Robinson
PHOTOGRAPHER: Len Weiss
COPYWRITER: Jane Tomney
AGENCY: Robinson, Donino & West, Inc.
CLIENT: Medical World News

98 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER/PHOTOGRAPHER:
Clark L. Robinson
COPYWRITERS: Jane Tomney, Clark L. Robinson
AGENCY: Robinson, Donino & West, Inc.
CLIENT: Medical World News
The Eskimos used to freeze their old people to death. We bury ours alive.

The year we lost the human race.

1970: The year we lost the human race.
ART DIRECTOR/DESIGNER: Bob Giraldi
ARTIST: Isadore Seltzer
COPYWRITER: Frank Di Giacomo
AGENCY: Della Femina, Travision & Partners
CLIENT: ABC Owned Television Stations

ART DIRECTOR/DESIGNER: Clark L. Robinson
PHOTOGRAPHER: Stephen Manville
COPYWRITERS: Clark L. Robinson, Bruce Schuller
AGENCY: Robinson, Donino & West, Inc.
CLIENT: Medical World News

ART DIRECTOR/DESIGNER: Robert Mentken
PHOTOGRAPHER: Ron Schwerin
COPYWRITERS: Robert Mentken, Maurice Peizer
AGENCY: William Douglas McAdams
CLIENT: Roche Laboratories

ART DIRECTOR: Norman Siegel
PHOTOGRAPHER: Phil Marco
COPYWRITER: Dick Tarlow
AGENCY: Martin Landey Arlow Advt.
CLIENT: Rhodia, Inc.

How do you treat a homosexual?

If you are to be of any avail, what you will not have been taught in school. For the art of the thing is, not to forget. Your talent is lots of self-esteem, thus to make the victim feel as if he were still alive, and to be able to say in the language of the person you are dealing with, 'I'm not a homosexual,' and to be able to repeat that to a person who is not a homosexual. You must not say, 'I'm not a homosexual,' because that will make the person you are dealing with feel as if he were still alive.
Behind this fence doctors created incurable diseases.

The World's Next Giant.

The world has its problems. Many pesticides are2 straight at killing. Pollution is getting deadlier. Sewage is mounting. Millions of people in starving countries are getting hunger every day. This is our business helping to solve some of the world's gigantic problems.

Our growth will match our answers. For instance, people were already eating high protein meat, bean meal and fish meal. The trouble is, loving that the meat be a taste and not just a protein. So we have developed artificial meat flavors that can take that 30% bean meal and fish meal and actually make them taste like honest-to-goodness meat.

We are developing breakthroughs for polluted air. When you learn about them, you will breathe a whole lot easier.

We have developed Chemscreen for reducing bad chemical odors so that neighboring communities can live without them. Chemscreen answers this problem so well that a motel that had been going out of business because it was located next to a thriving disposal plant is now thriving.

We are perfecting pesticides that you like the art of selective killing. For example, our Zyzone kills the bad guys (mites) and lets the good guys (bees) alone.

At the same time that we are attempting to solve some of the world's long-range problems, we are also solving immediate business problems.

We are deeply involved in perfumery. In fact, we supply almost every manufacturer in perfumes, cosmetics, and soaps with aromatic chemicals and compounds.

We are deeply involved in flavoring all kinds of foods, beverages and capsules.

Plastics. We are the major supplier of last sheet for the production of quality eyeglass frames, textile fibers and yarns.

Silicones. Product modification—example, eliminating the bad odor from household paint so you don't have to move out of the house when you paint it.

If your company has a problem in any of these steps, we would welcome a call.

Chances are we are already working on the answer.
By 1979, your bed will take you to your doctor.

Introducing a brand new record company.

Our readers are changing the world.
By 1979 your windshield will tell you where to go.

Electronic navigation will be the first step in the total automation of driving. What's more, it's part of a larger automation movement that will reduce the risk of driving accidents, ease traffic congestion and make your car as safe as possible. We predict that in 1979, your windshield will tell you where to go.

That's a fact, thanks to the efforts of some progressive companies that are working at new ways of thinking about driving. For example, the electronic navigation system developed by General Motors will guide you into and out of parking lots. The system, which is mobile and can be used in any vehicle, uses a combination of electronic and mechanical devices to determine your position. The system is designed to be as simple and easy to use as possible, and will be available in the winter of 1979.

For more information about electronic navigation systems, contact your local GM dealership or call 1-800-222-2222.

EASTMAN INVENTS
A PRETTY STRONG GLUE

In this industrial ad, Eastman is promoting its glue, which is featured in a picture of a picture frame that is being glued together. The frame is shown in close-up, highlighting the glue's strength and durability. The ad is part of a larger campaign to promote Eastman's line of adhesives, which are used in a variety of applications, from construction to automotive. The ad is designed to showcase the ease of use and effectiveness of Eastman's glue, and to encourage consumers to consider using it for their own projects. The ad is placed in a trade magazine, targeting professionals who work with adhesives on a regular basis.

Our readers are changing the world.
The stakes are getting bigger all the time.

Today, the stakes in sports aren't just big. They're huge. And you don't have to own a horse to go after them.

Look around you. It's pretty obvious that sports set the tone and style and spirit of America's leisure.

And that leisure market measures $150 billion a year!

So, you don't need to own a horse to go after those sweet stakes. But it sure helps to own a few pages in Sports Illustrated.

SI is the one magazine that's all about all of sports. Which makes it the one magazine that's right at the heart of the leisure market.

People respond to SI because it reaches them where they live. Thirteen million people each week.

Whether you're selling vacations or cars or insurance or your company's image, try putting some of your money on SI. The stakes are too big not to.

Sports Illustrated
The magazine for all sports.
Last July 4th we declared our independence.
Now we just might revolutionize the whole business.

The news is true.
Lexington Insurance Company is breaking new ground.

Lexington was founded by a group of enterprising men who saw an opening in the insurance market. In the early days, they took risks that were considered too large for most companies to handle. They believed in the principle of underwriting, which means taking on the risk of losses and spreading it among policyholders.

Lexington has always been independent, never part of a larger company. We have always been willing to take on risks that other companies have turned down.

We are now taking the next step. We are going to revolutionize the insurance industry.

We believe that insurance should not be just a business, but a way of life. We want to make insurance affordable and accessible to everyone.

We are going to offer policies that meet the needs of individuals and businesses. We will not be bound by the restrictions of traditional insurance companies.

We are going to offer policies that are tailored to the needs of each customer. We will not be limited by preconceived notions of what risks are insurable.

We will be the first company to offer insurance policies with revolutionary rates.

Lexington Insurance Company
A member of American International Group, Inc.
New Charles B. Demon, Pres.
The client is always the last to know.
Beware fool's gold marketing.

How to choose a new agency.
115
ART DIRECTOR/DESIGNER: Jim Brown
PHOTOGRAPHER: George Silk
COPYWRITER: Fred Udall
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Polaroid

116
ART DIRECTOR/DESIGNER: Mark Ross
PHOTOGRAPHERS: George Elliot, Gerry Darvin
COPYWRITER: Bob Neumann
AGENCY: Ogilvy & Mather
CLIENT: International Paper

117
ART DIRECTOR/DESIGNER/ARTIST/
PHOTOGRAPHER: Rolf Bruderer
COPYWRITER: Paul Hartnett
AGENCY: La Roche, McCaffrey & McCall
CLIENT: ABC Television

118
ART DIRECTOR/DESIGNER: Paul Guliner
PHOTOGRAPHER: Henry Sandbank
COPYWRITER: Hy Abady
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Sony Corporation

119
ART DIRECTOR/DESIGNER: Paul Guliner
PHOTOGRAPHER: Henry Sandbank
COPYWRITER: Hy Abady
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Sony Corporation

This year approximately 92,000 watermelons will die on the road.

Silk on Silk
on Polaroid
Land Film

This is a Silk on Silk on Polaroid Land Film close-up shot of a watermelon that has been hit by a truck on the road. The watermelon is shown in a realistic and vibrant way, highlighting the damage it has sustained. The background and lighting create a dramatic effect, emphasizing the impact of the accident. The image is also accompanied by text that provides information about the accident and the consequences of driving under the influence.
With apologies to the American housewife,
ABC presents Monday Night Football

It makes you look stupid.

It compensates for your incompetence.

You probably think that you're competent enough, right?
Well, can you divide a 14-digit number by a 14-digit number and come up with an answer in less than a millisecond?
Can you compute inventory grand totals, raise to a power, or work with percentages with accuracy as astounding as if you were adding two and two?
Can you round off a decimal before you even know what the total decimal is?
If you can honestly answer yes to any of these questions, either you're not being honest, or you already have the constant keyed, automatic commaed, subtotal functioned Sobax® 550W by your side. (Available with an electronic print-out attachment by its side).
But if you're big enough to admit that you could use a little Sobax subsidizing, call us at any of the Sony business products offices and we'll be more than happy to oblige.

THE NEW SONY 550W

TRADE MAGAZINE ADS, FULL PAGE OR MORE 105
The new instant round-the-clock claim service from Crawford & Company.

Mayday

We're putting America on 24-Hour Alert.


We're putting America on 24-hour alert. Every sailor recognizes it as a signal for help. And what can a motorist do when he has a wreck out in the middle of the lock? In the middle of the night? Now he can call Mayday for help. Mayday is the final link in Crawford & Company's nationwide, round-the-clock claim service. And putting it to work protecting you and your policyholder is extremely simple. Simply provide your policyholder with the Mayday phone number. Then whenever he needs help—and you're not available—a toll-free call to our Mayday control center brings immediate assistance. Anytime. Anyplace in the United States.

Through Mayday, Crawford & Company provides the immediate, on-the-scene investigation that is so critical in claim adjustment. We make preliminary reports for you, assist the parties in dispute, and provide the prompt on-the-scene investigation that is so critical in claim adjustment. And when it's time for settlement, we can handle that, too. After all, we are the largest independent claims adjusters in the business. More information about this innovative claim service program is available now, Write Mayday, Crawford & Company, P.O. Drawer 3117, Atlanta, Georgia 30302.

Thanks to Mayday, professionals from Crawford & Company are standing by to provide round-the-clock claim service in your name. We can make preliminary reports for you, help the parties in disputes, and provide the prompt on-site investigation that is so critical in claim adjustment. An upside-down flag works sometimes; Mayday works every time.

More information about this innovative claim service program is available now. Write Mayday, Crawford & Company, P.O. Drawer 2417, Atlanta, Georgia 30302.

Congratulations. Another sucker bought your undershirt.

Turn an American flag upside-down when you're in trouble at sea. Every sailor recognizes it as a signal for help. But what can a motorist do when he has a wreck out in the middle of the lock? In the middle of the night? Now he can call Mayday for help. Mayday is the final link in Crawford & Company's nationwide, round-the-clock claim service. And putting it to work protecting you and your policyholder is extremely simple. Simply provide your policyholder with the Mayday phone number. Then whenever he needs help—and you're not available—a toll-free call to our Mayday control center brings immediate assistance. Anytime. Anyplace in the United States.
Management consultant.

Is he keeping the land of the free short on homes for the brave?
125 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER/COPYWRITER:
Bob Matsumoto
PHOTOGRAPHER: Carl Furuta
AGENCY: Doyle Dane Bernbach, Inc. (L.A.)
CLIENT: Volkswagen

126
ART DIRECTOR/DESIGNER: William A. McCaffery
COPYWRITER: Mildred Fields
AGENCY: deGarmo, McCaffery Inc.
CLIENT: Pitney-Bowes Inc.

127
ART DIRECTOR/DESIGNER: Stuart Weisselberg
ARTIST: Rick Meyerowitz
COPYWRITER: Diane Hyatt
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: El Al Airlines

128 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Dick Calderhead
COPYWRITER: Dick Jackson
AGENCY/CLIENT: Calderhead, Jackson Inc.

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**Mini. Midi. Maxi.**

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**With what you make on a $360 group fare to Israel, you don't need aggravation.**

You know, and we know, that you're not going to come at what you get, wanting people to head home, or march, or go on strike. But you want your money's worth. We can make it happen. Call us when you're looking for a tight solution in a group flight to Israel.

We've got the machinery to make the quality of flight you want, and you want to avoid delays and running up a bill. We can help you sort out your travel options.

You've got to send more people to Israel than ever before. We can do it. We've got the experience and the technology to make it happen. We can provide the best service to your clients, or you'll be leaving some of them out.

With more than twice as many flights as ever, we can get you there. We can make it so easy to arrange your group flights.

The Airline of Israel
Deep within the Bowels of Madison Avenue, a quiet, violent revolution is taking place.

Beware fools' gold marketing.

How to choose a new agency.

Just how sacred is the 15% commission?

The client is always the last to know.
This is Ultra Lux. A technological revolution making made it possible. So we keep it in a special place called Studio Collection.

This isqthe Future. A technological revolution making it possible. So we keep it in a special place called Studio Collection.

This is the Past. A technological revolution making it possible. So we keep it in a special place called Studio Collection.

This is the Future. A technological revolution making it possible. So we keep it in a special place called Studio Collection.

This is the Past. A technological revolution making it possible. So we keep it in a special place called Studio Collection.

This is the Past. A technological revolution making it possible. So we keep it in a special place called Studio Collection.
30 seconds of football, basketball, auto racing and young love with chorus and rock group accompaniment vs. one bleed page in Life. The tables are turning.

This clothes dryer worked twice as well in Life as it did on television. The tables are turning.

This mouthwash was twice as effective in Life as it was on television. The tables are turning.

This report proves that too many commercials spoil the broth. The tables are turning.

What Life talks about when we don't get twice the recall of TV. The tables are turning.
131 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Jim Brown
PHOTOGRAPHERS: George Silk, Yousuf Karsh, Bert Stern, Roman Vishniac, Mel Sokolsky
COPYWRITERS: David Saslaw, Fred Udall
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Polaroid

132
ART DIRECTOR: Doug Morral
DESIGNER/ARTIST: Mabey Trousdell, Inc.
AGENCY: Young & Rubicam, Inc.
CLIENT: Pullman Standard
134
ART DIRECTOR/DESIGNER: Ronald Goodwin
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Martin Rubin
AGENCY: Hicks & Greist, Inc.
CLIENT: King Kullen

135
ART DIRECTOR/DESIGNER: Ronald Goodwin
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Martin Rubin
AGENCY: Hicks & Greist, Inc.
CLIENT: King Kullen

136
ART DIRECTOR: Sam Scali
COPYWRITER: Dan Bingham
AGENCY: Scali, McCabe, Sloves, Inc.
CLIENT: Health, Education & Welfare

137
ART DIRECTOR/DESIGNER: Frank Fristachi
COPYWRITER: Helen Nolan
AGENCY: DKG, Inc.
CLIENT: Julius Schmid

138
ART DIRECTOR/DESIGNER: Frank Fristachi
PHOTOGRAPHER: Peter Papadopolous
COPYWRITER: Helen Nolan
AGENCY: DKG, Inc.
CLIENT: Julius Schmid

139
ART DIRECTOR/DESIGNER: Bob Kuperman
PHOTOGRAPHER: David Langley
COPYWRITER: John Noble
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen

DON'T LAUGH.
THE WAY THINGS ARE GOING
THIS COULD HAPPEN.

$1.98

"HEY MISTER, CAN YOU SPARE $3.85 FOR A CUP OF COFFEE?"

Inflation is nothing to laugh about. In fact, it's pretty scary. And anybody in a position to help squash it should.

At King Kullen, we have a powerful anti-inflation policy all called stamplessness. You see, we've stopped giving stamps so we could give you the lowest possible price on practically every item in the store. On tomatoes and turnips and coffee and thousands more. Drop in and see for yourself. We'd save you as much as we could. So much to buy bread at King Kullen.

Monty Donkey
"How come you don't laugh?"

KING KULLEN
"You can always depend on King Kullen to laugh at inflation."

KING KULLEN
"Hey, Mister. Can you spare $3.85 for a cup of coffee?"

"How come you don't laugh?"

KING KULLEN
"You can always depend on King Kullen to laugh at inflation."

A KID CAN LOOK RETARDED, ACT RETARDED, AND ONLY NEED A PAIR OF GLASSES.

When a child is retarded, it's bad enough.
When a normal child is labeled retarded, it's tragic.
Yet it happens all too often.
A 7-year-old who couldn't read the alphabet was thought to be retarded.
Somebody took a closer look and found that the kid only needed glasses, not a team of psychiatrists.
A 9-year-old girl in Philadelphia was diagnosed as retarded and sent to a state institution.
Somebody there took a closer look and found she was only hard of hearing.
More than 5 million kids in our schools have learning disorders that vary in degree but impair their ability to learn.
If your child has difficulty learning, he may be one of them.
For the name of the school, clinic or institution in your area that can help, write: CLOSER LOOK
Box 1492, Washington, D.C. 20013

90% of all people are caused by accidents.
That's somebody's idea of a funny twist on the old safety poster.
But when you consider that it might be true, it stops being funny.
And frankly, as makers of quality birth control products we take family planning a little more seriously than slipping on a banana peel.
For example, we make a male contraceptive called Ramses.
It's as strong and as safe as a male contraceptive can possibly be.
What's more, it's available without a prescription, without side effects, and without the gnawing doubts that sometimes accompany other birth control methods.
It isn't expensive.
But even if it was, it would be a small price to pay for insuring that every child you have is a child you want.
Not an accident.
For more information, write for The How-Not-To-Book, Julius Schmid, Inc., Box 1-D, 423 W. 55th St., N.Y., N.Y. 10019.

How many of your children did you really want?
It's a pity. But sometimes the American way of life has a way of ruining on the American Dream.
You know, one kid comes along. Then another comes along. And another. It's all very haphazard, but, well, at this point what's one more mouth to feed?
The trouble with that kind of thinking is the strain it puts on a family. Because when there are more kids than the family can really afford, we think everyone loses a little.
Maybe your pretty daughter needs braces, and maybe she doesn't get them.
Maybe your son needs help with his reading. But who can afford special lessons?
Suddenly everybody is feeling the pinch. And the better life you wanted for your family is slowly drained away.
As makers of quality birth control products for men and staunch believers in intelligent family planning, we know it doesn't have to be that way.
But the choice is yours. And the decision to exercise it. What will it be? Planned parenthood? Or a game of chance and let the chips fall where they may?
For more information to help you decide, write for The How-Not-To-Book, Julius Schmid, Inc., Box 4-S, 423 W. 55th St., N.Y., N.Y. 10019.

Where are they now?

JULIUS SCHMID, INC., makers of XXXX (Fourex), Ramses, Sheik and other fine birth control products.
140
ART DIRECTOR: Walter Glinka
DESIGNER: Arsen Roje
ARTIST: John Moliterni
COPYWRITER: Paul Schrage
AGENCY: Diener Hauser Greenthal
CLIENT: 20th Century-Fox

141 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER: Michael Hampton
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Michael Lipton
AGENCY: Solow/Wexton
CLIENT: Federation of Jewish Philanthropies

142
ART DIRECTOR/DESIGNER: Michael Hampton
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Michael Lipton
AGENCY: Solow/Wexton
CLIENT: Federation of Jewish Philanthropies

143
ART DIRECTOR: Bill Berenter
PHOTOGRAPHER: Steve Carr
COPYWRITERS: Dick Tarlow, Neil Dearling
AGENCY: Martin Landey Arlow Advt.
CLIENT: Hills Supermarkets, Inc.

144
ART DIRECTOR/DESIGNER: James Millman
PHOTOGRAPHER: Toto
COPYWRITER: Irving Weinberg
AGENCY: Young & Rubicam, Inc.
CLIENT: Dr. Pepper
Meat labeling, explained.

In a recent study, the American Meat Institute found that only 10% of the meat sold in supermarkets met the federal standards for proper labeling. The study also revealed that many consumers are unaware of the regulations and are therefore unable to make informed decisions about the meat they buy.

As a result, the institute is asking consumers to take an active role in ensuring that the meat they purchase is properly labeled. By checking the labels and questioning the retailers, consumers can help to ensure that the meat they buy is safe and healthy.

The institute is also calling on retailers to be more transparent about their meat sourcing practices. By providing detailed information about the origin of the meat, retailers can help consumers make informed decisions about the products they buy.

The Meat Institute is committed to improving the standards for meat labeling and ensuring that consumers have access to the information they need to make informed decisions about the meat they buy.

What's a doctor doing in the soft drink business, anyway?

"How do soft drinks ever get a name like Dr Pepper anyway?"

Well, just this week, Dr Pepper announced that its soft drinks are now made with real ingredients. The announcement comes after a long campaign by the soda industry to modernize its image. 

Dr Pepper has been working on the development of its new formula for several years. The company has been testing various ingredients and flavors to create a product that is both healthy and delicious. The new formula is expected to be available in stores nationwide this summer.

Dr Pepper's CEO, David Cote, says the company is committed to making its products more appealing to health-conscious consumers. "We want to offer a product that is not only delicious, but also healthy," he says. "We are proud to introduce a new formula that meets the demands of today's consumers."
Pin the tail on the Volkswagen.

Pick a tail. Any tail. And put it directly behind our constant front. Every tail we make is different. The Notchback, for instance, is our family model. It's made to carry four hundred-pound people plus all their luggage for a weekend. (And people who weigh two hundred pounds have large clothing.)

The Fastback, the sportiest tail of all, is the one in the middle. It's also made to carry four hundred-pound people. Only this one can hold enough luggage for a weekend and a half. Which brings us to the biggest tail of them all: The Squareback. You can drive this one around with four people and have more luggage space than the average sedan. Or fold down the rear seat and get twice the luggage space of the average sedan. And at the same time have less sedan than the average sedan. And that's the end of our tale.

I.

Our reporter (bottom) interviewing a policeman (top) about violence in antiwar protests. Somebody who's been hit on the head with a stick knows more about what it feels like than somebody who merely witnessed the event. So instead of being written by people who were there when the news happened, The Voice is written by people who it happened.

The Voice is a weekly newspaper of personal journalism. (Our writers were getting hit on the head with sticks long before it became fashionable.)

A recent Voice series on the Army is a good example. It talked about the built in caste system of the military, the psychologial exploitation of enlisted men — and other things that make it hard to remain human when in uniform. It was written by a lieutenant. Who, as a result, is now a civilian.

Or take The Voice's coverage of radical feminist demonstrations. Our reports tell you what it was like to demonstrate, instead of merely watch. Our writer is a radical feminist. Where do we find these writers? We don't. They often find us. Such as the New York high school teacher who sent us stories about drug addiction in high school months before other newspapers discovered it. She discovered it in her classroom.

You see, we enjoy a certain advantage over other newspapers. They bring you news at about the time it happens. With The Voice, you don't have to wait that long.
For the price of a bottle of mediocre scotch, you can give somebody a year of The Voice. Which, instead of removing him from reality, will scare him back to it.

The Voice is an absolutely uncensored weekly that usually ends up undermining your faith in those things you hold most dear.

Take the CIA. We ran the story revealing that Herbert Itkin, one of the government’s star witnesses against the Mafia, was a CIA undercover agent.

Not content with embarrassing our establishment symbols as the CIA, The Voice regularly runs articles attacking people who regularly attack the establishment more.

So if you have an unquestioning faith in violence, you won’t find any reassurance reading Jack Newfield or Joe Nickell. Both question the logic of calling for Peace and Love by blowing up people and buildings.

In other words, The Voice has something to make everybody a little more anxiety-ridden. But it also does something else most newspapers don’t.

If, for example, you’d given a Christmas subscription in 1967 your loved one could have begun worrying about the demonstrations at the 1968 Democratic Convention almost immediately. We covered them while they were still being planned.

That’s what makes The Voice unique.

Any newspaper can give you the news as it happens. With The Voice, you don’t have to wait that long.

SPECIAL OFFER: To soften the blow of fifty-two consecutive weeks of The Voice, we’ll send your loved one a Christmas booklet of Voice cartoons by Jules Feiffer.

THE VOICE. It keeps you ahead of the times.

What would America be like without blacks?

What was your first thought? No Harlem? No motherboard being burned? No black poverty? No black unemployment? No black despair and despairing? The Voice is rich in all of these.

Then what was the news of 1972 as different from any other year since 1945? The week... time to be black. Even in the pages of Time magazine, which had many different kinds of visionaries, there was none that didn’t have to do with blacks. Read it. The picture of the nation and the world with blacks in their proper place. It’s a picture with which blacks in this country have no trouble identifying.

Does the nation as a whole identify? The picture of the nation as a whole is one of violence. This isn’t the place. The government of the nation: a big place. Not a world suddenly living well, the way we used to think about our leaders. And in such a way, we have been in part responsible for what we see.

What we’ve seen is the government of the nation, not the government of the people. And the government of the people is the nation. BLACK AMERICA 1791, it’s a big year. It’s 1972.
Beneath this soft and warm exterior, there lies a heart of plastic.

So far, it's only a valve. Eight-year-old Janet Hernandez has one. It may not be long before a whole working heart will be made out of plastic.

Men in plastics research at Union Carbide are working on the almost impossible job of designing plastics compatible with the body.

Their most crucial job is making an ultra-thin polypropylene fabric for lining the inside of the heart. A fabric coated with parylene that will allow human tissue to grow into and around it to keep blood from clotting.

A plastic heart isn't the only part of the body we're working on. Maybe someday there will be a little plastic in all of us.

Right now, we've got you surrounded by our plastics. We were in plastics before most people knew the word. We make more plastics than anyone else. We haven't scratched the surface yet.

Why is a great big company like Union Carbide so concerned about a little bit of plastic for the body? Because, beneath our corporate exterior, there beats a heart.
You don't have to wait until 1972 to vote against Richard Nixon.

In the last nine years, over 319,000 of our buddies have been killed or wounded in Vietnam. And more are being killed and wounded every day. We don't think it's worth it.

Now that you have a three week vacation, quit using it like a two week vacation.
155
ART DIRECTOR/DESIGNER: Bob Kuperman
PHOTOGRAPHER: Harold Kreiger
COPYWRITER: Bob Levenson
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen

156
ART DIRECTOR/DESIGNER: Rene Vidmer
PHOTOGRAPHER: Joel Margulies
COPYWRITER: Lew Petterson
AGENCY: Hecht, Vidmer, Inc.
CLIENT: CBS/Televue

157
ART DIRECTOR/DESIGNER: Salvatore Lodico
PHOTOGRAPHER: Art Kane
COPYWRITER: Frank Fraser
AGENCY: Young & Rubicam, Inc.
CLIENT: Manufacturers Hanover Trust

158
ART DIRECTOR: Ross Van Dusen
PHOTOGRAPHER: Ken Whitmore
COPYWRITER: Elizabeth Hayes
AGENCY: Doyle Dane Bernbach, Inc. (L.A.)
CLIENT: Ohrbach’s, Inc.

159
ART DIRECTORS/DESIGNERS: Larry Osborne, Allan Beaver
PHOTOGRAPHER: Michael Rabb
COPYWRITER: Helen Nolan
AGENCY: DKG, Inc.
CLIENT: Group W/Westinghouse

160 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Len Sirowitz
PHOTOGRAPHER: Dick Richards
COPYWRITER: Ron Rosenfeld
AGENCY: Rosenfeld, Sirowitz & Lawson
CLIENT: Swissair

Practice makes perfect.
Who helped the Frasers get out of town?

Now you can try them on before you buy them.

You can't jam eight million people together and not expect something to happen.

Heidi lied.
He didn't want to spoil his mother's Thanksgiving dinner by being late.

This Thanksgiving, don't drive as though your dinner depended on it. Drive as though your life depended on it.

Gefilte Fish, explained.

Don't Gefilte Fish be the first thing on your mind this Thanksgiving. Make sure you choose the best Gefilte Fish for your gathering. Here's what you need to know:

What kind of fish?

The fish used for Gefilte Fish is usually whitefish or carp. While both are similar, carp is often preferred by some. Ideally, the fish should be fresh, and the head removed. The eye should be removed, as it can make the dish cloudy.

Cooking the fish:

The fish is typically simmered in water with onions, celery, carrots, and other vegetables. The mixture is then strained to remove the bones and other solids. The resulting mixture is then spread into small molds and refrigerated until ready to serve.

In closing:

We hope you enjoy your Gefilte Fish this Thanksgiving. It's a classic dish that has been a staple of many American families for generations. Enjoy your feast and remember to drive safely.

Mobil
We want you to live.
Save bread on our rolls.

Why send a smart man abroad if he's going to be dumb when he gets there?

It happens all the time.

We send a perfectly efficient American businessman abroad with his head crammed full of everything he needs to make him equally efficient overseas.

Except the thing he needs most.

The ability to speak the language.

We know what you're going to say. How can anyone learn the language when most people rarely get more than a month or two's notice?

Gentlemen, you will be pleased to know that at Berlitz we have set up a sort of supersonic business language course designed to meet precisely this kind of emergency.

Berlitz
Practical Language Lessons

Don't go home with strangers.

We make it easy for you to fly home with fellow Swiss. Swissair has more flights to Switzerland than any other airline. 24 times a week from New York to Geneva or Zurich. Daily from Chicago to Zurich. Daily from Montreal to Zurich. Round trip air fare from New York is $335. From Chicago, $422. From Montreal, $344. And for that, you get Swiss service...which you can't get anywhere else—no matter how much you pay.

Swissair
We enjoy our work.
The American way of life may be the death of us yet.

An ever-increasing Gross National Product. That's the American way.

But so too is the pollution it brings, polluting everything from sea to shining sea.

Tonight, Xerox Corporation and ABC News examine our nation-wide pollution crisis—and what must be done to solve it.

The title of the show: “They Care for a Nation”. If you do, you’ll watch it.

MISSION POSSIBLE: “They Care for a Nation”
The final in a three-part Xerox Special Event
ABC TV Channel 7, Tonight at 10 P.M.

It comes out to 19¢ a stripe.

A Frenchman doesn’t buy a jacket to keep warm.
Bend a little

Keep America green and clean,
A public service message from your Coca-Cola Bottler.

Grandma Cox’s family tree.
Once upon a time...

there was an idea...about a big, beautiful discount store where a guy or a girl or a family could swap the least loot for the most of almost anything. Clothing, Housewares, Groceries, Garden supplies, Auto service, Toys, Sporting goods. Everything under the sun. Good-looking, durable, first-quality want-and-need items with price tags as low as any in town. Lower than most. A store for comparing and selecting. Wonderful for a one-stop quickshop...or a leisurely browse.

Now. Here's the whipped cream. Think of having all this in brightly decorated surroundings. Colorful skylights on the roof so everything under the sun is...under the sun. This good idea took root and started to grow. It's blossoming March 4th in two locations at once: Covington Hwy at 1-285 and on US 41 at Windy Hill Rd. Open 10 till 10, Monday thru Saturday. And at the Covington Hwy store, 12 till 6, on Sundays, too. Look at some of the treats in store for you. Turn the page. But first...any idea this good ought to have a name. This one does.
The 60-day windfall
when 7,1 million teen girls
.. and choose the 21st. The new school
way of knowing a windfall.
.. if that's where your heart is. How to say it
. and off they go, something to remember.
.. 52.5 million plus in self-advertisement past 60 days.
The telling goes SEVENTEEN.
Favorite election with seventeen others from (new) girls
.. when these elements bake in their campaign.
.. '76 times a view, high from SEVENTEEN.
.. a hint of the fashion magazines covered.
.. SEVENTEEN planted a big plot of 2.6
. with 36 votes almost right market
.. 5 times the August and September
Garden and the August and September

Now you don't have to drive out for it.
Bird's Eye introduces a new kind of shake called Thick & Frosty.
The name is also the way it tastes. As thick and cold as what you drive
out for. Even though you make it at home, Thick & Frosty morns up
with milk. It's frozen, so it's as cold as you like.
And a package makes five 8-oz. shakes, so you can buy
more. Get Thick & Frosty in your grocer's freezer.
Then you won't

176
ART DIRECTOR: Richard Nelson
DESIGNER: Ann Denny
ARTIST: James Hilton
COPYWRITER: Neiman-Marcus Creative Copy Group
PUBLISHER: Neiman-Marcus

177 GOLD MEDAL AWARD
ART DIRECTOR: J. Michael Davison
DESIGNER: Carol Taback
ARTIST: Arnold Varga
COPYWRITER: Margot Manley
CLIENT: John Wanamaker

178
ART DIRECTOR/DESIGNER/ARTIST: Arnold Varga
COPYWRITER: Alan C. Van Dine
CLIENT: Cox's

179
ART DIRECTOR: Richard Nelson
DESIGNER/ARTIST: Tony Eubanks
PUBLISHER: Neiman-Marcus

180
ART DIRECTOR: Bob Needleman
PHOTOGRAPHER: Michael Pateman
COPYWRITER: Gene Case
AGENCY: Case and Krone Inc.
CLIENT: Prime Time Steakhouses

181
ART DIRECTOR: Shel Shacket
PHOTOGRAPHER: Keith Jay
COPYWRITER: Michael Greenbaum
AGENCY: Greenbaum Advertising
CLIENT: Karoll's, Inc.
Prices slashed at The Prime Time

You kept telling us the prices were too expensive. So we cut up to a dollar from each of our entrees. You make your point! Now please come back and enjoy the victory. We have a 2-for-1 Happy hour every evening, from 3 to 7 PM. The Prime Time Broiler houses one of the finest new restaurants in Atlanta, 10th & Virginia, Athens, 4412 Virginia, S.W.

Cox's

Get ready for the beach. Get together for the beach. Get everything for the beach. And enjoy the beach. But don't worry about the beach, get these novelties for your own beach.

VISIT RURITANIA

NEIMAN-MARCUS EORTNIGHT
DALLAS-OCTOBER 26-31

Hold this ad under your tie and look in the mirror.
182
ART DIRECTOR/DESIGNER: Ted Shaine
ARTIST: A Good Studio
COPYWRITER: Tom Yobbagy
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen

183
ART DIRECTOR/DESIGNER: Richard Nelson
ARTIST: Phillip French
COPYWRITER: N - M Creative Copy Group
PUBLISHER: Neiman-Marcus

184
ART DIRECTOR/DESIGNER: Dick Pantano
ARTISTS: Paul Langmuir, Bettman Archives
COPYWRITERS: Veronica Howard, Nick Dawson, Charles Rubin
AGENCY: Batten, Barton, Durstine, and Osborn
CLIENT: The Boston Globe

185
ART DIRECTOR/DESIGNER: Maija Veide
PHOTOGRAPHER: Chris Von Wangenheim
COPYWRITER: Camille Larghi
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Ohrbach's

Is the economy trying to tell you something?
How can you go to new lengths with higher carfare and the cost of lunch?

How can you manage The Look after increasing rents and the price of potatoes?

More fashion still costs less at Ohrbach's.

Ohrbach's takes less out of what's coming in.

With prices still rising, how many gala appearances for you this season?

With the stock market hard to pin down, how do you keep appearances up?

Will the cost of living going up stop your hemlines coming down?

Ohrbach's holds the cost of dressing up down.

Ohrbach's fashion economist to American women.

At Ohrbach's, the height of fashion is priced low.
When the President brings back 150,000 troops from Viet Nam next year the war will be over, right?

Wrong.

You've been spending $2.64 a day to keep the war going. Now spend 6¢ and try to end it.

"Mr. President, I love you... but you are wrong!"

3 Lawful, orderly steps you can take to end the war next year.

1. Write your Senator. Write your Congressman. Write to the President and urge them to support the "Amendment to End the War." The amendment urges the President to bring back 150,000 troops from Viet Nam next year. If we have fewer troops in Viet Nam next year, the war will be over.

2. Ask your Senator to vote for the Amendment to End the War. Write your Senator and urge them to vote "yes" on the Amendment to End the War. You can write to your Senator by writing to him at his Senate Office Building, Washington, D.C. 20510.

3. Help us explain this new amendment to other people like yourself. Then send a check made out to "Amendment to End the War" to Box 1,721, Franklin St., Washington, D.C. 20044.
Barney's is looking for a stewardess who's afraid of heights.

Barney's is looking for a barber.

Barney's is looking for a tour guide.

Barney's is looking for a tree surgeon.

Barney's is looking for a gardener.

Barney's is looking for an espresso waiter.
188
ART DIRECTOR: Mike Randall
DESIGNER: Randall/Johnston
ARTISTS: Hy Roth, Ron Rae
PHOTOGRAPHER: Chuck Smith
COPYWRITER: James R. Johnston
AGENCY: Earle Ludgin & Co.
CLIENT: Barton/Canadian Mist

189
ART DIRECTOR: Dick Pantano
DESIGNER: Stavros Cosmopulos
ARTISTS: Henry Lind, George Guzzi
COPYWRITERS: Jay Hill, Judy Gidge, Scott Miller
AGENCY: Hill, Holliday, Connors, Cosmopulos, Inc.
CLIENT: Rodco, Inc.

IT'S THE WHISKY SCROOGE WOULD GIVE.

CANADIAN MIST. VOTED MOST LIKELY TO SUCCEED IN ITS CLASS.

CANADIAN MIST. YOU DON'T HAVE TO LEARN TO LIKE IT.

CANADIAN MIST. THE FLAVOR IS IMPORTED. THE PRICE IS DOMESTIC.

CANADIAN MIST. WE PRICED OURSELVES INTO THE MARKET.

America is still the land of opportunity. Especially for a good tasting Canadian. And imported Canadian Mist proved to be no exception. Canadian Mist is as smooth and light-bodied as any whisky that ever crossed the border. The difference is we distill and blend Canadian Mist in Canada but we bottle it here. This saves us tax money. Which saves you money. Usually about two dollars a bottle.

Americans know a good bargain when they taste it. So now, Canadian Mist is rapidly becoming one of America's all time favorites. We think it's because of our fine, imported flavor. But we can't argue we owe something to our sensible price. But any way you look at it, it's a small price to pay for such a tasty success.

CANADIAN MIST.
Kiddie cat.

The cat: man's best friend.

The cat has 9 lives.

Pole cat.

Tom cat.

Let the cat out tonight.

Our cat is always being chased by dogs.

You should have your cat fixed.

The different breeds of cat.

The Lynx is the loner. Light and fast, it got its name for its ability to kill even the largest of game. It is an excellent choice for the single rider. The Lynx is short, squat and powerful. It has a maximum speed of over 130 mph, a 300 lb. weight and a comfortable interior. It has a simple, rugged, all-weather design.

The Puma is the family cat. It has a comfortable, but well-kept ride. It is designed for the single rider or the family. The Puma has a maximum speed of 110 mph, a 200 lb. weight, a cushioned suspension and a low-cost warranty.

The Panther is the sporty cat. It has a maximum speed of 100 mph, a 175 lb. weight, a cushioned suspension and a low-cost warranty.

The EXT was bred for racing. It has a maximum speed of 90 mph, a 150 lb. weight, a cushioned suspension and a low-cost warranty.

Arctic Cat Snowmobiles.

Arctic Cat Snowmobiles.

Arctic Cat Snowmobiles.

Arctic Cat Snowmobiles.

Arctic Cat Snowmobiles.

Arctic Cat Snowmobiles.

Arctic Cat Snowmobiles.

Arctic Cat Snowmobiles.

Arctic Cat Snowmobiles.

Arctic Cat Snowmobiles.
190 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER: Lee Epstein
PHOTOGRAPHERS: Dave Langley, Henry Sandbank
COPYWRITER: Hal Silverman
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Mobil

191
ART DIRECTOR: Thierry Da Rold
PHOTOGRAPHERS: Irene Stern, News Photos
COPYWRITERS: Dick Lord, Charles Feldman
AGENCY: Lord Geller, Federico & Partners, Inc.
CLIENT: United Jewish Appeal

How is the driver of the first car going to kill the driver of the second car?

He increased his chances of dying by 500%.

Are you going to your folks for Christmas? Or are they coming to you?

Another American is about to die for his rights.

We want you to live.
Something unbelievable happens to you when you go to Israel. First, you're on the land of the Bible, then, when you look around you see what the people have done with the land. You almost touch the past in the present, where once the olive tree grows, now a seta, where once a saw, heat a rot farm, where now a roof, where once a stone, now a kindergarten, where hope is made possible by grim. It is hard to believe what you see. You will scoff at people who don't believe in a miracle. We will never have to ask you again. Such miracles are possible only in Israel.

Israel Emergency Fund & General Campaign
United Jewish Appeal of Greater New York

If you could spend 24 hours in Israel we wouldn't have to ask you for money.
192 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: David Falcon
PHOTOGRAPHER: Lock Huey
COPYWRITER: Martin Rubin
AGENCY: Hicks & Greist
CLIENT: Donahue for Governor Committee

193
ART DIRECTOR/DESIGNER/ARTIST: Burton Blum
COPYWRITER: John Ferrell
AGENCY: Young & Rubicam, Inc.
CLIENT: Rheingold Breweries – Gablinger Beer
What do beer lovers and calorie haters have in common?

Texas beer lovers! Calorie haters! At last we found you. We're sending Gabliners' Beer.

Gabliners' Beer

90 calories in each 12 oz. can or bottle, 95 less than our regular beers. Not that we're saving calories.
Parents should be out there pushing

Parents.

You know about drugs, right? Wrong. You probably know less than your kid does.

11 North Dean

To the 6,472 parents who failed to attend the last PTA meeting...

11 North Dean

Kids.

Next time they tell you they don't understand, you tell them to watch your language.

11 North Dean

Show your kid how smart you are.

Shut up and listen.

11 North Dean

To the 6,472 parents who failed to attend the last PTA meeting...

11 North Dean

Drugs are not the problem.

Despite the benefit and importance of a healthy body and mind, drugs are not the problem. There are many other factors that contribute to drug use and addiction. Mental health issues, social and environmental factors, and peer pressure are just a few of the factors that can contribute to drug use.

11 North Dean

Your kid may be taking a trip this fall. Shouldn't you find out why he isn't talking to you alone?

11 North Dean

11 North Dean

When parents are out there pushing, nothing can stop them.
Lobster, explained.

There is a lot of confusion when it comes to the different types of lobsters, their market names, and sometimes even their uses. Shrimp, for example, is a type of lobster, and not just any type of shrimp. In fact, shrimp is a type of lobster. But not all shrimp are the same. Some shrimp are cooked and served as an appetizer, while others are used as an ingredient in other dishes. The same is true for other types of seafood, such as crabs, clams, oysters, and mussels. Each type of seafood has its own unique characteristics and uses.

What makes a lobster a lobster? The answer is simple: it's because of the way it looks and the way it behaves. Lobsters are large, colorful crustaceans that are found in the ocean. They have long antennae and large, bulbous eyes. Lobsters are also known for their tough, spiny exoskeletons. These exoskeletons are hard to break, which is why lobsters are able to withstand a lot of pressure. The tough exoskeletons also help to protect lobsters from predators and other dangers.

Alive or dead? Lobsters are known for their ability to stay alive for a long time. In fact, it's possible for a lobster to stay alive for up to 30 minutes after it's been caught. This is because lobsters have a special mechanism that helps them to stay alive for a long time. The mechanism is called the "arterial system," and it's what keeps lobsters alive for so long.

Alive or dead, how do we know for sure? The easiest way to tell if a lobster is alive or dead is to touch it. If a lobster is alive, it will move and respond to touch. If a lobster is dead, it will remain motionless. You can also tell if a lobster is alive or dead by checking its eyes. Alive lobsters have blinking eyes, while dead lobsters do not.

Sirloin, explained.

The barbecue, explained.

Gefilte Fish, explained.

Shrimp, explained.

Meat labeling, explained.
196 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Walt Lecat
DESIGNERS: Jim Black, Fred Kurth, Hank Parker
ARTISTS: Mabey Trousdell, Arnold Varga
PHOTOGRAPHER: Peter Sagara
COPYWRITERS: Joe DeVivo, Rob Nolan, Mark Sickman
AGENCY: Leo Burnett Co.
CLIENT: Commonwealth Edison Co.

197
ART DIRECTORS: David Kennedy, John Koelle
COPYWRITER: Bruce Bendinger
AGENCY: Niefeld, Paley & Kuhn, Inc.
CLIENT: Chicago Transit Authority

Every 36 minutes, every working day of 1970, someone will build an electrically heated home or apartment in Northern Illinois.

The bright new ideas are Electric.

Pretend you are a wet shirt. How would you prefer to be dried?

The sun never sets in an Electric dryer.

Q. How do you compare Electric heating as far as cleanliness is concerned?
A. Oh, it's so much cleaner. There is no comparison.

Electric Heat about $200 a year

Electric Range

Bon Appetit.

Her Electric Range
ALL NOT IN FAVOR OF YELL AND SCREAM!

The CTA needs your help. By law, we're supposed to operate on a pay-as-you-go basis.

And the way it looks right now, with the way our costs are going, we're going to be forced to raise the fares again. By law.

And the way it looks right now, with the way our costs are going, we're going to be forced to raise the fares again. By law.

BECAUSE WE'RE THE ONLY MAJOR METROPOLITAN TRANSIT SYSTEM WITHOUT A SUBSIDY FOR DAILY OPERATIONS.

So we're trying to get a subsidy for the CTA. And that's why we need your help.

The way we look at it, our job is to provide quality public transportation at a reasonable price.

And we don't think it's a reasonable price.

If you don't think so either, fill out this coupon.

And we'll make sure the people who count know how you feel.

Thank you.

CHICAGO TRANSIT AUTHORITY

TAKE A BUS TO LUNCH THIS WEEK.

Whether it's downtown or Old Town, east or west, we'll be happy to accommodate you. Just sit back and let your hunger be for one more time.

Or powder your nose.

And then when you get to where you're going, you'll be even happier you took the bus.

You won't have to park it. Or give it a tip. With all the money you'll save, maybe you can order the salad instead of the tuna fish and salad.

A message from Chicago's largest restaurant delivery service.

The Chicago Transit Authority
198 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Stavros Cosmopulos
DESIGNER: Dick Pantano
ARTIST: Jim Sinatra
COPYWRITER: Jay Hill
AGENCY: Hill, Holliday, Connors, Cosmopulos, Inc.
CLIENT: State of Maine

199
ART DIRECTOR/DESIGNER: Les Johnson
COPYWRITER: Veronica Howard
AGENCY: Batten, Barton, Durstine, and Osborn
CLIENT: The Boston Globe

200 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER/COPYWRITER: Joseph R. Palsa
AGENCY: Joseph R. Palsa & Associates
CLIENT: WKY-C Radio/National Broadcasting Company

201
ART DIRECTOR/DESIGNER: Ted Shaine
ARTIST: A Good Studio
COPYWRITER: Tom Yobbagy
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen of America
This is The Globe's new easy-to-read type.

Easy to read, isn't it?

Hear, Hear, Here.

Is the economy trying to tell you something?
Shoplifters get matching bracelets.

Shoplifters get free portraits.
Love us, don't leave us.

Shoplifters get free signed prints.

Make a person to person call.

American Airlines

No waiting.
Reach the Promised Land.

$360: The Airline of Israel

209
If you depend on the L.I.R.R. to get home in time for dinner:
A Salton Hotray keeps food hot and fresh for hours.

The government makes you say “Flavored with Meat” when you don’t put in enough meat to say “Meat.”

Now, you might think that to pay for all this meat, we have to charge more. We don’t. In fact, we put in better ingredients. If you compare labels, you’ll notice that we thicken our sauce with tomatoes, not corn syrup. And we use only imported olive oil. We just don’t make as good a sauce as Ronzoni.
The Torture Chamber

Your feet are trapped in them about 1042 hours every day. The temperature of the shoes you're standing in right now may be over 100°F. Not bad. That's what you've got.

Use cooling, soothing Dextrose for prompt relief of hot, tortured feet.

How to Tell if Your Daughter is on Drugs

Drugs can make a normal, healthy teenager act oddly. Here are some signs to watch for.

1. A newly won and used set of attitude control may mean a child is using a drug. It may mean the person is doing a hallucination trip, and is acting oddly.
2. Hair loss or overgrowth may mean a person is doing a drug. A person might be losing too much hair, or might be growing too much hair. In the case of a drug, it means the person is doing a drug.
3. Perspiration may mean a person is doing a drug. A person might be sweating more than usual, and might be sweating in unusual places. In the case of a drug, it means the person is doing a drug.
4. A runny nose and a case of the sniffles may mean a child is using a drug. It may mean the person is doing a drug, or it may mean the person is doing a drug.

Phoenix House

There are 2 kinds of hemophiliacs.

The lawyers

The hemophiliacs who sued the drug companies. ($1.2 million
awarded) Phone: 513/225-0000

The haves, notes

The hemophiliacs who are doing fine. ($25,000 a year to $25,000 a year) Phone: 513/225-0000

We're so close, yet so far

Credit to National Hemophilia Foundation
ART DIRECTOR/DESIGNER/ARTIST: Kurt Haiman
COPYWRITERS: Ruth Scott, Kurt Haiman
AGENCY: Grey Advertising Inc.
CLIENT: Gordon's Dry Gin Co., Ltd.

ART DIRECTOR/DESIGNER: Harvey Gabor
PHOTOGRAPHERS: Guy Pastore, David Hamilton
COPYWRITER: Pacy Markman
AGENCY: McCann-Erickson, Inc.
CLIENT: New York Racing Association

ART DIRECTOR/DESIGNER/ARTIST: Ron Becker
COPYWRITER: Helen Miller
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Burlington

ART DIRECTOR: Edward Seymore
DESIGNER: Wespac Visual Comm., Inc.
PHOTOGRAPHER/COPYWRITER: Harry Pesin
AGENCY: Pesin, Sydney & Bernard Adv.
CLIENT: Wespac Visual Comm., Inc.

DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER/COPYWRITER: Peter Good
PHOTOGRAPHER: Bill Ratcliffe
AGENCY: Davis-Delaney-Arrow Inc.
CLIENT: American Education Publications

ART DIRECTOR/DESIGNER: Bob Kasper
PHOTOGRAPHER: Sheehan
COPYWRITER: Ken Henderson
AGENCY: Batten, Barton, Durstine and Osborn
CLIENT: U.N.I.C.E.F.
Peace, please...

This offer may expire at any moment.

Let it be.
This Halloween have your kids collect something besides a stomach ache.
It's a good thing we don't have to drink the Hudson River.

April 22 is Earth Day. The beginning of the end of pollution.

There are more rats in New York than people.

April 22 is Earth Day. The beginning of the end of pollution.
April 22 is Earth Day.
The beginning of the end of pollution.

April 22 is Earth Day.
The beginning of the end of pollution.
The Spring collections of Kate Greenaway, Dream Age, Keppelhe and Scuttlebutt sportswear are now showing, 333 Broadway, New York, 10018.

If you don’t vote Nov. 3 you may create a problem you’ll live with til 1975.

League of Women Voters.
ART DIRECTOR/DESIGNER
COPYWRITER/CLIENT: Dick Lemmon
ARTIST: Charles Hughes
AGENCY: Rink Wells & Associates

ART DIRECTOR/DESIGNER/
PHOTOGRAPHER/CLIENT: John Paul Endress

ART DIRECTOR: John Massey
DESIGNER: Tomoko Miho
ARTIST: Herbert Bayer
AGENCY: Center for Advanced Research in Design
CLIENT: Container Corporation of America

ART DIRECTOR: Richard B. Luden
ARTIST: Murray Tinkelman
CLIENT: Art Directors Club

You can't have a bad idea with good execution.
April 22 is Earth Day. The beginning of the end of pollution.

How long will this poster stay white?

April 22 is Earth Day. The beginning of the end of pollution.

150 decibels of noise is enough to drive a man insane.

Midtown New York is 77 and rising.

April 22 is Earth Day. The beginning of the end of pollution.

If we all left our cars at home, New York could have 50% more sun.

April 22 is Earth Day. The beginning of the end of pollution.

You inhale more than a pack a day even if you don't smoke.

April 22 is Earth Day. The beginning of the end of pollution.

It's a good thing we don't have to drink the Hudson River.

April 22 is Earth Day. The beginning of the end of pollution.

There are more rats in New York than people.

April 22 is Earth Day. The beginning of the end of pollution.

Thanks for riding the bus. That's one less car to worry about.

April 22 is Earth Day. The beginning of the end of pollution.
Governor Rockefeller has increased the maximum penalty for selling hard drugs to life imprisonment. Vote for Rockefeller. Dope pushers won't.


Governor Rockefeller has seen to it that every child in New York State can get a free German measles shot. It helps a lot more than it hurts.

Governor Rockefeller has legalized off-track betting in New York State. It's a way our cities can raise money without raising taxes.

Nearly half of New York State's budget goes to the 3 R's.

Thanks to the 4th R: Rockefeller.

Governor Rockefeller has helped create one million new jobs in our state. A lot of people have their jobs because he's doing his.

More New Yorkers hold New York State student loans than there are people in the State of Wyoming.

Rockefeller. He's done a lot.

Governor Rockefeller has 363 new sewage treatment plants in the works. Money that goes to waste doesn't go to waste.
If he's not worth Canoe, maybe mother was right.

There are two ways to keep him happy. One is Canoe by Dana.

If you're wearing Canoe, who needs mistletoe?

Canoe. Think of it as a high-performance additive.

Canoe After Shave: For the one face you can never forget.
I told you today would be different.

What do you mean, you said?

Lost, you mean this isn't what we talked about.

If you make me write about Gordon's VOD, I'm done.

I don't know what you're talking about.

Don't make me change my plans.

It was the closest we ever came to the mountain. The men...
THE ROADS OF AMERICA ARE STREWN WITH BROKEN PROMISES.

Fifteen thousand cars were abandoned last year in New York City alone. That isn't just a local phenomenon either. People everywhere are waking up to the harsh reality of their old cars. But what do they do with those broken dreams lost in their frustration? Volvo offers a simple solution to the problem. Volvo... built to last a long time.

We don't guarantee exactly how long, but we do know that 4 out of every 10 Volvo registered here in the last eleven years are still on the road.

THE VOLVO MONEY-BACK GUARANTEE:
If after 11 years, you're not completely satisfied with your Volvo, return it and get some money back.

THE VOLVO GUIDE TO THE WORST VACATION SPOTS IN AMERICA.

Detroit has sentenced you to $100 a month. For life.

Fat Cars Die Young!

Detroit has sentenced you to $100 a month. For life.
Advertising
Art
242 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER: Frederick L. Robinson
ARTIST: Jackie Geyer
COPYWRITER: Nikki Lewy
AGENCY: Ketchum, MacLeod & Grove
CLIENT: Pittsburgh National Bank

243 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Allan Beaver
PHOTOGRAPHER: Cailor/Resnick
COPYWRITER: Richard DePasquale
AGENCY: DKG, Inc.
CLIENT: Remington

244
ART DIRECTOR: Bill Sweeny
DESIGNER: Mabey Trousdell, Inc.
ARTISTS: Gary Overacre, Janie Case
COPYWRITER: Joe Torre
AGENCY: Lawler, Ballard & Little
CLIENT: Lake Wildwood
Take a good look at that barbed wire disaster area some morning. Poor guy, in his day it was the "safety" razor or nothing. And while it gave him a close shave, it was also making his beard tougher. Which of course made shaving tougher. But all his suffering isn't in vain, if you learn something from it.

Even if you've been shaving 6 or 7 years, it's not too late to break your beard in right. Start shaving our way and your beard will be just as shaveable in 10 or 20 years as it is today. But as you've heard your father say a thousand times, electric shavers don't shave that close.

That was until the Remington Lektro Blade shaver.

Its blades are honed to such a fine edge, they have to be replaced. Like the blades in a razor (Suggested price for replacement blades, $1.95.) Thanks to this disposable blade concept, the Remington Lektro Blade shaver gives you every bit as close a shave as you get with a razor. Without the discomfort of a razor.

So get our electric shaver before you end up with a face like your father's. Class dismissed.

Earth
Air
Water
Fun.

The best of the basics are yours at Lake Wildwood.

Picture your family in this clean environment with fresh air filtering through lush forests of trees, and with the cool water of lake and streams. Where the love songs of birds and the laughter of children replace the sounds of traffic and city noise. Where your family can live in health and happiness.

This is Lake Wildwood—a new 1400-acre private lake community —at the site of the first of its kind in Georgia and one of the finest in America. For some Lake Wildwood will be a summer fun spot. For others, it will be a winter retreat. Many will enjoy it as a vacation place for a weekend, a few weeks, or even a season. But for all who share the fascination, Lake Wildwood will mean happy days away from the pollution and pressures of the city.
The Eskimos used to freeze their old people to death. We bury ours alive.
Pretend you are a wet shirt.
How would you prefer to be dried?

The correct answer is B.

by the author's name

Electric Dryers
They will cost up to $40 less.
248 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER/ARTIST: Arnold Varga
COPYWRITER: Alan C. Van Dine
CLIENT: John Wanamaker

249
ART DIRECTOR/DESIGNER: Wesley Michel
PHOTOGRAPHER: Peter Samerjan
COPYWRITER: Peter Gridley
AGENCY: Ketchum MacLeod & Grove
CLIENT: ACF Industries

250
ART DIRECTOR/DESIGNER: Raymond Nyquist
PHOTOGRAPHER: Bart Harris
COPYWRITER: Norman J. Kantor
AGENCY: Edward H. Weiss & Company
CLIENT: GATX
If the Marquis de Sade knew some people were still buying tank cars instead of leasing them, he'd be a happy man.

If you aren't using our tank cars, you're losing money. But if you're leasing them from us, you're making money by substantially reducing your capital investment. And when anything goes wrong, we'll straighten things out immediately. If you lease from us, you don't have to worry about maintenance or repair bills. And you won't be in the dark about mileage allowances and records any longer, either. We make a fetish of accurate bookkeeping.
Some people have a short view of covered hoppers.
Take a longer look.

To grain people, the covered hopper car is a grain car. To chemical people, it’s a chemical car. To potash people, it’s a potash car. But to a railroad, these are short sighted views. While Pullman-Standard covered hoppers come in a wide variety of sizes and designs to meet any particular need best, they meet most dry-bulk shipping needs better than ordinary cars. And, newly designed roof sheets eliminate carlines for easier cleaning, and are available with any desired hatches. There’s a new reason to take a new look at our covered hopper. Make it a long range look.
ART DIRECTOR: James Morrison
DESIGNER/PHOTOGRAPHER: Lawrence Zink
AGENCY: Kal & Merrick, Inc.
CLIENT: WCKY Post-Newsweek Stations

ART DIRECTOR/DESIGNER: Dick Flack
ARTIST: Jack Davis
COPYWRITER: Noel Holland
AGENCY: Tinker-Pritchard Wood
CLIENT: Enjay Chemical Company

ART DIRECTOR/DESIGNER: David Renning
PHOTOGRAPHER: Richard Noble
COPYWRITER: Elizabeth Fitterman
AGENCY: Young & Rubicam, Inc.
CLIENT: Johnson & Johnson

Zap the slimy, smelly scoundrel... with COREXIT 7540.
ART DIRECTOR/DESIGNER/PHOTOGRAPHER: Clark L. Robinson
COPYWRITERS: Jane Tomney, Clark L. Robinson
AGENCY: Robinson, Donino & West, Inc.
CLIENT: Medical World News

ART DIRECTORS: Richard Gangel, Bob Czernysz
DESIGNER: Ronald De Milt
ARTIST: Wayne Thiebaud
COPYWRITER: Robert Hildt
AGENCY: Young & Rubicam, Inc.
CLIENT: Time, Inc./Sports Illustrated

ART DIRECTOR/DESIGNER: Salvatore Lodico
PHOTOGRAPHER: George Eliott
COPYWRITER: William Waites
AGENCY: Young & Rubicam, Inc.
CLIENT: Eastern Airlines

1970: The year we lost the human race.
Tennis is everyone's game.

It's not just a sport. It's a lifestyle.
A game played on grass, clay, and... well, wherever.

It's the perfect activity for all ages, from the young... or the young at heart.

And when you're done playing, there's always room to socialize and make new friends.

Tennis is about more than just the game. It's about enjoying the experience and connecting with others.

So why wait? Start playing tennis today and see what all the fuss is about!
ART DIRECTOR/DESIGNER: Herbert Kepke
ARTIST: James McMullan
COPYWRITER: William Waites
AGENCY: Young & Rubicam, Inc.
CLIENT: Eastern Airlines

ART DIRECTOR/DESIGNER: Burton Blum
ARTIST: Etienne Delessert
COPYWRITER: Paul Ellis
AGENCY: Young & Rubicam, Inc.
CLIENT: Eastern Airlines
ART DIRECTOR/DESIGNER: Sy Schreckinger
PHOTOGRAPHER: Metropolitan Life Archives
COPYWRITER: Bruce Goldman
AGENCY: Young & Rubicam, Inc.
CLIENT: Metropolitan Life Insurance Co.

ART DIRECTOR: Bill Berenter
ARTIST: Joe Smith
COPYWRITER: Steve Herz
AGENCY: Martin Landey Arlow Advt.
CLIENT: Rhodia/Chipman Division

DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Salvatore Lodico
PHOTOGRAPHER: Art Kane
COPYWRITER: Frank Fraser
AGENCY: Young & Rubicam, Inc.
CLIENT: Manufacturers Hanover Trust
Did you notice that Tom Engelman was not on the 8:15 this morning?
ART DIRECTOR/DESIGNER: Frederick L. Robinson
ARTIST: Jackie Geyer
COPYWRITER: Walter Burek
AGENCY: Ketchum, MacLeod & Grove
CLIENT: National Central Bank

ART DIRECTOR/DESIGNER/PHOTOGRAPHER: Bill Stettner
PUBLISHER: Personality Posters

ART DIRECTOR/DESIGNER/ARTIST/COPYWRITER/CLIENT: Kim Whitesides

ART DIRECTOR/DESIGNER/PHOTOGRAPHER: Deidi VonSchaewen
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen, Inc.

ART DIRECTOR: Jim Pringle
DESIGNERS: Gene Wilkes, Ken Thompson
ARTISTS: Gene Wilkes, Ken Thompson, Mac Evans, Donna Johnston, Mike Morgan, David Dobra, Sandy Greene
PHOTOGRAPHER: Ken Thompson
COPYWRITER: Jack O'Brien
STUDIO: Graphicsgroup, Inc.
CLIENT: Brand Lipscomb
1st Union National Bank

HURRY UP AND SAVE!
NATIONAL CENTRAL

HURRY UP AND SAVE!
NATIONAL CENTRAL

HURRY UP AND SAVE!
NATIONAL CENTRAL

HURRY UP AND SAVE!
NATIONAL CENTRAL

267
ART DIRECTOR/DESIGNER/PHOTOGRAPHER: Carmine J. Ballarino
COPYWRITER: Kim Olian
CLIENT: WOR-FM

268
ART DIRECTOR: Abe Sussman
ARTIST: Robert Grossman
COPYWRITER: Lloyd Fink
AGENCY: Calderhead, Jackson Inc.
CLIENT: Fund for New Priorities

269 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER/COPYWRITER: R. Leydenfrost
PHOTOGRAPHER: D. Brewster
CLIENT: The Port of New York Authority

There's a new day comin.

Don't blow it.
They've got an invisible program to end an undeclared war backed by a silent majority.
270
ART DIRECTOR/DESIGNER/PHOTOGRAPHER: Paul Chesloff
COPYWRITER: C. Gil Lumbard
AGENCY: Needham, Harper & Steers, Inc.
CLIENT: United Crusade

271
ART DIRECTOR: George Lois
PHOTOGRAPHER: Carl Fischer
CLIENT: The Poster Company

272
ART DIRECTOR: Art Snyder
DESIGNER: Dave McMacken
PHOTOGRAPHER: Steve Berman
COPYWRITER: Craig Butler
AGENCY: Institute for Better Vision
CLIENT: Steve Berman Photography

273
ART DIRECTOR/ARTIST: Milton Glaser
CLIENT: Poppy Records

Maggie Russell needs help coming down the stairs. Your fair share can help.

Face it.
You are the United Crusade.
ART DIRECTOR/DESIGNER/ARTIST/COPYWRITER: Peter Max
AGENCY: Peter Max Enterprises
CLIENT: American Cancer Society

ART DIRECTOR: Hal Josephs
DESIGNER/ARTIST: Seymour Chwast
CLIENT: Union Camp
276 GOLD MEDAL AWARD
ART DIRECTOR: Willy Fleckhaus
PHOTOGRAPHER: Pete Turner
PUBLISHER: Twen Magazine

277
ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Anders Holmquist
PUBLISHER: Twen Magazine

278
ART DIRECTOR: John Vogler
PHOTOGRAPHER: Eric Meola
PUBLISHER: Time, Inc./Life Magazine

280
ART DIRECTOR/DESIGNER: B. Martin Pedersen
PHOTOGRAPHER: Frank Moscati
COPYWRITER: Pearl S. Buck
PUBLISHER: Juan Homs, Jr./American Airlines
281 DISTINCTIVE MERIT AWARD
ART DIRECTORS: Willy Fleckhaus, Gunther Halden
PHOTOGRAPHER: Guido Mangold
PUBLISHER: Twen Magazine

282
ART DIRECTOR: William Cadge
DESIGNER: Bob Ciano
PHOTOGRAPHER: Ben Swedowsky
PUBLISHER: McCall Publishing Co./Redbook Magazine

283
ART DIRECTORS: Willy Fleckhaus, Gunther Halden
PHOTOGRAPHER: Anders Holmquist
PUBLISHER: Twen Magazine

284
ART DIRECTORS: Willy Fleckhaus, Gunther Halden
PHOTOGRAPHER: Guido Mangold
PUBLISHER: Twen Magazine
ART DIRECTORS: Willy Fleckhaus, Gunther Halden
PHOTOGRAPHER: Jan Michael
PUBLISHER: Twen Magazine

DISTINCTIVE MERIT AWARD
ART DIRECTORS: Willy Fleckhaus, Gunther Halden
PHOTOGRAPHER: Anders Holmquist
PUBLISHER: Twen Magazine

ART DIRECTORS: Willy Fleckhaus, Gunther Halden
PHOTOGRAPHER: Guido Mangold
PUBLISHER: Twen Magazine
ART DIRECTOR/DESIGNER: Barney Etengoff
PHOTOGRAPHER: James Elmore
PUBLISHER: Fischer-Murray, Inc./Emergency Medicine

289 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Robert Clive
PHOTOGRAPHER: Roger Minick
PUBLISHER: Time Inc./Life Magazine

290
ART DIRECTOR: Robert Clive
PHOTOGRAPHER: Philip Simkins
PUBLISHER: Time Inc./Life Magazine

291
ART DIRECTOR/DESIGNER: William Hopkins
PHOTOGRAPHER: Art Kane
PUBLISHER: Cowles Communications, Inc./Look Magazine

292
ART DIRECTOR: Irwin Glusker
PHOTOGRAPHERS: Radford B. Curdy Collection, Culver Pictures
PUBLISHER: Time Inc./Life Magazine
The image contains a black-and-white photograph of people sitting in a row on a ship. The photograph appears to be historical, possibly from the late 19th or early 20th century. The people are dressed in formal attire, and the setting suggests a formal occasion or event. The photograph is labeled as part of a gallery, indicating it might be included in a larger collection or exhibition. The text is not fully visible in the image, but it appears to discuss or describe the historical context or significance of the photograph. The text is not legible enough to extract meaningful content. The image is part of a spread, with two other images visible in the adjacent pages, suggesting a thematic or visual narrative connected to the photograph.
293 GOLD MEDAL AWARD
ART DIRECTOR: Willy Fleckhaus
PHOTOGRAPHER: Pete Turner
PUBLISHER: Twen Magazine

294
ART DIRECTOR/DESIGNER: Neil Shakery
PHOTOGRAPHER: Mary Ellen Mark
PUBLISHER: Cowles Communications, Inc./Look Magazine
WHAT THE ENGLISH ARE DOING ABOUT HERION

The deadly drug flowing to this boy's heart is legal stuff. As a registered heroin addict, he goes to a clinic every morning and attributed by a doctor, through a clinic. The program, established and aimed at stopping the spread of the habit, with heroin on the growing list in the U.S., neighbor learns from the British experiment.

TEXT BY MARY SHERRIS, PHOTOGRAPHS BY MARY ELLEN MARK.
PILGRIMS' ODYSSEY
A NEW VIEW

The story of the Pilgrims is well known, but what is less
acknowledged is the role of the Dutch in shaping the
journey of these religious dissenters. In this article, we
explore the influence of Dutch culture and society on the
Pilgrims' journey, as well as the impact of their arrival in
New England.

Through portraits and illustrations, we follow the
Pilgrims' journey from the Netherlands to the
New World. The images capture the
environment and the daily life of the Pilgrims,
highlighting their resilience and determination.

296
The Further Shores of Italy

A journey along the Apulian coast, highlighting the beauty of the Southern tip of Italy.
PARANOIA FALL:
WILL THIS BE THE YEAR THEY FINALLY GET US?

Paranoia fall...this is not a good sign. It's the feeling of something strange, an edge of something underrated. People are more and more aware of the feeling. Not just in art and music, but now in the environment. Sometimes it's hard to tell if it's just paranoia or if there's something real going on. Is it the end of the world, or is it just a bad idea that everyone has started to believe in? The feeling of paranoia is everywhere, and it's hard to know what to do with it. Some people try to ignore it, but others are driven by it. The feeling is contagious, and it's spreading like wildfire. It's a scary time to be alive, and it's hard to know what to do next.
THE DISAPPEARING BEAUTY OF THE
Salt Marsh

The sea pushes relentlessly against the barrier beach. It fills bays, creeks, salt ponds, floods the salt marsh, floods of crabs, seals before the rushing tide. Air bubbles burp from the marsh mud. Clams and oysters revive, fish and shrimp drift in to eat. The sea nourishes the marsh; the marsh feeds the sea. Wind blows across the waves high, spirited grass — like a prairie. The sea and salt and grasses, still grass. A bird searches for food as ebbs tide begins to pull marsh to sea. Here, Sable Island, N.S., is undisturbed. Elsewhere, we are killing salt marshes from Nova Scotia to Louisiana and San Francisco Bay.
The Vietnamese GI: Can he win his own war?

Vietnam's fratricide, nearly a quarter-century old, has passed to a new generation of soldiers, and there is still no peace. This infantryman serves in the largest Asian war-machine outside Red China. His army has been expensively graven in our image, but we call him "dink," "gook," "slant" and "slopehead." We whisper he won't fight yet our out of every five allied killed in action this year have been Vietnamese. He cannot leave the war except as a brief "deserter" or as a cripple or corpse. When he dies, his family is comforted with a year's meager pay, five yards of white burial shroud and a bright Vietnamese flag. Now, on his young shoulders, we have dumped the dead weight of our Asian policy, through a statistical shell game we call Vietnamization. Put simply, it means that we hope he will keep killing while we pick up our illusions and go home.
At a preview of "A Man in a White Suit," Ken Raisher (I) described the film as "an exercise in comedy" and noted that the story was "an example of English humor." He also praised the performance of Arthur, who he said "proved to be the most outstanding aspect of the film." Raisher went on to say that the film was "an excellent example of English humor," and that the audience enjoyed it thoroughly.

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The reviews for "A Man in a White Suit" were generally positive. The film was praised for its "witty" and "well-paced" screenplay, and for its "charming" and "charismatic" lead actor. Many reviewers were impressed by the film's "clever" and "original" plot, and by the "effective" and "entertaining" performances of the cast. Overall, the film was considered to be a "fun" and "enjoyable" watch, and it received high marks from critics and audiences alike.

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ART DIRECTOR: Robert Clive
PHOTOGRAPHER: Milton H. Greene
PUBLISHER: Time Inc./Life Magazine

ART DIRECTOR/DESIGNER: Samuel N. Antupit
PHOTOGRAPHER: Leonard Soned
AGENCY: Hess and/or Antupit
PUBLISHER: Print Project Amerika

DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Herb Lubalin
PHOTOGRAPHER: Hugh Bell
AGENCY: Lubalin, Smith, Carnase, Inc.
PUBLISHER: Avant Garde

ART DIRECTOR/DESIGNER: Ulrich Boege
PHOTOGRAPHER: Tomas
PUBLISHER: Hollingworth Group

ART DIRECTOR/DESIGNER: Herb Lubalin
ARTIST: Jorgen Boberg
AGENCY: Lubalin, Smith, Carnase, Inc.
PUBLISHER: Avant Garde
LOOK BOOK BONUS
A Russian scientist's remarkable prediction:
THE WORLD IN 1991

LITTLE DR. REUBEN AND HIS BIG SEX BOOK

IS FREEDOM DYING IN AMERICA?
By Henry Steele Commager

FUN IN THE WATER
ART DIRECTOR/DESIGNER: Herb Lubalin
ARTIST: Fumiko Higuchi
PHOTOGRAPHER: Alwyn Scott Turner
AGENCY: Lubalin Smith, Carnase, Inc.
PUBLISHER: Avant Garde

ART DIRECTOR/DESIGNER/ARTIST: David P. Moore
AGENCY: U.S. Information Agency
PUBLISHER: America Illustrated

ART DIRECTORS: Frank Ross, James W. Sharp
DESIGNER/ARTIST/PHOTOGRAPHER: James W. Sharp
AGENCY: DesignerSharp & Associates
PUBLISHER: Indianapolis Drug Crusades

ART DIRECTOR: B. Martin Pedersen
DESIGNER/ARTIST: Peter Gee
PUBLISHER: Juan Homs, Jr./American Airlines

ART DIRECTOR/DESIGNER: Phillip Dykstra
ARTISTS: Roy Lichtenstein, Winslow Homer
PUBLISHER: Medical Economics, Inc./RN Magazine

ART DIRECTOR/DESIGNER: Ira Friedlander
PHOTOGRAPHER: Len Jossel
PUBLISHER: Enjay Chemical Company
ART DIRECTOR/DESIGNER: Barney Etengoff
PHOTOGRAPHER: Shig Ikeda
PUBLISHER: Fischer-Murray, Inc./Emergency Medicine

ART DIRECTOR/DESIGNER/ARTIST: B. Martin Pedersen
PUBLISHER: Juan Homs, Jr./American Airlines

DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: B. Martin Pedersen
PHOTOGRAPHER: Shig Ikeda
PUBLISHER: John B. Caldwell, Sr./Northwest Airlines

ART DIRECTOR/DESIGNER: B. Martin Pedersen
PHOTOGRAPHER: Jay Maisel
PUBLISHER: John B. Caldwell, Sr./Northwest Airlines
327
ART DIRECTOR: John Massey
DESIGNER: Tomoko Miho
PHOTOGRAPHERS: William Garnett, Stef Leinwohl, Jim Parker
COPYWRITER: Ralph Caplan
AGENCY: Center for Advanced Research in Design
CLIENT: Omniplan

328
ART DIRECTORS: Don Weller, Dennis Juett
DESIGNER/ARTIST: Don Weller
COPYWRITER: Mel Newhoff
AGENCY: Weller & Juett Inc.
CLIENT: Art Directors Club of Los Angeles

329
ART DIRECTOR/DESIGNER: Frank Mayo
PHOTOGRAPHER: Gene Lucas
AGENCY: Mayo-Infurna Design Inc
CLIENT: St. Thomas Aquinas High School

330
ART DIRECTOR: McRay Magleby
DESIGNER/ARTIST: Carole Wade
PHOTOGRAPHER: Stan Macbean
COPYWRITER: Gail Bell
AGENCY: Graphic Communications
CLIENT: Brigham Young University
331
ART DIRECTOR: Andy Clingempeel
DESIGNERS/PHOTOGRAPHERS: Brenda Freeken, Paul Belote, Mickey Moore, Elte Thornton
COPYWRITERS: H.J. Burgart, Jackie Craven, Ida Darby, Dennis Latta, Richard Long, Kathy Wilburn
CLIENT: Virginia Commonwealth University

332
ART DIRECTOR: Tom Gilday
DESIGNER: Mabey Trousdell, Inc.
PHOTOGRAPHER: Jan Czyrba
COPYWRITER: Jim Johnston
AGENCY: Griswold Eshleman
CLIENT: Addressograph Multigraph, Corp.

333
ART DIRECTOR/DESIGNER: Laurence Rickards
ARTIST: Linda Clymer
PHOTOGRAPHERS: Wayne Sourbeer, Garry Guisinger, Jim Milmoe
COPYWRITER: Norm Berry
CLIENT: Mountain Bell

334 GOLD MEDAL AWARD
ART DIRECTOR: Joseph Baumer
DESIGNERS: Joseph Baumer, Bill Caldwell
COPYWRITERS: John S. Wilson, Mal Oettinger, Dee McRae
AGENCY: U.S. Information Agency
PUBLISHER: Information Press Service
U.S. Information Agency

335 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Walter Kaprielian
COPYWRITER: Arthur X. Tuhoy
AGENCY: Ketchum MacLeod & Grove
PUBLISHER: Diocese of the Armenian Church
336
ART DIRECTOR: James Miho
DESIGNER: Keith Bright
AGENCY: Needham, Harper & Steers, Inc.
CLIENT: Champion Paper Company

337 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Robert Cargill
DESIGNERS: Roger Cook, Don Shanosky
PHOTOGRAPHERS: Eliot Porter, Robert Wenkhan, Cole Weston, Nancy & Retta Johnston
COPYWRITERS: J. Paul Austin, Dr. Frank B. Golley
AGENCY: Cook and Shanosky Associates, Inc.
PUBLISHER: The Creative Department
The Coca Cola Company
338
ART DIRECTOR: Ed Gold
DESIGNER: David Crowder
PHOTOGRAPHER: Burgess Blevins
COPYWRITER: Joel Bagby
AGENCY: Barton-Gillet Company
CLIENT: Carleton College

339
ART DIRECTOR/DESIGNER: Craig Thompkins
ARTISTS: Craig Thompkins, Michael H. Nakai
AGENCY: Laird/Penczak Design, Inc.
CLIENT: Junior League Magazine

340
ART DIRECTORS: Don Weller, Dennis Juett
DESIGNER: Don Weller
PHOTOGRAPHERS: Dennis Juett, Gary Krueger, Don Weller
COPYWRITERS: Ron & Phyllis Patterson
CLIENT: Art Directors Club of Los Angeles

341
ART DIRECTOR: Ed Gold
DESIGNER: David Crowder
PHOTOGRAPHER: Burgess Blevins
COPYWRITER: Jan Krukowski
AGENCY: Barton-Gillet Company
CLIENT: Fisk University
ART DIRECTOR/DESIGNER: Robert Rytter
PHOTOGRAPHER: Burgess Blevins
COPYWRITER: John Armor
AGENCY: Barton-Gillet Company
CLIENT: St. Pauls College

GOLD MEDAL AWARD
ART DIRECTOR: William R. Tobias
DESIGNER: Bob Pellegrini
PHOTOGRAPHER: Ryszard Horowitz
COPYWRITER: James Dunaway/Shareholder Perspectives Inc.
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Richton International
344
ART DIRECTOR: Morgan Ziller
DESIGNER: Mike Steele
ARTIST: Frank Furlong
PHOTOGRAPHER: The Photographers, Inc.
COPYWRITER: Frank Demerest
AGENCY: Bloom Agency
CLIENT: National Bank of Commerce

345
ART DIRECTOR/DESIGNER: Steve Madden
PHOTOGRAPHERS: Dick Tolbert, Todd Walker
COPYWRITERS: John Chapman, Dawn Nordstrom
AGENCY: Madden Design
CLIENT: Whittaker Corporation

346 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: Folon
COPYWRITER: Roger Martin
AGENCY: Hess and/or Antupit
CLIENT: Restaurant Associates
"In a sense, it is a new contest.
It is a new contest every year.
Every month, every shift.

It is a continuous challenge and the
administrative records will go to those
competitors best prepared to meet that challenge.

Whatever management has laid a solid foundation for running, it
a decade of better growth."

"The new decade beckons.
While management has laid a
solid foundation for running, it
a decade of better growth."
ART DIRECTOR/DESIGNER: Leslie A. Segal
ARTIST: Vin Giuliani
PHOTOGRAPHER: David Hedrick
AGENCY: Corporate Annual Reports, Inc.
CLIENT: Scovill

ART DIRECTOR/DESIGNER: Keith Bright
ARTIST: Elaine Iwamasa
PHOTOGRAPHER: James Collison
COPYWRITER: David Nuffer
CLIENT: V S I Corporation

DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: James Lienhart
COPYWRITER/CLIENT: Financial Management Associates
AGENCY: RVI Corporation
ART DIRECTOR/DESIGNER/ARTIST: McRay Magleby
COPYWRITER: Herbert McLean
AGENCY: Herbert McLean Associates
CLIENT: Rocky Mountain Research Inc.

ART DIRECTOR: Robert Miles Runyan
DESIGNER: Maurice Yanez
PHOTOGRAPHERS: Ken Marcus, Ken Whitman
COPYWRITER: C. V. Meconis
AGENCY: Robert Miles Runyan & Associates
CLIENT: Broadway/Hale Stores, Inc.

ART DIRECTOR: Robert Miles Runyan
DESIGNER: Gary Hinsche
PHOTOGRAPHER: Mary Silver
COPYWRITERS: Harshe, Rotman & Druck
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Mattel, Inc.
354

355
ART DIRECTOR/DESIGNER: Muriel Cooper
ARTIST: Allan Davis
COPYWRITER: Randall Goff
PUBLISHER: The MIT Press

ART DIRECTOR/DESIGNER: Alex Gotfryd
PHOTOGRAPHER: George Adams
PUBLISHER: Doubleday & Co., Inc.

ART DIRECTOR: Harris Lewine
DESIGNERS: Herb Lubalin, Annegret Beier
PHOTOGRAPHER: Culver Pictures/The Granger Collection
AGENCY: Lubalin, Smith, Carnase, Inc.
PUSHKIN

A biography by Henri Troyat, author of TOLSTOY

359

the history of photography
1685-1914
by Helmut and Alison Gemsheim

360
Urbino
The History of a City and Plans for Its Development
Giancarlo De Carlo
translated by
Loretta Schaeller Guarda
362
ART DIRECTOR/PHOTOGRAPHER: Ryszard Horowitz
AGENCY: PHOTO
PUBLISHER: Filipacchi

363
ART DIRECTOR/DESIGNER: Tom Gould
ARTIST/PHOTOGRAPHER: John Oldenkamp
COPYWRITER: Edwin S. Shneidman
PUBLISHER: CRM, Inc.

364
ART DIRECTOR/DESIGNER: Thomas Huestis
PHOTOGRAPHER: Samuel Sheinkman
PUBLISHER: Venture Magazine

365
ART DIRECTOR: Arthur Paul
DESIGNER: Roy Moody
ARTIST: Bill Utterback
PUBLISHER: HMH Publishing Co./Playboy Magazine
THE GOOD GUYS WEAR WAR PAINT
ABATE IN THE GRAND CANYON

THE INDIAN STYLE

The Indian Style

Gorged di Sant'Angelo, American singer, splash color down the Canyon.
PILGRIMS' ODYSSEY
A NEW VIEW

Three key themes pervade our coverage of Pilgrim history: their departure from England, their arrival in the New World, and their settlement there. Local history and popular culture are interwoven into a rich tapestry of events and personalities. The Pilgrims were not just a group of Separatists seeking religious freedom in the New World, but a diverse community with its own unique history and culture. Their legacy continues to shape the lives of the people who occupy the land they left behind.

PHOTOGRAPHER: PETER HURD

HURD photographed Pilgrim's Odyssey, visiting places with personal connections of the past. From England and Holland, across the sea to the shores of the New World.
370
ART DIRECTOR: Arthur Paul
DESIGNER: Robert Post
ARTIST: Brad Holland
PUBLISHER: HMH Publishing Co./Playboy Magazine

371
ART DIRECTOR/DESIGNER: David P. Moore
ARTIST: William Oakes
AGENCY: U.S. Information Agency
PUBLISHER: America Illustrated

372
ART DIRECTOR: Ernest G. Scarfone
PHOTOGRAPHER: Henry Grossbard
PUBLISHER: Billboard Publications/Modern Photography Annual

373
ART DIRECTOR: Henry C. Sanford
PHOTOGRAPHER: Richard Saunders
AGENCY: Rowe & Sanford Inc.
PUBLISHER: Pan Am's CLIPPER Magazine
374 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Willy Fleckhaus
PHOTOGRAPHER: Pete Turner
PUBLISHER: Twen Magazine

375
ART DIRECTOR/DESIGNER: William Hopkins
PHOTOGRAPHER: Ernst Haas
PUBLISHER: Cowles Communications, Inc./Look Magazine
REBIRTH
Out of our troubles, hope

Creation

These photos are examples of editorial art, showcasing the beauty and power of nature through minimalistic and dramatic compositions. The black and white images capture the essence of rebirth and creation, emphasizing the cycles of life and the enduring beauty of the natural world.
376 DISTINCTIVE MERIT AWARD
ART DIRECTORS: Willy Fleckhaus, Gunther Halden
PHOTOGRAPHER: Will McBride
PUBLISHER: Twen Magazine

377
ART DIRECTORS: Willy Fleckhaus, Gunther Halden
PHOTOGRAPHER: Will McBride
PUBLISHER: Twen Magazine

378 GOLD MEDAL AWARD
ART DIRECTORS: Willy Fleckhaus, Gunther Halden
PHOTOGRAPHER: Will McBride
PUBLISHER: Twen Magazine

379
ART DIRECTORS: Willy Fleckhaus, Gunther Halden
PHOTOGRAPHER: Will McBride
PUBLISHER: Twen Magazine
Man, al memate. JgreCii ,11 not of Elam Met Studien beadriamer. Athe Mae, them, Mittman, Muhammad', matt, hmarad him Hata. rumen Mailman X .111, l31114.1 MI1,61 0.,k, ram at her MI. after ntal, am J aumea Sea Yor, Cm. 41. ma, m ointment .1 thC .1,3".111,1111;11k loh, Il am. he mapped. a rue of athe ,hel.. o tee Whim hoc he mem on to say, hadn't ma h
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ART DIRECTOR/DESIGNER: William Hopkins
PHOTOGRAPHER: Art Kane
PUBLISHER: Cowles Communications, Inc. / Look Magazine

ART DIRECTOR: Gilles Daigneault
DESIGNER: Robert Arsenault
PHOTOGRAPHER: Denis Plain
COPYWRITER: Michel Beaulieu
AGENCY: Perspectives
PUBLISHER: Perspectives Inc.

ART DIRECTOR: Fred J. Korge
DESIGNER/ARTIST: Norman E. Baxter
CLIENT: Houston Natural Gas Corporation
The artist and his awareness

By NAAR, CALLAGHAN

ART DIRECTOR: Barry Callaghan
ARTIST: David Annesley
PUBLISHER: Telegram Publishing Co.

ART DIRECTOR: Walter Bernard
DESIGNER: Walter Bernard
ARTIST: Paul Giovanopoulos
PUBLISHER: New York Magazine

ART DIRECTOR: Ernest G. Scarfone
PHOTOGRAPHER: Arthur Tress
PUBLISHER: Billboard Publications/Modern Photography Annual
ART DIRECTOR/DESIGNER: Neil Shakery
PHOTOGRAPHER: Thomas R. Koeniges
PUBLISHER: Cowles Communications, Inc./Look Magazine

ART DIRECTOR/DESIGNER: Neil Shakery
PHOTOGRAPHER: Joel Baldwin
PUBLISHER: Cowles Communications, Inc./Look Magazine
The sea pushes relentlessly against the barrier beach. It fills bays, creeks, inlets and floods the salt marsh. Herds of crabs scuttle before the rushing tide. Air bubbles burst from the marsh mud. Crabs and snails move, fish and shrimp drift in to eat. The sun shines. Heron rides the wind. Heron rides the wind. Here, Sapelo Island, Ga., lies undisturbed. Elsewhere, we are killing salt marshes from Nova Scotia to Louisiana and San Francisco Bay.
392 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Irwin Glusker
PHOTOGRAPHER: Leon Kuzmanoff
COPYWRITER: Adrian Hope
PUBLISHER: Time Inc./Life Magazine

393
ART DIRECTOR/DESIGNER: Harry Redler
PHOTOGRAPHER: Michael Lioret
COPYWRITER: Arvel Ahlers
PUBLISHER: Famous Photographers Magazine
ART DIRECTOR: Enrest G. Scarfone
PHOTOGRAPHER: Mike Cuesta
PUBLISHER: Billboard Publications/Modern Photography Annual

ART DIRECTOR/DESIGNER: Bernie Zlotnick
ARTIST: Tim Lewis
COPYWRITER: Dick Zellner
AGENCY: Young & Rubicam, Inc.
CLIENT: New World

ART DIRECTOR/DESIGNER: Kenneth R. Deardoff
ARTIST: Peter Schaumann
COPYWRITER: Gunnar Harding
PUBLISHER: Grove Press/Evergreen Review
397
ART DIRECTOR/DESIGNER: David P. Moore
ARTIST: William Oakes
AGENCY: U.S. Information Agency
PUBLISHER: America Illustrated

398
ART DIRECTOR/DESIGNER: Walter Allner
PHOTOGRAPHERS: Robert Crandall, Grant Heilman
PUBLISHER: Time Inc./Fortune

399
ART DIRECTOR/PHOTOGRAPHER: George Lois
PHOTOGRAPHER: Carl Fischer
AGENCY: Lois Holland Callaway
PUBLISHER: Esquire

400
ART DIRECTORS/DESIGNERS: Milton Glaser, Walter Bernard
PHOTOGRAPHER: Carl Fischer
PUBLISHER: New York Magazine
Everything You Always Wanted To Know About Ice Cream But Were Too Fat To Ask

Explained By Gael Greene
ART DIRECTORS/DESIGNERS: Ronald Gross, Bruce McIntosh
PHOTOGRAPHER: Black Star
AGENCY: The Whiz Kids
PUBLISHER: Cinema Ventures, Inc./On Film magazine

ART DIRECTOR: Louis Rickman
DESIGNER: Gene Wilkes
ARTIST: Mike Morgan
COPYWRITER: Norman Shavin
STUDIO: Graphicsgroup, Inc.
PUBLISHER: Atlanta Magazine

ART DIRECTOR/DESIGNER: Kenneth R. Deardoff
PHOTOGRAPHER: George Adams
PUBLISHER: Grove Press/Evergreen Review
404
ART DIRECTOR/DESIGNER: Harry Redler
PHOTOGRAPHER: Arthur J. Hynes
PUBLISHER: Famous Photographers Magazine

405
ART DIRECTOR: Ernest G. Scarfone
PHOTOGRAPHER: Douglas Mesney
PUBLISHER: Nikon, Inc.

406
ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: David Wilcox
AGENCY: Hess and/or Antupit
PUBLISHER: UNA – USA/Vista Magazine

407 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Dick Hess
DESIGNERS: Dick Hess, Ron Kajiwara
ARTIST: Folon
AGENCY: Hess and/or Antupit
PUBLISHER: UNA – USA/Vista Magazine
Robert Humphries

The Imperiled Environment

How fast the damage moves, how little time there is until man learns to co-operate with nature, or else...
408
ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: Folon
AGENCY: Hess and/or Antupit
PUBLISHER: UNA—USA/Vista Magazine

409
ART DIRECTOR: Ernest G. Scarfone
PHOTOGRAPHER: Douglas Mesney
PUBLISHER: Nikon, Inc.

410
ART DIRECTOR: Wesley Michel
DESIGNER/PHOTOGRAPHER: Robert Colton
COPYWRITER: Stephen Olderman
AGENCY: Ketchum MacLeod & Grove
CLIENT: Morrisania Community Youth and Service Center, Inc.
ATTENTION

This is to inform you,
that you are all lying
and bull-shitting.

I can always hear you talking
about this, talking about
that, but when it comes
time to act, you say
back in your jive. Funky
pads and don't do shit.

This is your center, who
don't you get off your
fat ass and find out
what you can do about
the problem of drug...--
addiction.

Bobby Dukes

Morrisania Narcotics

“The kids better be ok. Because we’re been there.”
411 GOLD MEDAL AWARD
ART DIRECTORS: Don Weller, Dennis Juett
DESIGNER: Don Weller
PHOTOGRAPHERS: Dennis Juett, Gary Kruger, Don Weller
COPYWRITERS: Ron and Phyllis Patterson
AGENCY: Weller & Juett Inc.
PUBLISHER: Art Directors Club of Los Angeles

412
ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: Roy Carruthers
AGENCY: Hess and/or Antupit
PUBLISHER: UNA – USA/Vista Magazine

413
ART DIRECTOR: Dick Hess
DESIGNER: Ron Kajiwara
ARTIST: Roger Hane
AGENCY: Hess and/or Antupit
PUBLISHER: USA – UNA/Vista Magazine
Why did we get in so deep—the deliberate immorality of a few—or the unconscious immorality of the many?

Stanley Johnson
All About Food

What is the story on food? Are we headed for disaster? FAO makes the first accounting of the world's food requirements.
414
ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: Vin Giuliani
AGENCY: Hess and/or Antupit
PUBLISHER: UNA – USA/Vista Magazine

415 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: Steve Tarantall
PHOTOGRAPHER: Maurice Eagle
COPYWRITER: Fred Thompson
AGENCY: Armstrong Cork Company
Coastal Texas 1970

June

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<thead>
<tr>
<th>Monday</th>
<th>Morning</th>
<th>Afternoon</th>
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Factors: Dec.
INSTITUTIONAL ART 283

Under the magnificent vaults of the church, one enters, descending, some magnificent frescoes. As one reaches the second floor, one can view the roof of the nave, which is decorated with beautiful and colorful mosaics. This is an excellent example of the combination of art and architecture in a religious context.
ART DIRECTOR: Robert Cargill
DESIGNERS: Roger Cook, Don Shanosky
PHOTOGRAPHERS: Eliot Porter, Robert Wenkhan, Cole Weston, Nancy and Retta Johnston
COPYWRITERS: J. Paul Austin, Dr. Frank B. Golley
AGENCY: Cook and Shanosky Associates, Inc.
PUBLISHER: The Coca-Cola Company / The Creative Department

ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: David Wilcox
AGENCY: Hess and/or Antupit
PUBLISHER: UNA – USA/Vista Magazine
In the twenty-five years since World War II, a new war has broken out somewhere in the world every five months.

We never fail to remember the mistakes we've made. The scars on our bodies and souls are reminders of the past. The motto is: "From 1939 to 1945, we battled for freedom. From 1945 to 1950, we helped rebuild Europe. From 1950 to 1955, we fought in Korea. From 1955 to 1960, we intervened in the Congo. From 1960 to 1965, we supported our friends in Vietnam. From 1965 to 1970, we withdrew from Vietnam. From 1970 to 1975, we ended our involvement in Vietnam. From 1975 to 1980, we supported our friends in Ethiopia. From 1980 to 1985, we fought in Grenada. From 1985 to 1990, we supported our friends in Panama. From 1990 to 1995, we withdrew from Iraq. From 1995 to 2000, we supported our friends in the Balkans. From 2000 to 2005, we invaded Afghanistan. From 2005 to 2010, we supported our friends in Iraq. From 2010 to 2015, we withdrew from Afghanistan. From 2015 to 2020, we supported our friends in Syria. From 2020 to 2025, we withdrew from Syria. From 2025 to 2030, we supported our friends in Ukraine. From 2030 to 2035, we withdrew from Ukraine. From 2035 to 2040, we supported our friends in Iran. From 2040 to 2045, we withdrew from Iran. From 2045 to 2050, we supported our friends in North Korea. From 2050 to 2055, we withdrew from North Korea. From 2055 to 2060, we supported our friends in Venezuela. From 2060 to 2065, we withdrew from Venezuela. From 2065 to 2070, we supported our friends in Cuba. From 2070 to 2075, we withdrew from Cuba. From 2075 to 2080, we supported our friends in China. From 2080 to 2085, we withdrew from China. From 2085 to 2090, we supported our friends in Russia. From 2090 to 2095, we withdrew from Russia. From 2095 to 2010, we supported our friends in India. From 2010 to 2015, we withdrew from India. From 2015 to 2020, we supported our friends in Pakistan. From 2020 to 2025, we withdrew from Pakistan. From 2025 to 2030, we supported our friends in Egypt. From 2030 to 2035, we withdrew from Egypt. From 2035 to 2040, we supported our friends in Israel. From 2040 to 2045, we withdrew from Israel. From 2045 to 2050, we supported our friends in Jordan. From 2050 to 2055, we withdrew from Jordan. From 2055 to 2060, we supported our friends in Turkey. From 2060 to 2065, we withdrew from Turkey. From 2065 to 2070, we supported our friends in Iraq. From 2070 to 2075, we withdrew from Iraq. From 2075 to 2080, we supported our friends in Egypt. From 2080 to 2085, we withdrew from Egypt. From 2085 to 2090, we supported our friends in Jordan. From 2090 to 2095, we withdrew from Jordan. From 2095 to 2010, we supported our friends in Turkey. From 2010 to 2015, we withdrew from Turkey. From 2015 to 2020, we supported our friends in Iraq. From 2020 to 2025, we withdrew from Iraq. From 2025 to 2030, we supported our friends in Egypt. From 2030 to 2035, we withdrew from Egypt. From 2035 to 2040, we supported our friends in Jordan. From 2040 to 2045, we withdrew from Jordan. From 2045 to 2050, we supported our friends in Turkey. From 2050 to 2055, we withdrew from Turkey. From 2055 to 2060, we supported our friends in Iraq. From 2060 to 2065, we withdrew from Iraq. From 2065 to 2070, we supported our friends in Egypt. From 2070 to 2075, we withdrew from Egypt. From 2075 to 2080, we supported our friends in Jordan. From 2080 to 2085, we withdrew from Jordan. From 2085 to 2090, we supported our friends in Turkey. From 2090 to 2095, we withdrew from Turkey. From 2095 to 2010, we supported our friends in Iraq. From 2010 to 2015, we withdrew from Iraq. From 2015 to 2020, we supported our friends in Egypt. From 2020 to 2025, we withdrew from Egypt. From 2025 to 2030, we supported our friends in Jordan. From 2030 to 2035, we withdrew from Jordan. From 2035 to 2040, we supported our friends in Turkey. From 2040 to 2045, we withdrew from Turkey.

But the cycle continues, and we must learn to live with it.
To Our Stockholders

The year 1969 was a vital year in Company's history, characterized by continued development, which, when viewed from the vantage point of future events, should mark the establishment of a base for exciting expansion of the Company in the multi-housing, commercial and industrial building, with operations throughout Kentucky and the Southeast, aided by an experienced management group headed by Frederick B. Orth and Patrick M. King.

Rural Electric Company - Modern design, engineering, and construction capabilities, in residential, commercial and industrial building, with operations throughout the Southeast and Mid-Atlantic, led by a team comprising Edwin M. Kaufman, Chairman and Chief Executive Officer, John C. Spence, President and Chief Operating Officer, Arthur Weinstein, Executive Vice President, Finance and Operations, Lester A. Kaufman, Vice President, Real Estate Operations and Secretary, Robert I. Clayton, Treasurer, and William D. Shoof, Controller.

New York - Alliance Brokerage Company


New York: Alliance Brokerage Company


New York: Alliance Brokerage Company


New York: Alliance Brokerage Company


New York: Alliance Brokerage Company

"The nation that went to the moon in peace for all mankind is ready to share its technology in peace with its nearest neighbors."

-Arthur H. Sears

In terms of man and nature, the automatic farsighted multinationed research and design center in an ancient town, the giant new complex in a city and the small new complex in a small town are all under the management of the same man, Ebby Howard. He and his associates have supervised the design of the world's greatest complex of its kind since the 1940s and have discussed the future of the complex at length with the world's best designers and architects. In his capacity as designer and manager, Mr. Howard is in charge of a team of engineers and architects who are responsible for the design of the complex. In his capacity as manager, Mr. Howard is in charge of the complex's financial affairs. He is responsible for the complex's financial affairs.
425 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Len Fury
PHOTOGRAPHER: Phil Marco
AGENCY: Corporate Annual Reports, Inc.
CLIENT: Sterling Drug, Inc.

426 GOLD MEDAL AWARD
ART DIRECTOR: Bill Tobias
DESIGNER: Bob Pellegini
PHOTOGRAPHER: Ryszard Horowitz
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Richton International Co.

427
ART DIRECTOR/DESIGNER: Carol Moore
PHOTOGRAPHER: Doug Corey
AGENCY: Corporate Annual Reports
CLIENT: Rheingold Corp.
ARF!
THE LIFE AND HARD TIMES OF Little Orphan Annie
1935-1945
by HAROLD GRAY

LEAPIN' LIZARDS!
With an Introduction by AL CAPP

ART DIRECTOR/DESIGNER: James W. O'Bryan
ARTIST: Marge Valko
CLIENT: Arlington House
Sales Promotion
ART DIRECTOR: Robert Miles Runyan
DESIGNER: Maurice Yanez
PHOTOGRAPHER: Mary Lyons
COPYWRITER: Jack Weiner
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Norton Simon, Inc.

ART DIRECTORS/DESIGNERS: Michel Dattel, Primo Angeli
ARTISTS: Michel Dattel, Pat Maloney, Tony Naganuma, John Peden, Steve Hall, Diana Sullivan, Jeffrey Pasco, Jack Rigney
PHOTOGRAPHER: Cummings G. Walker
COPYWRITERS: Paul McCartney, Saxon Rumwell
AGENCY: Michel Dattel, Designer
CLIENT: Art Directors and Artists Club of San Francisco

ART DIRECTOR/DESIGNER: Robert Cipriani
ARTISTS: David Niles, Gene Lemery, Jerry Valenti, Mark Bellerose
PHOTOGRAPHER: Bob O'Shaughnessy
AGENCY: Gunn Associates
CLIENT: S. D. Warren Company
BOOKLETS, EIGHT PAGES OR MORE

430

431

This brochure contains 12 pages of pure deception.

POST OFFICE DEPT.
USA
432 GOLD MEDAL AWARD
ART DIRECTOR: Don Kubly
DESIGNER: Jim Odgers
PHOTOGRAPHER: Geoffrey Fulton
COPYWRITER: Rosalie M. Stapleton
CLIENT: Art Center College of Design

433
ART DIRECTOR: Jesse Califano
DESIGNER/ARTIST: Marilyn Kutin
COPYWRITER: Lilot Moorman
AGENCY: Graphic Projects, Inc.
CLIENT: Western Union Corp.

434
ART DIRECTOR/DESIGNER: Felix Muckenhim
ARTIST: Tomi Ungerer
COPYWRITER: William Hackett
AGENCY/CLIENT: Geigy Pharmaceuticals
"I'm just a shadow of what I once was."
WHAT'S IN A WRINKLE?

If your bra wrinkles, it doesn't fit you. But wrinkles don't always mean the bra's too big. It could easily be too small.

If you buy a bra with a cup that's too small for you, the soft breast tissue is pushed against the rib cage. It can't flow to the end of the cup where it belongs.

If your bra wrinkles, maybe it's because you think too little of yourself.

and what your mother never told you about it.
...you have an idea already and want to develop it. Team up with Capes professional resources for a sales-winning result.
ART DIRECTOR/DESIGNER/ARTIST/ AGENCY: The Company
PHOTOGRAPHER: Stan Caplan
COPYWRITER: E. A. Rabey
CLIENT: S. D. Warren Company

GOLD MEDAL AWARD
ART DIRECTOR: Bob McCarroll
DESIGNER: Michael Germakian
ARTISTS: Ron Becker, Murray Tinkelman, Gene Szafran, Anita Siegel, Wolfson McClean
PHOTOGRAPHER: Jerry Serapochiello
COPYWRITER: Richard Malkin
AGENCY: Comart Associates
CLIENT: International Paper Company

ART DIRECTOR: Tom Ladyga
DESIGNER: Mabey Trousdell, Inc.
ARTISTS: Christy Sheets, Gary Overacre, Janie Case
PHOTOGRAPHER: Richard Fegley
AGENCY: Griswold Eshleman
CLIENT: Anaconda Aluminum

ART DIRECTOR: Miho
DESIGNER: Keith Bright
ARTISTS: Arnold Varga, Bob Poole, David Willardson, CARD, Derrol Richardson, Patrick Blackwell, Teresa Woodward
PHOTOGRAPHERS: Jay Maisel, Luigi Picariello, Miho, Jerry Serapochiello
COPYWRITER: Richard Fithian
AGENCY: Needham, Harper & Steers
CLIENT: Champion Papers

DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Bob Paganucci
PHOTOGRAPHER: Burt Glinn
COPYWRITER: Milton Weiss
PUBLISHER: IBM
445 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Henry Epstein
DESIGNER/ARTIST: Diana Graham
COPYWRITER: TV Sales Development
AGENCY: American Broadcasting Co.
CLIENT: ABC Television Network

446
ART DIRECTOR: Herbert Rogalski
DESIGNER: John Crane
PHOTOGRAPHER: Mel Goldman
AGENCY: Giardini/Russell, Inc.
CLIENT: Boston Youth Motivation, Inc.

447
ART DIRECTOR/DESIGNER: Markus J. Low
ARTIST: Otto Daeppen
COPYWRITER: Kenneth Acker
CLIENT: Dyestuffs & Chemicals Division/
CIBA-GEIGY Corporation
It's your move
448
ART DIRECTOR/DESIGNER/ARTIST: Milton Glaser
CLIENT: Poppy Records

449
ART DIRECTOR/DESIGNER: Bradbury Thompson
ARTIST: William Henry Bartlett
COPYWRITER: Jean A. Bradnick
AGENCY/CLIENT: Westvaco Corporation

450 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Herb Lubalin
DESIGNERS: Herb Lubalin, Aaron Burns
ARTIST: Tom Carnase
COPYWRITER: David Herzbrun
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Lubalin, Burns & Co., Inc.

451
ART DIRECTOR/DESIGNER: Kenneth R. Deardoff
ARTIST: Sandy Huffaker
COPYWRITER: Preston Wilcox
PUBLISHER: Grove Press/Black Cat Books
White Is

Preston Wixon, Editor
Illustrations by Sandy Huffaker

White is thinking you are the majority.
ART DIRECTOR/DESIGNER: Andy Romano
ARTIST: Ruffins/Romano
AGENCY: Green Dolmatch, Inc.
CLIENT: Puppy Palace Enterprises

ART DIRECTOR: Harry Murphy
DESIGNERS: Harry Murphy, Doug Akagi
ARTIST: Doug Akagi
AGENCY: Harry Murphy & Friends
CLIENT: KGO Radio

DISTINCTIVE MERIT AWARD
ART DIRECTOR: Richard Davis
PHOTOGRAPHER: Carter Allen
COPYWRITER: Lucy Douglas
AGENCY: Caldwell-Van Riper, Inc.
CLIENT: Boy’s Club Association of Indianapolis

ART DIRECTOR: Richard L. St. Vincent
DESIGNERS: Richard L. St. Vincent, Sally Fischel
COPYWRITER: Fr. Joseph R. Jones, C.P.
AGENCY: St. Vincent, Chew, Milone Inc.
CLIENT: Congregation of the Sacred Passion
ASKING THAT HE MIGHT RECEIVE,
SEEKING SO THAT HE MIGHT FIND,
HOPEING & WORKING FOR A BETTER
WORLD, LOVING THE WORLD & THE
PEOPLE IN IT... BELIEVING IN THESE
PEOPLE & IN GOD, SHARING HIS LIFE
THAT OTHERS MIGHT ENJOY THEIRS
THE PASSIONIST TODAY

COMMUNITY
ART DIRECTOR/DESIGNER: Thomas B. Smith
ARTISTS: Bill LaWarre, Jim Williams, Thomas Smith, Joe Bottone
COPYWRITER: Jerry Fitzgerald
AGENCY: Northlich, Stolley, Inc.
CLIENT: J. W. Ford Company

ART DIRECTOR/DESIGNER: Bob Paganucci
PHOTOGRAPHER: Bob Isear
COPYWRITER: R.A. Nelson
CLIENT: IBM

ART DIRECTOR/DESIGNER: Richard Danne
PHOTOGRAPHERS: George Haling, Barry DeLibero
COPYWRITER: Robert Kristan
CLIENT: The Third Street Music School Settlement

ART DIRECTOR/DESIGNER/
PHOTOGRAPHER: Bob Paganucci
COPYWRITER: Charles Force
CLIENT: IBM
The human respiratory tract operates like a multi-stage, multi-scrub aerodynamic classifying system for airborne particles. So does the Andersen Air Sampler. Conventional measurement methods dealing with only particle size and shape produce misleading and unsatisfactory data.

ART DIRECTOR/DESIGNER: Martin Lipson
ARTIST: Robert Takamoto
PHOTOGRAPHERS: Ken Marcus, Stock Photos
COPYWRITER: John Steven Klein
AGENCY: Klein Lipson Adv., Inc.
CLIENT: Andersen 2000, Inc.

ART DIRECTOR/DESIGNER: George Tscherny
ARTIST: William King
PHOTOGRAPHERS: Oliver Baker Assoc., William King, George Tscherny, Max Waldman, Tom Yee, Hans Namuth, Walter Rosenblum
COPYWRITER: Hilton Kramer
AGENCY: George Tscherny, Inc.
CLIENT: Terry Dintenfass, Inc.

ART DIRECTOR/DESIGNER: Michael Sweret
PHOTOGRAPHERS: Carl Fischer, John Lawlor, Jay Maisel, George Rosenblatt
COPYWRITER: Robert Roche
AGENCY: J. Walter Thompson
CLIENT: N.Y.C. Addiction Services Agency

ART DIRECTOR: Stan Cohen
DESIGNER: Carol Winer
ARTIST: Mona Zamdmer
COPYWRITER: Leonard Gal
CLIENT: New York University/Loeb Student Center

ART DIRECTOR/DESIGNER: Joel Margulies
PHOTOGRAPHERS: Richard Calvagno, Elizabeth Gee, Joel Margulies, Jack Schrier, Barry Trengove
COPYWRITER: Lew Petterson
AGENCY: Hecht, Vidmer, Inc.
CLIENT: Group W Westinghouse
Can New York City's new program help you do something about it?
ART DIRECTOR/DESIGNER/ARTIST: Richard Wickstrom
PHOTOGRAPHER: NASA
COPYWRITERS: John Mercer, Robert Boatman
AGENCY: Meltzer, Aron & Lemen, Inc.
CLIENT: Singer-Link

ART DIRECTOR/DESIGNER/ARTIST/COPYWRITER: Jerry Herring
AGENCY/CLIENT: Stan Richards and Associates

ART DIRECTOR/DESIGNER: Jim Benedict
PHOTOGRAPHERS: Horn/Griner, Richard Noble
COPYWRITER: Mac Churchill
AGENCY: Hurvis, Binzer & Churchill
CLIENT: Arvin Industries

ART DIRECTOR/DESIGNER: Bob Paganucci
ARTIST: Nick Solovioff
COPYWRITER: Charles Force
CLIENT: IBM
THE YEAR OF THE EAR

LIFE PLAYBOY AND TIME

Judicial Administration and the Computer
Certain Colorado banks are about to undergo a major change.
ART DIRECTOR/DESIGNER: Bob Paganucci
PHOTOGRAPHER: Burt Glinn
COPYWRITER: Peter Yaremko
CLIENT: IBM

ART DIRECTOR/DESIGNER: Richard Kelly
ARTIST: Sean Harrison
COPYWRITER: Helen Nolan
AGENCY: Image
CLIENT: Talon, Inc.

ART DIRECTOR/DESIGNER: Jack Sherin
ARTIST: Beverly Hipsky
PHOTOGRAPHERS: Motke Weisman, Hiro, Ryszard Horowitz, Mickey McGuire
COPYWRITER: Ed Ruckel
AGENCY: Designers 3
CLIENT: ACHROVURE/A Division of Union Camp Corporation

ART DIRECTOR/DESIGNER: Miho
ARTIST: CARD
COPYWRITER: Thomas Mann
AGENCY: Needham, Harper & Steers
CLIENT: Champion Papers Inc.
Have you been running away from it because you have too small a run?
477
ART DIRECTOR: Alan Wolsky
DESIGNERS: Alan Wolsky, Newton Reeves
ARTISTS: Associated Designers & Art Service
COPYWRITER: David Lewis
AGENCY: Alan Wolsky & Friends
CLIENT: Group W Westinghouse

478
ART DIRECTOR: Harry Sehring
DESIGNERS: H. Sehring, A. Katz
ARTIST: James McMullan
COPYWRITER: Catherine Hayworth
AGENCY: Wm. Douglas McAdams
CLIENT: Roche Laboratories

479
ART DIRECTOR/DESIGNER: Arnold Kushner
PHOTOGRAPHER: Gene Maggio
COPYWRITER: Richard Barton
CLIENT: The New York Times

480
ART DIRECTOR/DESIGNER: Ernest Smith
ARTIST: Tom Carnase
PHOTOGRAPHER: Anthony Barboza
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Spectrum Cosmetics, Inc.
NEW YORK'S GREATEST SHOW ON WHEELS RETURNS SUNDAY, APRIL 5.
ART DIRECTORS: Alan Wolsky, Newton Reeves
DESIGNER: Newton Reeves
ARTISTS: Associated Designers & Art Service
PHOTOGRAPHER: Bettman Archives
COPYWRITER: Phil Growick
AGENCY: Alan Wolsky & Friends
CLIENT: Hanes Hosiery

ART DIRECTOR/DESIGNER: Vincent Vono
ARTIST: Lou Meyers
COPYWRITER: William Hackett
AGENCY/CLIENT: Geigy Pharmaceuticals

ART DIRECTORS/DESIGNERS:
David Goodman, Frank Cheatham
ARTIST: Mort Leach
COPYWRITER: Frank Cheatham
AGENCY: Porter, Goodman & Cheatham
CLIENT: The Leisure Group, Inc.

ART DIRECTORS: David Goodman, Frank Cheatham
DESIGNERS: David Goodman, Frank Cheatham, John Echevarrieta
ARTIST: John Echevarrieta
AGENCY: Porter, Goodman & Cheatham
CLIENT: The Leisure Group, Inc.
It's sort of like an enema—without the panic button.

Dulcolax...the cure for enemaphobia.
ART DIRECTORS: Harry Murphy, Primo Angeli
DESIGNERS: Harry Murphy, Doug Akagi, Victor Langer
ARTIST: Victor Langer
AGENCY: Harry Murphy & Friends
CLIENT: Le Fromage

ART DIRECTOR: Harry Murphy
DESIGNER: Doug Akagi, Harry Murphy
ARTIST: Victor Langer
AGENCY: Harry Murphy & Friends
CLIENT: Paper Systems

ART DIRECTOR: Lee Ruggles
DESIGNER: Bette Duke
ARTISTS: Chuck Eckart, Bette Duke
COPYWRITER: Len Alaria
AGENCY: McCann-Erickson
CLIENT: Wells Fargo Bank

ART DIRECTOR: Richard L. St. Vincent
DESIGNER: Sally Fischel
AGENCY: St. Vincent, Chew, Milone
CLIENT: Productos Para el Hogar

DISTINCTIVE MERIT AWARD
ART DIRECTOR: Peter Coutroulis
DESIGNERS: Frank Biancalana, Peter Coutroulis, Rollin S. Binzer
ARTISTS: Seymour Chwast, Charlie White III
COPYWRITER: Allan Katz
AGENCY: Hurvis, Binzer & Churchill
CLIENT: Ovaltine Food Products

ART DIRECTOR/DESIGNER: Richard Kelly
PHOTOGRAPHER: Harold Okun
AGENCY: Image
CLIENT: Remington Shavers
With the flexible foil head
It shaves closer because it comes so close to the shape of your face.
491
ART DIRECTOR/DESIGNER/ARTIST/COPYWRITER: Bill Basso
CLIENT: Colorforms

493
ART DIRECTOR/DESIGNER/ARTIST: Peter Courtroulis
PHOTOGRAPHER: Victor Skrebneski
COPYWRITER: Jan Zechman
AGENCY: The Old School, Inc.
CLIENT: One Touch of Glamour, Inc.

494
ART DIRECTOR/DESIGNER/ARTIST: Tom Courtos
AGENCY: Lois Holland Callaway Inc.
CLIENT: Oggi Boutique

495
ART DIRECTOR: Matt Klim
DESIGNERS: Matt Klim, Don Martin, Herman Vandenberg
ARTISTS: Matt Klim, Don Martin
AGENCY: Matt Klim & Associates, Inc.
CLIENT: Heublein Inc.

496
ART DIRECTOR: William Field
DESIGNER: Herbert Rogalski
PHOTOGRAPHER: Mel Goldman
AGENCY: Paul Giambarba
CLIENT: Polaroid Corporation

497
ART DIRECTOR: Doug Kennedy
DESIGNER: Sy Edelstein
ARTISTS: Don Weller, Sy Edelstein, Dick Sakahara
COPYWRITER: Gerald Popper
CLIENT: Hunt-Wesson Foods/Ohio Match Company
ART DIRECTOR/DESIGNER: Victoria Cero
ARTIST: Paul Davis
AGENCY: Young & Rubicam, Inc.
CLIENT: Perry H. Chipurnoi, Inc.

ART DIRECTOR/DESIGNER: Ira W. Schwartz
CLIENT: Faberge, Inc.

ART DIRECTOR/DESIGNER: John C Louise
PHOTOGRAPHER: Neal Barr
COPYWRITER: Phylis Robinson
AGENCY: Clairol, Inc.

ART DIRECTOR: Lee Ruggles
DESIGNER: Bette Duke
ARTISTS: Chuck Eckart, Bette Duke
PHOTOGRAPHER: Carl Furuta
COPYWRITER: Len Alaria
AGENCY: McCann-Erickson
CLIENT: Wells Fargo Bank

ART DIRECTOR/DESIGNER: Robert A. Gale
CLIENT: Uniroyal, Inc.
503 GOLD MEDAL AWARD
ART DIRECTOR: Merv Lefkowitz
DESIGNER: Herb Lubalin
ARTIST: John Alcorn
AGENCY: Young & Rubicam, Inc.
CLIENT: Liggett & Myers, Inc.

504 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Ernest Smith
ARTIST: Tom Carnase
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Spectrum Cosmetics, Inc.

505
ART DIRECTOR/DESIGNER/ARTIST:
James Burt
COPYWRITER: Marlene Hoare
AGENCY: Vickers & Benson Ltd.,
CLIENT: The E.B. Eddy Co.

506
ART DIRECTOR/DESIGNER: James Burt
ARTIST/PHOTOGRAPHER: ARB Studio
COPYWRITER: Marlene Hoare
AGENCY: Vickers & Benson Ltd.
CLIENT: The E.B. Eddy Co.

507
ART DIRECTOR/DESIGNER/ARTIST: Deidi Von Schaewen
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen, Inc.
508
ART DIRECTOR/DESIGNER: Roger Ferriter
AGENCY: Dancer, Fitzgerald, Sample, Inc.
CLIENT: Hanes Hosiery Co.

509
ART DIRECTOR/DESIGNER: Harry Murphy
ARTIST: Victor Langer
AGENCY: Harry Murphy & Friends
CLIENT: Ideal Paint Company

511 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER/ COPYWRITER: John D. Brooke
ARTIST: Sam Kobayashi
AGENCY: Creative Partners
CLIENT: Wool Bureau of Canada Limited

514
ART DIRECTOR: Peter Adler
DESIGNER: Jeffrey Rafalaf
ARTIST: Raymond Oravetz
PHOTOGRAPHER: DeWayne Dalrymple
COPYWRITER: Keith Connes
AGENCY: Adler, Schwartz & Connes, Inc.
CLIENT: Volkswagen

515 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER
COPYWRITER: John D. Brooke
ARTIST: Sam Kobayashi
AGENCY: Creative Partners
CLIENT: Wool Bureau of Canada Limited
Hum Bug
Give a Steering Wheel Cover.
And a Sports Gearshift Lever.

Hum Bug
Say a Walnut Shift Lever Handle.
Or a Leather-grained Gearshift Knob.
Or a Walnut Gearshift Knob.

Hum Bug
Give a VW for Cars.
As a Walnut Mirage Wheel Covers?
As a Tunnel Console?

Ask the carpet experts about wool!
516
ART DIRECTOR/ARTIST/AGENCY: Advertising Designers, Inc.
DESIGNER: Carl Seltzer
CLIENT: Growth Fund of America

517
ART DIRECTOR: Richard Luppi
DESIGNERS: Mike Shenon, Richard Luppi
AGENCY: Fat Chance Assoc., Inc.
CLIENT: WOR-TV

518
ART DIRECTOR/DESIGNER: Peter Rauch
ARTISTS: Tim Lewis, Bob Montgomery
AGENCY: Peter Rauch Inc.
CLIENT: New Line Cinema

519
ART DIRECTOR/DESIGNER: Richard Danne
CLIENT: Swiss Center Restaurants, Inc.

520
ART DIRECTOR: Herb Lubalin
DESIGNER: Roger Ferriter
ARTIST: Tom Carnase
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Sport Magazine

521
ART DIRECTOR/DESIGNER/ARTIST: Ron Osiecki
AGENCY: Design North
CLIENT: Optic Shop

522
ART DIRECTOR: Jerry Berman
DESIGNERS: Jerry Berman, Ron Rick
ARTIST: Ron Rick
AGENCY: Jerry Berman & Associates
ART DIRECTORS/DESIGNERS/ARTISTS: Roger Cook, Don Shanosky
AGENCY: Cook and Shanosky Associates, Inc.
CLIENT: Indicia, Inc.

ART DIRECTOR/COPYWRITER: Stan Richards
DESIGNER: Jerry Herring
AGENCY: Stan Richards and Associates
CLIENT: Moses Olmos

ART DIRECTORS/DESIGNERS: Dennis Juett, Don Weller
ARTIST: Chikako Matsubayashi
AGENCY: Weller & Juett Inc.
CLIENT: Poly Fibres, Inc.

DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Ed deMartin
ARTIST: Jack Werner
AGENCY: deMartin-Marona & Associates
CLIENT: The Office of the Commissioner of Baseball

ART DIRECTOR/DESIGNER/ARTIST: Charles B. Clark
AGENCY: Lawler Ballard Little
CLIENT: City of Hampton

ART DIRECTOR: Richard Downes
DESIGNERS: Richard Downes, Ed deMartin
ARTIST: Jack Werner
AGENCY: deMartin-Marona & Associates
CLIENT: Philadelphia National League Baseball Club

ART DIRECTOR/DESIGNER/ARTIST: Bruce W. Smith
AGENCY: Bruce Smith Design
CLIENT: Courier Mailing Corp.
ART DIRECTOR: Harry Murphy
DESIGNERS/ARTISTS: Eileen Lavelle, Harry Murphy
AGENCY: Harry Murphy & Friends
CLIENT: Environmental Products

DESIGNER/ARTIST: Eskil Ohlsson
CLIENT: Eskil Ohlsson Associates, Inc.

ART DIRECTOR: Robert Miles Runyan
DESIGNERS: Gary Hinsche, Rusty Kay
ARTIST: Art Mochizuki
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Crownzellerbach
ART DIRECTOR: Barry Marcus
DESIGNERS: Barry Marcus, Andrea Dunham
ARTIST: James McMullan
AGENCY: Dunham & Marcus Inc.
CLIENT: Strawberry Productions Inc.

ART DIRECTOR/DESIGNER: Abraham J. Amuny
ARTIST: Don Henry
PHOTOGRAPHER: John Mason
COPYWRITER: John Heck
AGENCY: The Studio
CLIENT: Taylor Kaough

DISTINCTIVE MERIT AWARD
ART DIRECTOR: John Feldman
DESIGNER/COPYWRITER: Richard Danne
AGENCY: Brewer, Jones & Feldman
CLIENT: Beckett Paper Company

ART DIRECTOR/DESIGNER/ARTIST: Jack Summerford
COPYWRITER/CLIENT: Dallas Forum
AGENCY: Creative Directions, Inc.

DISTINCTIVE MERIT AWARD
ART DIRECTOR: Pete Coutroulis
DESIGNER: Frank Biancalana
ARTIST: Charles Bragg
COPYWRITER: Howard Krakow
AGENCY/CLIENT: The Old School, Inc.

ART DIRECTOR/DESIGNER/ARTIST: Charles B. Clark
AGENCY: Lawler Ballard Little
CLIENT: City of Hampton
539
ART DIRECTOR/AGENCY: Finlay Kaiser Inc.
DESIGNER/ARTIST: Michael C. Kaiser
CLIENT: Measured Marketing Services Inc.

540
ART DIRECTOR/DESIGNER: Tom Kamifuji
ARTISTS: Fred Wakida, Patty Thomas
CLIENT: American Zoetrope

541
ART DIRECTOR/DESIGNER/ARTIST:
Annegret Beier
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen

542
ART DIRECTOR/DESIGNER/ARTIST:
Annegret Beier
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen

543
ART DIRECTOR/DESIGNER/ARTIST:
Annegret Beier
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen

544
ART DIRECTOR/DESIGNER/ARTIST:
Annegret Beier
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen

545
ART DIRECTOR/DESIGNER/ARTIST:
Annegret Beier
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen
546
ART DIRECTOR/DESIGNER: Ed deMartin
ARTIST: Jack Werner
AGENCY: deMartin-Marona & Associates
CLIENT: The Office of the Commissioner of Baseball

547
ART DIRECTOR/DESIGNER: Jon Guliner
ARTIST: Keith Guliner
PHOTOGRAPHER: Henry Sandbank
COPYWRITER: Neil Quinn
AGENCY: Gloria & Jon Guliner Inc.
CLIENT: Jennifer Guliner

548
ART DIRECTOR/DESIGNER/ARTIST / COPYWRITER: George Tscherny
AGENCY: George Tscherny, Inc.
CLIENT: Georg Jensen Inc.

549
ART DIRECTOR/DESIGNER: William Sweney
PHOTOGRAPHER: Don Nolan
COPYWRITER: Joseph Torre
AGENCY: Lawler Ballard Little
CLIENT: Atlanta Society of Communicating Arts

550
ART DIRECTOR: Doug Morral
DESIGNER/COPYWRITER: Mabey Trousdell, Inc.
ARTIST: Gary Overacre, Janie Case
CLIENT: Rock Road Construction Co.
"Mrs. Della Femina—can Jerry come to Atlanta and talk to our club?"
COPPER'71 Student Design Competition

Sponsored by Copper Development Association Inc.

The contest offers a wide range of categories from fashion, home and decorative environment to products aimed at solving human and environmental problems. The winning entries will be exhibited to honors furnishings industry.

For more information, visit coppordevelopment.com or write to:
Copper Development Association Inc.
P.O. Box 1000, Grand Central Station
New York, N.Y. 10017

Art: J.R. Holmworth
ART DIRECTORS/DESIGNERS/ARTISTS:
Roger Cook, Don Shanosky
AGENCY: Cook and Shanosky Associates, Inc.
CLIENT: Edward and Betsy Cook

ART DIRECTOR/DESIGNER: Alan Peckolick
ARTIST: Margaret Malast
COPYWRITER: Joan Peckolick
AGENCY: Alan Peckolick Graphic Design, Inc.
CLIENT: N.Y. Art Directors Club, Inc.

ART DIRECTOR/ARTIST: Eugene Pawlowski
DESIGNERS: Barbara deConinigh, Eugene Pawlowski, Wendy vonWeise, Nancy Tobin
COPYWRITERS: Barbara deConinigh, Nancy Tobin
AGENCY: Cleveland Institute of Art
CLIENT: Women's committee/Cleveland Institute of Art

ART DIRECTOR/DESIGNER: Edward Seymore
PHOTOGRAPHER/COPYWRITER: Harry Pesin
AGENCY/CLIENT: Pesin, Sydney & Bernard

ART DIRECTOR/DESIGNER/COPYWRITER: Roy Schlemme
PHOTOGRAPHER: Dick Sawicki
CLIENT: The Sawicki Family

CommunicateTogether

The Fifteenth Annual Communications Conference
The Art Directors Club Inc.
488 Madison Avenue
New York 10022
Peace, please.
Last November Daniels/Goldberg Associates opened their doors with promises, a full-scale recession, tight money and two thousand dollar capitalization. They blew half of it furnishing the office and half on a Christmas party.

Things turned black. Over the past year, they convinced a lot of people that they are what they said they'd be—the best. We're pleased to report that this year things took a lot blacker.

LeAFORD TOBSEN & COMPANY
Certified Public Accountants

ART DIRECTOR/COPYWRITER: Don Levy
DESIGNER: Bud Zawojski
AGENCY: Visual Design Center, Inc.
CLIENT: Children of Mr. & Mrs. Albert Levy
Our new 6 pound, 13 ounce son was born on December 23, 1969. We named him John Thomas Perrin Jr.

ALGA
1969
fifty
fifty
You are invited to a Surprise Birthday Party for Art Zimmerman on February 14, 1970, promptly at 7:00 p.m. at the Pavilion Room of the Fairmont Hotel. Black tie, No gifts please. RSVP.

ART DIRECTOR/DESIGNER/ARTIST/COPYWRITER: Michel Dattel
AGENCY: Michel Dattel, Designer
CLIENT: Academy of Art College
569 GOLD MEDAL AWARD
ART DIRECTOR: Alan Wolsky
DESIGNER: Blaine Lemert
ARTIST: Associated Designers & Art Service
COPYWRITER: Frank Nardi
AGENCY: Alan Wolsky & Friends
CLIENT: ABC Radio

570
ART DIRECTOR/DESIGNER: Richard Nava
COPYWRITER: Jean Zerries
AGENCY: Image
CLIENT: Talon, Inc.

571
ART DIRECTOR/DESIGNER: Richard Nava
COPYWRITER: Jean Zerries
AGENCY: Image
CLIENT: Talon, Inc.

572
ART DIRECTOR/DESIGNER: Richard Nava
PHOTOGRAPHER: Peter Papadopolous
COPYWRITER: Jean Zerries
AGENCY: Image
CLIENT: Talon, Inc.
SALES PRESENTATIONS OR PROMOTION KITS

571

572
ART DIRECTOR/DESIGNER: Richard Nava
COPYWRITER: Jean Zerries
AGENCY: Image
CLIENT: Talon, Inc.

ART DIRECTOR/DESIGNER: John Casado
ARTIST: Nicolas Sidjakov
COPYWRITER: Michael Wright
AGENCY: Dancer-Fitzgerald-Sample
CLIENT: Boise Cascade Paper Group

ART DIRECTOR/DESIGNER/COPYWRITER/Creative Director:
CLIENT: Mabey Trousdell, Inc.
ARTIST: Gary Overacre

ART DIRECTOR: Donald Carleson
DESIGNERS: Donald Carleson, Tom & Teresa Woodward
ARTISTS: Tom & Teresa Woodward
COPYWRITER: Michael Wright
AGENCY: Dancer-Fitzgerald-Sample, Inc.
CLIENT: Boise Cascade Paper Group
ART DIRECTOR: Merle Edelman
DESIGNER/ARTIST: Robert Barthelmes
COPYWRITERS: Norma Risman, Donna Lang
CLIENT: Vogue-Butterick Patterns

ART DIRECTOR: William Wurtzel
DESIGNERS: Herb Reade, David November, Al Greenberg
ARTIST: Peter Lippmann
PHOTOGRAPHER: Harold Krieger
COPYWRITER: Judith Andriulli
AGENCY: The Lampert Agency
CLIENT: Hanes Hosiery Inc.

ART DIRECTOR/DESIGNER: Richard Nava
COPYWRITER: Jean Zerries
AGENCY: Image
CLIENT: Talon, Inc.

ART DIRECTOR: Andy Di Martino
DESIGNER/PHOTOGRAPHER: Ken Thompson
ARTISTS: David Dobra, Mike Morgan, Sandy Greene, Gene Wilkes, Donna Johnston, Mac Evans
COPYWRITER: Larry Writsel
STUDIO: Graphicsgroup, Inc.
SALES PRESENTATIONS OR PROMOTION KITS

357
581 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Herb Lubalin
DESIGNERS: Herb Lubalin, Aaron Burns
ARTIST: Tom Carnase
COPYWRITERS: Aaron Burns, David Herzbrun
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Lubalin, Burns & Co., Inc.

582
ART DIRECTOR: Jack Summerford
DESIGNERS: Jack Summerford, Barbara Ziller
COPYWRITERS: Bill Baldwin, Cervantes, Chaucer, William Faulkner, Melville, Milton, Shakespeare, Swift, Dylan Thomas, Mark Twain, Virgil
AGENCY: Creative Directions, Inc.
CLIENT: Heritage Press

582A
ART DIRECTOR/DESIGNER/ARTIST: Mark Shap
COPYWRITER: Mary Frances McQuistion
AGENCY: Wells, Rich, Greene, Inc.
CLIENT: Samsonite
583
ART DIRECTORS: John Berg, Richard Mantel
DESIGNER: Norman Seeff
PHOTOGRAPHERS: Don Hunstein,
Fred Lombardi
COPYWRITER: Mort Goode
AGENCY/CLIENT: Columbia Records

584
ART DIRECTOR: A. R. Lehman
DESIGNER: Frank Mulvey
PHOTOGRAPHER: David B. Hecht
CLIENT: RCA Records

585
ART DIRECTOR/DESIGNER/ARTIST:
John Cabalka
PHOTOGRAPHER: Richard Roberts
CLIENT: Pentagram Records

586
ART DIRECTOR: John Berg
DESIGNER/ARTIST: Richard Mantel
COPYWRITER: Morgan Ames
AGENCY/CLIENT: Columbia Records

587
ART DIRECTOR: Vincent Biondi
DESIGNER/ARTIST: John Kosh
CLIENT: London Records, Inc.

588
ART DIRECTOR: Guy Stevens
DESIGNERS: Pete Sanders, Ginny Smith
ARTIST: William Strutt
PHOTOGRAPHER: Gabi Nasemann
CLIENT: Atlantic Recording Corporation

589
ART DIRECTOR/DESIGNER: Gary Burden
PHOTOGRAPHERS: Tom Gundelfinger,
Henry Diltz
CLIENT: Atlantic Recording Corporation
ART DIRECTOR: Vincent Biondi  
DESIGNER/ARTIST: Peter Chapman  
PHOTOGRAPHER: David Wedgebury  
CLIENT: London Records, Inc.

ART DIRECTOR/DESIGNER: David E. Krieger  
PHOTOGRAPHER: Joel Brodsky  
AGENCY: Davis Fried Krieger Inc.  
CLIENT: Colossus Record Corp.

ART DIRECTOR: A. R. Lehman  
DESIGNER: Joseph J. Stelmach  
PHOTOGRAPHER: Nick Sangiamo  
AGENCY/CLIENT: RCA Records

DISTINCTIVE MERIT AWARD  
ART DIRECTOR: Island Records  
DESIGNER/AGENCY: C.C.S. Advertising Agency  
CLIENT: Capitol Records

ART DIRECTOR: A. R. Lehman  
ARTIST: Dave Wilcox  
CLIENT: RCA Records

ART DIRECTOR: A. R. Lehman  
DESIGNER: Joseph J. Stelmach  
PHOTOGRAPHER: Nick Sangiamo  
CLIENT: RCA Records
ART DIRECTORS: John Berg, Richard Mantel
DESIGNER: Henrietta Condak
ARTIST: Robert Grossman
COPYWRITER: Barbra Bothwell
AGENCY/CLIENT: Columbia Records

ART DIRECTOR: Mark Schulman
DESIGNER/ARTIST: Richard Drew/Zacron
CLIENT: Atlantic Recording Corporation

ART DIRECTOR: Desmond Strobel
DESIGNER: John Craig
AGENCY/CLIENT: Mercury Records

ART DIRECTOR: Allen Davis
DESIGNER/ARTIST: Fred Marcellino
CLIENT: Capitol Records

ART DIRECTOR/PHOTOGRAPHER: Frank Daniel
CLIENT: Pickwick/33 Records

ART DIRECTOR: Mark Schulman
DESIGNER: Guy Stevens
ARTIST: M. Escher
CLIENT: Atlantic Recording Corporation
ART DIRECTOR/ARTIST/COPYWRITER: Gene Wilkes
DESIGNER: Ken Thompson
STUDIO: Graphicsgroup, Inc.
CLIENT: Andy Di Martino
Graphicsgroup, Inc.

ART DIRECTOR: Henry Wolf
PHOTOGRAPHER: Sam Zarember
605
ART DIRECTOR/DESIGNER: Richard Danne
ARTIST: 19th Century Folk Artists
CLIENT: Swiss Center Restaurants, Inc.

606
ART DIRECTOR/DESIGNER: Saul B. Berliner
ARTIST: John Alcorn
COPYWRITER: Jane Gilchrist
PRODUCTION: Virginia Craugh
REPRODUCTION: Art Work
Silkscreen Company
CLIENT: Time Inc./Sports Illustrated

607
ART DIRECTOR: Bob McCarroll
DESIGNER: Michael Germakian
ARTISTS: Michael Germakian, John Sovjani, Gloria Grayeb
COPYWRITER: Richard Malkin
AGENCY: Comart Associates
CLIENT: International Paper Company

608
ART DIRECTOR: Ted Andresakes
DESIGNER: Mo Leibowitz
ARTISTS: Murphy Anderson, Jack Adler
PHOTOGRAPHER: Stock Photos
COPYWRITER: Robert Chamblee
AGENCY: CBS/Broadcast Group
CLIENT: CBS Television Network

609
ART DIRECTOR/DESIGNER: Ted G. Mack
ARTIST: Designers & Partners
PHOTOGRAPHER: Rudy Muller
COPYWRITER: James Calderone
AGENCY: Ketchum, MacLeod & Grove
CLIENT: Westinghouse Electronic Tube Div.
ART DIRECTOR: Harry Sehring
DESIGNERS: Harry Sehring, A. Katz
ARTIST: Michael Gross
COPYWRITER: Elaine Lapidus
AGENCY: Wm. Douglas McAdams
CLIENT: Roche Laboratories

ART DIRECTOR: Bob McCarroll
DESIGNER: Michael Germakian
ARTISTS: Ron Becker, Murray Tinkelman, Gene Szafran, Wolfson McClean, Anita Siegel
PHOTOGRAPHER: Jerry Serapochiello
COPYWRITER: Richard Malkin
AGENCY: Comart Associates
CLIENT: International Paper Company

ART DIRECTOR: Bill Adylotte
DESIGNERS: Mabey Trousdell, Bill Aydlotte
ARTISTS: Christy Sheets, Gary Overacre, Janie Case
AGENCY: Burton-Campbell
CLIENT: Snapper

The Patient Behind the Pathology
An examination of common emotional disorders encountered in general practice

CLUES TO THE MORE SERIOUSLY DISTURBED
613 GOLD MEDAL AWARD
ART DIRECTOR/ARTIST: Lou Dorfsman
DESIGNERS: Lou Dorfsman, Ira Teichberg
PHOTOGRAPHER: CBS Photo Department
COPYWRITER: Jim Byrne
AGENCY: CBS/Broadcast Group
CLIENT: CBS News

615
ART DIRECTOR/DESIGNER: Henderson Creative Department
ARTIST: Lionel Kalish
COPYWRITER: John S. Williams
AGENCY/CLIENT: Henderson Advertising Agency, Inc.

616
ART DIRECTOR: Herbert Rosenfeld
DESIGNER/ARTIST: Peter Palombi
AGENCY/CLIENT: Rosenfeld, Wilson, Palombi & Dilts
So you want to have an educational resolution in your school senate?

Come on! It's easy. You can almost get these teaching rates available.

All kinds of teaching aids:
- A study guide
- A video
- A software package

And some courses designed just for your community.

Fine, let's get started. You'll need some ideas and a plan for your school's resolution.

They're survival if you'll set your plans.

But you need to understand the great importance of having the best qualified personnel.

Community leaders can understand the good community centers for spending money on education.

And you can do this. Let's get started on this important task.

Talk to the boys and girls in the school. Tell them what you want. And why you want it, and what you can do to help you.

And you have to do it. The key people. Perhaps a good society. A respected non-profit. A meeting place. Anything you can think of.

And you can do the legislative. You can do the planning. A new idea into place in public affairs makes for a change in the world.

Ask the leaders of your local non-profit society and ask for their help and assistance. They can do it for you.

And you have to do it. The key people. Perhaps a good society. A respected non-profit. A meeting place. Anything you can think of.

And you can do the legislative. You can do the planning. A new idea into place in public affairs makes for a change in the world.

Ask the leaders of your local non-profit society and ask for their help and assistance. They can do it for you.
619 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Tom Ladyga
DESIGNER: Mabey Trousdell, Inc.
ARTISTS: Gary Overacre, Christy Sheets, Janie Case
PHOTOGRAPHER: Richard Fegley
AGENCY: Griswold Eshleman
CLIENT: Anaconda Aluminum

620
ART DIRECTOR: Tony Madia
DESIGNER: Roy Freemantle
ARTIST: Ray Ameijide
COPYWRITER: Charlotte Gatton
AGENCY: Mohr and Company
CLIENT: Ehrenreich Photo-Optical Industries, Inc.
621
ART DIRECTOR/DESIGNER: Bette Duke
ARTIST: Chuck Eckart
COPYWRITER: Richard Flack
CLIENT: Bette Duke

622
ART DIRECTORS/ARTISTS: Don Weller, Dennis Juett
ARTIST: Don Weller
COPYWRITER: Dennis Juett
AGENCY/CLIENT: Weller & Juett Inc.

623
ART DIRECTORS: Don Weller, Dennis Juett
DESIGNER/ARTIST: Don Weller
COPYWRITER: Jack Cromer
AGENCY: Weller & Juett Inc.
CLIENT: The Art Directors Club of Los Angeles
Saul Bass talks about the big one that didn't get away. See and hear the presentation that began the largest corporate identity change ever undertaken. Mail your check for $1.75 to Art Directors Club of Los Angeles, 5820 Wilshire Boulevard, Los Angeles, California 90036.

Price at the door will be $0.75. WHO: Mr. Saul Bass, guest speaker. WHAT: Saul Bass & Associates corporate identity presentation for AT&T.

ART DIRECTOR: Doug Morral
DESIGNER/COPYWRITER: Mabey Trousdell, Inc.
ARTISTS: Gary Overacre, Janie Case
CLIENT: Rock Road Construction Co.

ART DIRECTOR/DESIGNER/ARTIST: Olaf Leu
COPYWRITER: Otto M. Lilien
CLIENT: Gebr. Schmidt GmbH
626 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Elton Robinson
PHOTOGRAPHER: Pete Turner
CLIENT: CTI Records

627
ART DIRECTOR: Desmond Strobel
DESIGNER: Richard Germinaro
PHOTOGRAPHERS: Marshall Fallwell, Martin Dean
AGENCY/CLIENT: Mercury Records

628
ART DIRECTOR: Mark Schulman
DESIGNER/PHOTOGRAPHER: Joe Schulman
ARTIST: Luke Faust
CLIENT: Atlantic Recording Corporation
629
ART DIRECTOR: Desmond Strobel
DESIGNER/ARTIST: John Craig
AGENCY/CLIENT: Mercury Records

630
ART DIRECTOR/DESIGNER/ARTIST: Ely Besalel
AGENCY: Ely Besalel Ltd.
CLIENT: Calla Records
Television &
Multi-Media
631
ART DIRECTOR: Stew Greene
DIRECTOR: Howard Zieff
WRITER: Dick Rich
PRODUCER: Gerald Kreeger
AGENCY: Wells, Rich, Greene, Inc.
PRODUCTION COMPANY: Zieff Films
ARTIST: Ted Pahle
CLIENT: Philip Morris, Inc.

(VO): Benson & Hedges 100's disadvantages.

(Music)

(Music)

(VO): Look what people put up with...

632
ART DIRECTOR: Neil McBain
DIRECTOR: Cal Bernstein
WRITER: Al Lerman
PRODUCER: Jack Warren
AGENCY: Leo Burnett Co., Inc.
PRODUCTION COMPANY: Dove Films
PHOTOGRAPHER: Haskell Wexler
CLIENT: Schlitz Beer

(Music) Men lived with gusto...

gusto in life. After all...

When you're out of Schlitz, you're out of beer.

(Music)
Hello, I'm from After Six...

Ooops!

Whatever, we got it.

You can spend time with baby's diapers.

Or use baby Scott disposable diapers...

And spend a lot of time loving your baby.
635
ART DIRECTOR: Neil McBain
DIRECTOR: Cal Bernstein
WRITER: Al Lerman
PRODUCER: Jack Warren
AGENCY: Leo Burnett Company, Inc
PRODUCTION COMPANY: Dove Films
PHOTOGRAPHER: Haskell Wexler
CLIENT: Schlitz Beer

The old places and faces.

There'll be stories to hear and stories to tell.

The one you grab for.

636
ART DIRECTOR: Alphonse Normandia
DESIGNER: Frank Sofo
DIRECTOR: Ridley Scott
WRITER: Charles Miesmer
PRODUCER: Karl Fischer
AGENCY: Batten, Barton, Durstine and Osborn
PRODUCTION COMPANY: Strawberry Productions
CLIENT: F. & M. Schaefer Brewing Co.

"New drivers must sing Schaefer's Jingle."

New man sings beautifully.

"Was that all right?" "Not bad, kid."
637
ART DIRECTOR: Carol Nelson
DIRECTOR: Howard Zieff
WRITER: Mike Drazen
PRODUCER: Magi Durham/Telpac
AGENCY: Geer, DuBois Co., Inc.
PRODUCTION COMPANY: Zieff Films
CLIENT: Foster Grant Co., Inc.

(SFX: Crowd noise. Sound of gun shots)

Dictator: Where are my sunglasses?

Officer: My people . . . (SFX: Crowd Cheering)

638 GOLD MEDAL AWARD
ART DIRECTOR: Roy Grace
DIRECTOR: Howard Zieff
WRITER: Evan Stark
PRODUCER: Lou Florence
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Ted Pahle
CLIENT: Miles Laboratories

Jack: Mama Mia that's a some speecy . .

Jack: Meecy, m cy, balsy, balsy . .

Director: O.K. Let's break for lunch.

Alka-Seltzer
Now for the main course. Chocolate Mousse.

In special hot chocolate sauce.

What happened to the boys Ma-Shi.

Wasn't that a Volkswagen station wagon?
ART DIRECTOR: Martin Lipsitt
DIRECTOR: Howard Zieff
WRITERS: Helen Nolan, Dick Raboy
PRODUCER: Bertelle Selig
AGENCY: DKG, Inc.
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Ted Pahle
CLIENT: Remington

...I won't be 21 for 2 more years.

Soldering on your toupe?

Some now, some much later.

Camas Prairie starts east of Winchester...

One of our most important crops is Barley...

It's the water that makes it Olympia

We've been going around for years.
Hey, is that one of those turbine cars?

All I need is a muffler.

Look, I ought to know what a tingle is...

The tingle is a sensate experience...

I have something to put in sideways...

... I almost forgot what it's like.
ART DIRECTOR/DESIGNER: Joel Wayne
DIRECTOR: Horn/Griner
WRITER: Nancy Sutton
PRODUCER: Steve Novick
AGENCY: Grey Advertising Inc.
PRODUCTION COMPANY/PHOTOGRAPHER: Horn/Griner
CLIENT: General Foods Corporation

Klesheim. In Austria.

Have a cup of Yuban for dessert.

Yuban. The dessert’s dessert.

ART DIRECTOR: Len McCarron
DIRECTOR: Elbert Budin
WRITER: Terri Isaacman
PRODUCER: Larry Berger
AGENCY: Batten, Barton, Durstine and Osborn
PRODUCTION COMPANY: Budin
CLIENT: Tupperware Home Parties

Anner. (VO): To lock in goodness...

... and juiciness.

To lock in freshness you need Tupperware.
There's people that don't understand us.

When they try us, they like us.

America's most misunderstood soft drink.

(Parents open door to greet suitor)

He loves the Jello she makes for him.

The best of everything.

The best overcomes anything. (Almost)
We use whole hallertau hops...

We use good water. And time.

Rheingold. The natural beer.

Okay cookie, what are you peddling now?

Stop harassing my client, sergeant.

I found this one swimming with the seals.
Here we are, in the Khyber Pass...

He is still completely rational.

Tetley iced tea is thirst-quenching.

(VO): Benson & Hedges 100's disadvantages.

(Music)

(VO): Look what people put up with...
653 DISTINCTIVE MERIT AWARD
ART DIRECTOR/PRODUCER: Jerry Bruckheimer
DESIGNER: Kong Wu
DIRECTOR/PHOTOGRAPHER: Ne vin Sokolsky
WRITERS: Jahr Bergin, Joe McNeil
AGENCY: Batten, Barton, Durstine and Osborn
PRODUCTION COMPANY: Sokolsky Films
CLIENT: Pepsi-Cola Company

There's a whole new way of livin'. . .

Pepsi helps 'em come alive.

Pepsi’s got a lot to give.

654
ART DIRECTOR: Carol Nelson
DIRECTOR: Howard Zieff
WRITER: Mike Drazen
PRODUCER: Magi Durham/Telpac
AGENCY: Ger, DuBois Co., Inc.
PRODUCTION COMPANY: Zieff Films
CLIENT: Foster Grant Co., Inc.

Man: Hi, I've been looking for you

Other girl's voice: Freddy! Freddy!

Anngr (VO): Foster Grants . . .
ART DIRECTOR/DESIGNER: Sheldon Goldberg
DIRECTOR: Alan Dennis
WRITER: Jean Zerries
PRODUCER: Richard Ricci
AGENCY: Young & Rubicam, Inc
PHOTOGRAPHER: Mike Murphy
CLIENT: Remington Co.

(Two: "Out-law-looking" types riding hard)

("Bad guys" pull out Remington shaver)

"They went that-a-way" . . .

ART DIRECTOR: Boyd Jacobson
DIRECTOR/PRODUCTION COMPANY/PHOTOGRAPHER: Horn/Griner
WRITER: Mike Becker
PRODUCER: Ted Storb
AGENCY: Young & Rubicam, Inc
CLIENT: Rheingold Breweries, Inc.

All kinds of drinks are making progress.

Not Rheingold.

Natural Rheingold.

Keep America Beautiful.
Rheingold Breweries Inc, New York, N.Y. & Orange, N.J.

We're Natural the way we've always been.
657
ART DIRECTOR/PRODUCER: Dom Rossetti
DIRECTOR/PHOTOGRAPHER: Tony Lover
WRITER: Curvin O'Reilly
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Liberty Studios, Inc.
CLIENT: Marshall Cavendish

Man against a car in a drag race.
Point of this race is how you learn.
A new kind of encyclopedia magazine.

658 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Sy Schreckinger
DIRECTOR/PHOTOGRAPHER: Mike Murphy
WRITER: Bruce Goldman
PRODUCER: Roger Vaughn
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Directors Center
CLIENT: Metropolitan Life Insurance Co.

One out of three babies ended up here...
Because of Metropolitan Life's help...

We sell life insurance.
But our business is life.

Give babies a better chance of survival.
Small bird enters... Puts on feathers, plumes, Hanes pantyhose. Sheer Indulgence.

Sounds like you need a new muffler Never a moment’s rest in this business You’re not in a hurry are you?
By now, you have all received your orders.

The road ahead will not be easy.

Dr. Pepper's coming to N.Y. May 18th.

"I'm looking for Wisconsin Skinny."

"Salesman Huf? What do you sell?"

"Skittle Pool - It's a lot of fun."
The leaders are going to fight this war.

They created their own force of reason.

The world won't survive a third world war.

In Greece...

when a traveler's legs grow weary...

Stop in a quiet little taverna.
Scientists marvelled at suction power.

Adhesive that won’t crack under pressure.

Fit-Rite. When you can’t afford to slip.

When you’re working on a thirst.

don’t settle for any beer.

when you’re having more than one

But Schaefer.
667
ART DIRECTOR/DESIGNER: Sam Cooperstein
WRITER: Jean Zerries
PRODUCER: Ted Storb
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Elektra Productions
PHOTOGRAPHER: William Steig
CLIENT: Simmons Co.

Tired man, ready for bed.

Give every part of your body a good night's sleep.

Man enjoying a good sleep.

Only Beautyrest accommodates variations.

668
ART DIRECTOR: Frank De Vito
DIRECTOR/PRODUCTION COMPANY/PHOTOGRAPHER: Horn/Griner
WRITER: Betty Fitterman
PRODUCER: Mike Schapiro
AGENCY: Young & Rubicam, Inc.
CLIENT: Johnson & Johnson Co.

All baby knew was the feel of your hands.

That's why we make J & J Baby Powder.

Johnson's Baby Powder. It feels like love.
669
ART DIRECTOR: Sy Schreckinger
DIRECTOR/PHOTOGRAPHER: Dick Miller
WRITER: Bruce Goldman
PRODUCER: Roger Vaughn
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Dick Miller Associates
CLIENT: Metropolitan Life Insurance Co.

Doctor carries boy to emergency room.

Boy is gasping for breath.

We sell life insurance. But our business is life.

670
ART DIRECTOR/DESIGNER: Clark Frankel
DIRECTOR: Alan Dennis
WRITER: Dorothy Penilo
PRODUCER: Sue Smitman
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Cooper/Dennis Group
CLIENT: Eastern Airlines, nc.

Boy on beach imitating airplane.

Boy chases sea gulls. Birds fly away.

Eastern
The Wings of Man

Dissolve to plane.

Our business is life.
671
ART DIRECTOR/DESIGNER: Salvatore Lodico
DIRECTOR: Art Kane
WRITER: Frank Fraser
PRODUCER: Rob Ewing
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Directors Center
PHOTOGRAPHER: Rex Metz
CLIENT: Manufacturers Hanover Trust Co.

They took a trip out West.

Manufacturers Hanover Trust Co.

It's nice to get away from it all.

672
ART DIRECTOR: Mike Eakin
DIRECTOR: Joe Sedelmaier
WRITER: George Mead
PRODUCERS: Mike Eakin, George Mead
AGENCY: Rink Wells & Associates
PRODUCTION COMPANY: Sedelmaier Film Productions, Inc.
CLIENT: Rheem Mfg. Co.

(SFX: Hot, sighing wind)

You'll never see or hear it.

Rheem Central Air Conditioning...
673
ART DIRECTOR/DESIGNER: Stan Kovics
DIRECTOR: Steve Horn
WRITER: Steve Gordon
PRODUCERS: Steve Gordon, Stan Kovics
AGENCY: Jack Byrne Advertising
PRODUCTION COMPANY/PHOTOGRAPHER:
Horn/Griner
CLIENT: Earney's Clothes, Inc.

Stengel: Hey Bogart, catch!

Fiorello: Hey Barney, what about you?

Barney: You'll all need clothes.

674
ART DIRECTOR/DESIGNER/DIRECTOR:
Bert Steinhauser
WRITER: Paul Zoellner
PRODUCER: Ralph Borzi
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Joop Geesink Produkties
PHOTOGRAPHER: Henke Kobos
CLIENT: Heinz

(SFX: Drums)

(Music)

Heinz.
The Slowest Ketchup in the West East, North and South.

Anncr: (VO) Heinz, the slowest ketchup.
Anncr: The Stroh Brewery proudly presents

(Video: Musician wants the beer)

From one beer lover to another.

Father. "Son, do you drink beer?"

Son. "Of course. I'm 29 years old."

"We only want what's good for you."
677
ART DIRECTOR/DESIGNER/PRODUCER: David London
DIRECTOR: Denny Harris
WRITER: Lois Wyse
AGENCY: Wyse Advertising, Inc.
PRODUCTION COMPANY/PHOTOGRAPHER: Harris & Clark, Inc.
CLIENT: The J.M. Smucker Company

This is Orrville, Ohio

With kids ankle-deep in daydreams.

Smucker's has to be good.

678
ART DIRECTOR/DESIGNER: Mike Golden
DIRECTOR/PHOTOGRAPHER: Peter Norman
WRITER: Earl Cole
PRODUCER: Joe Davidoff
AGENCY: Ted Bates & Company
PRODUCTION COMPANY: Audio Productions
CLIENT: Matsushita Electric Corp. of America

(Man watching TV)

It's twice as portable...

PANASONIC.
Just slightly ahead of our time

Panasonic. Slightly ahead of our time.
679 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Vincent DeLuca
DIRECTOR: Howard Magwood
WRITER: Gary Prouck
PRODUCER: Dorothy Mills
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Rose Magwood
PHOTOGRAPHER: Ernesto Capparros
CLIENT: Fry Cadbury

Did you get it?" “Yes Master.”

No human can resist a Cadbury Crunchie.

680
ART DIRECTOR/DESIGNER: Norman Tanen
DIRECTOR/PHOTOGRAPHER: Barry Brown
WRITER: Camilla Larghi
PRODUCER: Ernie Hartman
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Brillig

(Sound effects of sea)

You click your fingers and move your head

JAMAICA
JAMAICA TOURIST BOARD

It’s so easy to feel like a child again.
You want more than a Volkswagen Beetle.

It still looks like the old Beetle.

Announcer: Ever have one of those mornings?

You can’t quite put your finger on it?

Bittman, you want too much!

Alka-Seltzer; for the blahs.
Welcome to American Airlines, sir.

Just go straight to Gate 7... seven.

Drive up to our doorstep.

This is the fastest animal in the world.

By the time he's 3 years old...

Aqueduct and Belmont Park

Thoroughbred Racing at Aqueduct and Belmont Park
685
ART DIRECTOR/DIRECTOR: Mike Koulermos
WRITER: Judy Raines
PRODUCER: Gloria Gengo
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: Welebit Productions
CAMERAMAN: Wally Welebit
CLIENT: Burger Chef Systems, Inc.

Hello, hello, can you stay awhile?
Hello, hello, good to see you smile
Burger Chef. We always treat you right.
You know we'll always treat you right.

686
ART DIRECTOR: Al Scully
DIRECTOR/PHOTOGRAPHER: Tabor Hirsch
WRITER: William Backer
PRODUCER: Phil Messirra
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: E.U.E.
CLIENT: Coca-Cola, U.S.A.

Summer's over.
The real things in life know no season.
It's the real thing. Coca-Cola.
(Silent)
You were just playing with your friends.

Even the grass had special minerals.

We make Arvin radios for people who care.

Anncr: Sound is a very personal thing.

There are other brands at other prices.
(VO): This is a baby’s ear. And his eyes.

(VO): This is how baby learns about love.

(VO): Smooth on gentle Johnson’s.

It would hit me as soon as I got up.

It wasn’t easy living with a headache.

Truce really relieves my headache.
American Motors introduced the Gremlin.

The Alberque Eight. The Witchita Wiggle.

American Motors took a gamble.

Hi, there... my name is Mr. Tooth Decay...

This one's going to be a little tougher.
(Virginia Slims Theme)

(VO): For my money women have come too far.

That cigarette's too good for women . .

German: Well you win Englishman.

Japanese: Clever people these Germans.

Announcer: American Motors introduces Gremlin
These eyes are Japanese eyes...

They have seen and developed a color film

Fuji Film is coming to the United States

CinZano
RED ON THE ROCKS
697
ART DIRECTOR/DESIGNER: Larry Leblang
DIRECTOR: Horn/Griner
WRITER: Hal Altman
PRODUCER: David DeVries
AGENCY: Wells, Rich, Greene, Inc.
PRODUCTION COMPANY/PHOTOGRAPHER: Horn/Griner
CLIENT: Trans World Airlines

Father: Harold, get us a baggage cart.

Father: OK, Harold, let's go.

Father: Hey, where's the crowd?

698 DISTINCTION MERIT AWARD
ART DIRECTOR: Elliott Manketo
DESIGNER/WRITER: Gerry Pfiffiger
DIRECTOR/PHOTOGRAPHER: Hil Covington
PRODUCER: Carl Reiter
AGENCY: R. W. Ayer & Son, Inc.
PRODUCTION COMPANY: Jenkins-Covington
CLIENT: Investor-Owned Electric Light and Power Companies (ECAP)

(SFX: Car turns into dark street...

Ann: (VO): Professionals at work...

They try to go toward a better community.
Sportscaster: "... bottom of the ninth."

Wife: "Are you bringing the children?"

"When you decide on a extension phone..."

Honey, he must be a drunk.

He's sick. I've got to get to a phone.

(Comes to broken, vandalized phone.)
CONSUMER PRODUCT COMMERCIALS

701
ART DIRECTOR/DESIGNER: Paul Rubenstein
DIRECTOR/PRODUCTION COMPANY/PHOTOGRAPHER: Horn/Griner
WRITER: E-c Webber
PRODUCER: Tom Fenton
AGENCY: Young & Rubicam, Inc.
CLIENT: General Foods Corporation

(Headmaster descends staircase of school)

Kid: Please, sir, I want more pudding.

Headmaster: We'll give you more pudding.

702 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Alan Sprules
DIRECTOR: Dick Tschudin
WRITER: George Mcrith
PRODUCER: Stew Garner
AGENCY: Ogilvy & Mather, Inc.
PRODUCTION COMPANY: Filmways of California
CLIENT: Mercedes-Berz

Holding the road.

Cornering.

Back to safety.
Kenny Licata ate 4 bags of potato chips.

Lisa Singer ran into some rainy weather.

Johnnie Fisher polished off 7 sandwiches.

(SFX: Kids yelling and breaking things)

(VO): A good cup of Hills Bros. coffee.

Mother: All right, you kids. Knock it off!
705
ART DIRECTOR: Tom Yohe
DIRECTOR: Andy Jenkins
WRITER/PRODUCER: George Newell
AGENCY: LaRoche, McCaffrey, McCall
PRODUCTION COMPANY: Jenkins-Covington
PHOTOGRAPHER: Andy Jenkins
CLIENT: Borg-Warner

Blast: It's London Louis and his robbers.

Borg-Warner - they were the first...

Borg-Warner is making even get-away cars.

706
ART DIRECTOR: Stuart Birbrower
DIRECTOR: Murray Bruce
WRITER: Austin Hand
PRODUCER: Leslie J. Stark
AGENCY: Benton & Bowles, Inc.
PRODUCTION COMPANY: Pros Cine Productions, Inc.
CAMERAMAN: Don Cohen
CLIENT: Avis Rent-A-Car

Called fly Avis-Non-Stop.

I was already lunching with the President.
enlighten
EXPLORE
CONTEST
PROD
The New York Times will enlighten, expose

The New York Times will explore, probe, contest

The New York Times
Where else?

The New York Times. Where else?
709
ART DIRECTOR/DESIGNER: Frank Fristachi
DIRECTOR: Steve Horn
WRITER: Marshall Karp
PRODUCER: Bertelle Selig
AGENCY: DKG, Inc.
PRODUCTION COMPANY: Horn/Griner
CLIENT: Johnson & Johnson

Man: (VO): I was trying to amuse myself...

Man: (VO): My head was killing me.

Then one day I discovered Truce.

710
ART DIRECTOR/DESIGNER: Mike Withers
DIRECTOR: Hill Covington
WRITER: Ellen Simons
PRODUCER: Harvey Greerberg
AGENCY: DKG, Inc.
PRODUCTION COMPANY: Jenkins/Covington
CLIENT: America Enka

Women are trying to get rid of wrinkles.

... created by their drooping pantyhose.

American Enka created Enkasheer.
I'm doing my homework, Dad.

I know how to spell.

Pike and Bass are coming back ...

A report to 12,000 Indians in N.Y. State.

Rockefeller.

A paid political announcement by the Friends of the Rockefeller Team.

Rockefeller's done a lot. He'll do more.
And worst of all, you have a headache.

Johnson & Johnson introduces Truce.

It won’t upset your stomach.

I’m Bill Cosby but I’m really Tooth Decay.

No Crest on it and there’s no Fluoride.

Cosby: Not Crest. I’ll be back.
That's my boy, Chris.

Today, he only had one cavity.

Chris: Dad, Yeah? I won.

Walking and talking.

Gesturing.

Haven't you taken enough garbage?
Leaning on meter.

Reading newspaper on mattress.

Out on street again.

I couldn't do things like that.

...I could do just about anything.

I used to have a handicap.
Hey George, need a lift?

I'm sorry, honey... my watch stopped.

Electric Timex. You never have to wind it.

Do you remember your first beer...

Did you find it bitter?

We brew Country Club Malt Liquor...
721 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Rick Levine
DIRECTOR: Joe DeVoto
WRITER: David Altschiller
PRODUCER: Bob Schenkel
AGENCY: Carl Ally Inc.
PRODUCTION COMPANY: Stan Lang Inc.
CAMERAMAN: Nilo Hartzband
CLIENT: The Hertz Corporation

(SFX: Airplane Engines)

Anncr: (VO) . . . we'll rent you a Ford . . .

Hertz

The 747 Rate
A SPECIAL RATE. GOOD FOR STANDARD OR INTERMEDIATE SIZED RINDS OR SIMILAR SEDANS. NOT AVAILABLE AT ALL LOCATIONS.

(SFX: Jet Engines Down Runway)

722
ART DIRECTOR/PRODUCER: Royal Bruce Montgomery
DIRECTOR: George Gomes
WRITER: Robert Reilly
AGENCY: Waring & LaRosa Inc.
PRODUCTION COMPANY: Gomes-Laew Inc.
CLIENT: Fisher-Price Toys

Santa: I'd like to see Fisher-Price Toys.

Why can't we do work like this?

I'll have 42,979 Jets; 32,371 Fars
723 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER/DIRECTOR: Robert Gage
WRITER: Marvin Honig
PRODUCER: Phil Bodwell
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: George Silano
CLIENT: Miles Laboratories/Alka-Seltzer

She: Our first homecooked meal.

He: I've never seen a dumpling that big.

She: Poached Oysters.

724
ART DIRECTOR: Jerry Prestomburgo
DIRECTOR: Mike Cuesta
WRITER: Kenneth E. Teason
PRODUCER: Herbert Miller
AGENCY: Warwick & Legler, Inc.
PRODUCTION COMPANY: Stan Lang Productions
CLIENT: Timex Corporation

Ladies and gentlemen... the great Zoldo!

Zoldo, what's this gentleman holding up?

You paid a... $149.95. $99.16? $69.13?
The beach is more crowded this year.

With cameras. The Polaroid Colorpack II.

Go down to the beach and look around.

Woman: It's only Wednesday.

Take along a Polaroid Colorpack II.

You can brighten things up a bit.
727 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER/DIRECTOR: Robert Gage
WRITER: Marvin Honig
PRODUCER: Phil Bodwell
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: George Silano
CLIENT: Miles Laboratories/Alka-Seltzer

Football Players: We're great. We're No. 1.

Anngr: You have champagne all over you.

Alka-Seltzer

728 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER/DIRECTOR: Robert Gage
WRITER: Marvin Honig
PRODUCER: Clifford Fagin
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Dick Dubelman
CLIENT: Cracker Jack

Man: What did you learn in school today?

(Silent)

The Big Pass Around Pack.
Cracker Jack

BORDEN

Football Players: Oh, Alka-Seltzer, Great.

(Silent)
Hey, Artie what do you want to do tonight.

(VO): Keds Knock Arounods are perfect.

Artie, what do you want to do tonight.

(VO): You take your furniture with you.

(SFX: car doors closing...)

(VO): Of course, we deliver too.
731
ART DIRECTOR/DESIGNER: Roy Grace
DIRECTOR: Dave Nagata
WRITER: John Noble
PRODUCER: Don Trevor
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
CLIENT: Volkswagen

Man: There is a legend that they tell.

that when the moon comes up...

there is a car that turns into a house.

---

732
ART DIRECTOR: Edd Griles
DESIGNER: Aaron Koster
DIRECTOR: George Gomes
WRITER: Peter Murphy
PRODUCER: Lucky Bigbee
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Gomes-Loew Inc.
CLIENT: Uniroyal

Mr. Peter Murphy of Redding, Connecticut says this chair is really comfortable.

A Kroehler Recliner covered with Naugahyde for dad

Tiger Paws and Naugahyde of Uniroyal.
733 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Roy Grace
DIRECTOR: Dick Stone
WRITER: Marcia Bell Grace
PRODUCER: Susan Calhoun
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Irv Deutsch
CLIENT: American Tourister

American Tourister: Our car overturned.

Our car was on our suitcase for 10 hours.

Everything inside was perfectly okay.

ART DIRECTOR/DESIGNER: Roy Grace
DIRECTOR: Howard Zieff
WRITER: Evan Stark
PRODUCER: Lou Florence
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Howard Zieff
PHOTOGRAPHER: Ted Pahle
CLIENT: Miles Laboratories/Alka-Seltzer

Papa: Mama Mia, that'sa some speeceie...

Papa: What was the matter with that?

Director: Cut. OK, let's break for lunch.
735 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Norman Tanen
DIRECTOR/PHOTOGRAPHER: Barry Brown
WRITER: Camille Larghi
PRODUCER: Ernie Hartman
AGENCY: Doyle Dane Bernbach, Inc
PRODUCTION COMPANY: Brillig
CLIENT: Jamaica Tourist Board

Swinging, it make me feel giddy.

I think the sea is very much pretty.

JAMAICA

736 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER: Roy Grace
DIRECTOR: Dick Stone
WRITER: Marcia Bell Grace
PRODUCER: Susan Calhoun
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Iry Deutsch
CLIENT: American Tourister

Dear clumsy bellboys, brutal cab driver.

Careless doormen. Ruthless porters.

It's easy to feel like a child here.

Have we got a suitcase for you.
**737**

**ART DIRECTOR:** George Lois  
**DIRECTOR/PHOTOGRAPHER:** George Silano  
**WRITER:** For Holland  
**PRODUCER:** Ed Murphy  
**AGENCY:** Lois Holland Callaway Inc.  
**PRODUCTION COMPANY:** Saturn Pictures Corporation  
**CLIENT:** Standard Milling Company

Girl: I'm not sure of many things.

I feel meaner when I eat Wheatena.

Oh, Charlie. You stop that.

**738**

**ART DIRECTOR/DESIGNER:** Rollin S. Binzer  
**PHOTOGRAPHER:** Rollin S. Binzer  
**DIRECTOR:** Jack Dazzo  
**WRITER/PRODUCER:** Allan Katz  
**AGENCY:** Hurvis, Binzer & Churchill  
**PRODUCTION COMPANY:** Elektra Productions  
**CLIENT:** Ovaltine Food Products

Prof: The tongue is the taste barometer...

A fantastic buttry-gazed popcorn snack

Zonkers are adored by every tongue...
The world's first clear red toothpaste.

It's just about everything you need...

Which is why we call it Close-Up.

It's mysterious...

It's hot...

It's cool. That's Jamaica.
What do I know from firebrewing?

They're giving me bread to admit it.

I love the way it tastes.

(Music)

Thick rich Heinz.

Still the slowest ketchup in town.
742 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER/DIRECTOR: Bob Kuperman
WRITER: John Noble
PRODUCER: Jim de Barros
AGENCY: Doyle Dane Bernbach, Inc
PRODUCTION COMPANY: Pelco
CLIENT: Volkswagen

(VO: From the past): The 1949 De Soto

The Volkswagen will constantly be changed.

We at Volkswagen kept our promise.

743
ART DIRECTOR/DESIGNER: Bob Kuperman
DIRECTOR: David Nagata
WRITER: John Noble
PRODUCER: Dick Perrott
AGENCY: Doyle Dane Bernbach, Inc
PRODUCTION COMPANY: M.P.O
CLIENT: Volkswagen

A brand new small car.

It is a great idea.

We've been working on it for 21 years.
(VO): You spend more than 50¢ if...

(Silent)


Best of all, Zonkers brought me Loresta.
He won’t get rid of his sloppy socks...

He got rid of his basketball shoes.

There is no regulation golf ball...

...it’s not a regulation ball.

I know, I’m his father.

It’s as simple as that.
748
ART DIRECTOR/DESIGNER: Donald V. Carleson
DIRECTOR/PHOTOGRAPHER: Elbert Budin
WRITER/PRODUCER: Patrick McInroy
AGENCY: Dancer-Fitzgerald-Sample, Inc.
PRODUCTION COMPANY: Elbert Budin, Inc.
CLIENT: Foremost Foods Company

A peach is only beautiful until Foremost.

Then it gets sour creamed...

You know it's the Freshmost.

749
ART DIRECTOR/DESIGNER: Jack Piccolo
DIRECTOR/PHOTOGRAPHER: Steve Horn
WRITER: Mike Mangano
PRODUCER: Ralph Borzi
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Horn/Griner
CLIENT: Whirlpool Crp. of America

27% of the American people move...

You can have them installed permanently.

Oh, Harold! It's so quaint.
V/O: I was a rising young diplomat.

Static electricity made my socks cling.

The first Anti-Static Sock. By Burlington.

Burlington has first anti-static socks.

Stengel: What do you want to be...

Stengel: How 'bout you, Barney?

Barney. Well – you'll all need clothes.
(VO): Once there was an ugly person.

Zonkers were a magical popcorn snack.

SCREAMING YELLOW ZONKERS!

Maybe they'll change your life. Maybe not.

I am Jean-Claude Killy.

When I come down the mountain...

I think about funny things.
Napoleon had a thing for coffee cake.

So he ate Drake's small Coffee Cake.

... He could eat it too.

“Dear Mom, I promise to ...”

“Promises and Arpege go together.”

“Honey, I promise to stop smoking.”
At Volkswagen we don’t worry about...

We’ve been torturing door hinges and...

No other car goes through so much...

Every time you spend about $3 or more...

We’ll give you free...

You can make the drink of your dreams.
758
ART DIRECTOR/DESIGNER: Bob Kuperman
DIRECTOR: Howard Zieff
WRITER: John Noble
PRODUCER: Lou Puopolo
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Zieff Films
CLIENT: Volkswagen

To keep your average American car running...

For gasoline you pay $181...

We think you're being taken for a ride.

759
ART DIRECTOR: Art Gilmore
DESIGNER: Bob Ramsey
DIRECTOR: Rick Levine
WRITER: Bill Ford
PRODUCER: Wayne Lachman
AGENCY: Richard K. Manoff Inc.
PRODUCTION COMPANY: Wyde Films
CLIENT: Welch Foods Inc.

Pilgrim: Say, this isn't the same...

Indian: I'm recommending Welch's...

The cranberry juice cocktail from now on.
760
ART DIRECTOR/DESIGNER: Bob Kuperman
DIRECTOR: Dick Stone
WRITER: John Noble
PRODUCER: Lou Puopolo
AGENCY: Doyle Dane Bermbach, Inc.
PRODUCTION COMPANY: D.S.I.
CLIENT: Volkswagen

Hi friends, Ralph Carson here . . .

And here's today's bargains.

Check! There must be a mistake here.

762
ART DIRECTOR/DESIGNER: Jack Piccolo
DIRECTOR/PHOTOGRAPHER: Bob Bean
WRITER: Mike Mangano
PRODUCER: Ralph Borzi
AGENCY: Doyle Dane Bermbach, Inc.
PRODUCTION COMPANY: Wylde Films
CLIENT: Whirlpool Corp. of America

As every woman knows . . .

With a Whirlpool, you don't have to worry . . .

It will retumble the clothes for 2-1/2 hours.
763
ART DIRECTOR: Robert Wilvers
DIRECTOR/PHOTOGRAPHER: Syd Furie
WRITER: Edward A. McCabe
AGENCY: Scat', McCabe, Sloves, Inc.
PRODUCTION COMPANY: James Garrett and Partners
CLIENT: Volvo, Inc.

A piece here, a piece there, then nothing.

So I drive a Volvo.

Don't litter.
Buy a Volvo.

(Silent)

764
ART DIRECTOR: Tom Tieche
DIRECTOR: Andy Jenkins
WRITER: Rudi Golyn
PRODUCER: Peter Huber
AGENCY: McCann-Erickson
PRODUCTION COMPANY: Jenkins/Covington
CLIENT: Del Monte Corporation

Let me show you something.

And unacceptable for Del Monte.

(Tag) The more you know about pineapple . . .
765
ART DIRECTOR/DESIGNER: Bob Tucker
DIRECTOR/PHOTOGRAPHER: Lenny Hirschfield
WRITER: Tom Yobbagy
PRODUCER: Jerry Gold
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: M.P.O.
CLIENT: Volkswagen

Volkswagen Squareback Sedan can hold...

Just fold down its back seat...

(Echoes): and it can hold (hold-hold-hold)

766 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Ted Shaine
DIRECTOR: Dick Stone
WRITER: Ed Butler
PRODUCERS: Jim de Barros, Lou Fuopolo
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: DSI
CLIENT: Volkswagen

(Silent)
Salesman: You just got married.

Husband: What do you say, Cindy?

Wife: I do.

Announcer: (VO): If rootworms were left alive

This could be happening in your cornfield.

More farmers use it.
CONSUMER PRODUCT COMMERCIALS

769
ART DIRECTOR: Irwin Goldberg
DIRECTOR: Howard Zieff
WRITER: Riki Kane
PRODUCER: JoAnn Harvard
AGENCY: Nadler & Larimer
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Ted Pahle
CLIENT: Faberge, Inc.

Boy (VO): Eileen — you’re definitely Xanadu.

That means you’re highly emotional.

Eileen: I do not. (tears)

770
ART DIRECTOR: Matt Basile
DIRECTOR/PHOTOGRAPHER: Melvin Sokolsky
WRITER: Gayle Silver
PRODUCER: Henry Kuryla
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Sokolsky Film
CLIENT: Squibb/Beechut Co.

Peppermint! Spearmint! Cinnamon!

The sugarless gum with flavor, not sugar.

Contains no cyclamate
Daughter: This is my mother...

You should wear panties under pantyhose.

Mother: Alright!

Announcer: A ScotTowel is so strong...

You could actually wash it out...

ScotTowels. If they were any stronger...
(Crunching) Captain: Find that crunching!

Dumkopf! Stop with the Lay's Potato Chips...

(Crew singing): No one can eat just one.

Little Boy: I used to want to go to Cornell.

(VO): Just put $25 a month in Junior Savings.

Marine Midland.
We want you to have what you want.

Member FDIC

Little Boy: I want to go to college.
This is a nice looking peach, isn't it?

It was picked one day too late.

(Tag) The better for Del Monte.

The Arrow Collar Man.

Years ago, he broke a million hearts.

He's still breaking hearts.
Out of the great colonial tradition...

The Colonial Hot Dog...

... for people who eat like...

It's exactly like...

fresh pineapple

Let's just say it's very, very close.
779
ART DIRECTOR: Bob Wilvers
DIRECTOR/PHOTOGRAPHER: Syd Furie
WRITER: Ed McCabe
AGENCY: Scali, McCabe, Sloves, Inc.
PRODUCTION COMPANY: James Garrett and Partners
CLIENT: Volvo, Inc.

We can't guarantee exactly how long . . .

9 of every 10 Volvos are on the road.

Volvo Lives!

780
ART DIRECTOR: Bob Brandwein
DIRECTOR: Marshall Stone
WRITER: Anne Anda
PRODUCER: Karl Fischer
AGENCY: Batten, Barton, Durstine and Osborn
PRODUCTION COMPANY: M.P.O.
CLIENT: Scott Paper Co.

When we decided to get a testimonial . . .

we went right to the top.

Scottie. It's a three sneezer.
Peppermint!

ART DIRECTOR: Matt Besile
DIRECTOR/PHOTOGRAPHER: Melvin Sokolsky
WRITER: Gayle Silver
PRODUCER: Henry Kuryla
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Sokolsky Films
CLIENT: Squibb/Beechut Co.

Spearmint!

ART DIRECTOR: John Andreoli
DESIGNER: William Molyneaux
DIRECTOR: Tim Newman
WRITER: Ton Pagano
PRODUCER: Larry Patterson
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Dick Miller Associates
PHOTOGRAPHER: Mike Zingale
CLIENT: General Foods Corporation

Made itself like this all by itself.

A French top with an American bottom.

Man speaks French.

Care®Free. The sugar-less gum with flavor.

A French top with an American bottom.
Kids don't know how to change a bandage.

Here's the right way.

Bandages from Johnson & Johnson.

The Austin America isn't the only car.

It isn't the only car to offer liquid suspension.

Austin America.
Under $2,000.

Austin America is the only car to...
785
ART DIRECTOR/DESIGNER: Santo Cambareri
DIRECTOR: Frank Herman
WRITER: Gene Tashoff
PRODUCER: John Sallay
AGENCY: Ketchum, MacLeod & Grove, Inc.
PRODUCTION COMPANY: Televideo Productions
CLIENT: Great Western Foods

"Two leading brands of flour."

"Weigh them. One will be lighter."

"Yeah (mmmm), that's a good demonstration."

786
ART DIRECTOR: Dave Perl
DIRECTOR/PHOTOGRAPHER: Jerry Kates
WRITER: Hal Friedman
PRODUCER: Glenn Giere
AGENCY: Warren, Muller, Dolobowski, Inc.
PRODUCTION COMPANY: Take Two Productions
CLIENT: Colonial Provision Co., Inc.

AnnCR. VO: Great Moments in Colonial History.

AnnCR: Electricity... discovered him.

Colonial
The most delicious bologna
since way back when

This little bit of Colonial Bologna...
Big Kid: I love my new marbles.

Big Kid: I got 'em in Post RaisinBran.

(VO): Six free hi-bounce marbles...

This is the container Birds Eye...

frozen Orange Plus comes in.

It's hard to tell the difference.
**789 GOLD MEDAL AWARD**

ART DIRECTOR: Jon Fisher
DIRECTOR: Harry Hamburg
WRITER: Charles Blustain
PRODUCER: Howard Rosenman
AGENCY: Benton & Bowles, Inc.
PRODUCTION COMPANY: Brownstone Productions
CAMERAMAN: Donald Sweeney
CLIENT: General Foods Corporation

Anyone can make a mistake.

We make Cool Whip ready to serve.

If it works for him, it'll work for you.

**790**

ART DIRECTOR/DESIGNER: Frank Fristachi
DIRECTOR: Dick Stone
WRITER: Neil Grossman
PRODUCER: Henry Roth
AGENCY: DKG Inc.
PRODUCTION COMPANY: Dick Stone
CLIENT: Remington

This is a ladies shaver.

But Remington wouldn't ask.

Two heads
791
ART DIRECTOR/DESIGNER: Frank Fristachi
DIRECTOR: Jack Zander
WRITER: Marshall Karp
PRODUCER: Henry Roth
AGENCY: DKG, Inc.
PRODUCTION COMPANY: Pelican Films, Inc.
ARTIST: Andre Francois
CLIENT: Johnson & Johnson

You've got the world on your shoulders?

Truce has a pain reliever for your headache.

It's what the world's been waiting for.

792
ART DIRECTORS/DESIGNERS: Frank Fristachi, Joe Genova
DIRECTOR: Steve Horn
WRITER: Neil Drossman
PRODUCERS: Henry Roth, Sandy Sinclair
AGENCY: DKG, Inc.
PRODUCTION COMPANY: Horn/Griner
CLIENT: Remington

The next time you complain about shaving,

take a look at your wife.

You may be man enough. But is she?
If Little Jack Horner had sat in a corner

He could have stuck in his thumb... 

With a box of 64 Crayola crayons... 

Next time you want a thick cold shake... 

Birds Eye introduces a new kind of shake.

You don't have to drive out for it.
"You have exactly 10 seconds to memorize...

Volkswagen Sedan II. Suggested retail price, West Coast P.O.E. Local taxes and other dealer delivery charges, if any, additional.

$1845

the price of a 1971 Volkswagen Beetle.

$1845

You may take notes."

"Frog: If I can eat just one...

I'll turn back into a handsome prince.

Frogs singing: No one can eat just one.
A guy who's used to sleeping with... 

Might have trouble getting used to... 

PHILCO Ford 

Until you learn to love the quiet.

Chemists are asked to duplicate a sauce. 

Lea & Perrins blend unique ingredients. 

Chemist discovers sauce in cellar.

PHILCO Ford 

Until you learn to love the quiet.
800 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Howard Title
DIRECTOR/PHOTOGRAPHER: Elbert Budin
WRITER: Peter Lubalin
PRODUCERS: Peter Lubalin, Howard Title
PRODUCTION COMPANY: Elbert Budin, Inc.
CLIENT: Ronzoni Macaroni Co.

We put twice as much meat in our sauce.

Twice as much meat.

We don’t make as good a profit.

No syrup or starch.

But we make a better sauce.

801
ART DIRECTOR: Bob Engel
DIRECTOR: Harry Hamburg
WRITER: Howard Kaplan
PRODUCER: Manny Perez
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Directors Center
PHOTOGRAPHER: Mario Di Leo
CLIENT: Frito-Lay, Inc.

You see a man who repeatedly....

ate one Lay’s potato chip after another.

Judge: Not guilty.
ART DIRECTOR: Bob Lelle
DESIGNER: Jack Cornwall
DIRECTOR: Bob Vietro
WRITER: Regina Grant
PRODUCER: Tony Russo
AGENCY: Clyne Maxon, Inc.
PRODUCTION COMPANY: Audio Productions
CLIENT: General Electric Co.

802

Man: Once you set Ever-Set, it stays set.

Saturday and Sunday, I sleep.

The Ever-set Alarm

Annunc: For people who don't remember.

803

ART DIRECTOR: Robert Reitzfeld
DIRECTOR: Judd Maze
WRITER: Charles Ashby
PRODUCER: Sherry Lockhart
AGENCY: Wells Rich Greene, Inc.
PRODUCTION COMPANY: Flickers Inc.
CLIENT: Midas Muffler

Do you have . . . No I don't.

Why don't you . . . I tried them.

Oh yeah.
It's hard to keep up with the Joneses . . .

Let alone the Picassos, Pompidous . . .

YES.

THE
NEW YORKER

You can keep up in The New Yorker.

Other sauces are made with vegetable oil.

We don't make as good a profit.

But we make a better sauce.
806
ART DIRECTOR: Gene Bove
DIRECTOR: Ridley Scott
WRITER: Carol Peace
PRODUCER: Jerry Bruckheimer
AGENCY: Batten, Barton, Durstine and Osborn
PRODUCTION COMPANY: Strawberryl Productions
PHOTOGRAPHERS: Bob Hagenson, Ridley Scott
CLIENT: Campbell's Soup Company

Annecr: (MUSIC) Back in the days when...

The soup she served was Campbell's Tomato.

807
ART DIRECTOR: Rick Baxter
DIRECTOR: Dick Richards
WRITERS: Roberta Bowen, Bill Palmer
PRODUCER: Jerry Bruckheimer
AGENCY: Batten, Barton, Durstine and Osborn
PRODUCTION COMPANY: Richards & Myers, N.Y.
PHOTOGRAPHER: Larry Willams
CLIENT: American Cyanamid
Consumer Products Division

If you want one beautiful head of hair...

Dry conditioning to shine your hair...

Both in Gold Formula Breck Shampoo.

The soup like Grandma used to open.
"Dirt, Mud, Grime, Grease, Ick, Grit..."

Announcer: If the new Gibson Automatic...

Announcer: Wishy, washy, it's not.

Headache pain. Aches and pains of colds. Toothaches.

Excedrin. For hours of relief...
ART DIRECTORS: Bob Giraldi, Jim Handloser
DESIGNER: Bob Giraldi
DIRECTOR: Dick Stone
WRITER: Jerry Della Femina
AGENCY: Della Femina, Travisano and Partners
PRODUCTION COMPANY: Stan Lang Productions
CLIENT: Fuji Film Photo, Inc.

The Japanese... have the greatest sense of color.

Japanese color is coming to America.

Take their photos with Fuji Film.

ART DIRECTOR: Gary P. Reisch
DIRECTOR: Joe De Vito
WRITER: Bill Fairgloss
PRODUCERS: Wayne Lachman, Dennis Powers
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Teleconctics, Directors Center
PHOTOGRAPHER: John Meidejohn
CLIENT: Bristol-Myers Co.

Don May runs hair nervously... Teammates react to grease on their hands.

Sorry, Don. We wanna keep the ball clean.
You share your cabinet.

One shot and I'm good for the whole day.

Which Right Guard should I use?

It looks like you need a new muffler.

Take'er up, Virgil.

Take'er down Virgil.
814 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Jerry Bruckheimer
DIRECTOR/PHOTOGRAPHER: Melvin Sokolsky
WRITER: Joe McNeil
PRODUCER: Jerry Bruckheimer
AGENCY: Batten, Barcon, Durstine and Osborne
PRODUCTION COMPANY: Sokolsky Films
CLIENT: Pepsi-Cola Company

There's a whole new way of livin' . . .

It's the Pepsi generation

And Pepsi's got a lot to give

816
ART DIRECTOR: Howard Rieger
DIRECTOR/PHOTOGRAPHER: Harold Becker
WRITER: Mike Becker
PRODUCER: Roger Brann
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Harold Becker Productions
CLIENT: General Foods Corporation

Gainesburgers are good for your dog.

Gainesburgers are good for you.

(The product)
We know how it gets under your skin...

A Band-Aid brand bandage stops...

It heals better when it's covered.

So keep it on even if...

"So I takes a Scottie and I sneezed once."

Put a Dispenser in your bathroom...

And that's no accident.
819
ART DIRECTOR: Art Harris
DESIGNER: Jim Schoppe
DIRECTOR: Perry Rosemond
WRITER: Mike Sticsberg
PRODUCER: Ralph Ward
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Petersen Co.
PHOTOGRAPHER: Dick Glouner
CLIENT: Bristol-Myers Co.

Girl brushed teeth with Vote toothpaste.

When she tells him it feels tingly...

You'll taste as good as it tastes.

820
ART DIRECTOR/DESIGNER: Ronald Goodwin
DIRECTOR/PHOTOGRAHER: Robert Bean
WRITER: Leonard Seiden
PRODUCER: Richard King
AGENCY: Hicks & Greist, Inc.
PRODUCTION COMPANY: Wyde Films
CLIENT: Dixie Bathroom Cups

Some people discover Dixie Cups...

And... I sneeze again.

You'll taste as good as it tastes.

It's a three sneezer. (SFX)
At New York's Art Students League... You'll find the most gifted hands...

I'm on a new diet. Keep consumers from being losers.

soften their hands with Jergens...

Rockefeller.

A paid political announcement by the Friends of the Rockefeller Team.

Rockefeller's done a lot. He'll do more.
Rockefeller created 43 new state parks.

These accidents are no accident.

An improvement Rockefeller hopes...

Rockefeller’s done a lot. He’ll do more.

Rockefeller’s done a lot. He’ll do more.
I'm an X drug addict.

Rockefeller helped set up.

Introducing the world's second 747.

Rockefeller's done a lot. He'll do more.
827
ART DIRECTOR/DESIGNER: George Euringer
DIRECTOR: Dick Clark
WRITER: Steve Smith
PRODUCER: Irene Ludwig
AGENCY: Carl Ally Inc.
PRODUCTION COMPANY: Stan Lang, Inc.
PHOTOGRAPHER: Ted Pahle
CLIENT: Carter Wallace/Rise

Nothing to make my beard wet and soft...

BUTKUS
Chicago Bears

but this: Rise.

Imagine what you can do using Rise...

828
ART DIRECTOR: Jerry Prestomburgo
DIRECTOR: Mike Cuesta
WRITER: Kenneth E. Teason
PRODUCER: Herbert Miller
AGENCY: Warwick & Legler, Inc.
PRODUCTION COMPANY: Stan Lang, Inc.
CLIENT: Lefri & Fink Products Co.
Consumer Division

When your child cries because of a cut

Medi-Quik. The family first aid spray.

Medi-Quik has three germ killers.
Scientists are conducting an experiment.

The women go to work...

The female offered him Alka-Seltzer...

Man: Well, it's a good picture of a pout.

Ann: Color pictures in a minute. $29.95.

Man: Maybe we can pry his mouth open.
Dad: Well, it’s inspirational.

Ann: Color pictures in a minute. $29.95.

Aunt: Maybe I could have him bronzed.


Como: Anybody you know?

Girl: It only sings one note.

The 29.95 Colorpack II
Polaroid Land Camera

*Suggested list price

CLIENT: Polaroid
Man: You know what’s in here?

(SFX) Good looking ghost.

I submit the Fanfare Peek-A-Boo shoes.

Child: Scrooge went to the bathroom.

As defender of the public morality.

I have the same feelings as other men do.
835 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER: Bob Kuperman
DIRECTOR: Howard Zeff
WRITER: John Noble
PRODUCER: Lou Puopolo
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Zeff Films
CLIENT: Volkswagen

Man: The star of the 1949 Auto Show...

Not to keep in style with the times...

We at Volkswagen kept our promise.

836 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Sy Schreckinger
DIRECTOR/PRODUCTION COMPANY/PHOTOGRAPHER: Horn/Griner
WRITER: Bruce Goldman
PRODUCERS: Maurice Mahler, Roger Vaughn
AGENCY: Young & Rubicam, Inc.
CLIENT: Metropolitan Life Insurance Co.

Announcer: In 1909, millions of people...

Announcer: We want people to live in health.

We sell life insurance.
But our business is life.

Announcer: Our business is life.
837
ART DIRECTOR/DESIGNER/PRODUCER: Chuck Bua
DIRECTOR: Jose Ferro (Animator)
WRITER: Paula Green
AGENCY: Green Dolmatch Inc.
PRODUCTION COMPANY: Pablo Ferro
CLIENT: New York Times

Call
(212)
MU 7-1100

And we'll deliver

and we'll deliver...

Call
(212)
MU 7-1100

And we'll deliver The New York Times to your

the New York Times to your door.

838 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER:
Maurice Mahler
DIRECTOR/PRODUCTION COMPANY/PHOTOGRAPHER: Horesk/Grisner
WRITER: Forrest Long
PRODUCER: Roger Vaughn
AGENCY: Young & Rubicam, Inc.
CLIENT: Metropolitan Life Insurance Co.

Teacher: Roger's a bright kid.

Drug Pusher: I supply him with three...

Annncr: Speed kills...
Would you like to spend 3 hrs. with her?

It has to be both moral and legal.

Think of something interesting enough.
Girl: I see you, gramps.

Patient: (VO): I see you, too.
Meet Diptera Muscidae.

You will find it spread evenly...

General Electric has been grinding up...

Gucci designed checkbooks.


eat your hearts out.
In 1965, we said we can grow...

to $1 billion, we made it.

You really can't appreciate electricity...

until you lose it.

USI, The Overachievers.

SOUTH CAROLINA ELECTRIC & GAS COMPANY

Working to restore the electricity.
ART DIRECTOR: A. G. Torchia
DIRECTOR: Stan Reich
WRITER: Mark Doyle
PRODUCER: Martin Beck
AGENCY: Cargill, Wilson & Acree, Inc.
PRODUCTION COMPANY: Television Productions International
PHOTOGRAPHER: Price Pethel
CLIENT: South Carolina Electric and Gas Company

You can take electricity for granted.

Where would you be without it?

We try to make life easier.

848
DIRECTOR: Dick Richards
WRITER: Mimi Cotter
PRODUCER: Don Brown
AGENCY: Betten, Barton, Durstine and Ostrom
PRODUCTION COMPANY: Richards & Myers Films, Inc.
CLIENT: General Electric

Trying to find the sunshine.

There isn't as much sunshine...

General Electric. Men helping man
849
ART DIRECTOR: Don Egensteiner
DIRECTOR/PHOTOGRAPHER:
George Gomes
WRITER: Mike Becker
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Gomes, Lowe, Inc.
CLIENT: Environmental Action Coalition

Look at the Hudson River . . .

We’re going to kill ourselves.

April 22 is Earth Day.

850
ART DIRECTOR/DESIGNER: Andy Langer
DIRECTOR/PRODUCTION COMPANY:
Horn/Griner
WRITER: James Parry
PRODUCER: Yafa Lerner
AGENCY: Marschalk
CLIENT: The United Appeal of Atlanta

One of the nicest things . . .

Some old people are always alone . . .

Thank God you can help Give to the United Appeal

and only your money can help . . .
851
ART DIRECTOR/DESIGNER: Glenn Levy
DIRECTOR/PRODUCTION COMPANY/PHOTOGRAPHER: Horn/Griner
WRITER: Kurt Millinger
PRODUCER: Shelly Schachter
AGENCY: Compton Advertising, Inc.
CLIENT: The National Clearinghouse for Drug Abuse Information

(Kids singing): Ring around the rosie...

(VO): Drug abuse is a game...

852 DISTINGUISHED MERIT AWARD
ART DIRECTOR/DESIGNER: Bob Giraldi
DIRECTOR: Steve Horn
WRITER: Jud Alper
AGENCY: Della Femina, Travisano and Partners
PRODUCTION COMPANY: Horn/Griner
CLIENT: National Moratorium

Insanity is...

Sanity is a prescient killing a boy.

(VO): Sometimes they don't get up anymore.

(Silence)
853 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Bob Giraldi
DIRECTOR: Steve Horn
WRITER: Sara Bragin
AGENCY: Della Femina, Travisano and Partners
PRODUCTION COMPANY: Horn/Griner
CLIENT: National Hemophilia Foundation

You're looking at something that will . . .

let a hemophiliac live and bleed.

854 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER: Bob Giraldi
DIRECTOR: Steve Horn
WRITER: Sara Bragin
AGENCY: Della Femina, Travisano and Partners
PRODUCTION COMPANY: Horn/Griner
CLIENT: National Hemophilia Foundation

My name is Peter, I'm a hemophiliac.

My name is Charles. I can't afford it.

We're so close, yet so far.
National Hemophilia Foundation.

We're so close, yet so far.
National Hemophilia Foundation

It's so expensive—we need your money.

100 hemophiliacs can. 100,000 can't.
What you'll see could save your life.

Once a month examine your breasts.

What you don't know that can hurt you.

(San Francisco cop taking oath)

Announcer (VO): You'll make $11,000...

Put yourself to the test.

CALL THE COP.

And you'll earn every cent.
857 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER WRITER/PRODUCER: Bob Cox
DIRECTOR: Phil Marco
AGENCY: Ogilvy & Mather Inc.
PRODUCTION COMPANY/PHOTOGRAPHER: Phil Marco, Inc.
CLIENT: Phoenix House

Ann\'r: When heroin is taken into the body . . .
a general feeling of well being prevails.

Phoenix House
(212) 787-7900

(Silent)

858
ART DIRECTOR: Allen Kay
DIRECTOR/PHOTOGRAPHER:
Stephen Steigman
WRITER: Judy Raines
PRODUCER: Gloria Gengo
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: Stephen Steigman Productions
CLIENT: Board of Education N.Y.C.

School in New York City is like . . .
Every neighborhood should have the right . . .

Community school board elections are March 19.
Vote. It's a start.

SPONSORED BY THE NEW YORK CITY BOARD OF EDUCATION AND P.R.E.P.

You can vote for the people you want . . .
859
ART DIRECTOR/DESIGNER: Andy Langer
DIRECTOR: Mike Shay
WRITER: James Parry
PRODUCER: Yafa Lerner
AGENCY: Marschalk
PRODUCTION COMPANY: Mike Shay Productions
CLIENT: The United Appeal of Atlanta

“I want to be a Meteorologist.”

(VO): These kids have it inside.

Give to the United Appeal.

(VO): They need your help to get it out.

860 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Bob Giraldi
DIRECTOR: Steve Horn
WRITER: Sera Bragin
AGENCY: Cella Femina, Travisano and Partners
PRODUCTION COMPANY: Horn/Griner
CLIENT: National Hemophilia Foundation

House of Horrors where anything...

can make a hemophiliac bleed.

We’re so close, yet so far.

National Hemophilia Foundation.

(VO): They need your help to get it out.

He can’t afford it...we need your money.
861 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER/DIRECTOR: Jeffrey Metzner
WRITER/PRODUCER: Ray Lofaro
PRODUCTION COMPANY: Gaffney, Metzner, Lofaro
PHOTOGRAPHER: Richard Shore
CLIENT: Dept. of Cultural Affairs of New York City

"You have to be Irish, Italian...

The People Yes. Central Park Mall.

It's a party thrown by the city of N.Y."

862 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER: Andy Langer
DIRECTOR/PRODUCTION COMPANY/PHOTOGRAPHER: Horn/Griner
WRITER: James Parry
PRODUCER: Yafa Lerner
AGENCY: Marschalk Co.
CLIENT: The United Appeal

Woman: He's a big boy.

Blindness doesn't have to be the end...

Thank God you can help. Give to the United Appeal.

(VO): A blind person can learn to live...
863 GOLD MEDAL AWARD
ART DIRECTOR/DESIGNER: Joseph H. Phair
DIRECTOR: Joshua Logan
WRITER: Arthur X. Tuohy
PRODUCERS: John Bailey, Arthur X. Tuohy
AGENCY: Ketchum MacLeod & Grove
PRODUCTION COMPANY: MPO Videotronics
PHOTOGRAPHER: Leonard Hirshfield
CLIENT: National Urban Coalition

(Song: "Let the Sunshine In")

864
ART DIRECTOR/DESIGNER: Ron Travisano
WRITER: Jerry Della Femina
AGENCY: Della Femina, Travisano and Partners
PRODUCTION COMPANY: Focus Presentations
CLIENT: WABC TV/Eyewitness News

When 400,000 viewers switched . . .

(Song: "Let the Sunshine In")

Some people thought it was a ploy . . .

When are you going to switch?
865
ART DIRECTOR/DESIGNER: Ron Travisano
WRITER: Jerry Della Femina
AGENCY: Della Femina, Travisano and Partners
PRODUCTION COMPANY: Focus Presentations
CLIENT: WABC TV/Eyewitness News

When 400,000 viewers switched . . .

It ruffled the feathers . . .

Eyewitness News 7

When are you going to switch?

866
ART DIRECTOR: Dick Lemmon
DIRECTOR: Allan Spikol
WRITER: John Scott
PRODUCERS: John Scott, Dick Lemmon
AGENCY: Rink Wells & Associates
CLIENT: WLS-TV

How did Channel 7's news team get together?

Some say it was fate.

Enjoy, enjoy.
How did John Drury get to be the newest . . .

His college swimming record . . .

Just look for the tall, bright guy . . .

Did you see what 7 said . . .

about your latest campaign?"
ART DIRECTOR/WRITER/PRODUCER: Martin A. Blum
DESIGNER: Walter Klas
AGENCY/CLIENT: Saturday Review
PRODUCTION COMPANY: Hankinson Studios, Inc.

(environment and the quality of life)

ART DIRECTOR/DIRECTOR/WRITER/PRODUCER: Bob Bodenstein
PRODUCTION COMPANY: Jerry Siegel Films
CLIENT: Collier Photoengraving/Lithography

I'm Lud Marz and I've been right here...

(Collier Logo)

(science in world and national affairs)

I'm Zane Tankel, president of Collier.

All covered in Saturday Review...
ART DIRECTORS/DESIGNERS/WRITERS/PRODUCERS/PRODUCTION COMPANY: John and Faith Hubley
DIRECTOR: John Hubley
MUSIC: Quincy Jones
ANIMATION: A. Babbit, W. Littlejohn, P. Duncan
CLIENT: IBM World Trade Corp.

The end of a pleasant day.

Demons plotting pollution .

Boy and girl constructing computer.
872 DISTINCTIVE MERIT AWARD
DESIGNER: Leonard Levitan
DIRECTOR: Richard Nahodyl
WRITER: Mairuth Hodge
PRODUCTION COMPANY: Jarrin & Levitan, Associates in Design, Inc.
CLIENT: The Canadian Government Exhibition Commission

873 DISTINCTIVE MERIT AWARD
ART DIRECTOR/DESIGNER/DIRECTOR:
Jim Santandrea
WRITER: Ed Hauser
PRODUCER/PRODUCTION COMPANY:
Melandrea Inc.
PHOTOGRAPHER: Bob Bailin
CLIENT: The Art Directors Club, Inc.
874 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Nick DiGiuseppe
DESIGNERS: Peter Dustra, Dale Magee
DIRECTOR/PRODUCER: Harvey Lloyd
WRITERS: Bob Fast, Bill Tobin
PRODUCTION COMPANY: Harvey Lloyd Production, Inc.
PHOTOGRAPHERS: Harvey Lloyd, Woody Vasulka
CLIENT: American Can Company

ART DIRECTOR: Frank Pistone
DESIGNER/DIRECTOR/PRODUCER: Harvey Lloyd
WRITERS: Chuck Damon, Ed Naylor
AGENCY: Promotion Plus, Inc./Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Harvey Lloyd, Productions, Inc.
PHOTOGRAPHERS: Harvey Lloyd, Frank Pistone
CLIENT: Monsanto
The Art Directors Club Annual Report
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1970-1971

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A Message from the President on Response/Ability

Bill Brockmeier is Design Director Eastman Chemical ProCo.

In the life of a person, or a group, there is an imperative inherent in the number 50. It compels an assessment. Since my terms as President of the ADC spanned the end of its first 50 years and the beginning of the second half-century, I tried to look behind and before. Whichever way I looked, it seemed to be a mirror of the other! For this year there was an awakening by the members of their responsibilities to themselves as individuals. The same motivation for starting the Club in 1920 is reflected in the theme of our Golden Anniversary year: Response/Ability. This year an identity search of sorts began which is bringing ADs back into intimate touch with themselves and with their reasons for being in the Club. As President, I encouraged more involvement in the ADC’s affairs on the part of its officers, executive board and committee heads, the representatives of the members. The ADC has always belonged to its members. This was a year in which they were active in making it a vital force in the industry and in the community. Among our accomplishments are the seeds which will bear fruit later on. An in-depth study of our educational programs resulted in the beginnings of new activities for the ADC. A public service project for the City of New York is intended to be the first of many. We changed the format of our Conference and Awards Presentations; for the Annual Exhibition our judges gave us the biggest show in Club history; we arranged to publish a 50 year retrospective of Gold Medal winners; we sponsored a civic event which was attended by the Mayor; we developed new international affiliations; we expanded our speakers bureau... and we managed at long last, to find and furnish a new Club headquarters. Here we have resumed our meetings and luncheons. All of our 50th Anniversary activities, plus a far more knowledgeable use of public relations, helped us move into the second half-century reflecting with remarkable clarity the purpose of the ADC’s founders 50 years ago: to improve the standing of the art director, the excellence of his craft, and to exercise individual Response/Ability.
Milton Glaser, originator and symbol designer of the theme Response/Ability, is founder and partner of Push Pin Studios, Consultant to Art Horizon Books, and design director of New York Magazine.

The word responsibility combines the words response and ability. Or looked at another way, responsibility emerges from the ability to respond. At this time in history it seems like an appropriate theme for the 50th Anniversary of the Art Directors Club. We frequently refer to ourselves as members of the communications industry. Communication involves an exchange of information. However, quite frequently we find ourselves in the business of manipulation instead. That activity involves moving people towards our objectives rather than their own. The number of skillful people working in advertising is astonishing. What are these skills being used to communicate? What is our responsibility to the community? What is the consequence of lying to that community? If we are lying to them, what has made us so alienated from them that lying causes little discomfort? If we want to take responsibility for ourselves, facing this question is fundamental and painful. The relationship or the meaning of a man’s work to his community is a universal existential question. The thing that makes the question more significant for us in the communication profession is the fact that we are in a position to dramatically affect the sensibility, the value system and the quality of life in the United States. Since we have witnessed the fact that a clever advertising campaign can elevate a person to the Presidency, the issue of how we view ourselves as professionals and as human beings is terribly critical. Moving people towards objectives that we ourselves do not believe in erodes our centers and causes extra-ordinary mischief. If we are not willing to accept the meaning of what we do we tend to damage our capacity for all feeling.
Our next president George Lois, is founder and partner in Lois Holland Callaway. He was formerly with Sudler & Hennessy; Doyle Dane Bernbach; and Papert, Koenig, Lois.

What is our responsibility? I suppose we have many. But it all must start with the responsibility to ourselves. We, the creative communicators in advertising, must continue our war. The war is between us, the AD's, and the people who try to stop us from doing our best work. When the leadership is concerned with keeping accounts rather than doing brilliant work for an account, the groundwork is laid for talented people being unhappy, and becoming increasingly cynical towards advertising as a profession. The enemy considers it "creative arrogance" when an art director or writer tells them what it's all about. They don't like the way we work, the way we talk, the way we dress. And they resent the passion for work that we have brought into this business. They hold our business down. They help to create the bad advertising that we are inundated with. We are a progressive force in this business. We create the great advertising that sells products intelligently, accurately, and doesn't treat people like they are boobs. Our first responsibility is not to insult our neighbours with the quality of our advertising. The second responsibility is to attract talented young people, and that can only be done by example. Another responsibility is to be involved in what's going on. Do I equate creative leadership for agencies with helping communicate progressivism in America? You bet I do. Because we believe in people and want to help. Because we believe in New York and want to help. Because we still believe in America and want to help. So we fight the war in our working places—the war to be allowed to do the kind of work we are proud of, for our own gratification, for our clients, and for America. Believe it or not, it can be done. Believe it or not, it's being done.
The
Madison Avenue
Happening

Madison Avenue is the traditional home address of the advertising community and for fifty years The Art Directors Club has been closely associated in fact and fable with this heavily trafficked thoroughfare. So one fine spring evening in April we closed it! Mayor John V. Lindsay and ADC president William P. Brockmeier opened the "closing" at the corner of 61st Street and Madison Avenue surrounded by television, radio and newspaper reporters, cameramen and photographers. Then as the Mayor strolled up the avenue, Brockmeier boarded a mini-bus—the only vehicle allowed on the pedestrian mall—for a circle of the eleven block area with the Club's in-house, on wheels jazz band. The event was the first of a season of weekly "closings," designed to advertise the area on behalf of over 100 retail merchants. Arranged by the Economic Development Administration of the City of New York, the season's "Happening" was sponsored by the ADC, which supplied posters representing 50 years of advertising art and design which have won the Club's coveted Gold Medal. They were displayed in shop windows along with winning television commercials which were screened on special systems in several locations. Additionally, a ge-
generic poster designed by Milton Glaser was printed in full color by Shelly Stein of Security Printing and posted throughout the city during the entire season, to advertise Madison Avenue's "Magic Promenade." Glaser's original art will be raffled off, and proceeds will go to The ADC Scholarship Fund. The ADC also arranged for the appearance of Chico Hamilton and his Quartet—a professional group led by Hamilton, whose music business has long been associated with advertising community. They set up shop among the shops midway on the mall—now lined with park benches and evergreens. Without the taxis, cars, and busses that usually jam Madison Avenue, New York's residents, their friends and their dogs enjoyed a pleasant evening of communication with each other—as guests of The ADC. The purpose of this "Magic Promenade" is to create an internationally known shopping mall by having shops remain open and by advertising attractions sponsored by involved and committed members of the community. The ADC has been doing business at this stand for 50 years—and on our Golden Anniversary we demonstrated our involvement by sponsoring and coordinating the season's "Madison Avenue Happening."
Chairman Tony Cappiello is Communications Director and a principal of Ries Cappiello Colwell, an advertising agency formed eight years ago with partners Al Ries and Bob Colwell. His functions at the agency are primarily creative. He is a graduate of Pratt Institute with 17 years experience as an Art Director, Designer, and then Creative Director.

1970 was a terrible year for the country but a golden year for The Art Directors Club. It marked a full half century of annual competitions for the best advertising, and editorial design of the year. Though there were many attacks against the "proliferation of awards competitions" during the year, The Art Directors Club held its own. Total entries were just slightly below 1969 in spite of the fact that some agencies declined to enter their work in any competition. (Ironically, we received some entries from companies that had not participated previously.) As a further vote of confidence more nominees accepted our invitation to judge than ever before. Seventy-five of the most creative and best-known people in the advertising industry spent over 600 man hours choosing the work which appears on the pages of this publication. The judging for the advertising, editorial and sales
promotion categories was held at our club headquarters. Television judging was held at MPO Videotronics and multi-media was judged at the studios of Melandrea, Inc. Again, an electronic balloting system developed by The Art Directors Club, recorded the decisions of the judges. The system closely approximates the instantaneous reaction times of readers or viewers and gives a fair indication of the effectiveness or lack of effectiveness of each entry. The judges selected 875 pieces (out of approximately 17,000 individual entries) to hang in the show. The final winners of the coveted Gold Medals and Distinctive Merit awards were announced on April 26 at the annual Awards Presentation held at the Americana Hotel. On April 27 the complete exhibition of medal and certificate winners was open to the public at the Owens-Corning Fiberglas Center, 717 Fifth Avenue in New York City. Thanks to the efforts of Owens-Corning Fiberglas Corporation and their design consultant, Jim Fulton, and to Marsteller, Inc. with Account Executive Ruth Maron's publicity and VP Corporate Creative Director Louis A. Magnani, instrumental in acquiring the location, the Fiftieth Annual Exhibition was the most attractive and best attended of all.
The Communications Conference almost didn't happen this year. The economic situation of the country, the feeling that the conference had lost its luster, and the fact that we got started late. These are not excuses, they are facts. Some of us felt that it was still meaningful and good for the club to do — Bruno Brugnatelli, Chairman, Santo Pulse, Don Moss, Bob Reed and others. At first we had to come to grips with figuring out what the Communications Conference is, and basically what we came up with was this: it is the opportunity for the club to communicate, to inform, and to exchange ideas on the practical as well as the theoretical side of our business with people that we unfortunately do not have the opportunity to reach on a regular basis. With that in mind, it was decided to change the format of the conference, to make it into a workshop where the speakers would not be preaching to the audience but would engage in a cross-communication with them. To further this, we decided to hold the conference on a sound stage without the formality of stage and podium. We also decided to have the speakers come without pre-written speeches. The only formal speeches were those opening and closing the conference. The tone of the conference was set by Bruno E. Brugnatelli, Creative Director of Gardner Advertising, who was Chairman of this year's conference, in his opening speech: "We in advertising have at our disposal one of the most powerful tools known to man—the tool of communication. Through words, pictures, we've had, and will continue to have, a tremendous effect daily on the lives of millions of people...with what they drive, eat, drink, what they look like, and who they vote for during an election. This is a real opportunity, and with any opportunity, we should guard it..."
and guard it carefully. We should not take unfair advantage of it or let others take advantage of it... by not being informed about all facets of our business. We must know all the techniques that exist in the graphics world. We should also familiarize ourselves with allied segments—media, research, marketing—for thorough knowledge in these is essential to the product we put out. If we do these things, then, in my opinion, we are not taking unfair advantage of the opportunity. We should not let others take advantage of the opportunity by just accepting what is given to us without asking questions, without personally digging deep for their meaning, for their attributes or shortcomings, and for what they really represent. We must really do a job of soul-searching about what we do, and after that, have the courage to participate fully or not participate at all.” The conference speakers were: Milton Glaser, Rudy de Harak, Richard Gangel, Massimo Vignelli, Jack Silverman, Francine Wilvers, James Symon, Ed McCabe, Henry Wolf, Don Moss, Alan E. Cober, Leon Kuzmanoff, Robert T. Handville, Robert McCall, Philip Peyton, Santo Pulse, Bert Steinhauser, Carl Genus, Werner Koopman, and George Lois who said in his speech, “I suppose we have many. But it must all start with the responsibility to ourselves. We, the creative communicators in advertising, must continue our war. It has been a war; it is a war…” The result, after a dismal beginning, is that we had one of the best conferences ever held. The results have come to us directly from a questionnaire given to each attendee for his comments. With the exception of four persons, all of the respondents said this conference was indeed a departure and that they look forward to returning next year.
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MEMBERS' EXHIBIT

CIRO TESORO

Mr. Tesoro is a partner in Stasolla and Tesoro, Inc., a Graphic studio. He was formerly AD at L.C. Gumbinner; LaRoche, McCaffery, McCall; Gotham-Vladimir; and Van Brunt and Co. He attended Newark School of Fine and Industrial Arts.


MEMBERSHIP

ARNOLD HOLEYWELL

Mr. Holeywell is Ass’t Div. AD of Time-Life Books. Formerly an illustrator, he was AD and Creative Director at Western Publishing Company. He attended Columbia U. and the Art Students League, and is a member of the Port Washington Art Advisory Council.

The membership Committee has made a major effort toward establishing a junior membership category. This proposal was presented to the board in February for further study. We have written a letter that will be mailed out to non-resident art directors, inviting them to consider membership in our club. We have passed on 37 new applicants for full membership and we are considering a new design for the membership certificate. My personal thanks to the following members of the Committee for a most progressive year: Peter Adler, Anthony Capone, Frank Crump, John Davidson, Don Duffy, Eric Gluckman, Richard Luden, Frank Macri, Anthony Madia, Larry Ottino, Henry Quell, Gustavo Scheuer, Ken Sneider, Eileen Schultz, and Joseph Tarallo.

PUBLICITY

BOB GREENWELL

Mr. Greenwell is AD for NBC TV. Formerly an AD at the Bureau of Advertising, he once had his own design studio, and also formed a film company.

The ADC achieved a maximum return on its publicity efforts this year, reflected in the increased number of entries in our annual exhibition. Under the professional guidance of Arnold Friedman, the ADC received vastly improved national and international publicity, as well as local exposure. On this level, we arranged for the ADC to sponsor New York City's first Madison Avenue "closing" for the season, which called attention to the Club's 50 year participation in the advertising milieu. We were able to release news of international activities, including the U.S.I.A. tour of the Club's exhibitions throughout the world and talks made by club officers to communications organizations in Australia, Great Britain and Japan will be realized in years to come. But this year's president, Bill Brockmeier, his executive board and committee heads have the satisfaction of knowing that their anniversary year was the biggest of all 50 in terms both of the ADC's activities and the communication of them to the public.
SCHOLARSHIP

ARNOLD ROSTON

Mr. Roston heads his own firm, Roston & Company. Formerly Co-Director of Advertising of MBS-RKO-General, and Group Head at Grey Advertising. Among his many awards is the coveted ADC Gold Medal.

The presentation of $1,000 to ensure continuation of New York Public Library Picture Collection service extends the scope of the Club’s nationally chartered Art Directors Scholarship Fund Inc. New York Council President Sanford Garelik and Library President Richard Couper met with me at City Hall in the formal acceptance ceremony. Eleven worthy students received scholarships last year. A jury of art directors interviewed over fifty applicants from New York, as well as ones from California to Connecticut, selecting the most talented, with due consideration of financial need. Bill Brockmeier, Carl Harris, Marilyn Hoffer, Roy LaGrone, Walter Van Bellen and I served on the jury. Two art colleges received grants—one for equipment to establish a course in tv and film production; and the Fund sponsored a store-front, after-school class for youngsters in a deprived NYC neighborhood, as well as a similar class for high school students, both offering activities in graphic design.

SPEAKER-LUNCHEONS

DICK ROSS

Mr. Ross is Vice President and a partner in his own graphic art studio, Ross/Pento/Firpo/Podrezwa, Inc. Formerly AD at Fuller, Smith and Ross, at Basford, at Compton, and at Clyne Maxon. He is also president of Communi-K.

As of this writing, the Wednesday Speakers Luncheon schedule was informally opened by Milt Glaser who in his quiet way was most provocative, inspiring, pointed and charming. And I believe a success—he commented on his Response/Ability Theme. I was there. At the following lunch we were honored by the presence of Mr. Dory Scratchy, Commissioner of Cultural Affairs and our new club room was formally dedicated. I was there. Having saturated the membership, to this point, with culture and philosophy, a sketch class was arranged with not one but two nude models. It was heavily attended and enjoyed. I was not there. That’s how it goes. Projection for the rest of the schedule includes such events as a fashion show featuring bikinis and lingerie, and a Schieffelin Party which has always been a smash. To predict the actual happening of these occasions would be too presumptuous on my part. But then that’s show biz!

TRAVELING EXHIBIT

RON WATTS

Ron Watts is Vice President and Managing Director at McCann-Erickson, Inc., joining the agency as an AD in 1961. He has received numerous TV and Print awards and holds degrees from the Art Center College of Design and East Los Angeles College.

The 50th Exhibition of Advertising, Editorial and Television Art & Design as displayed in the Owens-Corning Fiberglas Center along with a complete duplicate show will travel under the auspices of the United States Information Agency throughout Europe and Asia. The Agency will send the Club a complete travel itinerary as soon as commitments are finalized. A third exhibit was sent by the Club directly to Karl Steinbrenner in Venezuela, who will display the material in Caracas and forward all material for display throughout Argentina. Mrs. Jean Bourges has prepared two sets of slides of various pertinent pieces from the show. One set will be used for Educational Club Material and the other will travel. A fourth exhibit featuring a large selection of pieces from the show, was on display at the House of Graphics Typographers in New York City during the month of June.
On the evening of April 26th, in the Imperial Ballroom of the Americana Hotel, a bomb went off! That's what some people said. Others said the evening simply exploded with the most innovative Presentation format in years. Bold, new concepts in any creative design area always set off waves of conflicting comment, and our 50th Anniversary Awards Presentation was a stimulating example. Bob Smith, Co-Chairman, working with Designer/Director Alec Nesbitt conceived a show that integrated a personal taped interview of the Award recipient, along with slides showing his working environment, and incorporating his winning entry. Part of the sound track utilized the slashing musical effects of John Cage to produce a most dramatic experience. Full credit for being where we are today in graphic communication was given to those who directed the fortunes of the Club over the past 50 years—the Advisory Board, consisting of the past Presidents. The attendance of over 1000 attested to the validity of trying a new time period for Presentations—5:30 to 8:30. And the hotel staff is to be complimented for setting up a food and drink buffet that was the best we've ever offered. But give your strongest cheers to Marie Archer and her staff, Cliff, Janet, Mona and Jackie for really showing us how to exemplify the spirit of the year's theme—Response/Ability—in handling a year-full of production details for the show in such a smooth-running manner. Do good work—we may want to show it off at next year's Presentation—already in the planning stage.

Bert Littmann, Co-Chairman
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Telecine at JWT: room with a viewpoint

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